



**A N N U A L
R E P O R T
2 0 2 2**



SBS acknowledges First Nations Custodians and Elders, past and present, for their unwavering commitment and unsevered connections to, and with, Country. First Nations peoples have managed knowledges and resources for tens of thousands of years – innovating, contributing to and being in a relationship with Country and place, for the benefit of all.

SBS respects and values the knowledges, perspectives, practices, cultures and traditions of First Nations peoples. The vibrant, dynamic and ever-present cultures of First Nations peoples are central to our experience of Country and our shared identity as a nation.

Aboriginal and Torres Strait Islander peoples are the first storytellers of this place and hold deep and intrinsic wisdoms – communicated and shared through artistic and cultural practice. SBS recognises the special contributions of First Nations peoples and cultures that enrich and shape our national cultural identity.



C O N T E N T S

SBS's Purpose	4
SBS in Summary 2021-22	5
SBS Major Highlights 2021-22	6
Letter to The Minister	8
A Vibrant and Diverse Offering	10
Board of Directors	12
Organisational Structure	16
Corporate Plan	17
Distinctive Network	20
Engaged Audiences	46
Inspired Communities	56
Great People; Great Culture	64
Great Business	74
Corporate Governance	82
Annual Performance Statement 2021-22	98
Financial Statements	102
Independent Auditor's Report	103
Statement by the Directors and Chief Financial Officer	105
Statement of Comprehensive Income	106
Statement of Financial Position	107
Statement of Changes in Equity	108
Cash Flow Statement	109
Notes to the Financial Statements	110
Appendices	132
Index of Annual Report Requirements	213

Image Left: Songman Mali Lowe from the Gamay Dance Group at the launch event of the SBS Elevate Reconciliation Action Plan © Flashpoint Labs 2022.
Cover Image: SBS Election Exchange: Mo Lin, SBS Mandarin Producer, interviews a member of the community in Launceston, TAS.
Back Cover Image: SBS Election Exchange: Sylva Mezher, SBS Arabic24 Executive Producer, interviews members of the community in Bankstown, Sydney.

SBS'S PURPOSE

Inspire all Australians to explore, respect and celebrate our diverse world, and in doing so, contribute to a cohesive society.

The SBS Charter¹ guides its principal function: to provide multilingual and multicultural broadcasting and digital media services that inform, educate and entertain all Australians, and in doing so, reflect Australia's multicultural society.

FIVE STRATEGIC PILLARS

Distinctive Network
Exploring, respecting and celebrating diversity in all its forms is central to our content strategy and is what SBS does best

Engaged Audiences
Providing a world-class audience experience across all platforms to drive engagement and consumption

Inspired Communities
Partnering with Australian communities to understand key issues and perspectives, and tell their important stories

Great People; Great Culture
Our strong focus on our people and our culture is how we are going to succeed

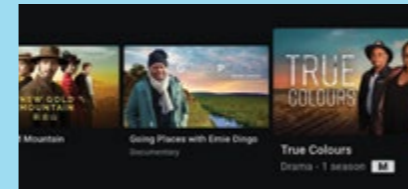
Great Business
Best-in-class operational cost base, processes and globally unique partnerships

¹ See appendix 1 (SBS Charter)

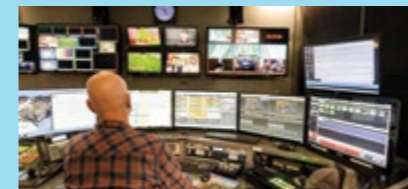
SBS IN SUMMARY 2021-22



More multilingual content than ever before in 60+ languages for communities in their preferred language.



Record amount of content produced across television, radio and digital.



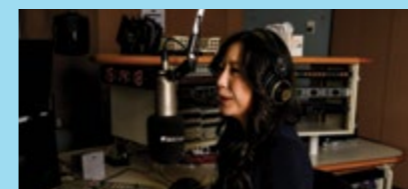
10 million Australians reached every month across its television network.



More Australians watched SBS On Demand than ever before, with more than 1.7 million active users every month.



Australians continue to turn to SBS News online with ongoing growth in its digital footprint to a monthly audience of 1.3 million.



Amid an explosion in consumption for digital audio and podcasts, SBS Radio saw 6 million audio listens each month.



Highest ever employee engagement results, with an 81% employee engagement score.



Highest total revenue in SBS history.

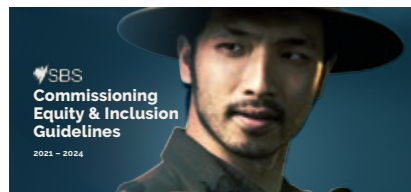
SBS MAJOR HIGHLIGHTS 2021-22



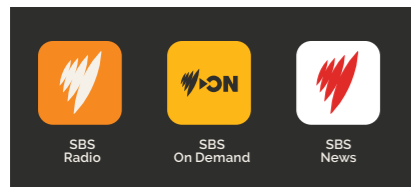
SBS WorldWatch, a new multilingual, free-to-air news channel catering to diverse audiences, launched with news from around the world in more than 35 languages and new SBS-produced news bulletins in Mandarin and Arabic.



SBS developed its fifth Reconciliation Action Plan, becoming one of only two media organisations and one of two dozen corporate enterprises in Australia to be recognised with an Elevate RAP, the highest available status from Reconciliation Australia.



SBS released a new Inclusion, Equity & Diversity Strategy to drive an increasingly inclusive culture and work environment, and new Commissioning Equity & Inclusion Guidelines with expanded commitment to reflecting and exploring the diversity of Australia through programming.



SBS named as one of Australia's most innovative companies by the *Australian Financial Review* for its growing and evolving multilingual digital services, exemplifying its innovative culture and strategy.



Only TV network to feature every Federal Election Leaders' Debate, with live interpreting in Arabic and Mandarin, and in some subsequent debates, Vietnamese and Cantonese.



SBS and NITV's advertising industry initiative Beyond 3% increased awareness and understanding of the role and value of First Nations media among Australia's marketing and media agency sector and helped to double NITV's advertising revenue.



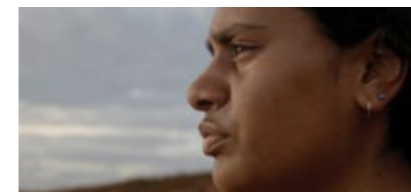
SBS On Demand grew as Australia's most distinctive streaming destination with a monthly average audience of over 1.7 million active users. Total registered users on the platform grew more than 10 per cent to pass the 10 million mark.



SBS On Demand provided Australians with more than 11,000 hours of content on any given day – 70 per cent of which was culturally and linguistically diverse, including more than 60 per cent of all dramas in a language other than English.



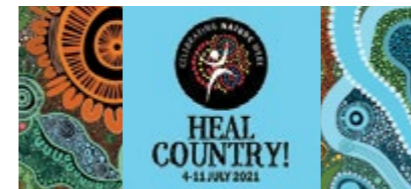
More than 11 million Australian unique visitors have accessed content on the SBS Multilingual Coronavirus Portal since the beginning of the pandemic for trusted and accurate information on COVID-19 in more than 60 languages.



344 hours of distinctive Australian content commissioned across the SBS television network, including 74 hours of original First Nations stories through NITV.



SBS successfully navigated the challenges posed by COVID-19 with minimal impact on operations and business continuity while ensuring the safety and wellbeing of our people.



Key cultural events, such as NAIDOC Week and Lunar New Year, celebrated across all SBS platforms and in communities to engage all Australians.



For the 2022 Federal Election, SBS delivered more coverage in more languages than ever before, and SBS Radio hit the road with eight Election Exchange community events, speaking to candidates, voters and community leaders about the issues that matter to them.



SBS and NITV's journalism and impactful commissioned programming received critical acclaim and recognition including Walkley Awards, a TV Week Logie Award, and other industry accolades including at the AIDC Awards, Screen Producers Australia Awards, New York Festivals TV and Film Awards – and more.

LETTER TO THE MINISTER



© Flashpoint Labs 2022

From the Chair and Managing Director

The Hon Michelle Rowland MP

Minister for Communications
Parliament House
Canberra ACT 2600

Dear Minister,

On behalf of the SBS Board of Directors, we are pleased to present the annual report of the Special Broadcasting Service (SBS) for the year ending 30 June, 2022.

The Annual Report was approved by the board on 31 August, 2022 and has been prepared in accordance with the *Public Governance Performance and Accountability Act 2013* (Cth) and the *Special Broadcasting Service Act 1991* (Cth). The reporting period saw SBS secure its triennial funding appropriation for FY2023-25, totalling \$953.7m in government funding over that period. This is the highest triennial funding outcome to date and will enable SBS to continue delivering and evolving the services it provides for millions of Australians.

This Annual Report clearly demonstrates how SBS is living its Charter each and every day. It details how SBS is delivering very real outcomes through its distinctive network of cross-platform content which actively engages audiences from all walks of Australian life.

SBS can only deliver on the mandate given to us through having great people and a great culture at our heart; inspiring the many communities we serve; and being a great business that capitalises on the opportunities implicit with being a hybrid public broadcaster – driving positive outcomes in content as well as in the wider market.

As our nation's diversity increases, the need for fostering social inclusion continues to grow. SBS and its vital role in catering for audiences, particularly across multilingual and First Nations communities, is more essential than ever before.

The latest 2021 Australian Census data reveals that the rate of growth of users of languages other than English (16 per cent)

was almost double that of overall population growth (8.6 per cent). This Census also saw Australia reach a new tipping point where, for the first time, more than 50 per cent of Australian residents were born overseas or have at least one parent who was. Over 5.5 million Australians – that's more than one in five – now speak a language other than English at home. Of this group, 850,000 people do not speak English well or at all.

Australia's growing population has drawn people from all parts of the globe, and in the process has become increasingly diverse – both home to the world's oldest continuing culture, and people from 270 different ancestries. That diversity is core to Australia's contemporary identity, underpinning our strength as a nation and our success on the global stage.

Through a truly distinctive content offering, SBS is proud of the pivotal role we play in championing the benefits of this diversity, in celebrating the differences we share as a nation, and evolving the national

conversation to contribute to a more inclusive society. In recognition of Australia's growing cultural and linguistic diversity, SBS has accelerated our strategy to serve Australia's multicultural communities as they grow and change, further expanding the breadth and depth of our unique multilingual services. This year we launched SBS WorldWatch, a new multilingual free-to-air news channel providing news from around the world in more than 35 languages, and new SBS-produced news bulletins in Arabic and Mandarin – SBS عربي News and SBS 中文 News.

SBS is an organisation which understands that in an increasingly globalised world, multilingualism is a public asset for Australia, and our role is to support the ongoing development of this capability and contribute to a thriving multilingual society where everyone feels they belong.

This year, SBS also outlined a strengthened commitment to contribute to greater recognition that the knowledges and stories of First Nations peoples are enriching to everyone in our diverse society, through the launch of the SBS Elevate Reconciliation Action Plan (RAP) 2022-2026. SBS is in a unique position as Australia's dedicated Indigenous and multicultural broadcaster to connect the newest Australians with the Custodians of the oldest living culture on Earth. Our fifth RAP – which is also our first Elevate RAP – outlines how we are increasing the prominence of First Nations stories and perspectives, including delivering these in more than 60 languages across the SBS network.

An Elevate RAP is the highest available RAP echelon under the Reconciliation Australia framework. It recognises organisations with a proven track record of championing initiatives to empower Aboriginal and Torres

Strait Islander peoples and create societal change, and who are ready to lead advancements in reconciliation. SBS is one of only two media organisations and two dozen in total with an Elevate RAP.

The past year has also seen heightened scrutiny of the complaints-handling process of public broadcasters. SBS has a robust and long-standing governance process in place through the independent SBS Ombudsman office, which provides regular updates to the SBS Board in accordance with fit-for-purpose reporting arrangements.

The latest iteration of the SBS Code of Practice, which sets the editorial standards for SBS content, came into effect on 1 July, 2021 and ensures we continue our strong tradition of trust, transparency and respect across all SBS content and platforms. This code leads the market in its application to SBS's broadcast and digital platforms, providing platform-neutral safeguards for audiences who consume our content in different ways.

We also note the commencement of the Department of Infrastructure, Transport, Regional Development, Communications and the Arts feasibility study on a possible relocation of the SBS headquarters to Western Sydney. SBS is actively participating in this study and will work constructively with the Department on the process. The outcomes of this process will be carefully considered, noting the Minister's recent comments that SBS's response to the feasibility study is ultimately a matter for the SBS Board. SBS's priority will remain accessing the talent, tools and technologies we need to continue fulfilling our Charter each and every day for the millions of Australians who rely on our services.

Finally, the report period saw SBS welcome two new Board members with the appointment

of Vic Alhadeff and Katrina Rathie, both of whom bring a wealth of community, media and business expertise. We also farewelled Professor Sally Walker AM who made a substantial contribution to the Board over her five-year term, including as Chair of the Codes Review Committee.

SBS is excited by the year ahead. We are very well placed to continue to deepen engagement with our audiences and communities. As this Annual Report explains, as a hybrid-funded public broadcaster we are uniquely placed to drive positive outcomes through the distinctive programs and services we deliver, as well as commercially through our influence and reach to drive and support change in the wider media sector.

We believe SBS plays a critical role in Australian society, bringing to light social issues and facilitating discussions that lead to positive change. As this report highlights, SBS's work in translating COVID-19 health information and interpreting Federal Election debates live-to-air shows how we can use our unique skills and expertise in multilingualism to advance key public interest concerns in the interest of all Australians and create greater community connectedness.

SBS continues to deliver on its Charter and remains committed to continuing to build a society with greater social cohesion and inclusivity for all.

George Savvides AM
Chair

James Taylor
Managing Director

A VIBRANT AND DIVERSE OFFERING

As Australia's most distinctive and multilingual broadcaster, SBS holds a unique place in the Australian media landscape.

What began in 1975 as radio programs in a handful of languages has today evolved to become an innovative, multi-platform network unlike any other globally, continuously adapting and evolving to meet the needs of an increasingly diverse Australia.

As a hybrid-funded public broadcaster, SBS takes a platform-agnostic approach to content, distributing the following broad and diverse offerings across linear television, radio, on demand and digital channels.



SBS

SBS is the destination for distinctive Australian storytelling, in-depth international news and current affairs, sport that unites communities, and the world's most distinctive dramas and documentaries. Audiences come to SBS for the bigger picture on global issues, insightful stories that explore our diverse society, and inspiring entertainment that encourages greater acceptance, appreciation and celebration of difference, in all its forms.

NITV

National Indigenous Television (NITV) is the home of Indigenous storytelling, including Australia's only national Aboriginal and Torres Strait Islander television news service. Through programs that inspire, instil pride and lead to a greater understanding of Aboriginal and Torres Strait Islander peoples and cultures – made by and for Aboriginal and Torres Strait Islander peoples – NITV helps all Australians to connect with First Nations peoples and their rich cultures and history.

SBS VICELAND

SBS VICELAND has cutting-edge, contemporary programs for curious minds, talking about global and local issues, with a difference. International news, current affairs and sport sit alongside exclusive and original documentaries, entertainment and movies, all hand-picked and curated by SBS for Australian audiences.

SBS On Demand

SBS On Demand is Australia's most distinctive streaming destination, enabling SBS to deliver its Charter in a digital environment. Home to more than 11,000 hours of premium, curated content from Australia and around the globe, SBS On Demand is available to audiences on their device of choice, accessible whenever and wherever they want to consume it.

SBS Radio

SBS Radio is the world's most linguistically diverse public broadcasting service – available on radio, online, digital television and social media, plus offering a variety of podcasts. Servicing more than 60 languages, SBS Radio is dedicated to the 5.5 million Australians who speak a language other than English at home, while the three music channels (SBS PopAsia, SBS PopDesi and SBS Chill) engage all Australians through music and pop culture from around the world. SBS Arabic24 and SBS (SBS Chinese) provide comprehensive services for Australia's largest language communities.

SBS Food

SBS Food is the only 24/7 free-to-air foodie channel for all Australians, with a focus on premium Australian and global content exploring the world through cooking, cuisine and culinary adventures.

SBS World Movies

SBS World Movies is a celebration of the diversity of world cinema, featuring films from all corners of the globe, on free-to-air and in HD. It offers a diverse range of movies building on SBS's long legacy as the home of unique and multilingual film.

SBS WorldWatch

SBS WorldWatch is a dedicated 24-hour channel featuring news bulletins from leading international broadcasters in more than 35 languages. The channel is also home to SBS's locally produced Arabic and Mandarin television news bulletins – SBS عربي News and SBS 中文 News – providing impartial coverage, insightful context and balanced analysis of the major national and international stories, in language, every weeknight.

BOARD OF DIRECTORS



SBS Board members Vic Alhadeff, Katrina Rathie, William Lenehan and Peeyush Gupta AM with SBS Managing Director James Taylor (centre) at the launch event of the SBS Reconciliation Action Plan 2022-26 at the National Centre of Indigenous Excellence © Flashpoint Labs 2022.



George Savvides AM

Chair

George Savvides AM has 30 years' experience in the Australian and New Zealand health care sector and was CEO of two initial public offering listings on the ASX, Sigma in 1999 and Medibank Private in 2014. He served as the CEO of Medibank for 14 years until 2016, was Chair of World Vision Australia until February 2018, and is currently a Board member of Insurance Australia Group Limited, NZX-listed Ryman Healthcare, and BuildXact Software Ltd.

He was initially appointed Deputy Chair to the SBS Board of Directors on 23 February, 2017 before being appointed as Chair on 9 July, 2020. George has a degree in Industrial Engineering from UNSW, a Master of Business Administration from UTS, and is a Fellow of the Australian Institute of Company Directors.

In early 2020, George was made a Member of the Order of Australia for significant service to the community, charitable groups and business.

During his service on the SBS Board, George has been Chair of the SBS Board Remuneration Committee and a member of the SBS Community Advisory Committee.



Christine Zeitz

Deputy Chair

Christine Zeitz is a leader in Australia's defence industry, with over 30 years' experience delivering world-class solutions and services across the Asia Pacific region to defence, security, information and communications technology (ICT) and intelligence customers.

She is currently General Manager, Asia Pacific region, at Northrop Grumman, and before that served as Chief Executive Officer of Leidos Australia for five years, where she delivered 100 per cent growth in revenue through an ambitious restructure of the Australian business. She has also held senior roles at Lockheed Martin and BAE Systems Australia.

Christine is an active board member of the Centre for Defence Industry Capability and Port Adelaide Football Club and is a champion of workplace diversity and passionate advocate for women in national security.

Christine is a member of the SBS Board Remuneration Committee.



James Taylor

Managing Director

James Taylor has 20 years' experience across the media and telecommunications sectors and was appointed Managing Director of SBS in October 2018.

Prior to his appointment as Managing Director, James was SBS's Chief Financial Officer for more than six years, having joined the organisation as Head of Corporate Finance in June 2012. During his time as CFO, James had oversight of the Finance, Corporate Strategy, People and Culture, SBS Media, Legal and Corporate Services teams. He has been central to the ongoing strategic direction, digital innovation and efficient operations of the public broadcaster.

Before SBS, James was Director of Strategy Consulting at Deloitte, Head of Strategy and Corporate Development at British Telecom, and Director of Corporate Development at the Australian Broadcasting Corporation.



Vic Alhadeff

Non-Executive Director

Appointed to the SBS Board on 30 September, 2021, Vic Alhadeff has extensive experience in media and multicultural affairs, having dedicated his career to building a more resilient, respectful and inclusive society. He has held a range of leadership positions in media and community organisations, including Chair of Multicultural NSW, CEO of the NSW Jewish Board of Deputies, Editor of the *Australian Jewish News*, and Chief Sub-Editor of the anti-apartheid *Cape Times* in South Africa.

From 2015-2018 Vic led a campaign which resulted in the successful passage of a new provision of the NSW Crimes Act, outlawing incitement to violence on the basis of race, religion, gender or sexual identity. He received the NSW Premier's Award from then-Premier Gladys Berejiklian in May 2021 in recognition of his contribution to civil society.

Vic is a member of the Australian Institute of Company Directors, the author of two books on South African history, and has run 25 marathons. He grew up in Zimbabwe to parents who were born on Rhodes Island, Greece.

He is a member of the SBS Board Audit and Risk Committee.

BOARD OF DIRECTORS



Peeyush Gupta AM

Non-Executive Director

Peeyush Gupta AM is Chair and Non-Executive Director of a range of boards, including Chair of Charter Hall Long Wale and Direct Property, a Director of SBS, National Australia Bank, Link Administration, Insurance and Care (NSW), Quintessence Labs and Bank of New Zealand Life Insurance.

He was the co-founder and inaugural CEO of IPAC Securities, a wealth management firm providing financial advice and institutional portfolio management in Australia and internationally.

Peeyush holds a Masters of Business Administration in Finance from the Australian Graduate School of Management, University of NSW, and is also an alumnus of Harvard and the London Business School. He was awarded a Member of the Order of Australia in January 2019 for significant service to business and the community through governance and philanthropic roles.

Peeyush is Chair of the SBS Board Audit and Risk Committee.



William (Bill) Lenehan

Non-Executive Director

Bill Lenehan has 45 years' experience in the television industry in Australia, holding many positions in the Ten Network from management and administration to broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration.

He has held previous board positions with the National Australia Day Council, Queensland Institute of Medical Research, the Queensland Harness Racing Board, Thorough Vision Pty Ltd, and the Royal Queensland Agricultural and Industrial Society.

Bill is a member of the SBS Board Audit and Risk Committee and Chair of the Remuneration Committee.



Nyunggai Warren Mundine AO

Non-Executive Director

Nyunggai Warren Mundine AO is a descendant of Australia's Bundjalung, Gumbaynggirr and Yuin First Nations.

He is a businessman, entrepreneur, company director, advisor to governments and businesses, media commentator, TV and webinar show host, author and opinion writer.

Warren is a political strategist and advocate for Australian economic reform and growth, empowering the First Nations people of Australia to build businesses and sustainable economies. His life and career are shaped by a personal commitment to regional and Indigenous economic development. Warren has over 40 years' experience working in the public, business, policy, arts and community sectors.

Warren is a member of the SBS Board Audit and Risk Committee.



Katrina Rathie

Non-Executive Director

Katrina Rathie joined the SBS Board in March 2022, having most recently been Partner in Charge, Sydney, at top-tier global law firm King & Wood Mallesons where she was Sector Leader of the Media and Entertainment Practice.

She is a business leader, lawyer, public speaker, role model, advocate and champion for gender, cultural diversity and multiculturalism. She was named 2019 Overall Winner of the prestigious AFR 100 Women of Influence list in the Board & Management category for her contribution to the law, gender and cultural diversity. Katrina is also a member of the Advisory Board for Media Diversity Australia and a strong advocate for increased diversity in the media, both on and off-screen.

During a distinguished legal career she developed her speciality in the areas of advertising, marketing, media and intellectual property law. She has been a trusted advisor to television/streaming networks, media organisations, global advertisers and creators of content for over 35 years.

Katrina is Chair of the SBS Codes Review Committee.



Professor Sally Walker AM

Non-Executive Director (up to 22 February, 2022)

Professor Sally Walker AM has practised law and developed courses in Media, Communications and Information Technology Law at the Law School, University of Melbourne, and authored *The Law of Journalism in Australia*.

Sally was formerly Senior Deputy Vice-Chancellor at the University of Melbourne, and Vice-Chancellor of Deakin University from January 2003 to July 2010.

Sally received the Judges' Award in the Equal Opportunity for Women in the Workplace Awards in 2005 and was made a Member of the Order of Australia in 2011 for her contribution to education, law as an academic, and the advancement of women. More recently she has consulted for State and Federal governments and non-government organisations.

Sally chaired the SBS Board Codes Review Committee until 22 February, 2022 when her term on the SBS Board concluded.



Dorothy (Dot) West AM

Non-Executive Director

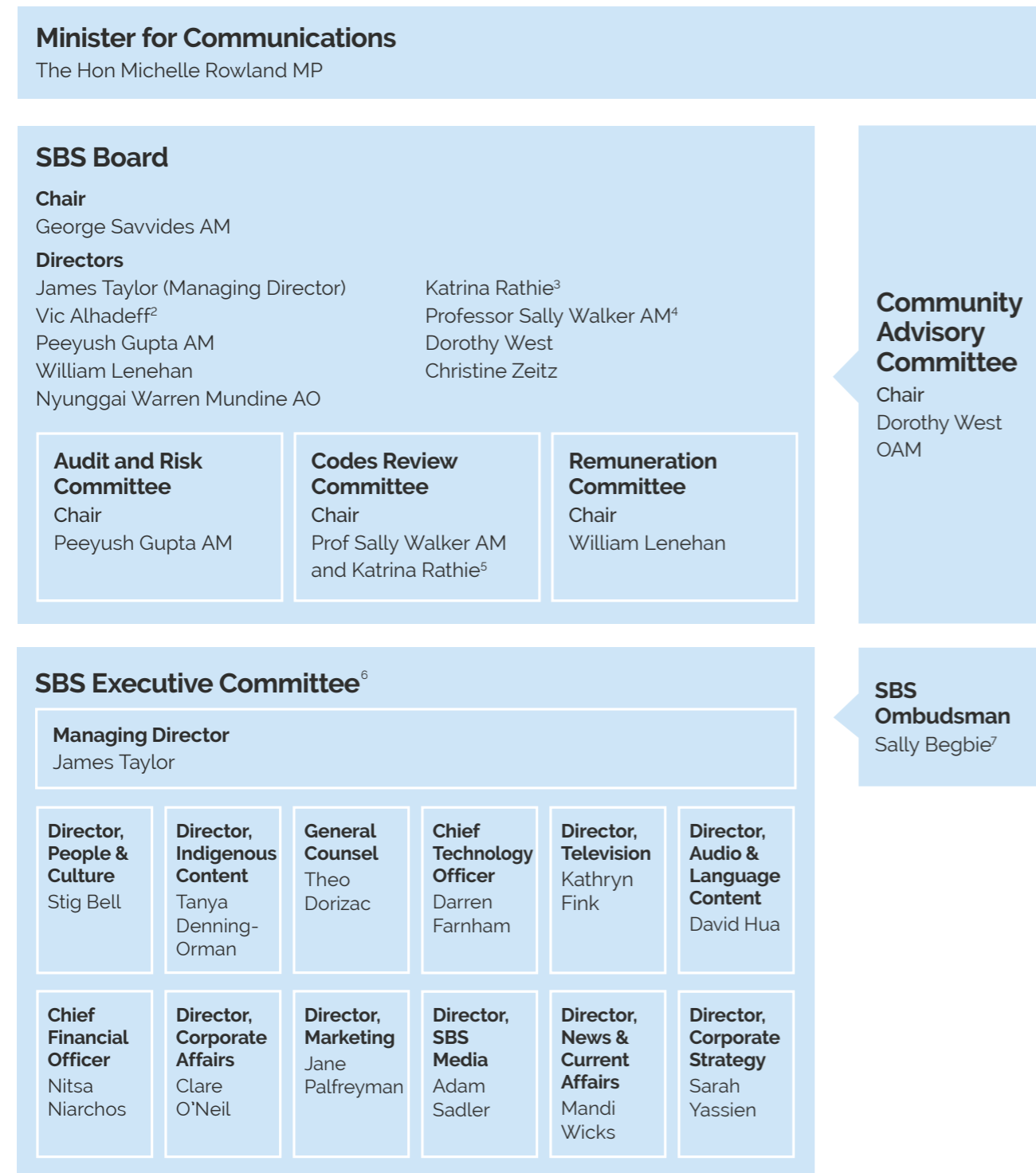
Dot West OAM is a Noongar woman from the south-west of WA with ancestral ties to the north, and she has been living and working in the Kimberley region since 1977.

Dot has worked in the media industry since 1987 in various capacities, commencing as a radio volunteer, becoming station manager, trainer, and later diversifying to the screen industry. She has served on numerous boards, including as inaugural Vice Chairperson of NITV, Screenwest, National Indigenous Radio Service, and Chairperson of the national peak body, First Nations Media Australia. She is a Director of Goolarri Media Enterprises and Ramu Productions in Broome.

Dot is recognised by the industry and her peers for her work as a writer and her broader role in the Indigenous media sector. She has received a Tudawali Award, a WASA Award for Outstanding Contribution to the WA Screen Industry, an Honorary Doctorate from Swinburne University, and the First Nations Media Lifetime Achievement Award (2019).

Dot is Chair of the SBS Community Advisory Committee and is a member of the SBS Codes Review Committee.

ORGANISATIONAL STRUCTURE



CORPORATE PLAN

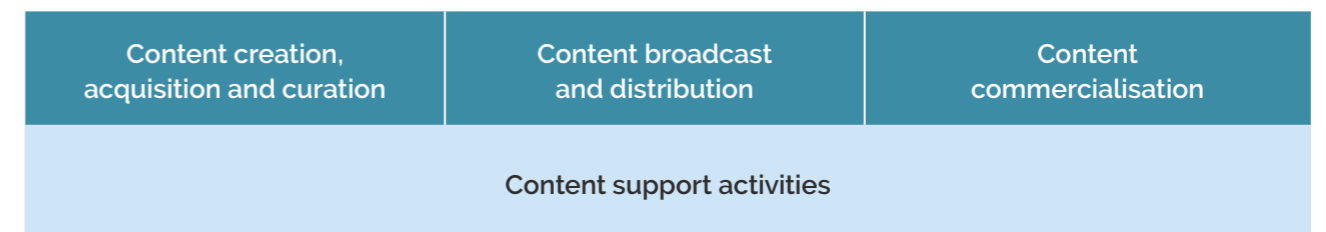
This Annual Report reviews SBS's performance against the SBS Corporate Plan 2021-22 and the Department of Infrastructure, Transport, Regional Development, Communications and the Arts Portfolio Budget Statements for 2021-22.

As part of the Federal Government's Public Governance, Performance and Accountability Act 2013 (PGPA Act) legislative framework, the SBS Corporate Plan must be updated annually on a rolling four-year basis. The SBS Corporate Plan 2021-22 covers the period 2021-22 to 2024-25.

The Corporate Plan is influenced by the organisation's Four-Year Strategic Journey and the SBS Values.

What we do

The operations of SBS can be broken down into four areas of significant activity, all of which contribute to SBS delivering on its Charter and achieving its Purpose, for the benefit of Australian audiences.



SBS Values



2. Vic Alhadeff was appointed to the SBS Board on 30 September, 2021
 3. Katrina Rathie was appointed to the SBS Board on 31 March, 2022
 4. Prof Sally Walker AM concluded her term on the SBS Board on 22 February, 2022.
 5. Katrina Rathie was appointed Chair of the Codes Review Committee on 31 March, 2022.
 6. SBS leadership team as at 4 July, 2022
 7. Sally Begbie was on leave for part of the reporting period with Amy Stockwell acting in the role.

C O R P O R A T E P L A N

Our Four-Year Strategic Journey - 2021-22 focus

Under the five focus areas that form the framework of the Four-Year Strategic Journey, SBS identified the following significant activities for 2021-22 to deliver on the organisation's strategic goals and objectives.



Delivering against our Charter and Purpose

2021-22 Goals	
 <p>DISTINCTIVE NETWORK</p>	Accelerate our languages strategy and extend First Nations content across SBS
 <p>ENGAGED AUDIENCES</p>	Continue investment in digital acceleration to enhance the audience experience
 <p>INSPIRED COMMUNITIES</p>	Build trust and drive social cohesion
 <p>GREAT PEOPLE; GREAT CULTURE</p>	Keep our people COVID-safe and build a more inclusive culture
 <p>GREAT BUSINESS</p>	Grow our revenue to reinvest in Charter content

2021-22 Strategic Pillars

Showcasing Australia's diversity

- Exploring, respecting and celebrating diversity in all its forms is central to our content activities, especially via culturally and linguistically diverse content for TV, radio and online audiences
- Expanding SBS's First Nations content offering as we continue to explore and celebrate the experiences of First Nations Australians

Deep audience engagement on all platforms

- Continuing with our digital acceleration plan and providing an excellent audience experience across all platforms to drive engagement and consumption

It's all about our communities

- Maintaining trust with audiences.
- Building on our NAIDOC partnership and further cornerstone activities that help to define SBS and our services with the wider Australian community

I'm hearing great things about working at SBS

- Our strong focus on our people and our culture is how we are going to succeed
- Creating new opportunities and ways of working whilst protecting our people, operations and organisation against the effects of COVID-19
- Building a more inclusive culture

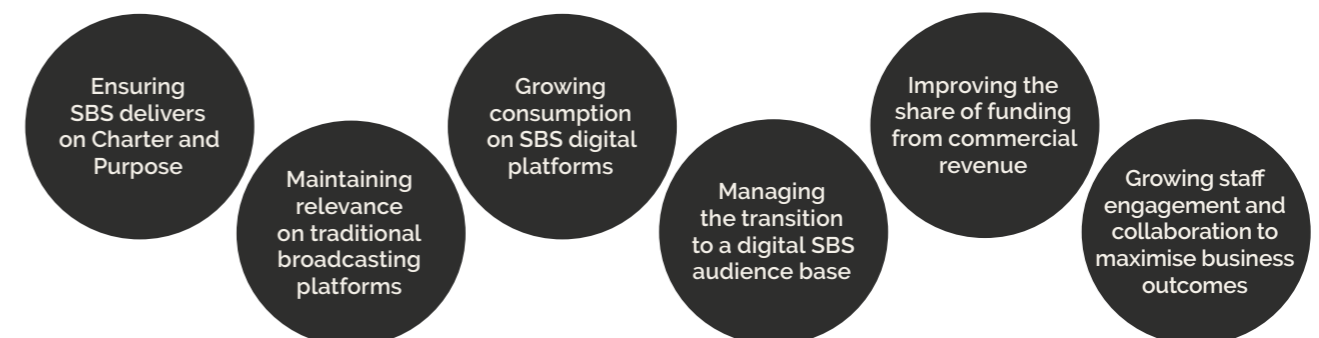
Best-in-class operations

- Best-in-class operational cost base, processes and globally unique deals
- Building upon SBS's commercial capabilities to allow the business to reinvest in high-quality content

These focus areas helped SBS to achieve its Purpose by:

- Reaching more Australians with distinctive, trusted and multilingual content
- Accelerating language offerings and capabilities to Australia's multilingual and multicultural communities
- Expanding upon First Nations content offering available to all Australians
- Building audience awareness, scale and engagement on SBS's digital platforms to ensure relevance as people increasingly consume content on these platforms
- Delivering best-in-class user experience for audiences on SBS's digital platforms to improve audience engagement and loyalty
- Growing the share of funding invested into Charter content by increasing returns from commercial activities, while continuing to innovate and find better ways of conducting existing operations
- Keeping people safe during the ongoing COVID-19 pandemic, and attracting and retaining the best people by making SBS a great and inclusive place to work

How we measure success



Details of SBS's performance against its key performance indicators in 2021-22 are provided in the Annual Performance Statement section of this report (pages 98-101).

DISTINCTIVE NETWORK



The cast of SBS drama *New Gold Mountain*, a four-part series about Australian gold rush told from the perspective of Chinese miners. L-R: Christopher James Baker, Alyssa Sutherland, Mabel Li, Yoson An, Leonie Whyman, Dan Spielman.

SBS delivered essential services and impactful storytelling that reinforced its position as Australia's most distinctive media network. As Australia's cultural and linguistic diversity continued to grow and evolve, SBS responded to the changing needs of diverse communities by expanding its unique news and multilingual offering, telling stories that inspire and entertain audiences, and elevating its commitment to ensuring all Australians see themselves and their stories explored through its multiplatform content.



2021-22: At a Glance

SBS launched Australia's only free-to-air multilingual news channel, SBS WorldWatch, with new SBS-produced news bulletins in Mandarin and Arabic, Australia's first prime-time in-language news programs.

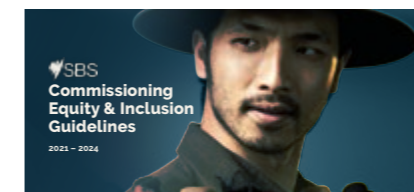




SBS Radio engaged communities in more than 60 languages, delivering more than 260 hours of original audio content weekly, with SBS's Language Services Review commencing to ensure SBS Radio continues to meet the needs of evolving multicultural Australia.



270 hours of original Australian-commissioned programming premiered across drama, documentaries, entertainment and food, receiving more than 20 domestic and international awards.



SBS launched its Commissioning Equity & Inclusion Guidelines, introducing the Australian media industry's most nuanced and comprehensive targets for on and off-screen diversity.



NITV marked nine years free-to-air with the launch of a new logo, look and feel for the channel and a refreshed TV schedule, celebrating the diverse First Nations communities and cultures being championed through its content.

Informing and connecting communities

SBS continued to lead the way in providing Australians with trusted news with a global perspective, providing comprehensive coverage of the many major international events and complex news stories that dominated headlines. SBS ensured its coverage of national events reflected the diversity of Australian communities, giving voice to those often unheard, and continued to play an important role in countering misinformation. SBS continues to be trusted by Australians and is the second most trusted TV news service (a point behind the ABC), and the least distrusted TV news service overall in Australia.



SPOTLIGHT

SBS Radio Cantonese producer Ivan Leung (left) with community member.

Supporting communities during the pandemic

Keeping Australians informed about the ongoing pandemic continued to be a priority for SBS's news coverage in English, SBS Radio in more than 60 language services, and NITV for First Nations communities.

Across the network, teams were focused on ensuring communities had access to timely and accurate information as the Delta and Omicron waves hit, government restrictions changed and communities were impacted in different ways, and the vaccine rollout commenced.

As well as regular reporting across SBS News in English, SBS Radio continued to adapt and expand its services in response to community needs. COVID-19 updates were delivered across more than 60 language programs to meet the needs of multicultural

communities. The digital *SBS Multilingual Coronavirus Portal* (sbs.com.au/coronavirus), which launched in 2020 at the start of the pandemic, continued as a central repository for SBS's cross-platform multilingual coverage. It featured daily news, in-depth explainers, in-language infographics and resources for communities and businesses, updates on changing restrictions and requirements, along with interviews with medical professionals and people in communities.

With over 11 million unique visitors since inception, this year the portal was tailored with multilingual videos explaining the vaccine rollout in 66 languages including AUSLAN and the lifting of lockdowns in NSW and Victoria in 16 languages, and a series of multilingual infographics on

vaccination and stages of the national roadmap to reopening.

In an Australian media first, in July 2021 SBS Radio began live interpreting of the daily NSW Government COVID-19 press conferences, initially in Arabic and Vietnamese before expanding to 10 languages. Languages were selected in consultation with state health services, based on the need to communicate to communities most affected in outbreak locations at that time. This service was further expanded to provide live interpreting of the Victorian Government's daily COVID-19 press conference in a selection of languages. The live broadcasts were shared on the relevant SBS language program social media pages, streamed live on SBS On Demand, and broadcast in NSW on SBS and SBS VICELAND.

SPOTLIGHT



L-R: Ali Bahnasawy, SBS 阿拉伯语 News; Mandi Wicks, SBS Director of News and Current Affairs; and Rena Li, SBS 中文 News.

"SBS's purpose is to build social cohesion in Australia. SBS WorldWatch increases SBS's commitment to multilingual communities and our hope is to increase their sense of belonging in Australia."

Mandi Wicks, Director of News and Current Affairs, SBS

SBS launches Australia's first free-to-air multilingual news channel

In May 2022, SBS launched SBS WorldWatch, its new free-to-air multilingual news channel and sixth free-to-air television channel, reaching over 400,000 Australians¹ in its first month of operation.

The channel provides Australians with access to news from around the world in languages other than English, with a line-up of news bulletins from leading international broadcasters in more than 35 languages. News programs in languages other

than English previously shown on SBS and SBS VICELAND are now available on this new channel and not interrupted by the broadcast of live sporting events. SBS has also expanded the programs available, increasing the frequency of some news bulletins, as well as introducing new services.

SBS WorldWatch is also the free-to-air television home of SBS 阿拉伯语 News and SBS 中文 News, shown at 8.00pm and 8.30pm respectively on weeknights. The

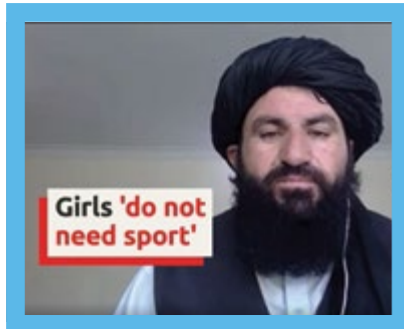
line-up also features SBS current affairs programming – including *Dateline* and *Insight* – with subtitles in Arabic and Mandarin.

For more than 45 years, SBS has been dedicated to serving Australia's diverse multicultural communities and is uniquely placed to reach and engage audiences in their language of choice. The launch of the new SBS WorldWatch channel builds on SBS's range of multilingual services for audiences across TV, radio and digital platforms.

Introducing SBS television news in Mandarin and Arabic

In early 2022, SBS made Australian television history with the launch of SBS News in Arabic (SBS 阿拉伯语 News) and SBS News in Mandarin (SBS 中文 News) – two new, locally produced news bulletins delivered in the two languages most spoken in Australia other than English. Produced by dedicated teams of bilingual journalists working with existing language services, the programs provide coverage of the major national and international stories of the day, in language, every weeknight. Launched on SBS On Demand in February, the services began broadcasting free-to-air during prime time on SBS WorldWatch in May.

¹ OzTAM • RegTAM FTA Database, SBS WorldWatch, 23/05/2022-22/06/2022, Sun-Sat, 0200-0200, Combined 5minute Consecutive Reach, Total Individuals, Consolidated.



SBS News story 'Taliban forbids women from playing cricket'.



Source: Getty Images.

Global stories, local news, and compelling investigations

While the unfolding events and ongoing impacts of the pandemic continued to dominate domestic news, in early 2022 the nation's focus shifted to the devastation caused by flooding on the east coast of Australia. SBS had correspondents on the ground in south-east Queensland and northern NSW as the unrelenting weather continued, with NITV reporting on the First Nations communities impacted and the recovery efforts.

SBS's unique ability to collaborate across its news and in-language radio teams delivered insightful and compelling coverage of the Taliban takeover of Afghanistan, among other major international stories of the year. SBS News and SBS's Pashto and Dari services reported on those fleeing the

country, including a series of exclusive stories and an interview with the Taliban about the future of women's cricket which won the Best Reporting of an Issue in Sport at the Sport Australia Media Awards in March 2022.

In the wake of the humanitarian crisis in Afghanistan, SBS Radio also increased the production of news and community coverage in Pashto and Dari and commissioned an SBS Settlement Guide series of articles and podcasts in both languages called Life in Australia that was used by settlement services organisations.

NITV continued to provide a national platform for the issues impacting Indigenous Australians with daily news coverage through NITV News and its team of reporters across the country. There was particularly significant growth of First Nations

news across digital platforms, including social media and Apple News, and the NITV website saw a 61 per cent increase in unique visitors compared to the previous year.

SBS investigations created impact throughout the year, including uncovering an Australian neo-Nazi network with international links targeting Muslim Australians, with the group added to the Federal Government's terrorism list in the weeks following SBS breaking the story. SBS's report into Australia's Coptic Church cover-up of multiple sexual abuse cases led to an apology from the church. SBS also exclusively reported on US marines accused of sexually assaulting women while stationed in the Northern Territory and was the first news organisation in Australia to speak to Australian fighters in Ukraine who were at risk of imprisonment on their return.

Conflict in Ukraine

When Russia invaded Ukraine in February 2022, SBS responded by providing extensive coverage via SBS World News and increasing output across in-language radio offerings in Russian and Ukrainian to help keep local communities informed about events on the ground.

As one of the first media organisations to deploy to Ukraine ahead of the Russian invasion, SBS continued to have correspondents in the conflict zone providing updates as events unfolded and reporting on the mass exodus of civilians to neighbouring countries including Poland and Moldova.

SBS Radio's Ukrainian and Russian teams provided impartial coverage and told unique stories, ensuring that SBS programming was a place for local communities to connect and remain informed.

This included a new podcast series, *Voices from Ukraine*, by the SBS Russian team, sharing the stories of ordinary people submitted via audio and text messages.

In March 2022, *The Sydney Morning Herald* noted that, amid global concern over the dissemination of Kremlin propaganda about the war in Russian language community media, SBS's role was "crucial" in providing local communities with fair and impartial news around the conflict.

In June 2022, Russia sanctioned 122 high-profile Australian identities from journalism, academia, the armed forces and business. This included SBS Chair George Savvides AM who was put on a "stop list" by the Russian Ministry of Foreign Affairs should he attempt to enter Russia.

"The SBS Board and management are proud of and stand by our coverage of Russia's invasion of Ukraine. Across all our services, including SBS World News and our SBS Russian and SBS Ukrainian language services, we have provided audiences in Australia with strong and impartial coverage of the conflict. It is a clear demonstration of the vital role of a free press within our democracy."

George Savvides AM, SBS Chair

SBS journalist Ben Lewis reporting from the conflict in Ukraine.



"At a time [of limited] independent media from Russia, the availability of fact-based coverage is paramount. SBS Russian is a key resource."

Audience

DISTINCTIVE NETWORK



Kumi Taguchi, Insight Presenter



Janice Petersen, SBS News Presenter



John Paul Janke, NITV Presenter and Producer

Current affairs with a difference

Despite significant production challenges while COVID-19 restrictions were in place, *Insight* delivered a strong slate of stories which resonated with audiences. They included the TV Week Logie Award-nominated 'Intimate Terrorism', 'Gender Games' focusing on transgender women and sport, and a collaboration with NITV to shine a light on 'Indigenous Incarceration'. Other programs showcasing the diversity of topics *Insight* tackles included 'Retirement, Ready or Not?', 'Being Bisexual', 'Delaying Motherhood' and 'Conspiracy Theories'.

With international borders reopening, *Dateline* resumed overseas deployments, delivering special investigations including 'Russia's Military Kids', following children as young as 10 preparing for war in Russia, and 'The China Dream: Tensions with Australia', a two-part series focusing on Australia-China relations.

The team also produced the award-winning 'Escape from Afghanistan' which followed the plight of contractors who worked for the Australian Defence Force in Afghanistan.

NITV continued to deliver unique, brand-defining and incisive current affairs. Narelda Jacobs joined John Paul Janke to host *The Point*, unpacking the big issues from an Indigenous perspective. *Living Black*, hosted and produced by Karla Grant, featured insightful interviews with prominent Indigenous Australians, resulting in an Amnesty International Media Award for Indigenous Issues and a Walkley Award for Coverage of Indigenous Affairs.

The Feed continued to produce bold, original stories, including 'Pandemicland' which followed the lives of four young Australians over 10 months during COVID-19 lockdowns, and 'Time to Buy – the Musical', a satirical look at the housing market. *The Feed* team also produced the award-winning series *Framed*, presented

by Marc Fennell, for SBS On Demand, which explored the mystery surrounding the theft of a Picasso from the National Gallery of Victoria in the 1980s and was the highest performing SBS On Demand original series.

The Feed was recognised in the Walkley Foundation's 2022 Mid-Year Celebration of Journalism, with Rebecca Metcalf and Patrick Forrest receiving the 2022 John B Fairfax Family Young Australian Journalist of the Year Award for Visual Storytelling for their story 'Surviving A Lovescam'.

In May 2022, SBS announced it was forming a specialist documentary unit from within *The Feed* team to create more long-form factual series for SBS On Demand. *The Feed* was no longer broadcast as a television program from July 2022, instead continuing to produce content for digital platforms in recognition of the consumption preferences of its key audience.



SBS journalists covering the 2022 Australian Federal Election. L-R: Pablo Viñales, Anna Henderson, Shuba Krishnan, Naveen Razik, Massilia Aili, Tom Stayner, Krishani Dhanji and Sarah Collard.

SPOTLIGHT

"SBS was the only network to have every single election debate on its platform. We were able to share those critical pieces of the democratic story with communities who might not otherwise have been able to engage fully."

James Taylor, Managing Director, SBS

The 2022 Federal Election

The 2022 Federal Election saw SBS provide more coverage, in more languages, than ever before.

Throughout the campaign, SBS sought to ensure as many Australians as possible could access information in their preferred language to support informed civic participation. In a media first, SBS provided live interpreting of the three Leaders' Debates in up to four languages (Arabic, Mandarin, Cantonese and Vietnamese), working with media outlets Nine, Seven Network and Sky News to provide this service via SBS On Demand and social media. Arabic and Mandarin-speaking audiences also heard the concession and victory speeches on election night. Tens of thousands of Australians accessed these multilingual broadcasts.

SBS World News provided comprehensive coverage across the campaign and on election night, addressing a range of issues and perspectives and interviewing both key leaders on the eve of the

election. Cross-platform features focused on first-time voters, explaining the electoral process, Section 44 of the Constitution, the minor parties, and outlining the various policies relating to childcare, housing affordability, remote housing, cost of living, English language funding, foreign aid and climate change.

SBS World News also focused on dispelling misinformation with explainers. This included a WeChat feature which looked at disinformation targeting the Chinese-Australian community.

NITV provided extensive coverage with a First Nations lens across its daily news, in addition to current affairs programs *Living Black* and *The Point* running special election programs involving First Nations parliamentarians and policy discussions focused on Indigenous community concerns.

SBS Radio's coverage of the campaign focused on increasing awareness and accessibility

of candidates, policies, and the voting process amongst Australia's culturally and linguistically diverse communities.

A series of Election Exchange activations were delivered in key seats, speaking with local candidates, community leaders and members of the public. These successful events took place in the Sydney suburbs of Bankstown and Eastwood and the NSW regional centre of Wagga Wagga; Dandenong, Broadmeadows and Ballarat in Victoria; and Hobart and Launceston in Tasmania. In total, the eight Election Exchange events delivered 400 interviews and more than 200 pieces of content in 20 languages across the SBS Radio network.

SBS also created explainer videos in 40 languages in partnership with the Australian Electoral Commission on topics like how to enroll, how to vote and how government works in Australia.

DISTINCTIVE NETWORK



Evolving audio offering for a changing Australia

SBS is committed to evolving to meet the needs of contemporary Australia. During the reporting period SBS commenced its regular SBS Language Services Review, a process undertaken every five years in line with the national Census to ensure both SBS Radio and its wider audio services reflect Australia's rapidly changing and increasingly diverse society. The review encompasses SBS's audio and language offering including radio, SBS On Demand, podcasting and other digital platforms.

SBS developed selection criteria in consultation with the community, with more than 2,000 submissions made by the public. The final criteria are applied to the Australian Census data released in June 2022. This information will determine the languages to be serviced and the way those services are delivered for the next five years. The results of the review are expected to be announced in December 2022 and implemented in 2023.

Supporting English language learning

Around 850,000 Australians do not speak English well, or at all. In 2022, SBS launched an accessible, unique and free English language learning service called *SBS Learn English*.

Designed to support adult multilingual English language learners, *SBS Learn English* was developed in partnership with teaching professionals. It includes a fortnightly podcast which guides audiences through settlement-related scenarios. Podcast segments are supported with additional in-language spoken introductions and articles published in English and multiple languages, targeting communities with low levels of English language proficiency.

A growing podcast offering

SBS Radio expanded its podcast offering in both English and other languages, with a range of topics and subjects reflecting diverse communities and perspectives.

In addition to introducing bespoke podcasts commissioned from SBS Radio producers – including an election-related series in Russian and Mandarin – SBS made its first public callout for podcast pitches and received more than 300 applications. Fifteen projects were commissioned and those launched to date include *My Bilingual Family*, *Chinese-ish*, *Bad Taste*, *Our Deaf Ways* and *Transitioning in Translation*. *Great Minds*, a podcast about meditation, was awarded Silver in the Health podcasts category of the New York Festivals Radio Awards.

Stories from across Australia

SBS and NITV told stories across commissioned drama, documentary, food, entertainment and children's programming from all parts the country.

Map indicative of filming locations across Australia for SBS and NITV first-run commissioned programs which premiered in 2021-22.



Distinctive Australian stories and perspectives

SBS invested more in commissioning and developing content than ever, focusing on contemporary Australian stories that build on its legacy as a broadcaster for all Australians in a nation that's home to the world's oldest continuing cultures, and people from every corner of the globe.

Across factual programming, dramas, entertainment, food and more, our goal is to create moments that get the nation talking, surprise with new perspectives, and entertain with powerful – and empowering – stories that give voice to communities and also connect with broad audiences.

Tackling big issues



"Lost for Words was a complete joy. As participants proudly threw their mortar boards into the air, I knew they were confident and ready to continue their journey. The program's lightness and diversity, its great narration and exquisite sequence editing, makes it an enjoyable watch, full of hope and understanding."

The Saturday Paper

Host Jay Laga'aia confronts Australia's staggeringly low adult literacy rate.

Lost For Words

With a staggering 43 per cent of Australian adults missing the necessary literacy skills needed for everyday life, *Lost for Words* shone a light on Australia's low literacy rates. Host Jay Laga'aia brought together eight Australians on a transformative journey to overcome their struggle to read and write, gaining confidence and changing their lives forever. Their journey also had a significant impact on those who watched the series, with 75 per cent of SBS audiences taking action such as helping someone with lower literacy, volunteering or donating to a charity. The Reading Writing Hotline also saw a 42 per cent increase in calls during the month the series was broadcast, compared to the month prior.

"... the standout is the first instalment, Strong Female Lead, which, in the style of assemblage documentaries such as The Final Quarter, explores the sexism Julia Gillard experienced during her tenure as Australia's first female prime minister. Watching such rampant misogyny, so close to home, from the recent past, makes you want to throw things at the screen."

The Guardian



Strong Female Lead, an Australia Uncovered documentary, examined Julia Gillard's time as Prime Minister.

Australia Uncovered

In 2021, SBS launched *Australia Uncovered*, a strand of eight stand-alone documentaries tackling some of the biggest issues in Australia today, in revealing, surprising and compelling ways. The program had a total reach of two million people and included Osher Günsberg in *A Matter of Life and Death*, investigating Australia's suicide crisis; comedian Celia Pacquola exploring anxiety in *The Truth About Anxiety with Celia Pacquola*; a desperate search for justice in *The Bowraville Murders*; and gender politics during the term of Australia's only female Prime Minister, Julia Gillard, in *Strong Female Lead*.



L-R: Hosts Noni Hazlehurst, Kurt Fearnley and Casey Donovan tackle stigma and prejudice.

"In this new series, stigma and prejudice are tackled head on when Kurt Fearnley, Noni Hazlehurst and Casey Donovan consider how our views on disability, old people and obesity affect millions of Australians... An important step in shattering stereotypes."

The West Australian

What Does Australia Really Think?

In the three-part documentary series *What Does Australia Really Think?*, SBS explored how stigma and prejudice can have a devastating impact on the lives of millions of people. SBS asked what Australia really thinks about disability, hosted by five-time Paralympian Kurt Fearnley; obesity, hosted by singer Casey Donovan; and old age, hosted by actor and presenter Noni Hazlehurst. This series saw people at their best, along with some confronting examples of prejudice and discrimination.

Australia's Health Revolution with Michael Mosley

In *Australia's Health Revolution with Michael Mosley*, SBS tackled the nation's fastest growing chronic disease, type 2 diabetes, in a new landmark series presented by Dr Michael Mosley and proud Gomeri man and physiologist, Ray Kelly. Dr Mosley put his own body on the line to show how quickly you can eat your way into and out of ill health, alongside eight Australians diagnosed with type 2 diabetes or pre-diabetes who were guided through diet and lifestyle adjustments.



"As Australia begins to emerge from an unprecedented lockdown, this series provides a valuable road map for identifying and correcting some of the dangerous habits acquired or perpetuated during these challenging times."

The Weekend Australian



Delving into the mystery of their ancestral pasts: Justin Hodges, Simon Baker and Sandra Sully.

Who Do You Think You Are?

One of SBS's most popular series, *Who Do You Think You Are?*, returned for its 12th season, this time featuring Malcolm Turnbull, Celia Pacquola, Denise Drysdale, Jeff Fat, the late Uncle Jack Charles, Grant Denyer, Chris Bath and Natalie Bassingthwaite, diving into the mysteries of their ancestral pasts. It was the most popular SBS-commissioned series on SBS for the year, reaching 2.3 million people.²

"Not just for the genealogy obsessed, the 12th season of this series continues to ask us to examine our family's past to understand our present."

The Daily Telegraph

2. OzTAM + RegTAM FTA Database, SBS, 08/06/2021-27/07/2021, Tue 1930-2020, Combined 5minute Consecutive Reach, Total Individuals, Consolidated

Australian drama with a difference



Alyssa Sutherland as newspaper proprietor Belle Roberts.

New Gold Mountain

This year the epic four-part series *New Gold Mountain* premiered. Bold, ruthless and darkly humorous, it explored themes of belonging, race and equality, and put a human lens on an unexplored perspective of Australia's colonial history. It brought to the screen the remarkable and untold story of the Chinese miners who arrived in the thousands to the Victorian Goldfields in the 1850s to try to make their fortune. Using inspired-by-real-life characters and shining a light on forgotten events, this revisionist Western was based in the harsh wild west era of the Australian gold rush and unearthed a captivating murder mystery.

Produced by Goalpost Television and directed by Corrie Chen (*Homecoming Queens*, *Wentworth*), *New Gold Mountain* featured a stellar ensemble cast including Yoson An (*Mulan*, *Dead Lucky*), Alyssa Sutherland (*Vikings*), Christopher James Baker (*True Detective*), Dan Spielman (*The Code*), Mabel Li (*The Tailings*), Leonie Whyman (*Redfern Now*), Sam Wang (*Runaway Millionaires*), Rhys Muldoon (*Informer 3838*), Alison Bell (*The Letdown*), Chris Masters Mah (*Underbelly Files: Chopper*) and Travis Cotton (*Romper Stomper*).

Reaching 1.1 million Australians³, the series was nominated for two TV Week Logie Awards in 2022 and received the MEAA Equity Ensemble Award for outstanding performance by an ensemble cast in a mini-series.

"The core ambition of this show is to show you that maybe history isn't what you think it looks like. There are so many pockets of history that the torchlight of the screen hasn't shone attention on, and by opening the minds of audiences to what history is, it might just shift the needle of what we perceive as the Australian identity."

Corrie Chen, Director of New Gold Mountain, Junkee.com



Sara West and Josh Virgona in a heartfelt comedy about friendship, addiction and recovery.

Iggy & Ace

Friendship, addiction and recovery were explored through a queer lens in *Iggy & Ace*, the latest Digital Originals series to be released on SBS On Demand. Digital Originals is a partnership with Screen Australia designed to support emerging creatives under-represented in the sector (see page 45). An outrageous but heartfelt comedy, *Iggy & Ace* charts the changing friendship between two alcoholics when one of them decides to get sober. It was also selected to screen at the prestigious international festival Series Mania in France.

"Iggy & Ace is equally funny and painful. Released as six ten-minute episodes, the hour takes you on a rollercoaster journey with the characters and their personal and interpersonal disasters, and the ending is an effective gut punch of tragicomedy."

The Conversation

3. OzTAM + RegTAM FTA Database, SBS, 13/10/2021-21/10/2021, Wed 2030-2130, Combined 5minute Consecutive Reach, Total Individuals, Consolidated



Songman Mali Lowe from the Gamay Dance Group at launch event of SBS Elevate Reconciliation Action Plan © Flashpoint Labs 2022.

NITV reached
1.8mil
Australians
each month in
2021-22

The home of First Nations voices

SBS is sharing more First Nations stories and perspectives across the network than at any other time. These stories celebrate culture and Country, share knowledges and acknowledge truths, and provide a vital platform for Indigenous perspectives that inspire and instil pride in all Australians.

At the heart of this offering is NITV, dedicated to championing Aboriginal and Torres Strait Islander voices and investigating national issues with an Indigenous lens. On television, NITV reached 1.8 million Australians each month, and as a multiplatform offering is continuing to evolve and reach more audiences.

Throughout the year, 91 per cent of NITV-commissioned and internally produced programs were also shown across the wider SBS network, with 42 per cent simulcast or repeated within prime time on SBS, SBS VICELAND, SBS Food and SBS World Movies.

As a part of SBS's Elevate Reconciliation Action Plan (see page 62), SBS is also increasing its commitment to delivering more stories and perspectives from Aboriginal and Torres Strait Islander communities across SBS Radio services in more than 60 international languages, as well as news and current affairs across the network.

Evolving to reach more, and deliver more

As NITV marked the nine-year anniversary of its free-to-air availability as part of SBS in December 2021, it unveiled a new brand position, encouraging all Australians to 'Reimagine Australia', alongside a new logo, look and feel for the channel inspired by NITV's role in showcasing, connecting and celebrating Indigenous cultures. It also launched a revised television programming schedule designed to give audiences more

of what they love and maximise opportunities to reach and serve communities with a distinctive programming line-up. NITV has experienced a 42 per cent increase in prime-time audiences since this launch, compared to the same period the year prior.⁴

In May 2022, NITV moved from broadcasting one signal nationally to broadcasting across the five metropolitan and seven regional television markets in Australia, enabling the delivery of more tailored programming across the country and new opportunities for brands to connect with First Nations audiences.



NITV has experienced a
42%
increase in
prime-time
audiences

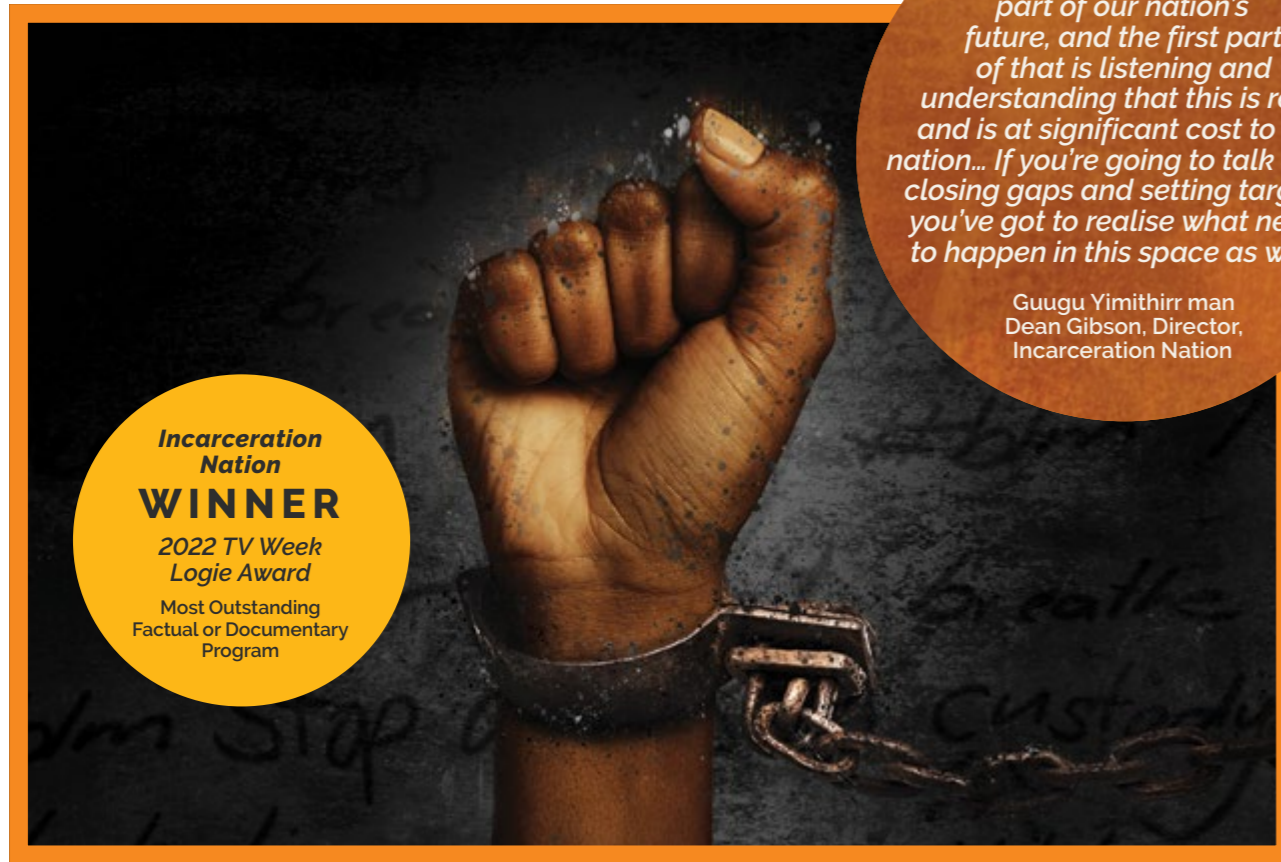
"Telling our stories on our terms has never been more important, and as the power and promise of Aboriginal and Torres Strait Islander perspectives increasingly becomes a focus for Australian audiences, we're excited to launch a new look and feel that reflects NITV's enduring mission, illustrates the contemporary channel we are today, and celebrates the diverse First Nations communities and cultures we champion through our content."

Tanya Denning-Orman, a Birri and Guugu Yimidhirr woman and Director of Indigenous Content, SBS



© Flashpoint Labs 2022

⁴ OzTAM + RegTAM FTA Database, NITV, 13/12/2020-30/06/2021 + 12/12/2021-30/06/2022, Combined Average Audiences, Sun-Sat, 1800-2400, Total Individuals, Consolidated



Powerful and empowering stories

Aboriginal and Torres Strait Islander peoples are among the most incarcerated in the world*, and NITV's feature-length documentary, *Incarceration Nation*, explored how systemic injustice and inequality continue to drive the over-representation of Indigenous Australians in the criminal justice system with devastating impact. This confronting and important documentary was broadcast on NITV and later shown on SBS as part of the *Australian Uncovered* series (see page 31). It received critical acclaim and won the 2022 TV Week Logie Award for Most Outstanding Factual or Documentary Program.

The issues investigated in the documentary were further amplified across the SBS network, including interviews on NITV's *Living Black*, a special episode of *Insight* on SBS hosted by Karla Grant, and a curated collection of programming on SBS On Demand with the 'Incarceration Nation: The History of Black Injustice' collection.

Now in its eighth year, *Our Stories* premiered seven stand-alone short documentaries from remote and emerging First Nations filmmakers. They included a profile of a Northern Territory women's football team, the story of the first Aboriginal person to play test match cricket for Australia, and the personal journey of one man's trauma, addiction and redemption. The

collection provides a unique reflection of the history, cultures and languages of Indigenous Australia through the stories of elders, youth and communities.

The NITV documentary *Araatika! Rise Up* premiered on 26 January, simulcast on SBS and NITV. It followed a group of rugby league greats including Dean Widders as they came together to develop a new pre-game ceremony that celebrates Australia's First Nations cultures in response to the Maori Haka. The documentary was part of an extensive line-up of programs and multiplatform content across NITV and the SBS network during the Always Was Always Will Be season of programming in the lead-up to and around 26 January.

NITV's groundbreaking children's programming continued to provide a vital connection to Country and culture, and in 2021 the Logie Award-winning animated series *Little J and Big Cuz* returned for its third season, along with the premiere of *Red Dirt Riders*, an action-packed adventure following bike-obsessed kids in the Pilbara in remote Western Australia.

NITV continues to provide a dedicated national news and current affairs service keeping First Nations communities informed with unique insights from an Indigenous lens (see page 26). The achievements of Aboriginal and Torres Strait Islander peoples are also celebrated through NITV's unique sports coverage (see page 40).

"It makes me so happy to think there are little people in remote parts of the country who are seeing their lives reflected back at them on TV. The show is translated into several Indigenous languages, including Ngukurr Kriol, Kunwinjku and palawa kani, making it even more accessible."

The West Australian review of *Little J and Big Cuz*



NITV and SBS Sunrise Ceremony panellists (L-R) Nyadol Nyuon OAM, Azmeena Hussain OAM, Narelda Jacobs, Rhoda Roberts AO and Prof. Chelsea Watego. Source: NITV/Claudine Thornton.

First Nations perspectives front and centre

In its sixth season, *Always Was Always Will Be* saw the return of the powerful *Sunrise Ceremony*, simulcast on NITV, SBS and Channel 10 on the morning of 26 January. It was hosted by John Paul Janke and Narelda Jacobs who led a discussion focused on First Nations perspectives, with panellists from a range of cultural backgrounds. Later that

evening, TikTok partnered with NITV for a special live music concert featuring emerging and established First Nations artists, celebrating the strength and resilience of First Nations peoples with the premiere of *TikTok and NITV Presents: First Sounds*, simulcast on NITV, SBS VICELAND and TikTok.

Despite the cancellation of the annual National NAIDOC Week Awards Ceremony again in 2021 due to COVID-19, NITV and SBS still ensured First Nations cultures,

achievements and trailblazers were celebrated across all SBS channels and platforms. SBS was again the National NAIDOC Principal Media Partner and official Education Partner (see page 61), and the line-up of content across the network included the return of NITV's *Big Mob Brekky*, the all-Indigenous breakfast TV show, the premiere of docu-comedy *History Bites Back* on NITV, as well as a range of documentaries, movies, news and current affairs programs and features across the network.



Mastermind host Marc Fennell

"The great thing about this iteration of Mastermind is that it takes itself just seriously enough. Traditionally, it's been very, very serious, from the spotlight and dramatic score to the name itself. But host Marc Fennell appreciates that while the knowledge of the contestants is often genuinely impressive, the whole enterprise is actually pretty absurd. It's a line Fennell treads effortlessly."

The Sydney Morning Herald/
The Age

WINNER
Best Game or Quiz Program
ASIAN TV AWARDS 2022

Iconic and enlightening entertainment

After a hiatus due to the impact of COVID-19, *Eurovision - Australia Decides* returned to the Gold Coast in February as Australia prepared to head back to Europe to participate in the Eurovision Song Contest in 2022. From a diverse line-up of contenders, it was Filipino-Australian performer Sheldon Riley chosen to represent Australia on the stage in Turin, Italy, in May, with his power ballad, 'Not the Same'.

In May, more than 161 million people around the world tuned in to watch the 66th Eurovision Song Contest.⁵ The total audience for the prime-time Grand Final broadcast was SBS's biggest since 2017, the total audience share for the Grand Final was also its biggest since 2016, and live streams on SBS On Demand were up more than 10 per cent on the previous year.⁶

"Get out your hot glue gun, craft yourself an imitation crystal veil, and drape yourself in the tulle ... it's time to get excited about Sheldon Riley. He's Australia's first openly LGBTQIA+ representative to the song contest."

DNA Magazine

After almost a decade since a new season of *Letters & Numbers* last aired on SBS, this iconic game show returned for a Saturday night adaptation hosted by comedian and Triple J presenter Michael Hing, with wordsmith David Astle and numbers expert Lily Serna. Three comedic celebrities joined each week plus a special guest alongside David in Dictionary Corner.

Famous for its challenging questions and intimidating setting, the famous quiz show *Mastermind*

returned for a fourth series in 2022, kicking off SBS's prime-time programming schedule on weeknights. Host Marc Fennell put contenders through their paces over 85 episodes as they braved the *Mastermind* chair. A continuing popular favourite, *Mastermind* won the Best Game or Quiz Program category at the Asian TV Awards in 2022.

"Friends, foes and fans of the alphabet gather round and lend me your attention for a spell, because the hit SBS spelling show Letters & Numbers is returning to our tellies in October and we finally have a trailer. Do you know what this spells out? Excitement. Capital E... This is huge! Get your calculators ready and your dictionaries open, folks"

PEDESTRIAN.TV



Adam Liaw continues to cook, laugh and explore culture.

"When Adam Liaw agreed to be part of SBS' new cooking show The Cook Up, he thought it would be a bit of fun. It was early days in the pandemic and, he reasoned, he was stuck at home anyway - why not invite a few crew into his kitchen, get some interesting people around and film what happened? Little did he know that two years later The Cook Up would be one of SBS' most popular shows, that a host of fascinating people would be queuing up to cook with him on his series, and that they'd be on track to produce 400 episodes by the end of their second series run."

The West Australian

Glorious food

More than 120 hours of programming was commissioned for SBS Food as it continued to dish up the best in culinary expression and cultural exploration, on television and across its popular digital offering.

The Cook Up with Adam Liaw returned in March with another 200 new episodes, with Adam whipping up more dishes centred on a nightly theme, joined by two guests. The second season has already reached more than 1.9 million Australians on SBS Food and its accompanying online site housing SBS's biggest collection of recipes continues to prove popular with audiences.

Adam also joined forces with Poh Ling Yeow to explore their Malaysian heritage on a flavour and laughter-filled adventure in their first series together, *Adam and Poh's Malaysia in Australia*.

Other much-loved foodie favourites included award-winning chef Shane Delia in *Middle East Feast with Shane Delia*; cookbook author and Italian cuisine enthusiast Silvia Colloca in *Cook Like an Italian with Silvia Colloca*; and renowned French-Australian chef Guillaume Brahimi who served up his second instalment of *Plat du Tour* each night of the Tour de France during July 2021.

Three celebrated Indian-Australian chefs, Helly Raichura, Adam D'Sylva and Sandeep

Pandit, joined the SBS Food family in September as they debuted their enticing new cooking series, *India Unplated*. Michelin star-trained chef Analiese Gregory joined with her series, *A Girl's Guide to Hunting, Fishing and Wild Cooking*, swapping the dazzling restaurants of Le Meurice in Paris and Quay in Sydney Quay for rugged Tasmania.

SBS Food reached 4.3 million Australians each month on television and continued to expand its digital presence (see page 53). Its popular website celebrated Australia's diversity through food, featuring a diverse range of columnists alongside stories of people sharing their connection to dishes from their culture.

5. European Broadcasting Union, May 2022

6. OzTAM + RegTAM FTA Database, May 2022 v May 2017-2021. SBS, Combined Average Audiences, Total Individuals, Consolidated. Source (Online): Adobe Analytics, SBS Production, Eurovision 2022 v 2021 Live Streams



SBS Cycling commentary team (L-R) Christophe Mallet, Mark Renshaw, Simon Gerrans, Kate Bates, Bridie O'Donnell, Matthew Keenan, David McKenzie, Gracie Elvin.

Connecting communities through sport

Across the network, SBS delivered a distinctive sports offering, engaging diverse audiences and connecting communities with a line-up that includes the world's best cycling, a growing investment in under-represented sporting events, and comprehensive coverage and analysis of Australian sport from an Indigenous perspective on NITV.

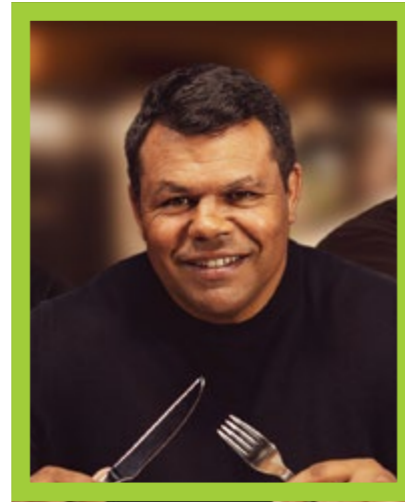
SBS continues to bring a growing number of events exclusively to Australians, showcasing the best of sport from around the world. The Tour de France returned in July 2021, followed by the Vuelta España presented over three weeks in August. After a two-year absence due to the pandemic, the Paris Roubaix returned in October and this time included the inaugural women's race – a landmark moment for women's sport. In May, SBS brought Australians all 21 stages of the Giro d'Italia, known as 'the hardest race in the most beautiful place'. SBS's comprehensive coverage across the Grand Tours included

live television and innovative digital coverage, attracting some of SBS's biggest audiences to cycling, and collectively reaching 3.9 million viewers.⁷

Closer to home, SBS broadcast the 2022 Australian Road National Championships, including live coverage of the elite men and women's races, as well as the under-19 and under-23 events, para-cycling, and intellectually impaired and deaf categories.

Ahead of SBS bringing the FIFA World Cup exclusively to Australian audiences later in 2022, SBS secured the final round of African World Cup Qualifiers and provided live coverage of the 2022 FIFA World Cup draw. Other football coverage included the Festival of Indigenous Football, a celebration of culture and community, from the Sunshine Coast, exclusive coverage of the Women's Coppa Italia, and the live broadcast of the prestigious Ballon d'Or awards ceremony.

In tennis, SBS's coverage of the US Open finals scored close to one million cumulative viewers



Feeding the Scrum host and ARL legend Dean Widders.

on television, and a huge 400 per cent increase in live streams⁸, with many audiences tuning in to watch Australian Dylan Alcott's historic 'golden slam'.

NITV delivered a delicious new take on the traditional sports panel show in 2022 with the launch of *Feeding the Scrum*. Each week sporting greats George Rose, Dean Widders and Bo de la Cruz take turns hosting some of Australia's favourite NRL players for a feed and a yarn about the game, and life. This new series joined NITV's AFL panel show, *Yokayi Footy*, and the NRL panel show, *Over the Black Dot*. In addition, NITV delivered over 180 hours of sporting events from communities across Australia, including West Kimberley Football, Big Rivers AFL and Men and Women's Field Hockey in WA; Murri Carnival and Indigenous Football Festival in QLD; Men's Rugby League and Tiwi Islands Football League Grand Final in NT; Ella 7s Rugby Union in NSW; and the National Australian Softball Championships.



Eurovision 2022: Australia representative Sheldon Riley (centre) with SBS broadcast hosts Joel Creasey and Myf Warhurst.

The best of international and local cinema

SBS World Movies continued to build on its legacy of showcasing the best of award-winning and crowd-pleasing international and Australian films. Carefully curated from all corners of the globe, more than 380 foreign and English language titles were acquired, reflecting and celebrating the diversity of cinema, and half of the movies featured were in a language other than English.

The channel reached 3.5 million Australians each month⁹ and supported key cultural celebrations, SBS network events and special moments

throughout the year, including premiering the SBS drama series *New Gold Mountain*, and showcasing collections of movies exploring relevant themes and cultures around Diwali, NAIDOC Week, Lunar New Year, Mardi Gras, International Women's Day, ANZAC Day, and the Eurovision Song Contest.

Thought-provoking programs for inquiring minds

Through SBS's ongoing partnership with VICE, SBS VICELAND continued to showcase inquisitive and investigative documentaries exploring a diverse range of

topics and issues, global stories that resonate locally, reaching 4.3 million Australians each month.¹⁰

SBS VICELAND broadcast more Australian originals, with programs appealing to younger audiences, including *Raw Comedy* and *The Last Year of Television* – which not only entertain but support screen practitioners in the sector to amplify their authentic, enlightening and powerful stories on Australian screens.

SBS VICELAND also continued to bring Australians popular series from around the world in languages other than English, including *China's New Silk Road: From Yiwu to Madrid*, broadcast as part of SBS's network-wide celebration of Lunar New Year.

7. OzTAM, Regional TAM, Combined 5 Minute Consecutive Reach, Total Individuals and Consolidated
8. OzTAM, Regional TAM and Adobe Analytics (SBS Production) 30/08/2021 - 12/09/2021; Video Starts

9. OzTAM + RegTAM FTA Database, SBS World Movies, 01/07/2021-30/06/2022, Sun-Sat, 0200-0200, Combined 5minute Consecutive Average Monthly Reach, Total Individuals, Consolidated
10. OzTAM + RegTAM FTA Database, SBS VICELAND, 01/07/2021-30/06/2022, Sun-Sat, 0200-0200, Combined 5minute Consecutive Average Monthly Reach, Total Individuals, Consolidated

Supporting pathways and driving change in the Australian screen sector

SBS continued to elevate its commitment to reflecting and exploring the diversity of Australia in the distinctive programs it commissions. Throughout the year, SBS expanded its accountability with a commitment to new reporting, and continued to improve access and support long, successful careers for creatives from backgrounds under-represented in the sector through a range of industry initiatives.

SBS Commissioning Equity & Inclusion Guidelines

In February 2022, SBS released the SBS Commissioning Equity & Inclusion Guidelines, outlining genre-specific targets for representation of people who identify as culturally and linguistically diverse, First Nations, people with disability, LGBTIQ+, and women, both in on-screen and off-screen roles and for career progression. The commitments apply across drama, entertainment and food programming commissioned by SBS and are designed to remove barriers giving those who want to work in the sector an equal opportunity to succeed.

A dedicated multicultural and Indigenous broadcaster, SBS has always showcased Australia's diversity. The Guidelines build on SBS's commitment to ensuring all Australians continue to recognise themselves and their communities on SBS, and to the range of investments in initiatives providing pathways for creatives.

SBS has also increased its commitment to accountability and existing multicultural and multilingual reporting. It will provide updates on diversity across its commissioned content

slate, including a report at the conclusion of the current three-year period of the Guidelines (2021-2024). Among the measures used to track and report progress, SBS is using data collected through its participation in The Everyone Project – an industry-wide commitment to measure cast and crew diversity across registered Australian productions, led by the Screen Diversity and Inclusion Network (SDIN) of which SBS is a founding member and SBS's Content Industry Diversity Manager is Co Chair.

The Guidelines have practical information designed to support production partners working with SBS to contribute to the goals, including expanding networks to search for talent from under-represented backgrounds, inclusive casting, and creating inclusive and culturally safe environments. SBS also introduced an Australian industry-first Cultural Safety Plan template and guidance, which is among a range of resources available on the SBS Commissioning Equity & Inclusion website. This new site provides a dedicated online destination for producers, industry, stakeholders and audiences for information about equity and inclusion in SBS content commissioning.

The Guidelines were developed and informed by industry research and engagement with industry and community stakeholders, including Screen Australia and state and territory screen agencies, Screen Producers Australia, Casting Guild of Australia, the Federation of Ethnic Communities' Councils of Australia (FECCA), as well as SBS production partners including Blackfella Films, CJZ, Endemol Shine Australia, Blink TV, Warner Bros. Australia, ITV Studios Australia, BBC Studios, and more.

"FECCA congratulates SBS for its leadership in providing more opportunities for multicultural voices to be represented on our screens. We commend SBS for removing barriers for our communities and aiming for equal participation."

Mary Patetsos, Chairperson, Federation of Ethnic Communities' Councils of Australia



"Pleased to see SBS building on its work to date and expanding its reporting of how it is achieving equity and inclusion, including through its content."

Elizabeth Broderick AO, Founder, Champions of Change Coalition

Former Eurovision Australia representative Montaigne.

The collage features four tweets:

- ScreenAustralia (@ScreenAustralia)**: "Screen Australia supports @SBS in its ongoing work to advance inclusion in our sector and welcomes the introduction of their new commissioning guidelines 🙌"
- National Ethnic Disability Alliance (NEDA) (@NEDA_PeakBody)**: "Great commitment from @SBS. Inclusion and diversity are vital steps in improving society for both people with disability and people who are culturally and linguistically diverse. We at NEDA hope to see ALL Australians represented equally in the media. 🙌👏👏👏"
- DiversityCouncilAust (@DivCouncilAus)**: "We love it when we see DCA members, like @SBS, increase their commitment to #inclusion & #equity! Congratulations to everyone at SBS for the release of your new Equity & Inclusion Guidelines. All Australians will benefit from the beauty of our diverse stories & experiences. 🙌"
- Media Diversity AU (@MediaDiverseAU)**: "Great work @SBS in helping lead the way to a media landscape that looks and sounds more like Australia 🙌"

On-screen diversity audit 2018-2021

In developing the SBS Commissioning Equity & Inclusion Guidelines, SBS undertook an analysis of the diversity reflected in on-screen roles across its commissioned programming between 2018-2021. This review helped SBS to gain a better understanding of how it was representing cultural and

linguistic diversity (CALD), First Nations peoples, people with disability, LGBTIQ+ people, and women. The review assessed perceived diversity which supported SBS's understanding that it was showcasing diversity through its programs, as well as identifying areas where improvement was needed to better reflect the Australian population.

This data has been used to inform the targets for representation set in the Guidelines, along with feedback from industry and community consultation.

Going forward, SBS will use data obtained through its participation in The Everyone Project to track and report on diversity on-screen and off-screen.

On-screen diversity across SBS-commissioned Scripted and Unscripted content 2018-21

FY 2018-21	Unscripted (Total)	Scripted (Total)	Unscripted/Scripted (Total)	Australian Population*
CALD	46.6%	46.4%	46.5%	39%
First Nations	7.6%	9.1%	8.3%	3.3%
Female	45%	49.9%	47.4%	50.7%
LGBTIQ+	8.8%	4.6%	6.7%	11%
Disability	4.2%	4.6%	4.4%	17.7%

*Using data from the Australian Bureau of Statistics and the Australian Human Rights Commission at the time of the last financial year.

Initiatives providing opportunities and supporting pathways

SBS is committed to supporting the development of under-represented creatives in the sector, providing opportunities that reduce barriers to participation, build pathways for career development, and grow local talent pools that reflect a more diverse range of backgrounds and lived experiences. SBS works closely with industry partners to deliver these activities and publishes information and updates on its website.

Diversity Talent Escalator

Now in its sixth year, the SBS Diversity Talent Escalator is delivered nationally in partnership with every state and territory screen agency. Paid placements are offered within production companies on SBS-commissioned programs for emerging and mid-level screen practitioners from under-represented backgrounds. This initiative provides opportunities for creatives to take on roles that are a step up from their existing level of experience to assist with career progression.

There were 10 placements for practitioners on a range of SBS programs, including *Mastermind*, the second season of *Lost for Words*, and the documentary series *Great Australian Walks*, in roles including Associate Producer, Director/Director's Attachment, Art Director and Production Assistant.

Curious Australia

In January 2022, SBS and NITV commissioned seven stand-alone, half-hour documentaries through the nationwide Curious Australia initiative in partnership with Screen Australia, and state and territory screen agencies Screen NSW, Screen Queensland,

Screen Territory, Screenwest, South Australian Film Corporation and VicScreen. Projects must explore surprising new worlds and two key creative roles must be held by people from an under-represented background, including those identifying as First Nations Australians, women, those with diverse age backgrounds, people from cultural and linguistically diverse backgrounds, people living with disability, people of diverse sexuality and gender identities including LGBTIQ+, people from under-represented locations (including regional and remote areas), and people from diverse socio-economic backgrounds. The seven documentaries will be simulcast on SBS VICELAND and NITV in 2022 and provide some of these creatives with their first broadcast credits.

Digital Originals

A partnership with Screen Australia, SBS and NITV, Digital Originals continues to launch careers and award-winning content. Each year the initiative invites emerging screen creatives currently under-represented in the sector to develop bold, exciting and innovative short-form drama projects that will premiere on SBS On Demand and NITV.

Following the broadcast of *Iggy & Ace* last September, the next Digital Original to premiere is *A Beginner's Guide to Grief*. Three projects chosen in 2021 are currently in production – *Night Bloomers*, an anthology of horror stories from the Korean diaspora; *Latecomers*, an intimate exploration of sex and relationships through the eyes of two people living with cerebral palsy; and *Appetite*, which is about a group of delivery riders who become entangled in taking down a food-delivery behemoth.

The callout in early 2022 for this year's cohort saw a record number of applications, with three projects to be commissioned from a shortlist of 12 who participated in the annual Digital Originals workshop and pitching event mid-year.

This initiative continues to be a proven career pathway, with Corrie Chen (*Homecoming Queens*) going on to direct a number of television shows, including *New Gold Mountain* for SBS, Stevie Cruz-Martin (*The Tailings*) to direct SBS's upcoming drama series *Safe Home*, and Michelle Law (*Homecoming Queens*) who is also writing an episode in the series.



2021 writers (top L-R) Sebastian Chan, Lâle Teoman, Nicholas Lin; (bottom L-R) Ansuya Nathan, Alberto Di Troia, Cassandra Nguyen.

"It's incredibly valuable to be able to commit 12 months to improve your screenwriting, but also to have the support there, so you can do basic things like paying your bills."

Cassandra Nguyen interviewed in Inside Film about her experience as a successful candidate in the Emerging Writers' Incubator initiative in 2021

Emerging Writers' Incubator

Launched in 2021 in partnership with Screen Australia, state and territory agencies, and with assistance from the Australian Writers Guild, the Emerging Writers' Incubator brings the industry together to increase diversity in Australian screenwriting and support the development of under-represented talent. Each year the initiative provides paid employment for six creatives for 12 months in a leading Australian production company.

The first six writers are continuing in their placements across Australia, with two already earning their first TV writing credits. In 2022, another six writers will be employed by six more award-winning production companies.

No Ordinary Black

No Ordinary Black is a scripted short-film initiative from NITV, targeting emerging First Nations filmmakers. A partnership with Screen Australia's Indigenous Department, Screen NSW, Screen Territory, South Australian Film Corporation, Screenwest and VicScreen, it brings to screen thought-provoking First Nations stories, authored and crafted by First Nations creatives with First Nations people required in key creative roles. Five projects from the initiative are set to premiere on NITV in the coming year.

Internships, placements and sponsorships

SBS's investment in supporting the development of under-represented creatives further spanned internships and other industry programs. In 2021-22 these included being a host organisation for the AFTRS Graduate Program and the Create NSW Createability Internship Program for people with disability; sponsoring six early-career producers to participate in the Screen Producers Australia Practitioner Program; and sponsoring five positions in the Australian International Documentary Conference Leading Lights Program for practitioners from under-represented backgrounds.

SBS Voices Emerging Writers' Competition

An SBS Voices initiative and online platform for the stories of young diverse Australians, the SBS Emerging Writers' Competition aims to uncover bold new voices that reflect the diversity of contemporary Australia by inviting aspiring writers to share their stories. In its second year, the competition grew significantly in 2021 with double the number of submissions received. One winning writer has had her work optioned for television, and another received a publishing deal with Hardie Grant Books. Thirty of the writers had their entries published in an anthology called *Roots: Home Is Who We Are*.

ENGAGED AUDIENCES

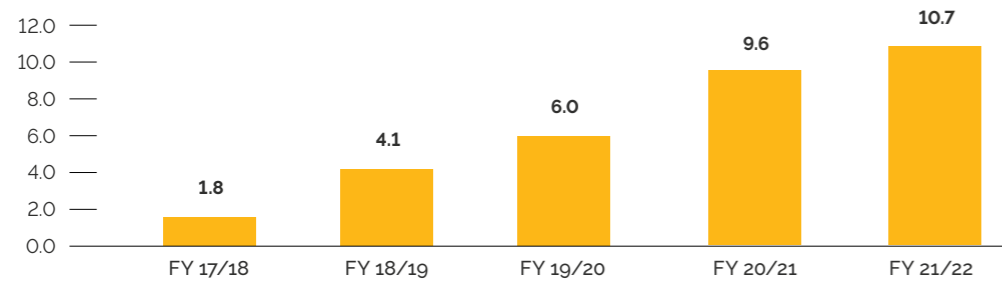


SBS reached 10 million Australians every month across its unique multichannel TV offering.

SBS is proud of how it engages with audiences across its various television, radio, on demand and digital platforms. In 2021-22, SBS reached more Australians than ever, maintaining linear audiences in a declining free-to-air television market while also driving digital acceleration across all platforms. The year also saw SBS improve capabilities to deliver more distinctive, multilingual content across a suite of television, audio and digital platforms.

Audience-focused and committed to connecting Australians, SBS reached 10 million viewers on television each month across its free-to-air channels, which increased to six with the launch of SBS WorldWatch in May 2022¹¹, with an 8.5 per cent prime-time metro share. Consumption grew by 31 per cent on SBS On Demand, with 100+ million hours¹² of programming streamed. The number of digital-registered users exceeded more than 10 million, up 11 per cent on the previous year¹³, with over 3.9 million Australians reached online across SBS websites each month.¹⁴

Registered users across digital platforms



11. OzTam Metro and RegTam Regional: Total People: Average Monthly Reach (5 min consecutive reach); July 21-June 22 consolidated.

12. OzTAM VPM

13. Janrain User Database

14. Nielsen Digital Ratings UA monthly average for SBS

2021-22: At a Glance

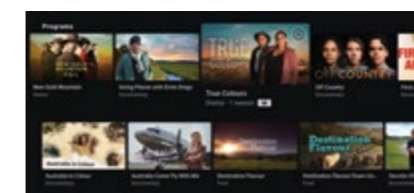


SBS Arabic24 Morning producers Petra Taak and Fares Hassan.

Digital consumption of SBS audio and language content continued to grow, with more than 6 million audio plays each month on the SBS Radio app or via podcast.



SBS reached 10 million Australians every month across its unique multichannel TV offering.



Digital consumption of SBS audio and language content continued to grow, with more than 6 million audio plays each month on the SBS Radio app or via podcast.



More than 2,200 hours of programming, including SBS's original Australian series and current affairs, with a 400 per cent increase in subtitled content from the previous year.



SBS delivered industry-leading customer service for its audiences, with a customer service satisfaction score seven percentage points above the industry average, and a product satisfaction score for SBS On Demand at an all-time high.



SBS conducted research with 5,400 Australians who speak languages other than English



Trisha Morton-Thomas in History Bites Back.

SBS Meet the Audience sessions to deepen understanding of our audiences' needs.

Understanding the needs and preferences of audiences

At SBS, the evolving needs of audiences are at the heart of its multiplatform network offering. SBS undertakes a range of research to ensure there is a deep understanding of the communities it serves, which provides valuable insights into how audiences prefer to engage with SBS and supports wider understanding of Australia's diverse communities and stakeholders.

Multilingual audience insights

As a multilingual broadcaster, SBS has a unique ability to reach and engage Australia's diverse communities in their preferred language. SBS conducted research with 5,400 Australians

who speak languages other than English to better understand their needs, deepen engagement and evolve the audience experience. SBS's inclusive approach included multilingual experts conducting the research in-language as well as innovative research methods such as voiceover, video and screen reader to accommodate adults with low literacy.

The 12 language groups measured covered some of our biggest, more established communities, such as Arabic and Mandarin. Ninety-two per cent¹⁵ of the Arabic-speaking population surveyed and 79 per cent¹⁶ of the Mandarin-speaking population surveyed were aware of the SBS network. The research also covered smaller, higher needs communities, including Dari and Pashto, in anticipation of increased migration to Australia from Afghanistan as a result of the Taliban takeover in 2021.

First Nations research and languages strategy

SBS appointed an identified First Nations researcher to gain deep insights into the content preferences of Aboriginal and Torres Strait Islander peoples. This informs an inclusive and authentic approach to championing First Nations stories and voices, which underpins SBS's commitment to reconciliation.

Research into Indigenous languages aimed at the promotion, protection and preservation of these languages will advance from gathering knowledge and insights to working in partnership and consultation with Aboriginal and Torres Strait Islander communities in 2022-23.

¹⁵ SBS In-language research 2021-22
¹⁶ SBS In-language research 2021-22



SBS brand health

SBS monitors brand health and the impact of content on audience engagement and perceptions through the SBS Brand Pulse, SBS Brand Tracker and Product Satisfaction Research. The SBS Brand Pulse assesses whether SBS is delivering against its core values and whether Australian audiences find its content and services relevant. This research gives SBS a current view of media consumption habits and explores perceptions of SBS and its different services.



* SBS Brand Pulse, April 2022
 ** SBS Brand Tracker, April 2022

SBS Exchange Panel: Strengthening audience connection

Comprised of 16,000 audience members, the SBS Exchange Panel conducted more than 50 research studies over the year, including content reviews and consumer behaviour, resulting in more than 32,000 online responses.

One in three panel members identified as culturally and linguistically diverse, while

almost one in four members from a dedicated sub-section of the panel created to support SBS's strategy and approach to Indigenous content and audiences identified as Aboriginal and/or Torres Strait Islander.

Producing deep audience insights, the studies covered reviews of a diverse range of SBS content highlights, including

Eurovision and *Eurovision – Australia Decides*, documentary series *Lost For Words* and *Life on the Outside*, and the SBS original drama series *New Gold Mountain*.

Research also provided valuable audiences insights into the media landscape and streaming behaviours.



Student Lamine in *Lost for Words*, which follows eight people's journey to improve their low literacy skills.

"Thank you for Lost For Words. I cried my way through the episode. I missed my early education and played catch up 'til I was 17. I understand the struggles the students are having."

Audience feedback on *Lost for Words*

A commitment to industry-leading customer service

SBS's customer service vision is to delight audiences through direct connections guided by valuing all audience feedback, responding promptly and going the extra mile. This includes an expanded offering of multilingual resources accessible via a dedicated audience support website, plus articles and videos produced for the launch of SBS WorldWatch.

SBS's customer service continued to perform well above industry standards. Responding to an average of 5,000 pieces of customer feedback per month

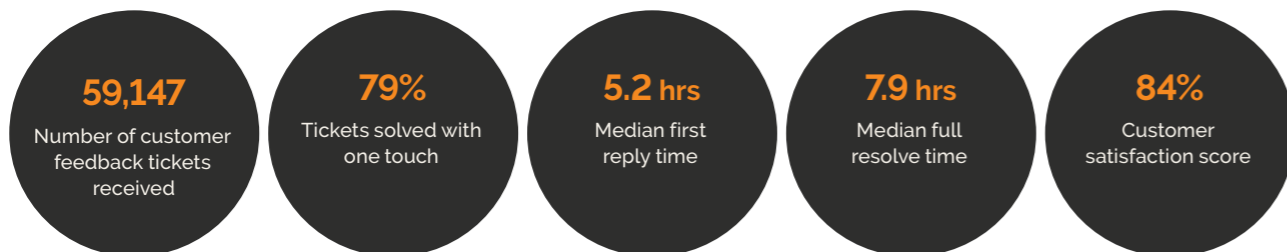
with a median turnaround time of five hours, SBS customer service teams gained valuable insights into the way audiences interact with and respond to SBS content, programming schedules and digital platforms. From July 2021 to June 2022, 79 per cent of audience enquiries were resolved with just one response, and SBS's total customer satisfaction score was 84 per cent.

Some of the most powerful and significant levels of audience feedback received this year related to the *Australia Uncovered* documentary series, which explored diversity and equality in contemporary Australia; the *Lost For Words* documentary series, which confronted Australia's low

adult literacy rates; and *Insight*, with audiences praising SBS for shining a light on often complex and challenging issues.

"Extraordinary content... amazing, uplifting, deeply moving and thought-provoking. Congratulations SBS, and especially the strong, eloquent, dignified Julia Gillard, for shaking things up and reminding me about the dangers of complacency in the struggle for the voices of the disregarded to be heard and heeded."

Audience feedback on *Australia Uncovered*



Source: Zendesk 1 July 2021 - 30 July 2022. Zendesk benchmark is based on anonymous global benchmarking data for the Media industry. Benchmark data not available for tickets solved with just one reply or number of tickets received.

SBS On Demand

SBS On Demand reinforced its position as Australia's most distinctive streaming platform, offering audiences a carefully curated global catalogue of programming alongside a growing number of live stream events.

Serving multicultural communities

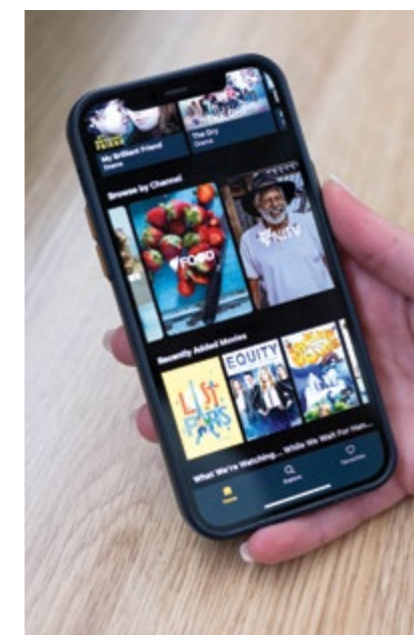
SBS continued to build on its commitment to better serving Australia's diverse communities by increasing its offering of subtitled, commissioned, local Australian stories in Arabic, Simplified Chinese, Traditional Chinese, Vietnamese and Korean by 2,250 hours in 2021-22 – more than quadruple the 512 hours subtitled in 2020-21. It also continued to improve the in-language login and navigation capabilities on SBS On Demand, with audiences now able to select Hindi, Korean and Vietnamese as their primary language, adding to Arabic, Simplified Chinese, Traditional Chinese and English, which were already available.

Audience satisfaction reaches an all-time high

SBS takes an audience-led approach to developing and refining its digital products, incorporating qualitative research and looking deeply into analytics to test potential designs before launch. It also measures and monitors audience satisfaction via the SBS Product Satisfaction tracker. In 2021-22, with registered users for SBS On Demand surpassing 10 million and the iOS app remaining the highest rated streaming service in the Apple App Store in the Australian market, audience satisfaction peaked at an all-time high of 90 per cent, with the Digital Product Satisfaction Score for SBS On Demand achieving an average of 88 per cent across the year – an increase of five percentage points on the previous year.

Product: Building for stability, scale and discovery

The SBS On Demand development teams continued to focus on improvements to deliver greater consistency of user experience across all devices that audiences are using for access, and making it easier for them to discover and watch our content. Following the channel launch in May 2022, SBS WorldWatch is available to live stream on SBS On Demand, alongside all other SBS channels.



Commercial: New advertising experiences that reduce audience pain points

The SBS Media sales team optimised commercial inventory to improve the consumer ad experience. Market-leading Server-Side Ad Insertion (SSAI) technology was implemented for live streams across all platforms, which also increased digital revenue from March 2021 to March 2022 by giving consumers more relevant advertising. Seeking to lead in the programmatic sales space, SBS On Demand launched Video Header Bidding to create a level playing field for advertisers, and rolled out Ad on Pause to allow ads to display when the user presses pause during video playback. With around two million pause impressions a month across all platforms, this has high potential for continuing to increase SBS's commercial portfolio and digital revenues.

10mil+
registered users on
SBS On Demand

Digital Communities

SBS continued to improve its digital products, adapting to evolving technologies and drawing on audience feedback to prioritise developments and maintain an audience-centric approach.

A personalised, world-class user experience

SBS's digital audiences are increasingly coming to expect a highly personalised experience across digital platforms.

SBS introduced more features and improved functionality for audiences engaging with SBS News on digital, with an updated website and SBS News App improving the user experience. By employing innovative technology, SBS also introduced content recommendations based on the individual's previous viewing behaviour and what's trending with other audience members.

A refreshed SBS Radio App is helping audiences find desired content with a new, easy-access search feature and ability to follow programs. A redesigned SBS News App is providing increased reliability, new navigation features and a greater range of available content.

New SBS News and SBS Sport websites are faster, easier to navigate, and have paved the way for a consistent and enhanced user experience to be rolled out across other SBS websites in 2022-23.

SBS Radio and languages services

With an average of over six million plays and downloads per month¹⁷, audio remained the

most requested digital content for multilingual audiences. Podcast retained its position as the most accessed digital audio format produced by SBS, with an average of four million downloads per month.¹⁸

Top language podcasts created by SBS Radio broadcast teams in 2021-22 included Italian, French, Spanish, Arabic and Mandarin.¹⁹ To support the continued growth in audience demand, more than 30 new podcast series were commissioned. Created by both internal broadcast teams and external content creators, multilingual and English podcasts such as *Chinese-ish*, *Our Deaf Ways* and *My Bilingual Family* were produced to tell unique and diverse stories to Australian audiences.

Sport

SBS continued to be a premier destination for sport, with the SBS World Game and SBS Cycling Central social channels consolidated and rebranded under the SBS Sport hero brand. With almost 800,000 followers, SBS Sport went from the smallest page in the Facebook sport category to the second largest behind Nine's Wide World of Sports.

Online, SBS's coverage of the Tour de France recorded 1.7 million unique viewers and 2.2 million live streams, up 15 per cent and 39 per cent respectively

on last year. Chapter views of the US Open tennis and Dakar Rally were up 499 per cent and 83 per cent respectively. Audiences also enjoyed 100 hours of live sport on SBS On Demand from 19-27 March, including the final round of the African FIFA World Cup Qualifiers, Volta a Catalunya and Gent-Wevelgem cycling, and the ISU Figure Skating.

SBS Voices

An online platform for the stories of diverse young Australians, SBS Voices won a Television Business International Content Innovation Award for its short-form documentary series *The Swiping Game*, expanded into podcasts with *The Writer's Room* and *Love Me, Love My Anxiety*, and released the acclaimed *Straight Up Islander*, Australia's first online story collection by writers of the South Pacific, which inspired a panel event at the 2022 Sydney Writers' Festival.

The SBS Voices Emerging Writers' Competition received 4,000 entries, up 100 per cent on last year, with one winner's work optioned for television and another winning a publishing deal with Hardie Grant Books. The SBS Voices website also engaged in content partnerships with Western Sydney University and diverse writers collective Sweatshop, giving dozens of writers their first published byline.

SBS Food

SBS Food is one of Australia's top five food websites, receiving 11 million unique visitors in 2021-22,²⁰ featuring 13,000 recipes site-wide, as well as 250 recipe videos for SBS On Demand. The exciting new editorial sections 'Feels like home' and 'Our local' highlighted people and dishes around the country through a multicultural lens.

Across Facebook and Instagram, SBS Food had more than 666,000 followers and 30 million video views, with social engagement up 45 per cent compared to last year, including a Facebook recipe group of 40,000 cooks and followers. SBS Food also launched on TikTok to reach a younger new demographic, as well as cross-

promoting major network and cultural events such as Lunar New Year, Eid and Refugee Week.

In 2022, SBS partnered with Diversity in Food Media Australia to launch a competition aimed at uncovering new and inspiring voices and content creators who have their own food stories to tell.

²⁰ For Unique Visitors: Adobe Analytics (SBS Production); July 2021 - June 2022; Unique Visitors.

SPOTLIGHT



In the past 12 months SBS has scaled and grown its digital services for Australians who speak a language other than English by launching a COVID-19 portal with information in 64 languages, creating up-to-date accurate videos on the virus on SBS On Demand, Facebook and YouTube."

The Australian Financial Review

SBS: One of Australia's most innovative companies

SBS continuously strives to meet the needs of multicultural communities by providing innovative multilingual digital services. In 2021, SBS was recognised by *The Australian Financial Review* as one of Australia and New Zealand's Most Innovative Companies from among over 700 nominated organisations. It was the only media company to make the

prestigious innovation list and ranked third overall among Media and Marketing companies in Australia.

The recognition noted SBS's growing and evolving multilingual digital services, exemplifying our innovative culture and strategy. It also highlighted the way SBS provides multiplatform services in more than 60 languages, and in recent years has increased its

focus on scaling digital services to meet the diverse needs of the one in five Australians who speak a language other than English at home.

This strategy has seen SBS become the first media service in Australia to offer in-language login and navigation on its streaming platform, SBS On Demand, which has more than 10 million signed-in users.

¹⁷ Streamguys; Stream Starts. Adobe Analytics; Audio Plays, Feedpress; Uniques. Soundcloud; Starts, Spotify; Starts. Tuneln Radio; Sessions.

¹⁸ Feedpress, Streamguys; Unique Downloads.

¹⁹ Feedpress, Uniques; Streamguys, Unique Downloads.



SBS Radio Cantonese producer Wai Yee Yeung (left) conducting in-language research on SBS digital products with Cantonese- and Mandarin-speaking community members.

A strong social media presence

SBS's social media reaches audiences across Facebook, YouTube, Twitter, Instagram, TikTok, LinkedIn and other platforms. Audience engagement increased significantly in 2021-22, aided by increased stability in platform presence and a greater focus on optimising user experience.

The social media landscape saw shifts in increased competition between platforms and users seeking more made-for-mobile content. SBS adapted by diversifying its paid and organic presence, forming strategic platform partnerships for key events and producing new formats to increase community engagement. These efforts were supplemented by paid campaigns to deliver key messages to

harder-to-reach target audiences. While social media will continue to support SBS's digital consumption goals with direct referral traffic, it will increasingly drive awareness, engagement, trust and advocacy to support long-term growth and continued service to audiences in 2022-23.

Highlights included:



*referred by social media to SBS digital platforms

Making SBS accessible for all

SBS is committed to providing informative, educational and entertaining programming for all audiences through the provision of subtitling in multiple languages, closed captioning and audio description services.

SBS's Access Services and Program Prep (ASPP) unit ensures that SBS meets regulatory requirements and finds ways to increase accessible programming hours. ASPP is also integral to the provision of subtitles in English and other languages, with a commitment to quality underpinning all services.

Subtitling

Multicultural communities across Australia enjoyed SBS programming in their language of choice through SBS's increased commitment to the subtitling of English content into other languages. Programs were subtitled in more than 65 languages across 2,200 hours of broadcasting, a 400 per cent increase on last year, with a focus on Australian stories made by SBS, as well as popular overseas programs such as *The Handmaid's Tale*.

This increase in demand has been clear on digital platforms where, for example, Arabic-speaking SBS On Demand users consume around 30 per cent more content than the general population. Its most popular Arabic-subtitled program is *Going Places with Ernie Dingo*.

Audio Description

SBS continued to make stories that matter available to blind or vision-impaired audience members via an audio description (AD) service. AD, which provides an auditory narration of the non-verbal elements of a program, was launched on SBS and SBS VICELAND in June 2020, then extended to NITV and SBS World Movies in April 2021. SBS's AD services are available terrestrially and on the Viewer Access Satellite Television (VAST) platform for audiences in regional and remote locations where reliable terrestrial reception is not available. Across the network SBS provides an average of more than 20 hours per week of audio described programming, double the regulated requirement.

Closed Captioning

Closed captioning is provided for the benefit of hearing-impaired audience members, as well as the many other viewers who enjoy watching programs with the captions turned on. SBS always seeks to caption beyond its obligations, and in 2021-22 captioned more than 450 hours of programming over and above the legislative obligations, including more than 150 hours dedicated to children's and family viewing on NITV.

SBS ONE	Hrs:
Closed Captions:	6433
Subtitles:	978
Audio Description:	840
Re-narration:	13

NITV	Hrs:
Closed Captions:	2114
Subtitles:	373
Audio Description:	932

World Movies	Hrs:
Closed Captions:	2751
Subtitles:	4815
Audio Description:	1718

SBS VICELAND	Hrs:
Closed Captions:	2778
Subtitles:	479
Audio Description:	668
Re-narration:	2

Digital and On Demand	Hrs:
Subtitles: (in-house only)	532
Subtitling & Multilingual Project:	2094



Going Places with Ernie Dingo is the most popular show on SBS On Demand for Arabic speakers.

INSPIRED COMMUNITIES



SBS team members out in the community for Lunar New Year. © Alia Ardon.

Engaging with multicultural Australia is what SBS does best, connecting with the needs of our diverse audiences through programming, events and educational opportunities that drive constructive, national conversations. In 2022, SBS escalated its Lunar New Year engagement to profile the country's most celebrated cross-cultural event and foster an increased sense of belonging and connection.

Strengthening a long-standing commitment to reconciliation, SBS launched its Elevate Reconciliation Action Plan 2022-2026. This bold Indigenous-led approach to transforming cultural connections in Australia commits SBS to increased prominence of First Nations stories and perspectives across the network in more than 60 languages, as well as innovations in corporate governance.



Harbour Beizam dance group at SBS Elevate RAP launch. June 2022. (C) Flashpoint Labs



2021-22: At a Glance

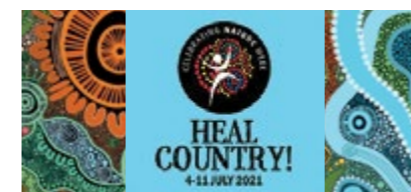
90% of the SBS audience believe that SBS helps Australia to be a more successful multicultural nation.²¹



95% of the SBS audience believe it's good that SBS exists.²²



1.8 million Australians tuned in to SBS and NITV NAIDOC Week content.



20,000 Australian educators engaged with SBS Learn NAIDOC Week resources.

²¹ SBS Brand Tracker, April 2022

²² SBS Brand Tracker, April 2022

Connecting with Community

Lunar New Year

Lunar New Year is one of the nation's most popular and significant multicultural celebrations, observed by millions of Australians from diverse cultures. SBS's network-wide celebration of Lunar New Year strengthens a sense of belonging, social cohesion and intercultural understanding amongst communities. In 2021, SBS launched a new engagement

strategy to elevate and amplify SBS's long tradition of celebrating Lunar New Year with audiences and communities.

SBS cemented 11 partnerships with key community organisations to deepen connections with multilingual communities. This included a City of Sydney festival where 46 per cent of the 800,000 festival visitors were able to recall the SBS brand and the Cabramatta Festival, with a 50 per cent brand recall rate.

Content highlights included the Australian television premiere of documentary *The Great Wall of China: The Making of China*, Adam Liaw's *Destination Flavour* on SBS Food, and in-language content by SBS Radio to engage multilingual audiences and provide a platform for Australians to share how they celebrate the festival.



Community members at Lunar New Year Festival in Bankstown, Sydney.



Artist Freda Chiu collaborated with SBS Learn on a popular Lunar New Year family craft activity.



Year of the Tiger artwork by Chris Yee commissioned by SBS.



SBS Learn

SBS's dedicated website for teachers, SBS Learn, continued to provide quality teaching materials connected to SBS content.

In support of the SBS drama *New Gold Mountain*, SBS Learn launched the website *Gold*, an online learning destination curated especially for teachers. The site explores the Australian gold rush through a First Nations, multilingual and multicultural lens.

As the Official NAIDOC Week Education Partner, SBS Learn produced Indigenous-authored teaching resources written by educator Shelley Ware to inspire young Australians to learn from and engage with the world's oldest continuing culture. This included a comprehensive *Heal Country!* resource, with printed copies distributed to 22,000 teachers and educators nationwide, in addition to tens of thousands of online uses of the resource.

During Lunar New Year, SBS collaborated with artist and educator Freda Chiu to create an engaging art activity made available in six languages, encouraging children, families and teachers to celebrate Lunar New Year in the classroom and at home.

SBS Learn also continued to play a role in supporting young people's digital literacy, online safety and understanding of respectful relationships. In support of SBS documentary *See What You Made Me Do*, SBS Learn again partnered with the eSafety Commissioner to create videos featuring young leaders discussing safe and respectful relationships. This project built on SBS's successful collaboration with eSafety connected to the 2019 SBS drama, *The Hunting*.



MOST POPULAR
SBS Learn resource

Connecting our newest Australians with the Custodians of the oldest living culture on Earth

National Reconciliation Week

SBS celebrated National Reconciliation Week across the network with online and on-air content, joining the nation to mark the 2022 theme, *Be Brave. Make Change.*

SBS and NITV presented a powerful offering, including the iconic films *Gurumul*, *The Tracker*, *Radiance*, *Sweet Country* and *Rabbit-Proof Fence*. The SBS Settlement Guide and in-language radio programs delivered projects and podcasts exploring the significance of National Reconciliation Week, the 2022 theme, and the 30th anniversary of the historic Mabo decision.



SBS'S VISION FOR RECONCILIATION IS

"... a nationwide culture of cultures that recognises the languages, knowledges and stories of First Nations peoples are enriching to everyone in a thriving, multicultural Australia."

Yuin, Dharawal, Ngario Custodian, Leslie McLeod conducting a Smoking Ceremony at the launch event of the SBS Elevate Reconciliation Action Plan (C) Flashpoint Labs 2022.



NITV's *Strait to the Plate* explores the cuisine, culture and communities of Torres Strait Islander peoples.



NITV's *Bamay* means 'Land' in Bundjalung language.

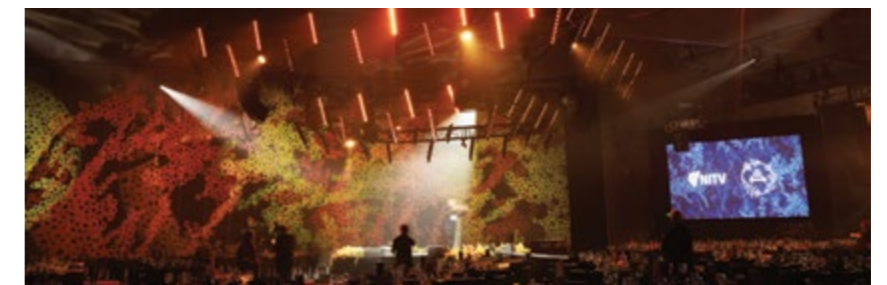


85% of audiences saying they enjoyed the coverage across the network²³

The late Uncle Jack Charles on family, fame and infamy on *Who Do You Think You Are?*



SBS Chair George Savvides speaking at National NAIDOC Week event.



NITV was the Media Partner of the 2022 National NAIDOC Week Awards.

NAIDOC Week

A landmark annual event for all Australians, National NAIDOC Week celebrates First Nations peoples' achievements and excellence. As the National NAIDOC Week Media Partner and Official Education Partner, SBS continued to play a vital role in championing stories of strength, growing understanding and connection, and instilling shared pride in all Australians.

NAIDOC Week 2021 coincided with COVID-19 lockdowns across Australia, with many events put on hold. No longer able to come together in person, more than 1.8 million Australians engaged with SBS and NITV content platforms to connect with the wider community and celebrate First Nations excellence. Eighty-five per cent of audiences said they enjoyed the coverage across the network.²³

Inspired by the 2021 theme, *Heal Country!*, content highlights included the ever-popular *Big*

Mob Brekky, the premiere of docu-comedy *History Bites Back*; the documentary *Who Do You Think You Are?* featuring the late Uncle Jack Charles; and the *Uluru Statement from the Heart*, shared for the first time by SBS Radio in 20 Aboriginal languages including from communities in the Northern Territory and northern Western Australia, as well as Auslan and more than 60 languages from around the world.

²³ Source: *The Exchange*; NAIDOC Week 2021



SBS's Elevate Reconciliation Action Plan cover artwork by First Nations artist Nadeena Dixon.

Elevate Reconciliation Action Plan

During National Reconciliation Week, SBS launched its fifth Reconciliation Action Plan, and its first with Elevate RAP, strengthening its commitment to leadership in reconciliation and increasing the prominence of Aboriginal and Torres Strait Islander perspectives across the network.

An Indigenous-led process

SBS's reconciliation journey has been guided by the SBS RAP Steering Committee – a guidance and governance body on projects and actions related to the RAP, whose decisions are only valid if at least 50 per cent of the voting representatives are Aboriginal and Torres Strait Islander committee members.

The steering committee is in turn advised by the First Nations Staff Advisory Group (FNSAG). Comprised of SBS's Aboriginal and Torres Strait Islander employees, the FNSAG played a key role in developing the RAP commitments and leading consultation with First Nations employees on matters related to policy, content and RAP deliverables.

Transformation project: fostering connection and understanding between First Nations and our newest Australians

SBS's Transformation Project, a core requirement of an Elevate RAP, advances the dimensions of reconciliation by leveraging SBS's unique position as both the world's most multilingual broadcaster and the home of Australia's only national Indigenous television broadcaster.

By amplifying diverse voices and stories and further strengthening content services and partnerships, SBS's vision is to connect First Australians with the nation's migrant communities – many of whom are natural allies to reconciliation – and in doing so, contribute to a more cohesive society in which all Australians can thrive.



SBS RAP Steering Committee members (L-R): Nitsa Niarchos, Tanya Denning Orman, Joshua Griffin, Clare O'Neil, Amara Barnes, and Co-Chairs Julie Nimmo and David Hua. © Flashpoint Labs 2022.

World Indigenous Television Broadcasters Network

NITV has been a proud member of the World Indigenous Television Broadcasters Network (WITBN) for over 14 years. The Network, an alliance of

Indigenous broadcasters from Australia, New Zealand, Canada, Hawai'i, Taiwan and Norway, is guided by a vision to preserve and promote Indigenous languages and cultures worldwide through content-sharing programs, strategic support and a biennial World Conference.

Throughout the year, senior NITV leadership met with CEOs of WITBN partners, collaborating on a rebrand to be realised in 2022-23, the 2022 theme, and the 30th anniversary of the historic Mabo decision.

Strong Partnerships

Federation of Ethnic Communities Councils of Australia (FECCA)

SBS was proud to be Media Partner for the FECCA Conference 2022 in Melbourne, attended by a record 800+ delegates. Building on SBS's close and enduring collaborative relationship with FECCA and its state subsidiaries, SBS teams were on the ground to provide 70 radio interviews, news coverage, guest speakers and a bespoke video project interviewing delegates.

Multicultural NSW

Enjoying a three-year partnership with Multicultural NSW, SBS supported several high-profile events, including as primary sponsor of the NSW Premier's Harmony Dinner on 1 March 2022. As part of this event, SBS sponsored the 2022 Lifetime

Community Service Award which acknowledged an individual's long-lasting contribution to migrant communities. It was won by Rosa Loria, Chief Executive Officer of Sydney Multicultural Community Services.

Victorian Multicultural Commission (VMC)

SBS continued its partnership with VMC, supporting key events such as the VMC Gala Dinner and sponsoring the VMC Multicultural Film Festival. SBS joined the festival's judging panel, provided mentoring and coaching sessions to category winners, and aired a selection of winning films on SBS On Demand.

Australia for UNHCR

A proud partnership between SBS and Australia for United Nations High Commissioner for Refugees (UNHCR), the Les Murray Award for Refugee Recognition

recognises and celebrates the contribution of those with a refugee background who are helping to shine a light on the situation of forcibly displaced people through their work or initiatives in the arts, sports or media.

The award commemorates SBS sports journalist Les Murray AM, who used his public profile and own story as a refugee to promote and advocate for refugee rights. SBS Director of Audio and Language Content David Hua participated on the selection committee.

The inaugural winner was former Yugoslav refugee, Danijel Malbasa, who came to Australia with his family on a humanitarian visa when he was 12 years old. Now, 20 years later, Danijel is an industrial relations lawyer who in his spare time works to highlight the plight of refugees and amplify their voice in Australia.



Australian National Maritime Museum

SBS partnered with the Australian National Maritime Museum to sponsor the 2022 National Monument to Migration event, which saw the unveiling of new names inscribed on the museum's 'Welcome Wall' paying tribute to 30,000 migrants. For the first time, individuals from Afghanistan, Gabon, Sierra Leone and Somalia were added to the wall.

*SBS journalist Virginia Langeberg (left) hosted the 2022 National Monument to Migration event, pictured with speaker Mahboba Rawi OAM, founder of Mahboba's Promise, an aid organisation helping women and children in Afghanistan.

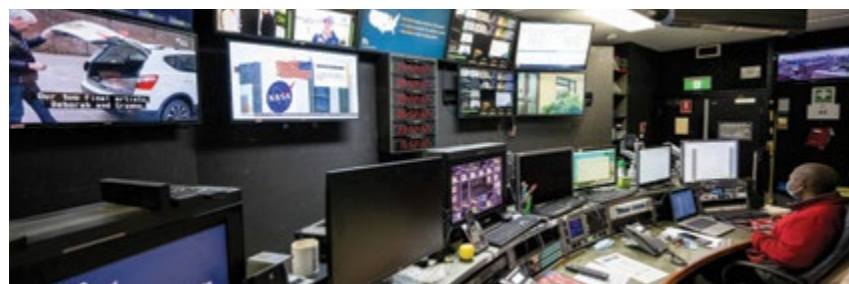
GREAT PEOPLE; GREAT CULTURE



Richelle Harrison Plesse, SBS journalist, steps out with the SBS Mardi Gras cohort comprised of LGBTQI+ team members and allies from across the organisation.

SBS's people and culture are at the core of the organisation's strategy and critical to its success, with a diverse high-performing team dedicated to SBS's purpose. A leader in workplace inclusion, SBS prioritises its people and believes everyone has the right to bring their whole self to work and feel a genuine sense of belonging, value and safety.

Though the COVID-19 pandemic presented ongoing challenges and risks through the year, SBS still achieved significant outcomes for the benefit of its employees and the wider organisation.



2021-22: At a Glance

94% employee satisfaction with our COVID-19 workplace response.

Step-by-step roadmap, robust safety measures and virtual wellbeing initiatives.



Loretta Hundy, autocue operator, from the SBS News team.



Industry-leading Inclusion, Equity & Diversity Strategy

Greater inclusion for our people, as well as on-screen and off-screen representation.



81 per cent employee engagement score

+10 points on the Australian all-industries average and +8 points on the Australian Creative and Media sector average.




Cultural leave policy

Employees can swap a public holiday for a day of more cultural or religious significance to them in recognition of the diversity of SBS employees.

SBS's Workforce


A diverse team across 1,269 permanent employees



Identify as having a culturally diverse background


59.4% of SBS employees
55.6% of senior leaders
88.9% of the SBS Board

90% of the SBS Radio team
57% of the News and Current Affairs team




Female

53.8% of SBS employees
59.3% of senior leaders
33.4% of the SBS Board




Aboriginal and/or Torres Strait Islander people

4.6% of SBS employees
12% of senior leaders
22.2% of the SBS Board




Born overseas

42.7% of SBS employees
28.7% of senior leaders
22.2% of the SBS Board




Diverse sexuality

14.6% of SBS employees
15.6% of senior leaders



Have a disability or chronic condition requiring workplace adjustments

12.8% of SBS employees
10.1% of senior leaders
22.2% of the SBS Board



Identify as a person of colour

25% of SBS employees
23.8% of senior leaders
22.2% of the SBS Board

Diversity and inclusion

Workforce overview

As Australia's multicultural and Indigenous broadcaster, SBS has a responsibility to its audiences, communities and employees to ensure that its workplace reflects the rich diversity of communities it serves, and that its culture exemplifies its purpose of contributing to an inclusive and cohesive society.

SBS actively recruits people from diverse backgrounds. Employees are invited to confidentially share diversity-related statistical information upon commencement of employment and through an annual Diversity and Inclusion Survey.

Workforce Overview

	% SBS employees ¹	% SBS Board ²	% SBS Executive	% Senior Leaders ³	% People Leaders ⁴
Aboriginal and/or Torres Strait Islander people*	4.6%	22.2%	7.7%	12%	4.3%
Identifies as culturally diverse	59.4%	88.9%	53.8%	55.6%	53.3%
Identifies as a person of colour	25%	22.2%	8.3%	23.8%	19.3%
Mainly non-English speaking	30.6%	11.1%	23.1%	13.6%	24.6%
Combined English and non-English speaking	13.5%	22.2%	23.1%	16%	11.6%
Place of birth – Australia	57.3%	77.8%	76.9%	71.3%	57.8%
Place of birth – overseas	42.7%	22.2%	23.1%	28.7%	42.2%
Female*	53.8%	33.4%	53.8%	59.3%	50.7%
Male*	44.5%	66.6%	46.2%	38%	47.7%
Non-binary*	1.7%	0%	0%	2.8%	1.6%
Lives with a disability or chronic condition requiring workplace adjustments	12.8%	22.2%	23%	10.1%	10.9%
Has a diverse sexuality	14.6%	0%	15.4%	15.6%	11%

Inclusion, Equity and Diversity Strategy 2022-2024

SBS launched its Inclusion, Equity and Diversity Strategy 2022-2024, building on the work delivered under the SBS Diversity and Inclusion Plan 2018-2021. Developed in consultation with employees and external specialist partners, this three-year strategy

outlines SBS's vision to be one of Australia's most diverse and inclusive employers through:

- An inclusive culture: where all employees are able to thrive
- Diverse teams: to ensure diversity of thinking as key to creativity and innovation
- Inclusive content and products: by amplifying diverse voices both on and

behind our screens, and creating more accessible platforms and products

- Inclusive operations: designed to eliminate bias and support employees
- The strategy includes key focus areas and goals, as well as the initiatives and actions that SBS will take to achieve its vision.

¹ Represents full-time and part-time employees who voluntarily disclosed information.
² Board data as at August 2022. Managing Director included in both SBS Board and Senior Leader columns.
³ Senior leaders are identified as those reporting to the SBS Executive Team.
⁴ People leaders are those employees who have at least one direct report.

*SBS payroll data. All other data is based on voluntary information provided by employees, and how employees self-identify, via SBS's anonymous annual diversity and inclusion survey conducted February 2022.



Rhoda Roberts AO is SBS's first Elder in Residence. Source: NITV (James Horan).

Elders in Residence program

As part of SBS's commitment to enhancing culturally informed practice across all aspects of the organisation, SBS launched its Elders in Residence program – a first for any Australian media organisation.

The SBS Elders in Residence program was developed through an Indigenous-led process and informed by internal and external consultation. It recognises the integral role that Elders fulfil within First Nations communities and their contributions to enriching Australian society. The SBS Elder in Residence provides guidance and advice to all SBS staff through a broad range of engagement and collaboration

on key projects. Embedding the program within SBS reflects the intrinsic value placed upon Aboriginal and Torres Strait Islander knowledges in the way the network is run.

In 2021, SBS appointed Rhoda Roberts AO, a proud Widjabul Wиейbal woman from the Bundjalung nation, as its inaugural Elder in Residence. A highly celebrated and respected arts executive, she is also a widely recognised and respected Elder within her own Nation and across communities. She has a long-standing relationship with SBS, having worked as the presenter of *First In Line*, the first Indigenous current affairs show in prime time

on Australian television. Rhoda has long been an advocate for NITV and co-hosted its free-to-air launch broadcast in 2012.

"Our leaders remind us that everything is written twice – once on the ground and then once in the sky. I see this [Elder in Residence] position a little like this philosophy – one for the organisation and one for our audiences."

Rhoda Roberts AO

Meet Julia

Julia Frolov is the newly appointed Co-Chair of SBS Pride and Allies Employee Advisory Group (EAG) which focuses on LGBTIQ+ inclusion, ensuring a safe and inclusive workplace for all. Of proud Chinese-Russian descent and identifying as queer, Julia is committed to establishing a safer, more inclusive and understanding environment for all.



"From day one you know SBS is a safe space, which can be a rarity. Regardless of your background, everyone has a place at SBS and for that I am proud."

Julia Frolov, Media Sales Executive

Employee Advisory Groups

SBS continued to work with its Employee Advisory Groups (EAGs) which empower its people to take an active role in fostering an inclusive workplace culture for all. The EAGs include SBS Pride and Allies focused on LGBTIQ+ inclusion, The Network which addresses gender equity, SBS Access which considers the experiences of employees living with disability, SBS Multi

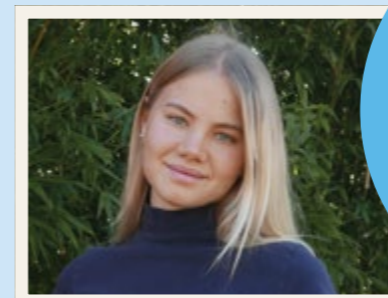
which brings together culturally, religiously and linguistically diverse team members, and First Nations Staff Advisory Group representing the broader First Nations staff cohort across SBS.

The groups work with external experts to inform their strategies and approach, and come together regularly at SBS Inclusion Council meetings. Each EAG, along with the Reconciliation Action Plan Committee, shares updates on activities and contributes proposals for the development

and delivery of the Inclusion, Equity & Diversity Strategy. The outcomes from these meetings are shared with SBS employees.

The work of SBS Pride and Allies helped SBS to achieve Gold status for the third year running in the Pride in Diversity Annual Workplace Equality Index, while SBS Multi acknowledged Refugee Week with a panel event that featured team members with lived experience in discussion with high-profile names in the refugee sector.

Meet Lua



"SBS really lines up to my values of giving voice to multicultural and First Nations communities."

Lua Pellegrini, SBS People & Culture Coordinator

Since completing the SBS CareerTrackers Indigenous Internship Program 2020-21, Lua Pellegrini is flourishing in her role as SBS People & Culture Coordinator. Lua is a proud Wiradjuri woman, Chairperson of the NSW Advisory Council, a GO Foundation scholar, and a successful artist who designed the 2022 Marn Grook guernsey for the Sydney Swans AFL team.

CareerTrackers Indigenous Internship Program

SBS increased its commitment to the CareerTrackers Indigenous Internship Program, bringing aboard six interns for the summer of 2021-22 across a range of disciplines including studio operations, content, production, people and culture, and news. Due to COVID-19 restrictions, the majority of these internships were redesigned to enable remote participation. Supporting the growth of new talent, SBS offered permanent roles to three participants.

Inclusive programs and policies

Based on employee feedback, SBS introduced key internal policies to further strengthen inclusivity in the workplace. This included new cultural leave provisions to enable employees to swap an SBS paid Australian public holiday for a day of their choice with more cultural or religious significance. SBS also developed a reproductive health policy, redesigned its recruitment and grievance management processes and policies, and shared a draft policy outlining future ways of working, offering employees increased flexibility in preparation for moving beyond the COVID-19 pandemic.



Protecting our people, operations and organisation through the COVID-19 pandemic

SBS and its employees experienced another extraordinary 12 months impacted by the COVID-19 pandemic. With particular focus on employee health and safety, SBS's response remained strategic and effective, aimed at protecting its people, operations and organisation at large from the immediate and long-term impacts of the pandemic.

SBS successfully navigated the myriad challenges of lockdowns and restrictions through robust and pragmatic safety management plans and comprehensive risk assessments. This involved guidance from the SBS COVID-19 Steering

Committee comprised of leaders from across the organisation who continue to meet regularly to assess safety measures and employee wellbeing.

The *SBS COVIDSafe at Work Roadmap* outlined a gradual four-step approach to returning to the office for employees working from home. Developed to support SBS's ability to respond and act appropriately to the evolving situation, step 1 was delayed from January 2022 to March 2022 due to the Omicron variant outbreak.

SBS prioritised the prevention of workplace transmission and the minimisation of severe health outcomes for employees through key safety measures, including

the SBS Vaccination Policy, as well as workplace contact tracing, hygiene measures and temperature testing of all persons coming on site, mandatory mask wearing and physical distancing, and additional protocols for high-risk areas and roles, including Rapid Antigen Testing.

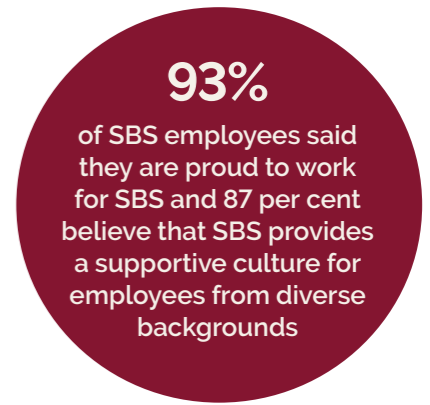
In June 2022, an employee consultation – *Proposed Adjustments to the Current SBS COVIDSafe at Work Measures* – was conducted, resulting in the adoption of more sustainable ways of everyday working whilst keeping employee safety a key priority. A full transition to a hybrid workplace is planned for the latter half of 2022.

A highly engaged workforce

Employee Engagement Survey

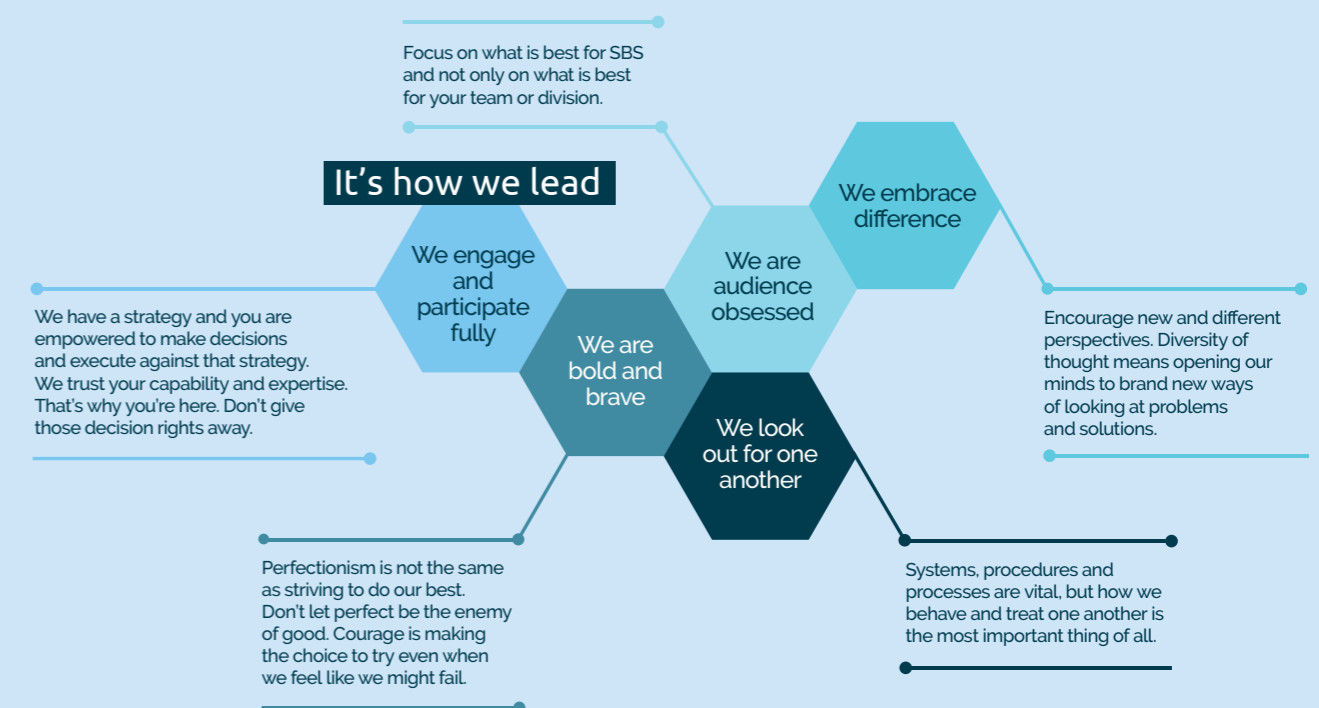
Despite the challenges of the COVID-19 pandemic, biannual staff surveys show employee engagement was maintained at an average of 81 per cent. This is 10 percentage points higher than the Australian industry average, placing SBS in the top 25 per cent of employers in the country.

SBS uses the insights and feedback from these confidential and anonymous surveys to respond and make positive changes. This included developing a new Employee Experience Framework which will become operational in the second half of 2022-23 to support the continued growth of employee engagement.



Values-led leadership

SBS's award-winning leadership model, *It's How We Lead*, has supported the continuous growth of SBS people leaders for over five years. The model is underpinned by defined behaviours aligned with organisational values, which leaders are measured against as part of the annual Employee Engagement Survey and which are supported by several flagship development offerings each year. In May 2022, leaders scored an average of 87 per cent against a baseline target of 87 per cent for each leadership behaviour.



Strengthening performance

SBS believes that open dialogue and ongoing feedback is critical to strengthening performance, employee engagement and career development. All employees develop a FOCUS career plan with clear goals aligned to team, divisional and organisational objectives under SBS's strategy, and personal objectives. Regular conversations between managers and individuals plus formal check-ins form the basis for SBS's annual performance cycle.

Accelerated Development Program

Focused on career development, SBS's Accelerated Development Program benefited 80 employees from under-represented backgrounds and their managers, applying targeted focus and support on bespoke development planning and action to accelerate the careers of participants.

SBS also continued its focus on building greater representation and diversity in recruitment talent pipelines. Of 298 permanent roles recruited since July 2021, 57 per cent of successful applicants were women and 5 per cent were Aboriginal and/or Torres Strait Islander peoples. In addition, 25 per cent of successful applicants were existing SBS employees, demonstrating SBS's strong commitment to internal career development.

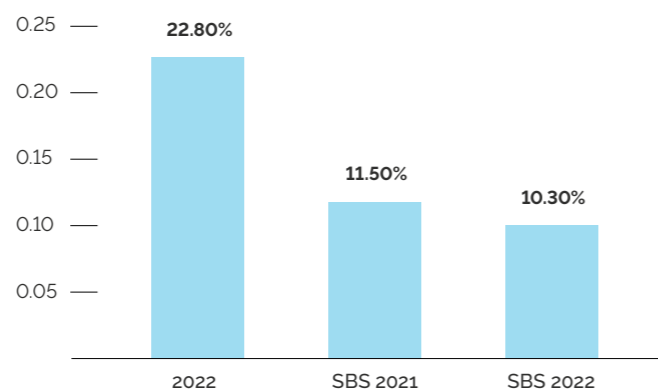
Gender pay equity

Each year SBS conducts a comprehensive gender pay equity analysis. As of September 2021, SBS did not have any like-for-like gender pay gaps. Initiatives aimed at maintaining pay parity include:

- Representation targets for women in technology-based roles
- Gender-balanced interview panels
- Gender-balanced candidate shortlists
- Detailed succession plans with gender-balanced talent pipelines
- Enhanced flexibility options for employees
- Paid superannuation on unpaid parental leave
- Ability to request a salary review on return from parental leave

As of 30 June, 2022, SBS has a total remuneration gender pay gap of 10.3 per cent, which is a reduction of 1.2 per cent on 2021.

Total remuneration gender pay gap



Prioritising workplace health and safety

In addition to prioritising the health and safety of its people with its COVID-19 workplace response (see page 70), SBS conducted ongoing wellbeing programs, as well as initiatives aimed at mitigating the potential psychological impact of lockdowns and social restrictions.

Supporting employee wellbeing

In response to COVID-19 lockdowns and the associated risks posed to staff mental health, SBS provided a suite of wellbeing support to its employees, including free and confidential counselling for employees and their immediate family members through SBS's Employee Assistance Provider, Converge International, as well as a range of seminars targeting mental and physical health. SBS also partnered with a local health clinic to help staff readily access COVID-19 vaccinations.

SBS continued to conduct mandatory wellbeing checks for those in high-risk roles. This included journalists, editors, producers and production crew at risk of possible trauma while undertaking their duties.

As staff began to return to offices throughout 2022, SBS provided on-site initiatives including free flu shots via pop-up clinics and free health checks in partnership with FitSense Australia.

Safety in the workplace

SBS continued to experience low levels of injury and incidents throughout 2021-22 while most staff were working from home due to COVID-19. Just 27 incidents were reported, compared to 40 in the previous financial year, with most injuries being minor and managed under our early intervention program if more severe than a first aid incident. Two of these incidents were more severe and reported to Comcare.

SBS workers' compensation insurance premiums remain some of the lowest in the Commonwealth at 0.18 per cent, compared to the 0.83 per cent average premium rate for the Comcare scheme.

GREAT BUSINESS



SBS Newsroom at SBS headquarters in Artarmon, Sydney.

SBS exists at the intersection of public broadcasting and commercial media. It is a highly efficient and contemporary media organisation which, through a hybrid funding model, is well positioned to drive positive commercial outcomes in the advertising market through initiatives such as Beyond 3% and an ongoing focus on sustainability.



SBS Media working behind the scenes on a shoot in studio.



SBS Radio Mandarin producer Lucy Chen.

2021-22: At a Glance

SBS delivers strong commercial revenue

SBS generated \$133.9 million in advertising and sponsorship activities in 2021-22, supporting investment in distinctive content and services for audiences.



Beyond 3% initiative continued to increase awareness of First Nations media

Since its launch in March 2021, the initiative has seen commercial revenue for the NITV channel double.



A highly efficient broadcaster

SBS's efficiency program has culminated in over \$58 million of realised savings in 2021-22.



SBS expands sustainability programs

2021-22 saw the Corporation conduct its first full audit of its carbon footprint.

SBS Media

SBS is a hybrid-funded public broadcaster which derives a significant proportion (around a third) of its revenue from advertising and sponsorship. This is driven by SBS Media and delivered across SBS television, digital and radio (including digital audio) platforms.

SBS Media also has Distribution and In-Language Production teams who complement this work by further extending the reach and returns of SBS content via cultural training, promotional partnerships and events, and video production and translation services.

SBS advertising revenues

In 2021-22, SBS's total advertising and sponsorship activities generated \$133.9 million in revenue. This included continued growth in digital advertising across SBS websites and SBS On Demand, linear broadcast TV revenue growth in line with a buoyant advertising market and the SBS Inclusion program, as well as various initiatives relating to COVID-19 government campaigns.

SBS Media also maintained momentum within Australia's advertising landscape with its 2022 Upfronts delivered differently. The team sought to engage an audience of marketers and advertising with commercial

opportunities at SBS through a series of week-long direct emails featuring short snackable content led by familiar SBS talent including Dr Bridie O'Donnell, Guillaume Brahim, Marc Fennell and Janice Petersen.

SBS Radio and In-Language production

COVID-19 continued to be a major focus for the commercial teams working with SBS Radio and In-Language services as they built on the audience engagement of the previous year by delivering critical lockdown, health and economic recovery information across all language programs. SBS Radio carried COVID-19 messaging for federal and state governments.

In addition, SBS implemented phase one of its digital audio project, giving marketers and agencies the opportunity to buy digital audio platform assets either programmatically or direct.

SBS In-Language via the translation services team worked closely with federal and state governments to deliver important health messaging in over 40 languages for radio, online video, digital and print media. Significant projects were also delivered for the Murdoch Children's Research Institute, Services Australia and Australian Tax Office podcasts, as well as examination materials for the National Accreditation Authority for Translators and Interpreters.



SBS Radio Punjabi producer MP Singh.

Beyond 3% and NITV

Beyond 3% is an initiative spearheaded by NITV and SBS aimed at contributing to a more inclusive future through driving commercial investment in First Nations media.

Aboriginal and Torres Strait Islander peoples represent 3.3 per cent of the Australian population. However, the media channels that exist to serve these communities are often not considered in the advertising industry's planning. Industry estimates suggest that less than 0.3 per cent of advertising in Australia is invested in media dedicated to reaching First Nations audiences.

Beyond 3% seeks to engage marketers and media agencies to begin to address this gap by learning more about the role and value of First Nations media in Australia today, doing more to be inclusive as an individual or an organisation, and rethinking

media spend by committing to increasing investment in Indigenous media platforms to at least a 3 per cent target.

"There's been a strong focus on equal representation in our industry for years, but sadly it's often all talk and little action. That's why we're incredibly proud to work with and support the SBS/NITV Beyond 3% initiative. We're equally proud as an agency to commit to this cause and look forward to others joining us"

Melissa Fein, CEO, Initiative

Launched in March 2021, Beyond 3% has seen commercial revenue for the NITV channel double this past year, allowing greater investment in the distinctive content NITV makes.

NITV is one of many proud media organisations across Australia providing a voice for Aboriginal and Torres Strait Islander peoples. Every advertising dollar is invested into content and services for the channel. The initiative is also increasing awareness and understanding of the wider First Nations media sector, raising the industry profile among marketers and agencies.

In 2022, NITV also transitioned from broadcasting as one national signal to a 12-market transmission, enabling it to deliver more targeted programming including news, sport and weather to more areas and regions across Australia. This change presents more opportunities for the channel with brands and commercial partners, building on the great success of the Beyond 3% initiative.

NITV's National Sales Manager Anna Dancey and SBS's Director Indigenous Content Tanya Denning-Orman.



SBS Inclusion Program

The SBS Inclusion Program has helped to build inclusion in Australian workplaces by providing training and resources on topics including LGBTIQ+, gender, age, Aboriginal and Torres Strait Islander, disability, appropriate workplace behaviour and cultural diversity. The program is now licensed to more than 700 organisations with over 1.2 million employees able to access the online training courses.

The accompanying Cultural Atlas online resource, which provides information on more than 70 countries' cultures and customs, attracted more than 4.5 million unique visitors in 2021-22.

Thought leadership research

In 2021-22, SBS Media formed partnerships with leading academic institutions around Australia for the provision of empirical research and collaboration.

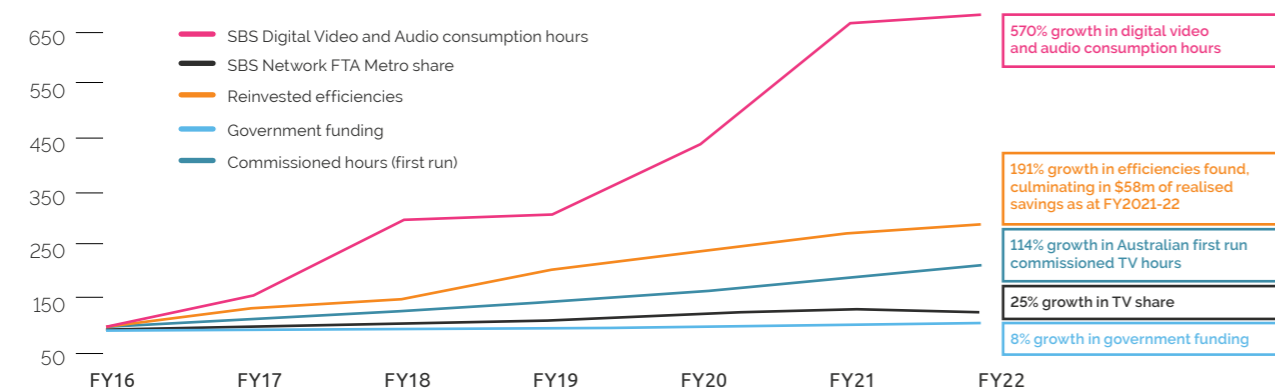
It launched a study, 'The Power of In-language Advertising', a collaboration between SBS Media, Western Sydney University and the University of South Australia's Ehrenberg-Bass Institute for Marketing Science. The study examined the effectiveness of code-switching upon a specific audience segment (i.e. a specific

migrant group), where two or more languages are used interchangeably.

Another study, 'The Value of Trust in Media Platforms', is an empirical research study also in partnership, with The University of Sydney and Professor Steve Bellman from the Ehrenberg-Bass Institute. It considers the consequences of brand trust at a media outlet level, in particular for media brands that are not only platforms for advertising but also creators and disseminators of news when the value of news coming from a trusted source can be of great benefit to society.

Comparison of SBS Digital Video and Audio Consumption Hours, FTA TV Share, First Run Commissioned TV Hours, Efficiencies Reinvested and Government Funding

(FY2016-22) Indexed (FY16 = 100)



Note: Digital Video and Audio consumption hours include methodology changes across the period as analytics capability and coverage improved such as video co-viewing from January 2020 onwards Source: OzTAM VPM, Adobe Analytics; SBS internal data.

Ongoing efficiency plan

Over the seven-year period to 2021-22, SBS's efficiency program has culminated in more than \$58 million of realised savings.

These efficiencies have been generated through vigilant annual planning processes, workflow improvements, the renegotiation of supplier agreements, an evolved operating model

utilising best-in-class technology solutions, and investment in a working environment that fosters agile practices and a highly engaged workforce.

SBS has reinvested these efficiencies in the growth of its digital services and distinctive cross-platform content in line with its Charter to educate, entertain

and inform all Australians. Across 2015-16 to 2021-22, SBS increased its digital video and audio consumption hours by 570 per cent, improved its metro share from 6.8 per cent to 8.5 per cent in a declining free-to-air market, and increased investment in commissioned hours by 114 per cent.

Sustainability at SBS

SBS is continuing to examine its environmental footprint with a view to limiting its impact where practical, and has a range of sustainability initiatives in place or under planning.

SBS's first carbon audit

During 2021-22, SBS conducted its first Greenhouse Gas (GHG) assessment by carbon consultancy Pangolin Associates to measure its carbon footprint across all locations. The report found that emissions for SBS across Scope 1 and Scope 2 in 2020-21 were 4,511.2 tCO₂-e, the equivalent of 3.5 tonnes per employee, which is below industry average.

	SBS	UK TV Network	Global SVOD Player
Scope 1 & 2 /tonnes per FTE	3.5	2.5	5.26
Scope 1, 2 & 3 /tonnes per FTE	35.6	85.0	136.00

The review measured SBS's emissions across Scope 1 and 2. Scope 1 emissions are those which a company has direct control over via ownership of activities. Scope 2 is purchased electricity, heat or steam. Scope 3 is indirect emissions from activities or services purchased from other third-party companies, which include indirect emissions associated with Scope 1 and 2 sources. SBS is aiming to conduct a more in-depth measurement of its Scope 3 emissions in the future.

SBS is currently examining its sustainability strategy with a view to reducing its carbon footprint, in particular examining electricity consumption across all locations.

Going forward, SBS intends to maintain a proactive approach and responsive energy strategy to mitigate the effects of ongoing cost increases within

the Australian retail energy market. This includes monitoring the performance of heating, ventilation and air-conditioning systems to maximise energy efficiency in its Sydney premises.

Water and waste management

SBS recognises that its normal business operations have an impact on the environment and is seeking to mitigate any adverse environmental impacts through several sustainability initiatives including recycling, improvements to energy efficiency, water conservation measures and the purchase of products made from recycled materials.

The Pangolin Associates Report found that 184 kilograms of waste and 78 kilolitres of water were used per SBS employee in 2020-21.

SBS continues to look for ways to minimise and mitigate waste and water use. In 2021-22, the general office recycling program recycled 100 per cent of cardboard, paper and comingled waste, equalling a total of 37 tonnes of cardboard and paper and 27 tonnes of comingled waste. A further 124 tonnes, or 75 per cent, of general waste generated by SBS was recovered, diverted from landfill or reused.

In addition, 639 kilograms of e-waste and 715 kilograms of security-shredded paper were recycled. Dedicated programs also continued to encourage staff to recycle toner cartridges, mobile phones and phone

batteries, redundant electrical and data cabling, fluorescent lighting tubes and waste generated through building refurbishment work.

SBS continues to purchase recycled paper for printing, photocopying, hand towels and toilet paper, in addition to products made from recycled materials for pin boards, acoustic panelling and furniture. A composting area at SBS's Sydney premises also reduces organic waste.

SBS Green

SBS Green is an employee group established in 2018 with representation across the organisation. SBS Green's initial focus was on driving zero-cost or low-cost sustainability measures in the business around waste and electricity use and aimed at helping employees to become more conscious of their environmental footprint. It has played a major role in some of SBS's sustainability initiatives, including the introduction of sustainability principles in its procurement policy, climate risk assessment, rollout of a more sophisticated recycling system, and assistance in commissioning and completion of the Pangolin Associates Report. It also helped to drive the first Environmental Policy in November 2018 and the "We Are Green" principle which was introduced into the SBS Code of Conduct in January 2019.

SBS Technology

SBS's Technology team has had a significant year, navigating the constraints of COVID-19 to ensure systems and business spaces remain up to date, optimised and secure. A number of innovative and business-critical projects were completed, including the implementation of new playout services, keeping SBS at the forefront of technological advances while continuing to invest resources and planning around cybersecurity.

Broadcast operations

SBS's Broadcast Operations team is responsible for all television and radio studio operations, overseeing everything that goes to air and all internal infrastructure engineering.

In 2021-22, the team delivered more programs than ever before using in-house resources and facilities, maintaining business-critical operations whilst adhering to strict COVID-19 protocols. SBS Radio on-air broadcasters were also supported to deliver programs while continuing to work from home, with broadcast-quality interface equipment.

Playout services

SBS's outsourced playout arrangements with service partner, MediaCloud (Deluxe), expired in January 2022. Telstra Broadcast Services (TBS) were awarded the new contract, encompassing the staff and assets acquired from MediaCloud. In May 2022, TBS launched linear playout services, with brand new infrastructure and workflows, including the introduction of next-generation headends and outsourced satellite facilities, resulting in amazing new picture quality for SBS audiences.

The new partnership also allowed SBS to launch a new channel, SBS WorldWatch, in May along with implementation of 12 market-localised channels for NITV which previously was limited to a single market for national advertising.

Cybersecurity

There is a continued focus on improving cybersecurity awareness across the whole of SBS, especially after recent incidents at other media organisations. SBS ensures it has strong processes, with regular exercise such as email phishing, password hygiene and use of password managers, along with periodic penetration testing. The Cybersecurity team successfully implemented standard email authentication method (DMARC) email protection, which will further reduce the threat of malicious emails being delivered to SBS.

Broadcast Transmission Services

SBS television services

SBS transmits 540 terrestrial television services around the country, serving approximately 97 per cent of the Australian population.

This is comprised of:

- 350 digital terrestrial services provided by Broadcast Australia

- 116 retransmission services provided by Regional Broadcasters Australia (RBA) and Transmitters Australia (TXA)
- 74 self-help services

By including the VAST (Viewer Access Satellite Television) platform with its current base of 374,012 receivers, SBS reaches almost 100 per cent of Australians.

SBS is also retransmitted on the cable and satellite subscription services of Foxtel. In addition to the VAST and Digital Television platforms, SBS Radio is delivered in capital cities and regional centres using analog and digital terrestrial distribution.

SBS analog and digital radio services

Radio platform (terrestrial)		
Service category	Analogue radio	Digital radio (DAB+)
SBS managed sites	15 sites - 9 FM 6 AM	24 sites ²⁴
Others	116 self-help (FM) ²⁵	

Radio platform (terrestrial)			
Services	VAST	DVT	Digital radio (DAB+)
Radio services	SBS1, SBS2, SBS3, NRN ²⁶ , PopDesi, Arabic24, PopAsia, SBS Chill	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia

Transmission network infrastructure

In 2021-22, the SBS DTTB (Digital Terrestrial Television Broadcast) network was further improved with several network infrastructure and equipment upgrades completed by BAI Communications, SBS's transmission service provider, as part of its continuing network capital reinvestment program. This has improved service reliability and reduced SBS's overall carbon footprint.

Service performance testing and monitoring

SBS has continued to work with BAI Communications in 2021-22 to develop state-of-the-art, data-driven performance, testing and monitoring capabilities, with a result-based focus on overall system performance to maximise coverage, improve reliability and provide continuity of service. With this strategy, SBS has significantly reduced service downtime required for fault finding and repairs, performance assurance testing, and improved responsiveness to any unforeseen transmission faults.

Fault management system

SBS operates a complex fault management system for all key service providers. Each service provider has strict SLAs (Service Level Agreements) based on contractual requirements to log, manage and report on all matters impacting SBS terrestrial and satellite distribution, including planned outages for maintenance or project work and compliance with contracted technical performance specifications.

Reach (terrestrial distribution)

Service	Mode	June 2020	June 2021	May 2022
Television ²⁷	Digital	97%	97%	97%
Radio	Analogue	63%	63%	63%
	Digital	65%	65%	65%

Service availability

The contracted service availability of SBS's terrestrial television and radio services measures the proportion of time each transmitter is on air during the year.

Service	Mode	June 2020	June 2021	May 2022
Television	Digital	99.7%	99.8%	99.9%
Radio	Analogue	99.9%	99.8%	100%
	Digital (DAB+)	99.8%	99.9%	99.9%

²⁴ Serving all capital cities; eight main transmitters plus 16 in-fill repeaters

²⁵ Self-help data is taken from the ACMA government database of Broadcast Licences

²⁶ NRN is the SBS Radio National service

²⁷ Estimated potential population reach; self-help and direct-to-home satellite (VAST) services not included.

CORPORATE GOVERNANCE



SBS headquarters in Artarmon, Sydney.

SBS operates to the highest levels of corporate standards and governance. In 2021-22, the corporation saw its revenue appropriation secured for the next three years while also continuing to grow commercial revenues.



SBS operations at Federation Square, Melbourne.

2021-22: At a Glance

Katrina Rathie and Vic Alhadeff join the SBS Board.

The SBS Board met six times as part of its Charter and is responsible for ensuring that SBS performs in a proper, efficient and economical manner and with the maximum benefit to the people of Australia.



SBS new triennial funding package

The Federal Government has committed to SBS receiving \$953.7 million over the next triennium period.



One-third of SBS revenue comes from advertising

As a hybrid public broadcaster SBS generates just under a third of its total operating revenue from advertising and other related activities.

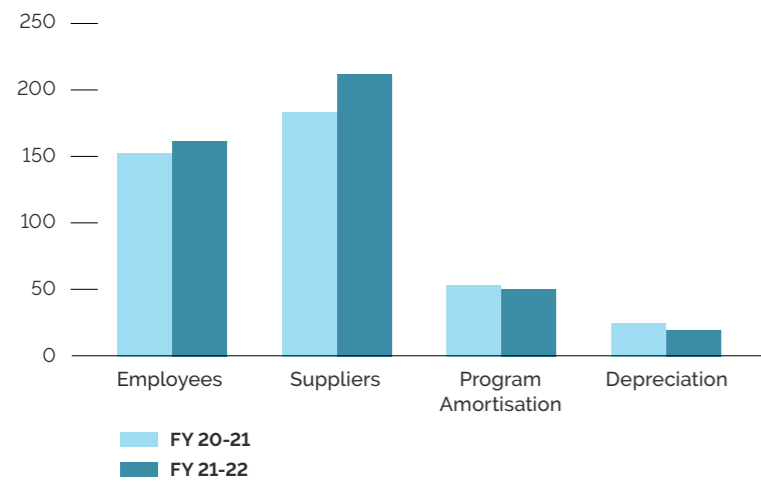


SBS maintains a robust and independent complaints handling process

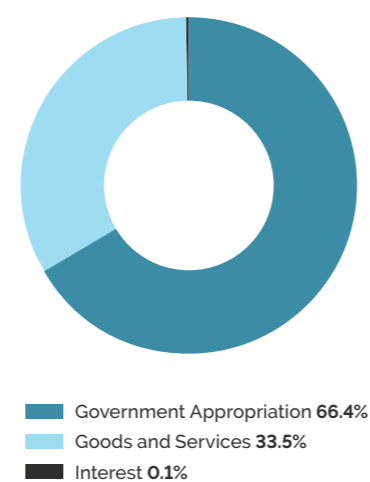
The first year of the new SBS Code of Practice 2021 saw SBS's editorial standards applied across all platforms: broadcast television, radio and online.

SBS Corporate

Expenditure by classification (\$m)



Operating Revenue



Financial Results

The Corporation ended the 2021-22 financial year with a surplus of **\$7.2 million**²⁸

The Corporation's total assets increased during the financial year from **\$359.982 million** to **\$382.458 million**

The level of **contributed equity by the Government** remained constant at **\$110.403 million**

SBS generated **33%** of its **total operating revenue from the sale of goods and services**, predominantly advertising revenues across the SBS platforms.

Government revenue

In 2021-22, SBS received a total appropriation of \$310.0 million from the Australian Government. This included \$10.5 million of funding for an extension of language services provided in the 2022 budget.

Triennial funding

SBS's appropriation for 2022 represents the third year of its current triennial funding cycle. The triennium 2019-20 to 2021-22 financial years was confirmed

in 2019. SBS's funding for the next triennial funding cycle (2022-23 to 2024-25 financial years) was announced by the Federal Government in February 2022 with a commitment to SBS receiving \$953.7 million over the next triennium period.

Major investing and financing activities

SBS actively and responsibly manages its finances. This involves the preparation of estimates for appropriation and

equity injection funding, taking into account movements in the inflation parameter applicable to SBS. Cash holdings are monitored throughout the year and, where funds are not immediately required for operational activities, investments are made.

All investments have been made in accordance with the investing requirements of the Special Broadcasting Service Act 1991 and the Public Governance, Performance and Accountability Act 2013.

Level of overhead

SBS regularly conducts benchmarking exercises to ensure it is meeting or exceeding industry standards regarding expenditure on corporate overheads. In 2021-22, the percentage of SBS's total expenditure spent on administrative overheads reached a new low level of 7.2 per cent. This reflects the concerted effort by SBS to improve efficiencies in this area to deliver more funds to content creation.

National DAB Licence Company Limited

In October 2009 SBS formed, with the ABC, the National DAB Licence Company Ltd. The company was formed in order to obtain a category 3 digital radio multiplex transmitter licence as provided for by section 102E of the Radiocommunications Act 1992. SBS and the ABC are the only shareholders in the company.

Related entity transactions

SBS has procedures in place to identify and report on any related party transactions. These are set out in note 3.3 to the SBS Financial Statements (see page 122).

External and internal audit

The audit of SBS's financial statements is carried out by the Australian National Audit Office (ANAO). The ANAO gave an unmodified opinion on the 2021-22 financial statements of SBS.

SBS has an agreement with EY for the delivery of the internal audit for SBS. EY performed audits throughout 2021-22 in accordance with the Internal Audit Plan approved by the SBS

Audit and Risk Committee. Where applicable, recommendations for improvements to the control environment were brought to the attention of SBS management, and remediation plans are in place as agreed with management to address issues raised.

The following internal audits were conducted in 2021-22: Credit and Debit Card Use and related governance, IT General Controls, Customer Complaints Review, Social Media Review, Cybersecurity, COVID-19 Business Resilience Follow Up, Management of Editorial Content and a Cabcharge review.

SBS Fraud Control Plan

The SBS Fraud Control Plan reflects SBS's responsibility to effectively manage the risk of fraud and demonstrates its commitment to the requirements of the Public Governance, Performance and Accountability (PGPA) Act 2013 (Cth) and section 10 of the Public Governance, Performance and Accountability Rule 2014 (Cth) (the fraud rule) as well as the Public Interest Disclosure (PID) Act 2013.

The SBS Fraud Control Plan was developed using the methodology outlined in the International Standard for Risk Management (AS ISO 31000:2018). The SBS Fraud Control Plan is reviewed biennially and was most recently approved by the Board in August 2021. The Board is satisfied that SBS is taking all reasonable measures to prevent, detect and deal with fraud and meeting its obligations under the fraud rule.

Fraud control arrangements were developed in the context of SBS's overarching risk management framework in accordance with the Commonwealth Risk Management Policy, and SBS has reviewed and aligned its fraud control frameworks and systems to the Commonwealth Fraud Control Policy.

Indemnities and insurance premiums for officers

As part of its general insurance protection SBS has a Directors and Officers Liability Insurance Policy in place. The cost of this policy for 2021-22 was \$76,354 (GST excluded).

Compliance report

Management provides a Quarterly Compliance Report to the Audit and Risk Committee which includes details of compliance with the PGPA Act. In addition, a biannual assessment of SBS's compliance status against its Corporate Compliance Obligations is reported to the Audit and Risk Committee.

There have been no significant issues reported in relation to non-compliance with the PGPA Act.

Locations

SBS Headquarters are located at 14 Herbert Street, Artarmon, NSW. SBS maintains an office and broadcast facilities in Federation Square, Melbourne, VIC, and an office at Parliament House, Canberra, ACT. It leases space for teams in Brisbane (ABC Centre, South Brisbane, QLD), Adelaide (Glenside, SA) and Perth (Subiaco, WA).

²⁸ Surplus allows responsible management of cashflow requirements for future financial years.

SBS Governance

Enabling Legislation

SBS was established as an independent statutory authority on 1 January, 1978 under the *Broadcasting Act 1942*. In 1991, the *Special Broadcasting Service Act* (SBS Act) came into effect and SBS became a corporation.

Responsible Minister

The Minister responsible is the Hon Michelle Rowland MP, Minister for Communications who was appointed on 1 June, 2022. Prior to this, the Minister responsible was Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts.

Statement of governance

SBS business practices are governed by clear delegations of authority; project (program) management; policies for statutory compliance; codes of conduct; review processes; budget information linked to all planning processes; policies and processes to ensure compliance with competitive neutrality; and regular monitoring and reporting to the SBS Board and its Committees.

Good corporate governance at SBS is also based on an acceptance by all staff that the highest standards of integrity and ethical behaviour are expected of them, as well as transparency and consistency, in all their actions.

Ministerial directions and notifications

SBS has not been notified by way of a government policy order under the PGPA Act of any general policies of the Australian Government that apply to SBS.

No ministerial directions have been issued under the SBS Act.

SBS Code of Practice and SBS Commercial, Funding and External Relationships Guidelines

The SBS Code of Practice (SBS Code) is approved by the SBS Board and sets out the principles and policies SBS uses to guide its content, to ensure that SBS maintains the highest standards of editorial independence and integrity. The current SBS Code came into effect on 1 July, 2021 following a comprehensive review process. The Code was amended in April 2022 to accommodate consequential amendments resulting from the review of the SBS Editorial Guidelines (see below), minor changes resulting from a change to legislation referred to in the Code, and the introduction of the SBS WorldWatch channel.

The SBS Editorial Guidelines (SBS Guidelines) are a set of policies that guide SBS's editorial and business decisions to ensure that SBS meets its obligations under the Special Broadcasting Service Act 1991 (Cth) (SBS Act). The Guidelines are approved by the SBS Board. The Guidelines were reviewed during the year to bring them up to date and ensure they are meeting business needs, including in relation to platform neutrality. The review process resulted in a change of the scope of the Guidelines, retaining material relating to commercial and other relationships with third parties and to satisfy legislative obligations. The document has been renamed the SBS Commercial, Funding and External Relationships Guidelines to reflect the updated content.

The revisions to the SBS Code, and the new SBS Commercial, Funding and External Relationships Guidelines, were approved by the SBS Board in February 2022, on the recommendation of the SBS Codes Review Committee, and came into effect on 4 April, 2022. The revised SBS Code was notified to the Australian Communications and Media Authority in accordance with the requirements of paragraph 10(1)(j) of the SBS Act.

SBS Modern Slavery Statement

SBS is committed to addressing potential modern slavery risks in its operations and supply chains, submitting its second Modern Slavery Statement to the Department of Home Affairs in December 2021 for the 2020-21 financial year, as required under the Commonwealth Modern Slavery Act 2018.

In 2021-22, the SBS modern slavery working group continued to improve the approach to SBS's modern slavery obligations with a focus on: (a) undertaking further review and due diligence of its supply chains and business practices; (b) conducting training for relevant SBS staff to build organisation-wide skills to address modern slavery risks; (c) increasing internal communications about modern slavery; (d) collaborating with industry to enhance SBS's understanding of effective strategies to combat modern slavery and best practice reporting trends; and (e) measuring the effectiveness of SBS's actions to address modern slavery risks and developing further actions for improvement.

SBS Ombudsman

The SBS Ombudsman independently investigates complaints about SBS content to ensure compliance with the SBS Code of Practice, which sets the editorial standards for SBS.

The latest iteration of these standards, the SBS Code of Practice 2021, came into force on 1 July, 2021 and ensures SBS continues its strong tradition of trust, transparency and respect across its content and platforms.

New measures in the refreshed Code included applying SBS's editorial standards across all platforms over which SBS has editorial control (including content published on SBS social media accounts), applying accuracy standards to all factual content (not just news and current affairs), and strengthening the provisions in relation to prejudice, racism and discrimination to avoid the unjustified use of stereotypes.

The SBS Ombudsman provides quarterly reports to the SBS Board about audience complaints, breach findings, insights and remedial actions. The Ombudsman regularly attends Board meetings to discuss matters raised in these reports and presents an annual review to the Board. The Ombudsman also meets with the Board's Codes Review Committee to provide analysis of issues raised by complainants and the outcomes.

Complaints investigated by the SBS Ombudsman may be considered by an internal Complaints Committee established under the Code, chaired by the Managing Director and constituted by the

Ombudsman, the Director of Corporate Affairs and the Content Directors. Complaints that would benefit from this wider group discussion may be referred to the Complaints Committee by the Ombudsman or an SBS Director. No Complaints Committees were convened in 2021-22.

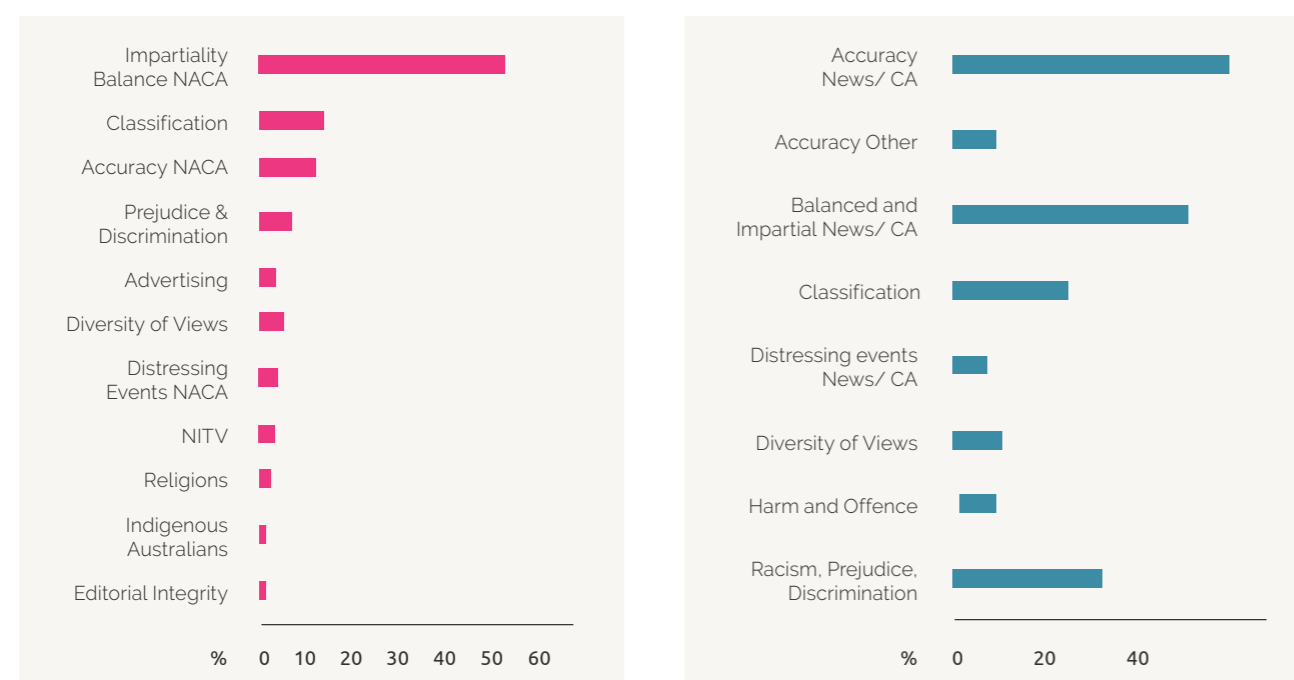
Complainants who are dissatisfied with the outcome of the SBS Ombudsman's investigation about television or radio content may refer their complaint to the Australian Communications and Media Authority (ACMA) for external review (ACMA does not investigate online content). In 2021-22, five complainants took their concerns about a decision by the SBS Ombudsman to ACMA. ACMA did not commence formal investigations into these matters. ACMA made one determination about a piece of SBS content as the result of an investigation that commenced in the last financial year (see page 89).

Code complaints and investigations in 2021-22

In 2021-22, the SBS Ombudsman received 622 complaints, all of which came electronically via email or an online complaints form. One hundred and forty-six of those complaints were informally resolved by the Ombudsman's office; 343 were assessed as not raising issues under the SBS Code and referred to other SBS divisions for feedback or response. One hundred and thirty-three of these complaints were assessed as Code complaints by the SBS Ombudsman this financial year.²⁹

Most code investigations (93) concerned television content broadcast on SBS, while 27 concerned SBS online content, including four about social media posts and five about content on SBS On Demand. There were 14 about SBS VICELAND content, 13 concerning SBS Food content, four about content broadcast on NITV and three concerning SBS World Movies content. There were no investigations of audio content.

The following graph shows the main SBS Code of Practice issues raised in investigations during 2021-22.³⁰



The most commonly investigated Code issues concerned news and current affairs. There were 59 investigations of news and current affairs content about accuracy and 51 about balance and impartiality. There were also five investigations concerning the coverage of distressing events in news and current affairs and one concerning non-SBS produced news.

There were 27 investigations about the classification or scheduling of programs, and 31 investigations about prejudice, racism and discrimination. There were also six investigations concerning accuracy in general of non-news content; 10 concerning diversity of views and perspectives in general of non-news content; eight in relation to violence, distressing events and other harmful material; three in

relation to editorial independence and integrity; and two that raised matters in relation to depictions of suicide. Two investigations raised matters in relation to culturally and linguistically diverse content; one raised Code provisions about Indigenous cultures; one raised matters in relation to Indigenous news and current affairs; and one was about advertising and sponsorship.³¹

²⁹ Zendesk data accessed 30 June 2022.

³⁰ Previous Annual Report data reported matters raised in Code Complaints rather than Code Investigations, but investigations can consider Code provisions not specifically identified by complainants in their complaint form and is a more accurate reflection of the issues of concern.

³¹ A complaint about a single piece of content may be investigated under a number of different provisions of the SBS Code.

Findings

During 2020-21, the SBS Ombudsman completed 154 complaint investigations, upholding 23 complaints. The upheld complaints related to accuracy (18 breaches, including nine relating to a map used in a single news report); balanced and impartial news and current affairs (five breaches); prejudice, racism and discrimination (one breach); and violence and distressing events in news and current affairs (one breach).³²

Australian Communications and Media Authority

In 2021-22, five complainants took their concerns about a decision by the SBS Ombudsman to ACMA. ACMA did not commence formal investigations into these matters.

On 1 March, 2022, ACMA made a determination about the second episode of a war history documentary, *Hitler's Last Year*, which screened on SBS on 20 March, 2021.³³ The determination concerned the classification of this documentary, which ACMA found exceeded its PG (Parental guidance recommended for people under 15 years) classification in terms of the themes and violence depicted in the program, particularly two scenes relating to the execution of German army deserters and the atrocities that confronted US General Eisenhower when he entered the Nazi death camps for the first time in 1945. While agreeing the content had significant educational merit for children and adults to learn about the Holocaust, ACMA found that SBS had breached its Code by

classifying the material that was broadcast as PG content because the cumulative impact of the scenes was not sufficiently mild.

As a result of the finding, SBS agreed to take remedial action in relation to the breach, including incorporating ACMA's investigation report into training sessions and considerations of future classification of historical documentaries with similar themes.

This was the first breach issued by ACMA about SBS content in 10 years.

Risk Mitigation

SBS Risk Management Plan

The SBS Risk Management Plan and risk assessment identifies and addresses the major risks and opportunities associated with SBS activities. This includes the consideration of risk in achieving SBS's strategic objectives. The SBS Risk Management Plan is reviewed annually and was approved by the Board in August 2021.

Risk management at SBS aims to:

- Provide assurance that SBS has identified its highest-risk exposures (top risks) and has taken steps to properly manage these
- Ensure that SBS's business planning processes include a focus on areas where risk management is needed
- Ensure the integration of the various risk control measures that SBS already has in place
- Be comprehensive, practical and effective

The SBS Audit and Risk Committee receives regular reports on the management of identified 'top risks' facing SBS, with identification of risks allowing for the redirection or refocusing of resources to address key issues.

SBS disaster recovery plan, Business Continuity Plan and incident management

SBS continues to maintain a disaster recovery site which has significantly enhanced its television broadcast resilience capabilities, providing redundancy to facilities in Melbourne and Canberra and enabling continued operations in the event of any issues. Through a renewal of the SBS Payout agreement with Telstra Broadcast Services, there are two separate data centre locations that enable payout of SBS services, further enhancing the resilience for audiences.

SBS maintains a Business Continuity Plan to ensure business recovery in the event of a full or partial loss to the SBS premises, or IT systems in the event of a cyber incident. In line with a commitment to continuous improvement, the plan is reviewed, tested and updated annually. This year's business continuity exercise simulated a cyber breach focusing on security and data breach.

SBS's Emergency Control Organisation provides head wardens and area wardens for each office, comprised of management, security and staff. Annual training ensures consistent management of on-site incidents and evacuation protocols.

³² An investigation about a single piece of content may result in a breach of multiple provisions of the SBS Code.

³³ <https://www.acma.gov.au/publications/2022-04/report/bi-605-sbs-investigation-report>

Privacy

SBS is committed to high standards of privacy concerning personal information and takes its audience privacy responsibilities seriously.

In 2021-22, SBS continued to implement a Privacy Management Plan in accordance with the Australian Government Agencies Privacy Code, which requires SBS to measure its privacy maturity according to key attributes: governance and culture; privacy strategy; privacy processes; risk and assurance; and data breach response. In line with these requirements, SBS has processes in place to undertake privacy impact assessments relating to the use of personal information and robust data breach response protocols.

In November 2021, SBS updated its Privacy Policy, now offering it for the first time in seven languages: English, Arabic, Simplified Chinese, Traditional Chinese, Korean, Vietnamese and Hindi. The updated Privacy Policy provides:

- Greater transparency about how SBS handles audience and staff personal information
- Updates to SBS’s information-handling practices
- More information for audiences in relation to their choices about how SBS uses their information

SBS was again an official supporter of 2022 Privacy Awareness Week, an initiative to help promote a privacy culture coordinated by the Office of the Australian Information Commissioner.

SBS Board

Appointments, responsibilities, attendance and meetings

In 2021-22, Vic Alhadeff and Katrina Rathie were appointed to the SBS Board – see pages 13 and 16 for their biographies.

The SBS Board of Directors, consisting of the Managing Director and Non-Executive Directors, is responsible for deciding the objectives, strategies and policies to be followed by SBS in performing its functions.

The SBS Managing Director is appointed by the Board and holds executive responsibility as well as being a member of the Board. The SBS Board has oversight of the operations of SBS via the Managing Director. It also ensures that SBS performs in a proper, efficient and economical manner, with the maximum benefit to the people of Australia.

The duties of the Board, as set out at section 10 of the SBS Act, are to:

- Maintain the independence and integrity of SBS
- Lead appointment and oversight of the SBS Managing Director
- Develop and publicise SBS’s programming policies
- Ensure, by means of SBS’s programming policies, the gathering and presentation by SBS of news and information is accurate and balanced over time and across the schedule of programs broadcast
- Ensure SBS does not contravene: this Act or any other Act; or any directions

given to, or requirements made in relation to, SBS under this Act or another Act

- Ensure the efficient and cost-effective functioning of SBS
- Ensure SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise efficiency of the publicly funded sectors of Australian broadcasting
- Be aware of and responsive to community needs and opinions on matters relevant to the Charter
- Develop and publicise SBS’s policies on the handling of complaints
- Ensure that the pursuit by SBS of its subsidiary functions does not detract from SBS fulfilling its Charter responsibilities
- Develop codes of practice relating to programming matters, and, if SBS has the function of providing a datacasting service, to notify those codes to the Australian Communications and Media Authority

Board meetings and Directors’ attendance

The Board met six times during 2021-22

Board member	Position	Meetings eligible	Meetings attended
George Savvides AM	Chair	6 meetings	6 meetings
Christine Zeitz	Deputy Chair	6 meetings	6 meetings
James Taylor	Managing Director and Non-executive Director	6 meetings	6 meetings
Vic Alhadeff	Non-executive Director	5 meetings	5 meetings
Peeyush Gupta AM	Non-executive Director	6 meetings	6 meetings
William Lenehan	Non-executive Director	6 meetings	6 meetings
Nyunggai Warren Mundine AO	Non-executive Director	6 meetings	3 meetings
Katrina Rathie	Non-executive Director	2 meetings	2 meetings
Prof Sally Walker AM	Non-executive Director	4 meetings	4 meetings
Dorothy West OAM	Non-executive Director	6 meetings	6 meetings

Board Meeting Date	Location
25 August, 2021	Sydney / Video Conference
10 November, 2021	Sydney / Video Conference
23 February, 2022 (Strategy Day)	Sydney / Video Conference
24 February, 2022	Sydney / Video Conference
5 May, 2022	Melbourne
22 June, 2022	Broome

SBS Board Committees

The SBS Board has three standing committees for considering a wide range of detailed issues and making recommendations for consideration by the Board.

Audit and Risk Committee

The SBS Audit and Risk Committee met four times during the year and considered the findings and recommendations of audits conducted by both the Australian National Audit Office (ANAO) and SBS's internal auditor.

The Audit and Risk Committee also considered and gave direction on a wide range of issues, including approval of the annual internal audit program, investment and financing activities, the SBS risk management strategy, and financial statements audit.

The charter setting out the functions of the Audit and Risk Committee can be found on the SBS website at sbs.com.au/aboutus/sbs-audit-and-risk-committee-charter.

SBS Audit and Risk Committee meetings and Directors' attendance			
The Committee met four times during 2021-22			
SBS Audit and Risk Committee member	Position	Meetings eligible	Meetings attended
Peeyush Gupta AM	Chair	4	4
William Lenehan	Member	4	4
Nyunggai Warren Mundine AO	Member	4	1
Vic Alhadeff	Member	2	2

Board members do not receive an additional fee for membership of the Audit and Risk Committee, nor any other SBS Board standing committee.

Codes Review Committee

The SBS Codes Review Committee considers proposed amendments and other issues relating to the SBS Code of Practice and the SBS Editorial Guidelines. The Committee met three times to consider and finalise a review of the SBS Editorial Guidelines, as well as consequential and minor amendments to the SBS Code of Practice. The revised SBS Editorial Guidelines, renamed SBS Commercial, Funding and External Relationships Guidelines, and amended SBS Code of Practice, were presented to the SBS Board and approved in February 2022.

SBS Codes Review Committee meetings and Directors' attendance			
The Committee met three times during 2021-22			
SBS Codes Review Committee member	Position	Meetings eligible	Meetings attended
Sally Walker AM	Chair (until 22 Feb 22)	3	3
Katrina Rathie*	Chair (from 5 May 22)	0	0
William Lenehan	Member	3	3
Dorothy West OAM	Member	3	3

*The Codes Review Committee did not hold a meeting between 5 May and 30 June 2022.

Remuneration Committee

The SBS Remuneration Committee oversees the SBS policies for remuneration of the Managing Director and the SBS Executive. The Committee met four times during the year.

SBS Remuneration Committee meetings and Directors' attendance			
The Committee met four times during 2021-22			
SBS Remuneration Committee member	Position	Meetings eligible	Meetings attended
William Lenehan	Chair	4	4
Christine Zeitz	Member	4	4
James Taylor	Member	4	4
George Savvides AM	Member	4	4

SBS Community Advisory Committee (CAC)

In addition to the SBS Board's three standing committees, the SBS Community Advisory Committee (CAC) assists the SBS Board to fulfil its duty under paragraph 10(1)(g) of the SBS Act by advising the Board on community needs and opinions, including the needs and opinions of small or newly arrived groups, on matters relevant to the Charter. Established pursuant to section 50 of the SBS Act, the CAC is an important advisory function that assists the SBS Board in ensuring SBS services reflect the needs of communities, stakeholders and audiences.

This Committee comprises representatives from an array of communities from across Australia and at least two Non-Executive Directors of SBS. In 2021-22, the CAC was Chaired by SBS Board

member Dorothy West OAM, with SBS Chair George Savvides AM and Vic Alhadeff also serving as members. The Managing Director and senior SBS Executives also attend the Committee.

The Committee met three times in 2021-22, in addition to receiving regular updates and information on SBS content and initiatives to share amongst their networks.

The Committee shares their experiences and perspectives as community leaders to advise the SBS Board on matters relevant to the SBS Charter. Its primary objectives in 2021-22 included:

- Providing ongoing advice to the Board and Executive
- Making recommendations to the Board on key issues impacting First Nations and culturally and linguistically diverse communities

— Supporting SBS activities related to community engagement, partnerships, consultations, stakeholder relations and policies

Ms Azmeena Hussain OAM and Ms Margherita Coppolino were invited to participate as panellist and interstitial participant respectively on the 2022 SBS and NITV Sunrise Ceremony program. The maximum term for members of the Committee is two terms of two years.

Biographies

Dorothy (Dot) West OAM

SBS Non-Executive Board member and SBS Community Advisory Committee Chair

Please see biography on page 16.

George Savvides AM

SBS Chair

Please see biography on page 12.

Vic Alhadeff

SBS Non-Executive Board member

Please see biography on page 13.

Members

SBS CAC Deputy Chair Violet Roumeliotis AM

Chief Executive Officer, Settlement Services International

Violet Roumeliotis AM is a social entrepreneur who champions the strengths of diverse communities. Through her C-suite and board roles, Violet uses innovation and collective impact to promote social justice and inclusion in all forms. She is the CEO of Settlement Services International, a community organisation and social business that supports newcomers and other vulnerable individuals to achieve their full potential.

Diat Alferink

Operations Manager, Torres Strait Islander Media Association

Diat Alferink is a performing artist, festival director, comedian and creative producer from the Kala Lagaw Ya language group of the Western Torres Strait Islands. She is a skilled project manager with extensive experience leading, developing and directing community arts organisations,

large-scale festivals and events, and community and youth arts projects.

Diat now lives with her partner and three young children on Thursday Island in the Torres Strait, where she is Operations Manager of the Torres Strait Islander Media Association. She is passionate about the positive contribution Aboriginal and Torres Strait Islander arts and media can make to the lives of all Australians.

Dr Manisha Amin

Chief Strategist, Centre for Inclusive Design

Manisha Amin is the chief strategist and visionary at the Centre for Inclusive Design (formerly Media Access Australia). Before joining Inclusive Design, Manisha worked in innovation, design, environmental advocacy and the not-for-profit sector for Barnardos, Cancer Council and Guide Dogs Australia. She is passionate about social justice and was the Deputy Chair of ADHD Australia.

Margherita Coppolino

President, National Ethnic Disability Alliance

Margherita Coppolino is a photographer and inclusion/intersectionality consultant and advisor to government, business and social justice organisations. She is currently the President of National Ethnic Disability Alliance and Board member for Footscray Community Arts Centre and the Australia LGBTIQ+ Multicultural Council.

As a member of the Australian Institute of Company Directors, her previous roles include Chair of

Arts and Access Victoria and the Australia Federation of Disability Organisations.

Margherita is a first-generation Australian, born to a Sicilian mother who migrated in 1959. She was born with a short-statured condition and is a proud feminist and lesbian.

Tyronne Garstone

Chief Executive Officer, Kimberley Land Council

Tyronne Garstone is a Bardi man, born in Broome, WA. He has spent the majority of his working life within the Indigenous sector in training and employment solutions, social and economic development, native title, Indigenous leadership and capability building.

Tyronne worked for several years as Chief Executive Officer of the Kullarri Regional Community Development Employment Project before taking on the role of Community Engagement Officer for Pluton Resources, Deputy Chief Executive Officer of the Kimberley Land Council, and General Manager of Regions for Jawun.

As CEO of the Kimberley Land Council, Tyronne is keen to provide leadership, brokering new opportunities and relationships that deliver sustainable outcomes for the next generation of Aboriginal people in the region and beyond.

Azmeena Hussain OAM

Principal Lawyer, Maurice Blackburn Lawyers; Chairperson, Islamic Museum of Australia; Non-Executive Director, Football Victoria

Azmeena Hussain OAM has extensive experience in workplace law and is an advisor to the Victoria Statutory WorkCover

Advisory Committee. She is listed in the prestigious Doyle's Guide as a pre-eminent Australian personal injuries lawyer and is a Law Institute of Victoria Accredited Specialist. She has a strong passion for equality and social inclusion and has provided advice to a number of government and not-for-profit organisations.

Associate Professor Faye McMillan AM

Deputy National Rural Health Commissioner

Associate Professor Faye McMillan AM is a Wiradjuri yinaa (woman) originally from Trangie, NSW. Faye has received numerous accolades for her leadership and contribution to population health, education, equity and the community. She is an Associate Professor in Aboriginal and Torres Strait Islander Health at the School of Population Health at UNSW and works across regional, rural and metropolitan areas. Faye is also a community pharmacist and recognised as Australia's first registered Aboriginal pharmacist.

In 2021, she was appointed as a Member of the Order of Australia (AM) for her significant service to Indigenous mental health and tertiary education.

Mary Patetsos

Chairperson, Federation Ethnic Communities' Council of Australia

Mary Patetsos is a professional Board Director, serving on both national and SA boards with a rare blend of academic qualifications and expertise. Her membership includes Chair of Federation of Ethnic Communities' Councils of Australia (FECCA), Council

member of the University of South Australia, Deputy Chairperson of the Health Performance Council, member of the Northern Adelaide Local Health Network Governing Board, Board member of Catherine House and member of the National Aged Care Alliance.

Stefan Romaniw OAM

Executive Director, Australian Federation of Ethnic Schools Association

Stefan Romaniw OAM is the Executive Director of Community Languages Australia. After serving as Chairman of the Victorian Multicultural Commission and the Victorian Government's Australia Day Committee, he continues his work with key multicultural committees and organisations within Australia, including Multicultural Arts Victoria and the RMIT Languages Advisory Committee.

Kwame Selormey

Chief Executive Officer, Melaleuca Australia

Born in West Africa, Kwame Selormey now lives on Larrakia Country, NT. He chairs the NT Settlement Services Network to strategically progress settlement matters impacting humanitarian entrant and migrant settlement. He has also been instrumental in leading systemic change that supports refugee and migrant health.

Kwame is the Chief Executive Officer of Melaleuca Australia, an organisation that is one of Australia's five Humanitarian Settlement Program Providers and also one of the eight specialist organisations that provides assistance to survivors of torture and trauma.

Government and Industry Engagement

News Media and Digital Platforms Mandatory Bargaining Code

In 2021–22, SBS entered into a commercial deal with Google in the context of the *Treasury Laws Amendment (News Media and Digital Platforms Mandatory Bargaining Code) Act 2021* (Bargaining Code) regarding provision of news and current affairs on Google platforms.

SBS provided a submission in May 2022 and continues to constructively engage in a review of the Bargaining Code, led by Treasury. The review examines the operation of the Bargaining Code after the initial 12-month period of its operation. The review is planned to conclude in September 2022. The key issue for SBS has been the lack of incentive for Meta (Facebook) to constructively engage with SBS on a voluntary agreement.

In March 2022, SBS representatives also gave evidence relevant to the Bargaining Code at a hearing before the House of Representatives Standing Committee on Communications and the Arts *Inquiry into Australia's regional newspapers*. SBS reaches almost 100 per cent of the Australian population, including in regional and remote areas, providing public-interest news and information across Australia. SBS's team of journalists is present in every Australian state and territory, while our NITV journalists also travel across regional and remote areas to tell

stories of those communities and work in collaboration with regional and remote media organisations.

Future of Broadcasting Working Group

The Future of Broadcasting Working Group (Working Group) was announced by the Morrison Government in early February 2022.

The Working Group comprises industry, government, and regulatory bodies' representatives, who are jointly exploring topics and policy development arising from and relevant to the *Media Reform Green Paper: Modernising television regulation in Australia*, published by government in November 2020. Key topics include prominence and presence of free-to-air broadcasters on connected televisions and devices, and future technology options for terrestrial television broadcasting.

In April 2022, SBS's representative to the Working Group attended its inaugural meeting.

Online Safety Act 2021

SBS supports proper controls that mitigate online risks and ensure Australians can confidently take advantage of the benefits of the digital environment. With regard to the assent of the Online Safety Act 2021 and the subsequent introduction of the *Online Safety (Basic Online Safety Expectations) Determination 2022*, SBS continues its work in providing audiences with a safe online environment, as a designated internet service pursuant to the new law. This work includes reviewing its Terms of Use and privacy settings for younger

audience members. SBS was also grateful to accept an offer from the eSafety Commissioner to provide online safety training modules to SBS staff.

Statement of expectations – Australian content reporting

In February 2022, the Morrison Government notified SBS (and the ABC) of then-Minister Fletcher's statements of expectation for each public broadcaster in relation to Australian content reporting. SBS worked constructively with the Australian Communications and Media Authority and the ABC during the reporting period on proposed arrangements.

Industry engagement

SBS supports an innovative and diverse media sector through participation in a range of national and international industry bodies and initiatives. These networks are more important than ever as the media industry goes through significant change.

SBS is a member of the Public Media Alliance (PMA), Australia's Right to Know, Communications Sector Group, Screen Diversity Inclusion Network (SDIN), Freeview and the International Institute of Communications.

SBS's membership and participation in the PMA provides connections to other public broadcasters around the world, to advance the interests of public media organisations and promote their indispensable contribution to modern society.

Through the Communications Sector Group, coordinated by the Department of Infrastructure, Transport, Regional

Development, Communications and the Arts, representatives from the broadcast and telecommunications industries collaborate to address issues and topics of interest, including in relation to infrastructure, emergency broadcasting and response to challenges of COVID-19.

SBS Content Industry Diversity Manager, Michelle Cheng, is the current Co-Chair of SDIN, which brings together Australian broadcasters, screen agencies, business associations and industry-aligned education and training organisations to work together towards a more inclusive and diverse screen industry. SBS is a founding member of SDIN and is participating in 'The Everyone Project', an initiative led by SDIN to implement a simple yet comprehensive way of measuring and reporting on diversity in productions.

SBS continues to participate with Freeview, a media industry-funded organisation, in industry-wide collaboration on television platforms, services and relevant standards.

Involvement in the International Institute of Communications allows SBS to contribute to global conversations on communications, technology and digital development, and to access international perspectives on policy and regulatory issues.

NITV's membership of the World Indigenous Television Broadcasters Network (WITBIN) continues to provide content sharing and strategic partnership opportunities.

As part of Australia's Right to Know, a coalition of major media organisations, SBS contributes to media law reform and freedom of the press issues.

ANNUAL PERFORMANCE STATEMENT 2021-22

I, Mr George Savvides AM, as a member of the accountable authority of the Special Broadcasting Service, present the 2021-22 annual performance statements of the Special Broadcasting Service, as required under paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

Our Purpose

As described in our Charter, the principal function of the SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's multicultural society.

In the SBS 2021-22 Corporate Plan, SBS has interpreted this function into a purpose that has a positive impact on Australia's diverse society:

SBS inspires all Australians to explore, respect and celebrate our diverse world, and in doing so, contributes to a cohesive society.

This purpose is mapped to the Portfolio Budget Statements (PBS) as follows:

Purpose	Delivered by	Outcome	Linked PBS Programs and sub-programs
"SBS inspires all Australians to explore, respect and celebrate our diverse world, and in doing so, contributes to a cohesive society."	Whole of organisation	Outcome 1	Program 1.1 – SBS General Operational Activities Program 1.2 – SBS Transmission and Distribution Services

Results and Analysis of Performance against Purpose

The Annual Performance Statement (APS) outlines the identified deliverable, the performance criterion, the target outcome and the actual result for the year, as well as any relevant commentary regarding performance against each of the criteria. The APS has been compiled and reviewed for accuracy by SBS's Finance team with input from other teams including Television and Online Content, Audio and Language Content, Corporate Affairs, Audience Data and Insights, and Technology.

The data is retrieved from a number of different internal and external data sources, which include:

- IBMS and Oracle (internal)
- OzTAM and RegTAM TV ratings databases and Broadcast Australia (external)

These source systems are essential business information systems routinely used by SBS management for resource planning and management reporting and are maintained accordingly.

SBS performed strongly across key initiatives for 2021-22. Significant changes that had an impact on both SBS and the highly competitive market for audiences in Australia included the following:

- The COVID-19 pandemic continued to impact SBS staff, operations, suppliers and stakeholders. SBS has managed what it can control effectively, monitoring key health guidance (both State and Federal) and drawing on evolving better practice to ensure staff are safe and healthy both physically and mentally.
- COVID-19 continued to impact on content scheduling, content production and the availability of content in market for acquisition by SBS, causing delays and increasing commissioning and acquisition costs.
- The shift to digital platforms has accelerated in the wake of COVID-19 as faster 5G mobile internet and greater NBN penetration allow consumers to easily watch content on the go through their portable devices.

- The Australian video market remains competitive, with free-to-air broadcasters competing for audience time with global and domestic subscription and other ad-supported services. Furthermore, as more consolidated global studios launch direct-to-consumer video on demand offerings, there is less content available for acquisition by local free-to-air broadcasters.
- Commercial free-to-air TV networks continued to invest heavily in live sport and reality television to retain declining broadcast TV audiences. They have also become increasingly competitive in the pursuit of acquiring audiences online via both ad-supported and subscription streaming services, as they look to transition viewership and revenues to digital platforms.

Despite these challenges, SBS was successful in delivering more content, increasing consumption and growing commercial revenue to reinvest in content.

The tables below summarise SBS's results against the purpose of the organisation, using the criteria identified in the Portfolio Budget Statements and the SBS 2021-22 Corporate Plan. These results are broken down by significant activity area, all of which contribute to SBS achieving its purpose.

Content Creation, Acquisition and Curation

Deliverable	Performance Criterion	Source	FY21-22 Target	FY21-22 Actual	Commentary
Providing programs aligned with Australia's multicultural society and perspective [pages 20-45; Appendices 2-6]	Number of hours of TV programming broadcast in CALD – all linear channels	Program 1.1, 2021-22 Portfolio Budget Statements, p 486	28,500 hours	30,713 hours	Target exceeded. CALD (Cultural and Linguistically Diverse) content includes 10,719 hours of programming broadcast in LOTE (languages other than English) across all linear channels. The result includes 929 hours from the launch of SBS WorldWatch in May 2022.
Broadcasting in languages other than English [Appendices 2, 4, 7, 9, 10]	Number of hours of locally commissioned programs broadcast (first run) all linear channels except NITV <i>Note: This measure includes commissioned and in-house productions but excludes news, current affairs, special events and sports programming</i>	Program 1.1, 2021-22 Portfolio Budget Statements, p 486 SBS 2021-22 Corporate Plan, p 22	180 hours	267 hours	Target exceeded; the commissioning of additional seasons of several high-volume programs (e.g. <i>The Cook Up</i> , <i>Celebrity Letters and Numbers</i>) contributed to a significant increase in hours.
	Number of hours of locally commissioned programs broadcast (first run) on NITV <i>Note: This measure includes commissioned and in-house productions but excludes news, current affairs, special events and sports programming</i>	Program 1.1, 2021-22 Portfolio Budget Statements, p486 SBS 2021-22 Corporate Plan, p 22	35 hours*	21 hours	Target not met as ongoing COVID-19 disruptions on Indigenous productions impacted the final delivery of content, such as <i>Off Country</i> , <i>Larapinta</i> and <i>Going Places with Ernie Dingo</i> Season 5.
	Percentage of radio broadcasts in languages other than English		90%	96%	Target exceeded.
	Total digital registrations	Program 1.1, 2021-22 Portfolio Budget Statements, p 486	10.2 million	10.6 million	Target exceeded. This figure represents SBS's total digital registrations at the end of the reporting period. 1 million were added in the period FY21-22.

Content Creation, Acquisition and Curation (continued)

Average monthly radio podcast downloads	SBS 2021-22 Corporate Plan, p 22	3.3 million	4.0 million	Target exceeded.
Prime-time metro TV share	SBS 2021-22 Corporate Plan, p 22	8.5%	8.5%	Target met.

*Note: In the 2021-22 Corporate Plan the 2021-22 target for number of hours of locally commissioned programs broadcast (first run) on NITV was revised to 35 hours instead of 45 hours as stated earlier in the 2021-22 Portfolio Budget Statement, as the intervening months and planning process allowed for greater visibility of the impact of COVID-19 delays on content production to be delivered in the period.

Through SBS's commissioned content, news and current affairs and radio language programs, SBS continued to tell stories which explore and celebrate Australia's diverse multicultural society. Highlights included:

- Commissioned drama *New Gold Mountain*, a unique story about Australia's gold rush history featuring Australia's multicultural communities and showcasing multicultural talent on screen.
- Commissioned documentaries such as *Incarceration Nation*, *Life on the Outside* and *Strong Female Lead*, that explore Australia's history, social issues and ongoing evolution in a multicultural and Indigenous context, whilst encouraging national reflection and debate.
- Commissioned food shows such as *The Cook Up with Adam Liaw*, *Strait to the Plate* and *Cook Like an Italian with Silvia Colloca*, to celebrate Australia's rich food heritage and entertain audiences.
- Long-standing current affairs programs such as *Dateline*, *Insight* and *The Point* that discuss important social and cultural issues facing Australian society.
- 96 per cent of SBS radio programming broadcast in languages other than English (LOTE); SBS broadcast in over 60 languages in 2021-22.
- More than 75 per cent of content broadcast on TV was culturally and linguistically diverse (CALD).

As always, SBS continued to bring the best culturally and linguistically diverse content from across the world to Australian audiences, across all of our platforms.

(For more details, see pages 20-45)

Content Broadcast, Technology and Distribution

Deliverable	Performance Criterion	Source	FY21-22 Target	FY21-22 Actual	Commentary
Maintaining and improving the availability of SBS's digital transmissions Extending the reach of SBS's digital network (pages 80-81; Appendices 12-14)	Population reach - digital transmission sites (including VAST Satellite)	Program 1.2, 2021-22 Portfolio Budget Statements, p 487 SBS 2021-22 Corporate Plan, p 24	100%	100%	Target met.
	Availability of digital television transmission services (fully managed services)*		99.82%	99.96%	Target exceeded.
	Population reach for terrestrial services (excluding satellite)		97%	98%	Target exceeded.
	Availability of radio transmission services (fully managed services)**		99.86%	99.99%	Target exceeded.
Cost-effective delivery of transmission and distribution services	Transmission and distribution expenditure as % of total operating expenditure	SBS 2021-22 Corporate Plan, p 24	<=16.6%	15.3%	Target exceeded (less than 16.6%)

* Based on contracted availability which excludes planned maintenance and infrastructure upgrade outages.

** Analog radio transmission only.

Through broadcast and digital distribution of content, SBS sought to reach and engage as many Australians as possible with content that reflects the SBS Charter. By innovative deployment of technology and smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2021-22, achieving all performance targets as set out in the 2021-22 Portfolio Budget Statement and SBS 2021-22 Corporate Plan to ensure that Australians could readily access our content and services. SBS continued to implement broadcast, technology and distribution solutions that enabled the effective and efficient delivery of this function.

SBS is the only Australian broadcaster to transmit three high-definition channels – SBS HD, SBS VICELAND HD and SBS World Movies. Furthermore, in May 2022, SBS launched its sixth free-to-air channel, SBS Worldwatch, providing a dedicated news channel service in more than 35 languages.

(For more examples and information, see pages 10 - 11, 80 - 81)

Content Commercialisation

Deliverable	Performance Criterion	Source	FY21-22 Target	FY21-22 Actual	Commentary
Commercialisation of content to support delivery of Charter focused content	Total own source revenue (\$ millions)	SBS 2021-22 Corporate Plan, p 26	\$1277 million	\$1571 million	Target exceeded. The free-to-air advertising market experienced a stronger than expected revenue resurgence in FY22, despite the ongoing impact of COVID-19. The growth of Broadcast Video on Demand advertising also contributed to the resurgence as BVOD viewership continues to grow as audiences shift from linear to digital TV consumption.

SBS's commercial activities include SBS Media Sales, SBS In-Language translation services, and SBS's Distribution and Inclusion training and consultancy activities.

The primary purpose of SBS's commercial activities is to generate positive returns across our network portfolio of channels and platforms, in order to reinvest in distinctive Charter-driven content for our audiences, and to facilitate the transition to digital consumption by audiences.

Over the past 12-months, SBS's commercial activities maintained their premium position in the free-to-air advertising market and delivered television advertising revenue growth while also increasing digital revenue.

(For more examples and information, see pages 76 - 78)

Content Support Activities

Deliverable	Performance Criterion	Source	FY21-22 Target	FY21-22 Actual	Commentary
Effective and efficient support of core content and content commercialisation activities	Content support activities - share of total operating expense (%), including transmission	SBS 2021-22 Corporate Plan, p 28	<=10%	9%	Target exceeded (less than 10%).
	Content support activities - share of total FTEs (%)			10%	Target met.

SBS's support activities encompass the functions that allow SBS to deliver content, distribution and commercial activities. These teams include human resources and organisational development, corporate affairs, legal, corporate services, corporate strategy and finance.

SBS continued to support activities efficiently and the functions represent nine per cent of overall expenditure as well as 10 per cent of full-time equivalent (FTE) staff, which met targets and was consistent with historical performance.

FINANCIAL STATEMENTS

for the year ended 30 June 2022

Independent Auditor's Report	103
Statement by the Directors and Chief Financial Officer	105
Statement of Comprehensive Income	106
Statement of Financial Position	107
Statement of Changes in Equity	108
Cash Flow Statement	109
Notes to the Financial Statements	110
Overview	110
1. Financial Performance	111
1.1 Expenses	111
1.2 Own-source and Government revenue	112
2. Financial Position	114
2.1 Financial assets	114
2.2 Non-financial assets	115
2.3 Payables	119
2.4 Interest bearing liabilities	120
3. People and relationships	120
3.1 Employee provisions	120
3.2 Key management personnel remuneration	121
3.3 Related party disclosures	122
4. Managing uncertainties	122
4.1 Financial instruments	122
4.2 Fair value measurement	124
5. Aggregate assets and liabilities	125
6. Contingencies	126
7. Budgetary reports and explanations of major variances	126
7.1 Budgetary reports	126
7.2 Major budget variances for 30 June 2022	131

INDEPENDENT AUDITOR'S REPORT



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications

Opinion

In my opinion, the financial statements of the Special Broadcasting Service Corporation (the Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2022 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2022 and for the year then ended:

- Statement by the Directors and the Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Special Broadcasting Service Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Accountable Authority is also responsible for such internal control as the Accountable Authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Accountable Authority is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Accountable Authority is also

GPO Box 707 CANBERRA ACT 2601
38 Sydney Avenue FORREST ACT 2603
Phone (02) 6203 7300

INDEPENDENT AUDITOR'S REPORT

(Continued)

responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Mark Vial
Executive Director
Delegate of the Auditor-General
Canberra
31 August, 2022

STATEMENT BY THE DIRECTORS AND

CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2022 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Special Broadcasting Service Corporation will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.



Signed Signed Signed

George Savvides
Chairman

James Taylor
Managing Director

Nitsa Niarchos
Chief Financial Officer

31 August, 2022

31 August, 2022

31 August, 2022

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2022

		2022	2021
	Notes	\$'000	\$'000
Net Cost of Services			
Expenses			
Employee benefits	1.1A	165,106	151,114
Suppliers	1.1B	211,570	186,721
Depreciation and amortisation on owned assets	2.2A	10,489	11,146
Depreciation and amortisation on right-of-use assets	2.2B	9,404	13,138
Program inventory amortisation	2.2C	50,053	52,559
Finance costs	1.1C	638	741
Impairment loss on financial instruments	1.1D	-	117
Write-down and impairment of other assets	1.1E	12,361	11,500
Foreign exchange losses		134	-
Total expenses		459,755	427,036
Less:			
Own-source income			
Own-source revenue			
Revenue from contracts with customers	1.2A	153,413	132,064
Term deposit interest income	2.1C	616	779
Rental income	1.2B	1,411	1,402
Royalties from program rights		1,254	1,393
Other revenue		133	196
Total own-source revenue		156,827	135,834
Gains:			
Foreign exchange gains		-	49
Reversal of impairment allowance on financial instruments	1.2C	104	-
Total own-source income		156,931	135,883
Net cost of services		302,824	291,153
Revenue from Government	1.2D	310,021	296,933
Surplus on continuing operations		7,197	5,780
Other Comprehensive Income			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation reserve		10,371	6,195
Items subject to subsequent reclassification to net cost of services			
Gain/(loss) on cash flow hedging instruments		1,180	(1,980)
Total comprehensive income		18,748	9,995

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

as at 30 June 2022

		2022	2021
	Notes	\$'000	\$'000
Assets			
Financial assets			
Cash and cash equivalents	2.1A	9,253	11,790
Trade and other receivables	2.1B	29,711	27,088
Term investments	2.1C	32,647	38,089
Total financial assets		71,611	76,967
Non-financial assets			
Owned			
Land	2.2A	59,700	53,963
Buildings	2.2A	45,150	42,979
Plant and equipment	2.2A	17,508	20,760
Computer software	2.2A	6,355	8,122
Other intangibles	2.2A	9,319	9,319
Right-of-use			
Buildings	2.2B	8,475	8,542
Plant and equipment	2.2B	29,697	37,807
Program inventories	2.2C	93,158	77,137
Other non-financial assets	2.2D	41,485	24,386
Total non-financial assets		310,847	283,015
Total assets		382,458	359,982
Liabilities			
Payables			
Trade creditors and accruals	2.3A	35,708	25,729
Other payables	2.3A	18,008	17,795
Total payables		53,716	43,524
Interest bearing liabilities			
Lease liabilities	2.4	39,140	47,016
Total interest-bearing liabilities		39,140	47,016
Provisions			
Employee provisions	3.1	34,776	33,373
Other provisions	2.3B	1,049	1,040
Total provisions		35,825	34,413
Total liabilities		128,681	124,953
Net assets		253,777	235,029
Equity			
Contributed equity		110,403	110,403
Reserves		96,186	85,457
Retained surplus		47,188	39,169
Total equity		253,777	235,029

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2022

	Contributed equity		Asset revaluation reserve		Hedge reserve		Retained surplus		Total equity	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Opening balance										
Balance carried forward from previous year	110,403	110,403	87,024	81,037	413	39,169	33,181	235,029	225,034	
Comprehensive income										
Surplus on continuing operations	-	-	-	-	-	7,197	5,780	7,197	5,780	
Other comprehensive income										
Asset revaluation	-	-	10,371	6,195	-	-	-	10,371	6,195	
Gain/(loss) on cash flow hedging instruments	-	-	-	-	1,180	(1,980)	-	1,180	(1,980)	
Total comprehensive income/(loss)	-	-	10,371	6,195	1,180	7,197	5,780	18,748	9,995	
Transfers between equity components										
Transfer of revaluation reserves in relation to assets written off during the year ⁽ⁱ⁾	-	-	(822)	(208)	-	822	208	-	-	
Total transfers between equity components	-	-	(822)	(208)	-	822	208	-	-	
Closing balance as at 30 June	110,403	110,403	96,573	87,024	(387)	47,188	39,169	253,777	235,029	

(i) During the year the Corporation wrote off plant and equipment that had previously been revalued upwards by \$0.8m (2021: \$0.208m) (Refer Note 11E). At the time of write-off this asset revaluation surplus was transferred to retained surplus.

The above statement should be read in conjunction with the accompanying notes.

CASH FLOW STATEMENT

for the year ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000
Operating activities			
Cash received			
Receipts from Government		310,021	296,933
Sale of goods and rendering of services		167,162	141,057
Interest		544	739
Net GST received		6,708	6,443
Total cash received		484,435	445,172
Cash used			
Employees		(164,222)	(150,196)
Suppliers		(315,106)	(272,675)
Interest payments on lease liabilities		(629)	(732)
Total cash used		(479,957)	(423,603)
Net cash from operating activities		4,478	21,569
Investing activities			
Cash received			
Term investments		211,524	238,196
Total cash received		211,524	238,196
Cash used			
Purchase of plant and equipment		(3,412)	(7,216)
Term investments		(206,026)	(247,658)
Total cash used		(209,438)	(254,874)
Net cash from/(used by) investing activities		2,086	(16,678)
Financing activities			
Cash used			
Principal payments of lease liabilities		(9,101)	(12,027)
Total cash used		(9,101)	(12,027)
Net cash used by financing activities		(9,101)	(12,027)
Net decrease in cash held		(2,537)	(7,136)
Cash and cash equivalents at the beginning of the reporting period		11,790	18,926
Cash and cash equivalents at the end of the reporting period	2.1A	9,253	11,790

The above statement should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL STATEMENTS

Overview

The financial statements are those of the Special Broadcasting Service Corporation (the "Corporation").

The objectives of the Corporation are set out in the *Special Broadcasting Service Act 1991*.

The principal function of the Corporation is to provide multilingual and multicultural broadcasting and digital media services that inform, educate, and entertain all Australians and, in doing so, contributes to a cohesive society.

a) The basis of preparation

The financial statements are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- i) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- ii) Australian Accounting Standards and Interpretations – including Simplified Disclosures for Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars, which is the Corporation's functional currency and values are rounded to the nearest thousand dollars unless otherwise specified.

b) New and amended Accounting Standards

All new, revised or amending Standards and Interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect on the Corporation's financial statements.

AASB 1060 applies to annual reporting periods beginning on or after 1 July 2021 and replaces the reduced disclosure requirements (RDR) framework. The application of AASB 1060 involves some reduction in disclosure compared to the RDR with no impact on the reported financial position, financial performance, and cash flows of the Corporation.

c) Significant accounting judgements and estimates

In the process of applying the accounting policies, the Corporation has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- i) Valuation of land and buildings as detailed in Note 2.2A
- ii) Program amortisation as detailed in Note 2.2C.
- iii) Long service leave as detailed in Note 3.1.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting year.

d) Taxation

The Corporation is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

e) Foreign exchange

Transactions denominated in a foreign currency are converted at the effective exchange rate on the date of the transaction.

The Corporation enters into foreign currency hedging arrangements to protect its purchasing power in relation to foreign currency exposures. Expenditures denominated in foreign currencies are converted to Australian dollars at the exchange rates prevailing at the date of the transaction or at the hedged rate.

All the gains and losses are taken to profit or loss with the exception of forward exchange contracts that are classified as cash flow hedges used to hedge highly probable transactions. Gains and losses on cash flow hedges held at balance sheet date are taken to equity.

f) Events after the reporting period

There were no subsequent events that had the potential to significantly affect the ongoing structure and financial activities of the Corporation.

g) Changes to comparatives

Where appropriate, comparatives have been reclassified from the prior year to align to the current period presentation.

1. Financial Performance

This section analyses the Corporation's financial performance for the year ended 30 June 2022.

1.1 Expenses

	2022	2021
	\$'000	\$'000
1.1A Employee benefits		
Wages and salaries	132,364	119,918
Superannuation		
Defined contribution plans	15,994	12,495
Defined benefit plans	3,395	4,253
Leave and other entitlements	13,353	14,448
Total employee benefits	165,106	151,114

Accounting Policy

Accounting policies for employee related expenses are contained under People and relationships section, in Note 3.

1.1B Suppliers

Goods and services supplied or rendered

Materials and minor items	12,807	11,460
Office supplies	2,675	2,450
Other program purchases	37,382	35,797
Broadcasting	67,089	67,821
Administrative expenses	53,490	43,841
Contract staff	32,793	19,820
Production services	3,618	3,659
Audit fees	118	120
Total goods and services supplied or rendered	209,972	184,968

Goods supplied	52,864	49,707
Services rendered	157,108	135,261
Total goods and services supplied or rendered	209,972	184,968

Other supplier expenses

Workers' compensation premiums	291	361
Short-term leases	93	63
Low value leases	996	1,015
Variable lease payments	218	314
Total other supplier expenses	1,598	1,753

Total suppliers	211,570	186,721
------------------------	----------------	---------

The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 1.2B, 2.2B and 2.4.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

Accounting Policy

Short-term leases and leases of low-value assets

The Corporation has elected not to recognise Right-of-Use Assets and Lease Liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). The entity recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

1.1C Finance costs

	2022	2021
	\$'000	\$'000
Interest on lease liabilities	629	732
Unwinding of discount – provision for restoration	9	9
Total finance costs	638	741

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 1.2B, 2.2B and 2.4.

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D Impairment loss on financial instruments

Impairment on trade and other receivables	-	117
---	---	-----

1.1E Write-down and impairment of other assets

Plant and equipment	173	485
Intangible assets other than goodwill	232	533
Impairment of program inventories	11,956	10,482
Total write-down and impairment of other assets	12,361	11,500

1.2 Own-source and Government revenue

1.2A Revenue from contracts with customers

Service delivery, including advertising revenue	151,956	130,472
Sale of goods	540	547
Other revenue	917	1,045
Total revenue from contracts with customers	153,413	132,064

Accounting Policy

Revenue from contracts with customers

The Corporation derives revenue from the transfer of goods and services, with sales to both non-government and Australian Government entities on normal commercial terms and conditions. Where an enforceable contract exists, revenue recognition is based on the delivery of performance obligations and an assessment of when control is transferred to the customer.

The key revenue streams are from government funding, advertising revenue and sponsorships.

Revenue is recognised either when the performance obligation in the contract has been performed ('point in time' or 'over time') as control of the performance obligation is transferred to the customer. Advertising revenue is recognised at a point in time when the advertisement is broadcast, with revenue for the delivery of other services and other revenue at the time the service is delivered. Revenue from the sale of goods is recognised at the point in time when control has been transferred to the customer.

The transaction price is the total amount of consideration to which the Corporation expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

Receivables for goods and services, which have 30 or 45 day terms, are recognised at the nominal amounts due less any impairment allowance amount. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

1.2B Rental income

	2022	2021
	\$'000	\$'000
Total operating lease income	1,411	1,402
Maturity analysis of operating lease income receivables (undiscounted):		
Within 1 year	1,472	1,419
One to two years	1,261	1,226
Two to three years	1,263	357
Three to four years	1,264	176
Four to five years	1,089	178
More than five years	60	427
Total undiscounted lease payments receivable	6,409	3,783

The Corporation leases out a small proportion of its owned properties (refer to Note 2.2A) and has classified these leases as operating leases because they do not transfer substantially all of the risks and rewards incidental to the ownership of the assets. Each lease contains an initial non-cancellable period and subsequent further terms; as well as lease renewal clauses (with a minimum 3-6 month notification period) and are subject to CPI, fixed, and market rent reviews. There were no sub-leases as at 30 June 2022.

Accounting Policy

Operating lease income is recognised on a straight-lined basis over the lease term under AASB 16 Leases.

1.2C Reversal of impairment allowance on financial instruments

Reversal on impairment on trade and other receivables	104	-
---	-----	---

1.2D Revenue from Government

Department of Infrastructure, Transport, Regional Development, Communications and the Arts	310,021	296,933
Total revenue from Government	310,021	296,933

Accounting Policy

Funding received or receivable from the Department of Infrastructure, Transport, Regional Development, Communications and the Arts as a Corporate Commonwealth Corporation payment item is recognised as Revenue from Government by the Corporation unless the funding is in the nature of an equity injection or a loan.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

2. Financial Position

This section analyses the Corporation's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in Note 3 People and relationships.

2.1 Financial assets

2.1A Cash and cash equivalents

	2022	2021
Notes	\$'000	\$'000
Total cash on hand or on deposit	9,253	11,790

Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- Cash on hand; and
- Demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

2.1B Trade and other receivables

Total goods and services receivable	(i)	25,657	24,943
Other receivables			
Net GST receivable from the Australian Taxation Office		4,087	2,357
Interest		19	3
Total other receivables		4,106	2,360
Total trade and other receivables (gross)		29,763	27,303
Less impairment allowance			
Goods and services		(52)	(215)
Total trade and other receivables (net)		29,711	27,088

(i) The majority of goods and services receivables relate to advertising agencies. All trade and other receivables are expected to be recovered within 12 months. Credit terms were 45 days for advertising (2021: 45 days) and 30 days for all other trade receivables (2021: 30 days).

Accounting Policy

Financial assets

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

2.1C Term investments

All term deposits are expected to be recovered within 12 months (2021: 12 months). Term deposit interest income is recognised using the effective interest method. The Corporation has a series of investments with banks. The investments are made under Section 59(1)(b) of the PGPA Act. The Corporation's investments have Standard & Poor's credit ratings of BBB+ or higher and are not deemed to be impaired.

2.2 Non-financial assets

2.2A Reconciliation of the opening and closing balances of owned property, plant and equipment and intangibles

	Land	Buildings on freehold land	Leasehold improvements	Buildings	Plant and equipment	Computer software	Other intangibles ¹	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2021	53,963	34,955	9,540	44,495	52,009	31,057	11,850	193,374
Gross book value	53,963	34,955	9,540	44,495	52,009	31,057	11,850	193,374
Accumulated depreciation and impairment	-	-	(1,516)	(1,516)	(31,249)	(22,935)	(2,531)	(58,231)
Total as at 1 July 2021	53,963	34,955	8,024	42,979	20,760	8,122	9,319	135,143
Purchased or internally developed	-	-	-	-	1,351	2,061	-	3,412
Revaluations recognised in other comprehensive income	5,737	4,634	-	4,634	-	-	-	10,371
Depreciation and amortisation	-	(1,589)	(874)	(2,463)	(4,430)	(3,596)	-	(10,489)
Retirements:	-	-	-	-	(7,035)	(4,718)	-	(11,753)
Cost	-	-	-	-	6,862	4,486	-	11,348
Accumulated depreciation	-	-	-	-	-	-	-	-
Total as at 30 June 2022	59,700	38,000	7,150	45,150	17,508	6,355	9,319	138,032
Total as at 30 June 2022 represented by								
Gross book value	59,700	38,000	9,540	47,540	46,325	28,400	11,850	193,815
Accumulated depreciation and impairment	-	-	(2,390)	(2,390)	(28,817)	(22,045)	(2,531)	(55,783)
Total as at 30 June 2022	59,700	38,000	7,150	45,150	17,508	6,355	9,319	138,032

1. Goodwill is not amortised but is assessed annually for impairment based on its "fair value" or "value in use" calculated using the net present value of estimated future net cash inflows of the cash-generating unit (CGU) to which it has been allocated. In the current and prior financial year, the amount of goodwill recognised was reviewed, using estimated cash inflows assuming a risk adjusted pre-tax discount rate of 14.25% (2021: 14.75%).

No intangible assets or land and buildings are expected to be sold or disposed of within the next 12 months.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2.

In the current year an independent valuer conducted a desktop revaluation of Land and Buildings. A full Plant and Equipment valuation was conducted in the prior financial year.

Contractual commitments for the acquisition of property, plant, equipment and other intangibles

At 30 June 2022, the Corporation had a total contractual commitment of \$1.018m (2021: \$1.015m) for the acquisition of television and radio broadcasting equipment, and building improvements.

The Corporation had a total of \$0.012m contractual commitments (2021: nil) for the acquisition of intangible assets.

Accounting Policy

Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the Corporation where there exists an obligation to restore the property to its original condition. These costs are included in the value of the Corporation's leasehold improvements with a corresponding provision for the 'make good' recognised at net present value.

Revaluations

Following initial recognition at cost, property, plant and equipment (excluding ROU assets) are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus. Revaluation decrements for a class of assets are recognised directly in the Statement of Comprehensive Income surplus except to the extent that they reversed a previous revaluation increment for that class.

For property, any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount. For plant and equipment, the cost and accumulated depreciation of the asset was proportionately adjusted to reflect the revalued amount.

Fair value measurement

Asset Class	Fair value measured at
Land	Market selling price
Buildings excl. leasehold improvements	Income approach
Leasehold improvements	Depreciated replacement cost
Plant and equipment	Market selling price or depreciated replacement cost

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Corporation using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Class of non-financial assets	2021-2022	Average	2020-2021	Average
Buildings	50 years	50	50 years	50
Leasehold improvements	Lease term	15	Lease term	15
Property, plant and equipment	3 to 20 years	7	3 to 20 years	7
Intangibles (excluding goodwill and trademark)	5 to 7 years	6	5 to 7 years	6

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in the reconciliation of the opening and closing balances of property, plant and equipment and intangibles of this note.

Leasehold improvements are amortised on a straight-line basis over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

Impairment

All assets were assessed for impairment at 30 June 2022. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Intangibles

The Corporation's intangibles comprise purchased and internally developed software for internal use, goodwill and trademark. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. All software assets were assessed for indications of impairment as at 30 June 2022. The useful lives of the Corporation's software are 5 to 7 years (2021: 5 to 7 years).

Goodwill is recognised on the purchase of a business unit in accordance with AASB 3 "Business Combinations". Goodwill is tested for impairment annually.

Contract rights are amortised over their anticipated useful lives (6 years). The trademark is not amortised as it has an indefinite useful life, but is tested for impairment annually.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

2.2B Reconciliation of the opening and closing balances of right-of-use assets

	Buildings	Plant and equipment	Total
	\$'000	\$'000	\$'000
As at 1 July 2021			
Gross book value	10,607	61,952	72,559
Accumulated depreciation	(2,065)	(24,145)	(26,210)
Total as at 1 July 2021	8,542	37,807	46,349
Depreciation	(1,206)	(8,198)	(9,404)
Additions and other movements ¹	1,139	88	1,227
Total as at 30 June 2022	8,475	29,697	38,172
Total as at 30 June 2022 represented by			
Gross book value	11,725	37,513	49,238
Accumulated depreciation	(3,250)	(7,816)	(11,066)
Total as at 30 June 2022	8,475	29,697	38,172

1. The additions and other movements relate to new lease contracts mainly including SBS Canberra Bureau in Parliament House and modifications to existing lease contracts mainly including CPI adjustments.

Lease Right-of-Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received.

On initial adoption of AASB 16 the Corporation has adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any ROU lease asset that shows indicators of impairment and an impairment loss is recognised against any ROU lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, General Government Sector and Whole of Government financial statements.

The depreciation rates for right-of-use assets are based on the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

2.2C Program inventories

	Notes	2022	2021
		\$'000	\$'000
Program acquisitions	(i)	24,731	24,947
Commissioned programs	(i)	31,104	30,658
Commissioned programs – in progress		31,884	19,747
Prepaid program rights	(ii)	5,439	1,785
Total inventories	(iii)	93,158	77,137

(i) Program inventory balances are the net of cost less accumulated amortisation and impairment. During the current financial year, \$50.05m was recognised as amortisation expense (2021: \$52.56m).

(ii) Amortisation for prepaid programs commences once the licence period starts. As at 30 June of each year the licence period for these prepaid programs had not commenced.

(iii) A review of programs and amortisation is undertaken annually, which resulted in an amount of \$11.96m being written off during the year ended 30 June 2022 (2021: \$10.48m). This is reported in Note 1.1E Write-down and impairment of other assets.

Accounting Policy

Program costs are capitalised as inventory and amortised over time to reflect their expected usage. Where indications of impairment exist, the asset's recoverable amount is estimated, and an impairment adjustment is made if the asset's recoverable amount is less than its carrying amount.

Program acquisitions

Program acquisitions are amortised on a straight-line basis over the shorter of three years or licence period (for movies), or over the shorter period of two years or licence period (for documentaries and other overseas purchased programs).

Commissioned programs

Commissioned programs are valued at cost and amortised on a straight-line basis over the shorter of three years or licence period.

Some programs are fully amortised in the current period. All internally produced news and current affairs programs, as well as sports events, are expensed immediately at the time the expense is incurred.

2.2D Other non-financial assets

	Notes	2022	2021
		\$'000	\$'000
Prepayments		41,485	24,386
Total other non-financial assets		41,485	24,386

No indicators of impairment were found for other non-financial assets.

2.3 Payables

2.3A Trade creditors and accruals

	(i)	2022	2021
		\$'000	\$'000
Trade creditors and accruals		35,708	25,729
Other payables			
Salaries and wages		8,742	7,341
Superannuation		342	274
Prepayments received		1,129	1,296
Contract liabilities		7,795	8,884
Total other payables		18,008	17,795
Total payables		53,716	43,524

(i) Trade creditors and accruals settlement was usually made within 30 days.

2.3B Other provisions

	2022	2021
	\$'000	\$'000
Provision for restoration as at 1 July	1,040	1,031
Unwinding of discount or change in discount rate	9	9
Total as at 30 June	1,049	1,040

The Corporation currently has agreements for the leasing of premises at Federation Square Melbourne and Parliament House, Canberra which has provisions requiring the Corporation to restore ("make good") the premises to its original condition at the conclusion of the lease.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

2.4 Interest bearing liabilities

	2022	2021
	\$'000	\$'000
Lease liabilities	39,140	47,016
The cash outflow for leases for the year ended 30 June 2022 was \$9.1m (2021 – \$12 m).		
Maturity analysis – contractual undiscounted cash flows		
Within 1 year	4,111	9,433
Between 1 to 5 years	16,399	15,831
More than 5 years	22,153	25,589
Total leases	42,663	50,853

The Corporation in its capacity as lessee has lease arrangements for the leasing of office spaces, transmission equipment, satellite transponders and vehicles.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 1.2B and 2.2B.

Accounting Policy

For all new contracts entered into, the Corporation considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the Department of Finance zero coupon bond yields.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

3. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

3.1 Employee provisions

Leave	34,472	33,229
Separation and redundancies	304	144
Total employee provisions	34,776	33,373

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of the reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

The discount rates used in valuing leave liabilities are based on Australian government bond rates with maturities that closely align with the length of the liability. The Corporation regularly reviews leave liabilities and the impact of any adjustment to bond rates on these balances. Leave liabilities are also impacted by assumptions surrounding future salary inflation. The Corporation regularly monitors factors that are likely to impact future salary inflation.

Leave

The liability for employee benefits includes provision for annual leave and long service leave. The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave was determined by reference to the work of an actuary as at 30 June 2020. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Separation and redundancy

Provision is made for separation and redundancy benefit payments. The Corporation recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

The Corporation's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Corporation makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Corporation accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June per Note 2.3A represents outstanding contributions.

3.2 Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity. The Corporation has determined the key management personnel to be its Board Directors, the Managing Director and management responsible for the authority and responsibility for planning, directing and controlling activities of the entity. Key management personnel remuneration is reported in the table below:

	2022	2021
	\$	\$
Short-term employee benefits	3,174,167	2,978,915
Post-employment benefits	342,079	320,488
Other long-term benefits	116,370	117,706
Total key management personnel remuneration expenses	3,632,616	3,417,109

The total numbers of key management personnel that are included in the above table are 16 individuals (2021: 16 individuals). The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Corporation.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

3.3 Related party disclosures

3.3A Related party relationships

The Corporation is an Australian Government controlled entity. Related parties to the Corporation are Directors (executive or otherwise), key management personnel including Cabinet Ministers, the Portfolio Minister and other Australian Government entities.

3.3B Transactions with related parties

Given the breadth of Government activities, related parties may transact with the Government sector in the same capacity as ordinary citizens. Such transactions include the payment of goods and services taxes and fringe benefits taxes. Transactions between related parties are on normal commercial terms and conditions, which are no more favourable than those available to other parties.

National DAB Licence Company Limited (DAB), incorporated for the purpose of purchasing and managing the Digital Radio multiplex transmitter licence for digital radio broadcasting, is a joint venture company between the Corporation and the Australian Broadcasting Corporation (ABC), each having a 50% equity interest. DAB is funded by the Corporation and the ABC to cover administrative expenses.

Given consideration to relationships with related entities and transactions entered into during the reporting period by the Corporation, it has been determined that there are no other related party transactions to be separately disclosed.

4. Managing uncertainties

This section analyses how the Corporation manages financial risks within its operating environment.

4.1 Financial instruments

4.1A Categories of financial instruments

		2022	2021
	Notes	\$'000	\$'000
Financial assets at amortised cost			
Term investments	2.1C	32,647	38,089
Cash on hand or on deposit	2.1A	9,253	11,790
Trade and other receivables	2.1B	25,624	24,731
Total financial assets at amortised cost		67,524	74,610
Total financial assets		67,524	74,610
Financial liabilities			
Financial liabilities measured at amortised cost			
Suppliers and trade creditors	2.3A	35,708	25,729
Total financial liabilities measured at amortised cost		35,708	25,729
Total financial liabilities		35,708	25,729

The Corporation's investments are held to maturity and are not held for sale. No financial asset was pledged, nor held as collateral, in 2022 (2021: Nil).

The Corporation has established financial risk management policies to identify and analyse the risks faced by the Corporation in maximising its return on investments.

Accounting Policy

Financial assets

In accordance with AASB 9 Financial Instruments, the Corporation classified its financial assets as financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the Corporation becomes a party to the contract and, as a consequence, has a legal right to receive and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Financial assets at amortised cost

Financial assets included in this category need to meet two criteria:

1. the financial asset is held in order to collect the contractual cash flows; and
2. the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding

Amortised cost is determined using the effective interest method.

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

A simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial liabilities at amortised cost

Financial liabilities are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

4.1B Net gains or losses on financial assets

	2022	2021
	\$'000	\$'000
Financial assets at amortised cost		
Interest revenue	616	779
Reversal of impairment/(impairment) on trade and other receivables	104	(117)
Foreign exchange (losses)/gains	(134)	49
Net gains on financial assets	586	711

There were no other gains or losses arising from financial assets.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

4.2 Fair value measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy.

4.2A Fair value measurement

Accounting Policy

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations is dependent upon the volatility of movements in market values for the relevant assets.

The Corporation deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period in line with *AASB 13 Fair Value Measurement*.

	Notes	Fair value measurements at the end of reporting period ⁽ⁱ⁾	
		2022	2021
		\$'000	\$'000
Non-financial assets	(ii)		
Land (Craigieburn)	(iii)	9,700	9,053
Land (Artarmon)		50,000	44,910
Buildings on freehold land		38,000	34,955
Leasehold improvements		7,150	8,024
Other plant and equipment		17,508	20,760
Total fair value measurements of non-financial assets in the Statement of Financial Position		122,358	117,702

Notes:

- (i) The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2022.
- (ii) The Corporation undertakes a comprehensive valuation of Property, Plant and Equipment at least once every three years. If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation.
- (iii) Fair value measurements – highest and best use differs from current use for non-financial assets. The existing use of the Corporation's land holding in Craigieburn as a transmission site is not considered to be equivalent to its highest and best use. However, its fair value measurement has been assessed at the asset's highest and best use is for residential development in accordance with the requirements of *AASB 13 Fair Value Measurement*.

Significant inputs utilised by the Corporation are derived and evaluated as follows:

Land and Buildings

Land – Price per square metre/per hectare

The Artarmon and Craigieburn land assets have been measured using the market approach by reference to similar transactions within the surrounding locality. The adopted price per square metre has been determined based on professional judgement regarding the comparability of transactions to the subject asset. The existing use of the property at Artarmon is currently considered to be its highest and best use.

The land asset at Craigieburn is not currently used at its highest and best use. The Corporation valued the land at its highest and best use (i.e. a residential subdivision) as at 30 June 2022. The asset is subject to an encumbrance (lease) until 2028, which is a restriction that would pass to a market participant. The fair value measurement has therefore considered this restriction in the valuation.

Buildings – Market Rental and Capitalisation Rate

The income capitalisation approach has been adopted to determine the fair value of the buildings asset class. Under the income capitalisation approach the net market rental is capitalised at an appropriate yield as determined from comparable sales transactions. The analysis and selection of an appropriate market rental and yield from evidence with varying degrees of comparability to the subject property is determined based on professional judgement.

Plant and Equipment – Consumed economic benefit/Obsolescence of asset

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the depreciated replacement cost (DRC) approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit/asset obsolescence (accumulated depreciation). Consumed economic benefit/asset obsolescence has been determined based on professional judgement regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

The weighted average is determined by assessing the fair value measurement as a proportion of the total fair value for the class against the total useful life of each asset.

5. Aggregate assets and liabilities

	2022	2021
	\$'000	\$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	9,253	11,790
Trade and other receivables	29,711	27,088
Term investments	32,647	38,089
Program inventories	93,158	77,137
Other non-financial assets	41,485	24,386
	206,254	178,490
More than 12 months		
Owned		
Land	59,700	53,963
Buildings	45,150	42,979
Plant and equipment	17,508	20,760
Computer software	6,355	8,122
Other intangibles	9,319	9,319
Right-of-use		
Buildings	8,475	8,542
Plant and equipment	29,697	37,807
	176,204	181,492
Total assets	382,458	359,982

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

	2022	2021
	\$'000	\$'000
Liabilities expected to be settled in:		
No more than 12 months:		
Trade creditors and accruals	35,708	25,729
Other payables	18,008	17,795
Lease liabilities	3,261	8,834
Employee provisions	14,645	12,746
	71,622	65,104
More than 12 months:		
Lease liabilities	35,879	38,182
Employee provisions	20,131	20,627
Other provisions	1,049	1,040
	57,059	59,849
Total liabilities	128,681	124,953

6. Contingencies

There were no contingent assets or liabilities for the financial year ended 30 June 2022 (2021: Nil).

Accounting Policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

7. Budgetary reports and explanations of major variances

7.1 Budgetary reports

The following tables provide a comparison between the 2021–22 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2021–22 financial statements. The Budget is not audited.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10%; and
- the variance between budget and actual is greater than 2% of the relevant category (Income, Expenses and Equity totals); or
- an item below this threshold but is considered important for the reader's understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of the Corporation.

7.1A Statement of Comprehensive Income for the year ended 30 June 2022

	Notes	Actual	Budget estimate	
		2022 \$'000	Original ¹ 2022 \$'000	Variance ² 2022 \$'000
Net cost of services				
Expenses				
Employee benefits		165,106	157,220	7,886
Suppliers	7.2 (ii)	211,570	187,500	24,070
Depreciation and amortisation on owned assets		10,489	12,479	(1,990)
Depreciation and amortisation on right-of-use assets		9,404	15,744	(6,340)
Program inventory amortisation		50,053	52,800	(2,747)
Finance costs		638	999	(361)
Write-down and impairment of other assets		12,361	10,501	1,860
Foreign Exchange Losses		134	-	134
Total expenses		459,755	437,243	22,512
Less:				
Own-source income				
Own-source revenue				
Revenue from contracts with customers	7.2 (i)	153,413	124,135	29,278
Term deposit interest income		616	750	(134)
Rental income		1,411	1,453	(42)
Royalties from program rights		1,254	1,272	(18)
Other revenue		133	96	37
Total own-source revenue		156,827	127,706	29,121
Gains				
Foreign exchange gains		-	-	-
Reversal of impairment allowance on financial instruments		104	-	104
Total own-source income		156,931	127,706	29,225
Net cost of services		302,824	309,537	(6,713)
Revenue from Government		310,021	310,021	-
Surplus on continuing operations		7,197	484	6,713
Other comprehensive income				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		10,371	-	10,371
Items subject to subsequent reclassification to net cost of services				
Gain on cash flow hedging instruments		1,180	-	1,180
Total comprehensive income		18,748	484	18,264

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2021–22 PBS).

2. Between the actual and original budgeted amounts for 2022. Explanations of major variances are provided further below.

NOTES TO THE FINANCIAL STATEMENTS

(Continued)

7.1D Cash Flow Statement for the year ending 30 June 2022

	Notes	Actual	Budget estimate	
		2022 \$'000	Original ¹ 2022 \$'000	Variance ² 2022 \$'000
Operating activities				
Cash received				
Receipts from Government		310,021	310,021	-
Sale of goods and rendering of services	7.2 (i)	167,162	140,745	26,417
Interest		544	750	(206)
Net GST received		6,708	7,210	(502)
Total cash received		484,435	458,726	25,709
Cash used				
Employees		(164,222)	(156,519)	(7,703)
Suppliers	7.2 (ii), 7.2 (iv), 7.2 (v)	(315,106)	(279,321)	(35,785)
Interest payments on lease liabilities		(629)	(999)	370
Total cash used		(479,957)	(436,839)	(43,118)
Net cash from operating activities		4,478	21,887	(17,409)
Investing activities				
Cash received				
Term Investments		211,524	195,000	16,524
Total cash received		211,524	195,000	16,524
Cash used				
Purchase of plant and equipment		(3,412)	(10,000)	6,588
Term Investments		(206,026)	(193,001)	(13,025)
Total cash used		(209,438)	(203,001)	(6,437)
Net cash from / (used by) investing activities		2,086	(8,001)	10,087
Financing activities				
Cash used				
Principal payment of lease liabilities	7.2 (vi)	(9,101)	(14,234)	5,133
Total cash used		(9,101)	(14,234)	5,133
Net cash used by financing activities		(9,101)	(14,234)	5,133
Net decrease in cash held		(2,537)	(348)	(2,189)
Cash and cash equivalents at the beginning of the reporting period		11,790	9,860	1,930
Cash and cash equivalents at the end of the reporting period		9,253	9,512	(259)

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2021-22 PBS).
2. Between the actual and original budgeted amounts for 2022. Explanations of major variances are provided further below.

7.2 Major budget variances for 30 June 2022

Explanations of major variances	Affected line items (and statement)
(i) Revenue from contracts with customers	
Advertising market has performed stronger than anticipated during 2022 financial year, resulting in advertising sales revenue better than budgeted across both Linear and Digital platforms. The higher than budgeted revenue was also due to new revenue associated with the provision of news and current affairs on Google platforms.	Revenue from contracts with customers (Statement of Comprehensive Income); Cash and cash equivalents (Statement of Financial Position); Term investments (Statement of Financial Position); Trade creditors and accruals (Statement of Financial Position); Retained Surplus (Statement of Financial Position); Sale of goods and rendering of services (Cash Flow Statement).
(ii) Suppliers	
Suppliers were higher than original budgeted due to higher sales costs associated with higher revenue. Suppliers were also higher from the impact of several lease assets no longer identified under AASB 16 following changes to contractual agreements.	Suppliers (Statement of Comprehensive Income); Cash and cash equivalents (Statement of Financial Position); Term investments (Statement of Financial Position); Trade creditors and accruals (Statement of Financial Position); Suppliers (Cash Flow Statement).
(iii) Land	
Increased value of Land due to revaluation in both June 2021 and June 2022.	Land and Buildings (Statement of Financial Position); Reserves in Equity (Statement of Financial Position); Asset revaluation reserve (Statement of Changes in Equity).
(iv) Program inventories	
Inventories were higher than budgeted predominantly due to an increased level of investment in content and rising content costs.	Program Inventories (Statement of Financial Position); Cash and cash equivalents (Statement of Financial Position); Trade creditors and accruals (Statement of Financial Position); Suppliers (Cash Flow Statement).
(v) Right of use – Plant and equipment	
Right of use – Plant and Equipment was lower than budget mainly due to several lease assets no longer identified under AASB 16 following changes in contractual arrangements.	Right of use – Plant and Equipment (Statement of Financial Position); Lease Liabilities (Statement of Financial Position); Depreciation and amortisation on right-of-use assets (Statement of Comprehensive Income); Principal payments of lease liabilities (Cash Flow Statement); Interest payments of lease liabilities (Cash Flow Statement).
(vi) Lease liabilities	
Right of use – Plant and Equipment was lower than budget mainly due to several lease assets no longer identified under AASB 16 following changes in contractual arrangements.	Right of use – Plant and Equipment (Statement of Financial Position); Lease Liabilities (Statement of Financial Position); Finance Costs (Statement of Comprehensive Income); Principal payments of lease liabilities (Cash Flow Statement); Interest payments of lease liabilities (Cash Flow Statement).
(vii) Trade creditors and accruals	
Overall Payables reflect the higher than budgeted Supplier expenditure and the timing of payments.	Trade creditors and accruals (Statement of Financial Position); Other payables (Statement of Financial Position).
(viii) Retained surplus	
The retained surplus was higher than budgeted mainly due to stronger than expected revenue from advertising sales.	Retained Surplus (Statement of Financial Position); Cash and cash equivalents (Statement of Financial Position).

APPENDICES

1	SBS Charter	133
2	Multilingual Programming	134
3	SBS Television: Broadcast hours by genre, run and source	136
4	SBS Television: Languages broadcast	143
5	SBS Television: Cultures represented	147
6	SBS Television: SBS-commissioned programs first run	150
7	SBS Radio: Language programs broadcast (6am-11pm Mon-Sun)	152
8	SBS Radio Schedules	154
9	WorldWatch: Languages broadcast and source broadcasters	157
10	SBS Television: Language and dialects subtitled	164
11	SBS Television: Audience share, reach and demographics	170
12	SBS Digital Television: Areas served	173
13	SBS Analogue Radio: Areas served	178
14	SBS Digital Radio: Areas served	180
15	SBS Television: Advertisers	181
16	Television: Program sponsorship	186
17	SBS Online: Advertisers	193
18	SBS Radio: Advertisers	203
19	SBS Sponsorships and Partnerships	205
20	SBS Radio: Community events	206
21	SBS Executive Remuneration 2021-22	207
22	Ongoing and Non-ongoing Employees	211

APPENDIX 1

SBS Charter

The SBS Charter, contained in the SBS Act, sets out the principal function of SBS.

1. The principal function of the SBS is to provide multilingual and multicultural broadcasting and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.
2. The SBS, in performing its principal function, must:
 - a) Contribute to meeting the communications needs of Australia's multicultural society, including ethnic, Aboriginal and Torres Strait Islander communities;
 - b) Increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society;
 - c) Promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people;
 - d) Contribute to the retention and continuing development of language and other cultural skills;
 - e) As far as practicable, inform, educate and entertain Australians in their preferred languages;
 - f) Make use of Australia's diverse creative resources;
 - g) Contribute to the overall diversity of Australian broadcasting and digital media services, particularly taking into account the contribution of the Australian Broadcasting Corporation and the community broadcasting sector;
 - h) Contribute to extending the range of Australian broadcasting and digital media services, and reflect the changing nature of Australian society, by presenting many points of view and using innovative forms of expression.

APPENDIX 2

Multilingual Programming

FY21 Summary

	SBS Radio ¹	SBS On Demand ²	SBS Television ³						Total Annual Hrs
			SBS	SBS VICELAND	NITV	SBS Food	SBS World Movies	SBS World Watch ⁴	
Languages ⁵	67	70	31	42	39	5	62	37	N/A
LOTE (hrs)	20,436 (75%)	3,551 (27%)	2,327 (27%)	2,927 (33%)	208 (2%)	63 (<1%)	4,416 (50%)	778 (83%)	34,706 (41%)
English (hrs)	6,708 (25%)	9,424 (73%)	6,429 (73%)	5,833 (67%)	8,529 (98%)	8,697 (99%)	4,326 (49%)	153 (16%)	50,099 (59%)
No Dialogue (hrs)	156 (<1%)	3 (<1%)	4 (<1%)	-	11 (<1%)	-	17 (<1%)	5 (<1%)	196 (<1%)

- Hours are indicative based on weekly averages for Mon-Sun broadcasting 6am-11am.
- Hours of all programs available on SBS On Demand at any time where SBS holds free or advertising-supported video on demand rights.
- 24-hour schedule.
- SBS WorldWatch was launched on May 23, 2022.
- SBS Television: number for which more than one hour of programming was broadcast.

SBS Television¹

	2020-21		2021-22	
	Hrs	%	Hrs	%
SBS (24 hours)				
LOTE	2,319	26%	2,327	27%
English	6,441	74%	6,429	73%
No Dialogue	2	<1%	4	<1%
Total	8,762	100%	8,756	100%
SBS VICELAND (24 hours)				
LOTE	3,375	39%	2,927	33%
English	5,384	61%	5,833	67%
No Dialogue	1	<1%	0	0%
Total	8,760	100%	8,760	100%
NITV (24 hours)				
LOTE	180	2%	208	2%
English	8,560	98%	8,529	98%
No Dialogue	18	<1%	11	<1%
Total	8,758	100%	8,748	100%
SBS Food (24 hours)				
LOTE	17	<1%	63	<1%
English	8,742	100%	8,697	99%
No Dialogue	0	0%	0	0%
Total	8,759	100%	8,760	100%
SBS World Movies (24 hours)				
LOTE	4,164	48%	4,416	50%
English	4,546	52%	4,326	49%
No Dialogue	51	<1%	17	<1%
Total	8,761	100%	8,742	100%

	2020-21		2021-22	
	Hrs	%	Hrs	%
SBS WorldWatch (24 hours)²				
LOTE	-	-	778	83%
English	-	-	153	16%
No Dialogue	-	-	5	<1%
Total	N/A	N/A	936	100%
SBS On Demand				
LOTE	2,837	28%	3,551	27%
English	7,375	72%	9,424	73%
No Dialogue	3	<1%	3	<1%
Total	10,215	100%	12,978	100%

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- SBS WorldWatch launched on May 23, 2022.

SBS Radio

Analogue and Digital Networks¹ (6am-11pm Mon-Sun)

	SBS Radio 1		SBS Radio 2		SBS Radio 3		SBS Arabic24		NRN	
	Hrs	%	Hrs	%	Hrs	%	Hrs	%	Hrs	%
LOTE (Hrs)	106	90%	119	100%	-	-	168	100%	118	99%
English	10	8%	-	-	119	100%	-	-	1	1%
No dialogue	3	2%	-	-	-	-	-	-	-	-
Total	119	100%	119	100%	119	100%	168	100%	119	100%

- See Appendices 6-7. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDesi).

APPENDIX 3

SBS Television: Broadcast hours by genre, run and source

SBS Hours

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Arts	2.0	3.6	5.6	0.2%	4.1	23.8	27.9	0.4%	33.5
Comedy		5.9	5.9	0.3%	4.6	1.3	5.9	0.1%	11.8
Drama	8.3	34.1	42.3	1.9%	469.7	580.3	1,050.0	16.1%	1,092.3
Entertainment	102.8	255.0	357.9	15.9%	173.1	47.5	220.6	3.4%	578.4
Factual	140.9	266.2	407.2	18.1%	734.9	1,121.1	1,856.0	28.5%	2,263.2
Fillers		6.1	6.1	0.3%				0.0%	6.1
Film	1.5	11.6	13.1	0.6%	39.1	134.5	173.6	2.7%	186.7
Food	112.8	114.4	227.1	10.1%	8.2	28.9	37.1	0.6%	264.2
News and Current Affairs	639.8	74.7	714.4	31.8%	2,949.6		2,949.6	45.3%	3,664.0
Short Film	1.3	4.9	6.3	0.3%	0.4	0.9	1.3	0.0%	7.6
Sport	402.8	56.8	459.5	20.5%	184.1	8.6	192.7	3.0%	652.2
Grand Total	1,412.1	833.2	2,245.3	100%	4,567.7	1,947.0	6,514.7	100%	8,760.0

6pm-midnight ⁴									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Comedy		2.0	2.0	0.2%	4.6	1.3	5.9	0.4%	7.9
Drama	4.3	2.0	6.3	0.6%	266.5	72.3	338.8	25.0%	345.2
Entertainment	86.8	85.5	172.3	16.6%	51.9	24.7	76.6	5.7%	248.9
Factual	56.3	39.8	96.2	9.3%	544.3	312.2	856.5	63.2%	952.7
Film		4.3	4.3	0.4%	21.0	56.0	77.0	5.7%	81.3
Food		0.5	0.5	0.0%				0.0%	0.5
News and Current Affairs	595.7	1.0	596.7	57.5%				0.0%	596.7
Short Film		0.3	0.3	0.0%				0.0%	0.3
Sport	159.6		159.6	15.4%				0.0%	159.6
Grand Total	902.8	135.4	1,038.2	100%	888.3	466.5	1,354.8	100%	2,393.0

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

SBS VICELAND

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Comedy		11	11	0.2%	83.1	179.9	263.0	3.3%	264.1
Drama	11.9	3.1	15.0	2.2%	296.1	423.9	720.0	8.9%	735.0
Entertainment	93.2	95.6	188.8	27.7%	297.2	289.7	586.9	7.3%	775.7
Factual	39.7	66.9	106.6	15.7%	745.3	1,301.7	2,047.1	25.3%	2,153.7
Film	6.1	3.9	10.0	1.5%	110.7	278.6	389.3	4.8%	399.3
Food	32.9	0.2	33.1	4.9%		58.6	58.6	0.7%	91.7
Magazine	1.5	1.0	2.5	0.4%				0.0%	2.5
News and Current Affairs	106.5	32.8	139.2	20.5%	3,662.3	1.0	3,663.3	45.3%	3,802.5
Short Film	1.7	17.5	19.2	2.8%	0.3	5.7	5.9	0.1%	25.1
Sport	165.2		165.2	24.3%	213.3	132.2	345.4	4.3%	510.6
Grand Total	458.6	222.0	680.6	100%	5,408.2	2,671.2	8,079.4	100%	8,760.0

6pm-midnight ⁴									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Comedy		1.1	1.1	0.4%	41.8	18.3	60.1	3.0%	61.2
Drama	5.5		5.5	1.9%	137.0	130.5	267.5	13.3%	273.0
Entertainment	31.2	50.7	81.8	28.0%	284.4	175.9	460.3	22.9%	542.2
Factual	36.0	17.6	53.6	18.3%	691.9	315.6	1,007.5	50.1%	1,061.1
Film	6.1	3.9	10.0	3.4%	89.8	100.6	190.4	9.5%	200.4
News and Current Affairs	45.9		45.9	15.7%	16.5		16.5	0.8%	62.4
Short Film		0.7	0.7	0.2%				0.0%	0.7
Sport	93.5		93.5	32.0%	9.2		9.2	0.5%	102.7
Grand Total	218.2	73.9	292.1	100%	1,270.7	740.8	2,011.5	100%	2,303.6

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

APPENDIX 3

SBS Television: Broadcast hours by genre, run and source (continued)

NITV

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Arts	5.0	35.1	40.1	0.7%				0.0%	40.1
Childrens	19.0	832.1	851.1	15.5%	21.9	1,084.4	1,106.3	33.9%	1,957.4
Comedy	1.0	2.1	3.1	0.1%	32.2	102.9	135.1	4.1%	138.2
Drama	11.8	2.7	14.5	0.3%	207.3	20.5	227.8	7.0%	242.3
Entertainment	58.1	2,342.8	2,400.8	43.8%		16.0	16.0	0.5%	2,416.8
Factual	59.8	960.8	1,020.7	18.6%	233.2	904.1	1,137.3	34.8%	2,157.9
Fillers		25.3	25.3	0.5%		5.7	5.7	0.2%	30.9
Film	32.8	154.1	186.9	3.4%	80.1	238.9	319.0	9.8%	505.9
Food	2.5	135.6	138.1	2.5%	23.1	70.3	93.4	2.9%	231.5
News and Current Affairs	99.8	157.9	257.8	4.7%	104.3	2.0	106.3	3.3%	364.0
Short Film	0.3	15.2	15.4	0.3%		13.0	13.0	0.4%	28.4
Sport	433.1	96.5	529.6	9.7%	89.3	16.6	105.8	3.2%	635.4
Grand Total	723.3	4,760.0	5,483.3	100%	791.2	2,474.3	3,265.6	100%	8,748.8

6pm-midnight ⁴									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Arts	5.0	14.2	19.2	1.9%				0.0%	19.2
Childrens	4.8	8.8	13.7	1.4%		2.0	2.0	0.2%	15.7
Comedy	1.0	2.1	3.1	0.3%	26.6	8.1	34.7	2.9%	37.8
Drama	11.8	0.8	12.6	1.2%	92.8	16.3	109.1	9.3%	121.7
Entertainment	56.1	83.6	139.7	13.8%		12.3	12.3	1.0%	151.9
Factual	56.8	419.0	475.8	47.1%	224.4	456.1	680.5	57.7%	1,156.3
Fillers		7.9	7.9	0.8%		4.1	4.1	0.3%	12.0
Film	32.8	81.1	113.9	11.3%	80.1	158.0	238.1	20.2%	352.0
Food		30.1	30.1	3.0%	22.2	46.8	69.0	5.9%	99.1
News and Current Affairs	81.3	87.4	168.8	16.7%	22.0	0.5	22.5	1.9%	191.3
Short Film	0.3	9.8	10.1	1.0%		6.4	6.4	0.5%	16.5
Sport	14.3	1.8	16.1	1.6%				0.0%	16.1
Grand Total	264.3	746.5	1,010.8	100%	468.0	710.6	1,178.6	100%	2,189.3

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

SBS Food

24 Hours ¹									
Sub-genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Cooking	297.3	1,928.1	2,225.4	73.9%	307.8	2,140.5	2,448.3	42.6%	4,673.7
Culture & Society	3.0	2.5	5.5	0.2%	13.4	2.8	16.2	0.3%	21.7
Food Lifestyle	32.4	108.3	140.7	4.7%	99.0	738.7	837.7	14.6%	978.4
Reality				0.0%	55.9	395.0	450.9	7.8%	450.9
Travel	52.2	588.6	640.7	21.3%	287.5	1,707.0	1,994.5	34.7%	2,635.3
Grand Total	384.9	2,627.4	3,012.3	100%	763.7	4,984.0	5,747.7	100%	8,760.0

6pm-midnight ⁴									
Sub-genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run	Repeat	Total	%	
Cooking	177.6	395.3	572.8	71.0%	212.8	146.4	359.3	25.1%	932.1
Culture & Society	2.5		2.5	0.3%	13.4		13.4	0.9%	15.9
Food Lifestyle	23.5	34.8	58.3	7.2%	79.8	115.3	195.2	13.6%	253.5
Reality				0.0%	34.7	194.8	229.4	16.0%	229.4
Travel	51.6	121.9	173.5	21.5%	264.8	369.8	634.6	44.3%	808.1
Grand Total	255.2	552.0	807.2	100%	605.6	826.3	1,431.8	100%	2,239.0

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

APPENDIX 3

SBS Television: Broadcast hours by genre, run and source (continued)

SBS World Movies

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Action Adventure	3.5	21.7	25.2	5.5%	54.1	957.5	1,011.6	12.2%	1,036.8
Animation	1.8	23.0	24.8	5.4%	23.7	463.3	486.9	5.9%	511.8
Biography				0.0%	71.0	495.6	566.6	6.8%	566.6
Comedy	7.3	13.8	21.1	4.6%	174.7	1,632.3	1,807.0	21.8%	1,828.1
Documentary Feature	1.8		1.8	0.4%	5.3	48.1	53.3	0.6%	55.1
Drama	24.0	268.6	292.6	63.6%	350.1	2,359.4	2,709.5	32.6%	3,002.1
Fantasy		18.3	18.3	4.0%	6.0	169.4	175.4	2.1%	193.8
History				0.0%	13.8	116.6	130.3	1.6%	130.3
Horror	1.9		1.9	0.4%	13.2	50.3	63.5	0.8%	65.4
Martial Arts				0.0%	7.9	29.8	37.7	0.5%	37.7
Musical				0.0%	18.8	77.5	96.3	1.2%	96.3
Mystery/Crime	2.0	4.2	6.2	1.3%	36.5	171.5	208.0	2.5%	214.2
Romance	6.4	11.3	17.8	3.9%	20.8	133.7	154.4	1.9%	172.2
Romantic Comedy		6.2	6.2	1.3%	12.9	140.2	153.1	1.8%	159.3
Science Fiction		1.6	1.6	0.3%	16.1	63.8	79.8	1.0%	81.4
Thriller	4.0	26.2	30.2	6.6%	76.8	283.4	360.2	4.3%	390.3
War	2.3		2.3	0.5%	14.1	150.6	164.7	2.0%	166.9
Western	2.1	8.2	10.3	2.2%	7.5	33.9	41.4	0.5%	51.7
Grand Total	57.0	403.0	460.0	100%	922.9	7,376.8	8,299.7	100%	8,759.7

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

SBS World Movies

6pm-midnight ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Action Adventure	3.5	6.7	10.2	7.1%	42.9	108.8	151.7	7.4%	161.8
Animation		3.6	3.6	2.5%	7.0	11.1	18.1	0.9%	21.7
Biography				0.0%	66.5	111.5	178.0	8.7%	178.0
Comedy	7.3	12.2	19.4	13.6%	122.1	258.4	380.5	18.6%	399.9
Documentary Feature	1.8		1.8	1.2%	5.3		5.3	0.3%	7.0
Drama	16.4	45.0	61.4	42.9%	287.8	427.3	715.1	35.0%	776.5
Fantasy				0.0%	4.1	19.3	23.4	1.1%	23.4
History				0.0%	9.3	19.1	28.3	1.4%	28.3
Horror	1.9		1.9	1.3%	13.2	24.0	37.2	1.8%	39.1
Martial Arts				0.0%	7.9	6.0	13.9	0.7%	13.9
Musical				0.0%	15.1	10.9	26.0	1.3%	26.0
Mystery/Crime	2.0	4.2	6.2	4.3%	33.9	55.3	89.3	4.4%	95.4
Romance	6.4	8.9	15.3	10.7%	17.3	42.3	59.7	2.9%	75.0
Romantic Comedy		4.1	4.1	2.9%	7.5	16.8	24.3	1.2%	28.3
Science Fiction		1.6	1.6	1.1%	13.8	27.8	41.5	2.0%	43.1
Thriller	4.0	3.4	7.4	5.2%	72.3	102.3	174.6	8.5%	182.0
War	2.3		2.3	1.6%	12.3	44.3	56.5	2.8%	58.8
Western	2.1	6.1	8.2	5.7%	7.5	13.4	20.9	1.0%	29.1
Grand Total	47.6	95.7	143.3	100%	745.6	1,298.5	2,044.1	100%	2,187.3

- Based on program start time, includes full program duration.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

APPENDIX 3

SBS Television: Broadcast hours by genre, run and source (continued)

SBS WorldWatch

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Current Affairs	7.5	7.5	15.0	30.4%				0.0%	15.0
Fillers	3.4		3.4	6.9%				0.0%	3.4
News – Domestic	30.9		30.9	62.7%				0.0%	30.9
News – Overseas				0.0%	886.7		886.7	100.0%	886.7
Grand Total	41.8	7.5	49.3	100%	886.7	-	886.7	100.0%	936.0

6pm-midnight ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Current Affairs	7.5	7.5	15.0	32.7%				0.0%	15.0
Fillers	1		1.0	2.2%				0.0%	1.0
News – Domestic	29.9		29.9	65.2%				0.0%	29.9
News – Overseas				0.0%	188.1		188.1	100.0%	188.1
Grand Total	38.4	7.5	45.9	100%	188.1	0.0	188.1	100.0%	234.0

SBS On Demand

All SBS On Demand Content ¹					
Genre	Local ²		International		Total
	Total	%	Total	%	
Arts	7.4	0.2%	7.3	0.1%	14.7
Childrens	100.7	3.4%	22.7	0.2%	123.4
Comedy	17.5	0.6%	334.9	3.3%	352.4
Drama	62.1	2.1%	3,430.4	34.3%	3,492.6
Education	1.2	0.0%		0.0%	1.2
Entertainment	306.3	10.3%	107.7	1.1%	413.9
Factual	369.1	12.4%	2,497.5	25.0%	2,866.5
Fillers	1.7	0.1%		0.0%	1.7
Film	84.5	2.8%	2,018.8	20.2%	2,103.3
Food	384.4	12.9%	296.0	3.0%	680.4
Magazine	37.7	1.3%		0.0%	37.7
News and Current Affairs	227.2	7.6%	132.3	1.3%	359.5
Short Film	20.7	0.7%	11.7	0.1%	32.4
Sport	1,353.0	45.5%	1,145.5	11.4%	2,498.4
Grand Total	2,973.3	100%	10,004.7	100%	12,978.0

1. All programs available on SBS On Demand at any time in FY21-22 where SBS holds free or advertising-supported video on demand rights.

2. Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

APPENDIX 4

SBS Television: Languages broadcast

SBS

Language	Hours ¹	% LOTE	% Total
English	6,428.9		73.4%
French	395.9	17.0%	4.5%
Greek	320.0	13.8%	3.7%
Italian	269.2	11.6%	3.1%
German	200.1	8.6%	2.3%
Spanish	195.8	8.4%	2.2%
Arabic	158.0	6.8%	1.8%
Danish	156.9	6.7%	1.8%
Turkish	153.2	6.6%	1.7%
Filipino	138.1	5.9%	1.6%
Swedish	75.3	3.2%	0.9%
Japanese	73.5	3.2%	0.8%
Mandarin	29.6	1.3%	0.3%
Norwegian	25.3	1.1%	0.3%
Russian	24.2	1.0%	0.3%
Finnish	20.8	0.9%	0.2%
Tagalog	19.5	0.8%	0.2%
Flemish	14.4	0.6%	0.2%
Icelandic	12.7	0.5%	0.1%
Hebrew	10.1	0.4%	0.1%
Maya	7.7	0.3%	0.1%
Dutch	4.7	0.2%	0.1%
Polish	2.5	0.1%	0.0%
Cantonese	1.9	0.1%	0.0%
Vietnamese	1.8	0.1%	0.0%
Nahuatl	1.8	0.1%	0.0%
Hindi	1.5	0.1%	0.0%
Saami	1.2	0.1%	0.0%
Portuguese	1.2	0.1%	0.0%
Pashto	1.2	0.1%	0.0%
Latin	1.1	0.0%	0.0%
LOTE <1 Hour	8.1	0.3%	0.1%
Total LOTE	2,327.2	100.0%	26.6%
Total English	6,428.9		73.4%
No Dialogue	3.9		0.0%
Grand Total	8,760.0		100.0%

1. Hours are indicative, based on the proportion of language within program.

SBS VICELAND

Language	Hours ¹	% LOTE	% Total
English	5,833.0		66.6%
Indonesian	201.2	6.9%	2.3%
Korean	173.6	5.9%	2.0%
Polish	162.0	5.5%	1.8%
Croatian	159.7	5.5%	1.8%
Punjabi	159.5	5.5%	1.8%
Bangla	159.5	5.4%	1.8%
Macedonian	159.5	5.4%	1.8%
Serbian	157.6	5.4%	1.8%
Thai	157.5	5.4%	1.8%
Sinhala	150.2	5.1%	1.7%
Japanese	140.8	4.8%	1.6%
Dutch	137.6	4.7%	1.6%
Hindi	131.1	4.5%	1.5%
Russian	124.6	4.3%	1.4%
Mandarin	122.6	4.2%	1.4%
Cantonese	114.5	3.9%	1.3%
French	62.9	2.1%	0.7%
Spanish	57.3	2.0%	0.7%
Maltese	47.0	1.6%	0.5%
Portuguese	38.9	1.3%	0.4%
Ukrainian	38.6	1.3%	0.4%
German	31.4	1.1%	0.4%
Bosnian	23.2	0.8%	0.3%
Urdu	22.7	0.8%	0.3%
Romanian	22.0	0.8%	0.3%
Nepali	22.0	0.8%	0.3%
Armenian	21.5	0.7%	0.2%
Hungarian	21.0	0.7%	0.2%
Tamil	19.0	0.6%	0.2%
Italian	18.4	0.6%	0.2%
French Canadian	13.3	0.5%	0.2%
Somali	12.5	0.4%	0.1%
Danish	11.8	0.4%	0.1%
Maya	7.6	0.3%	0.1%
Norwegian	4.9	0.2%	0.1%
Arabic	4.7	0.2%	0.1%
Flemish	4.0	0.1%	0.0%
Afrikaans	1.7	0.1%	0.0%
Icelandic	1.7	0.1%	0.0%
Swedish	1.5	0.1%	0.0%
Latin	1.2	0.0%	0.0%
LOTE <1 Hour	4.7	0.2%	0.1%

APPENDIX 4

SBS Television: Languages broadcast (continued)

Language	Hours ¹	% LOTE	% Total
Total LOTE	2,927.0	100.0%	33.4%
Total English	5,833.0		66.6%
No Dialogue	0.0		
Grand Total	8,760.0		100.0%

1. Hours are indicative, based on the proportion of language within program.

NITV

Language	Hours ¹	% LOTE	% Total
English	8,529.3		97.5%
Italian	27.1	13.0%	0.3%
Gaelic	22.6	10.8%	0.3%
Warlpiri	20.1	9.7%	0.2%
Maori	16.4	7.9%	0.2%
French	14.3	6.8%	0.2%
Yolngu Matha	9.2	4.4%	0.1%
Maya	7.1	3.4%	0.1%
Inuktitut (Eastern Canadian)	6.7	3.2%	0.1%
Samoan	6.0	2.9%	0.1%
Arabic	5.1	2.4%	0.1%
Tongan	4.9	2.3%	0.1%
Swahili	4.9	2.3%	0.1%
Indonesian	4.3	2.1%	0.0%
Kriol	4.1	2.0%	0.0%
Spanish	3.9	1.9%	0.0%
Arrernte	3.3	1.6%	0.0%
Creole (English)	3.3	1.6%	0.0%
Finnish	2.6	1.2%	0.0%
Gunwinggu	2.5	1.2%	0.0%
Alyawarr	2.5	1.2%	0.0%
Cantonese	2.4	1.1%	0.0%
Ngaanyatjarra	2.2	1.1%	0.0%
Cree	2.2	1.1%	0.0%
Mandarin	2.0	1.0%	0.0%
Croatian	1.9	0.9%	0.0%
Haida	1.8	0.9%	0.0%
Russian	1.7	0.8%	0.0%
Japanese	1.5	0.7%	0.0%
Greenlandic	1.5	0.7%	0.0%
Ritarungo	1.5	0.7%	0.0%
Kukatja	1.5	0.7%	0.0%
Ngandi	1.5	0.7%	0.0%
Rapanui	1.3	0.6%	0.0%
Eastern Arrernte	1.2	0.6%	0.0%
Anmatyerre	1.1	0.5%	0.0%

Language	Hours ¹	% LOTE	% Total
Vietnamese	1.0	0.5%	0.0%
Ngarluma	1.0	0.5%	0.0%
Martu Wangka	1.0	0.5%	0.0%
LOTE <1 Hour	9.2	4.4%	0.1%
Total LOTE	208.4	100.0%	2.4%
Total English	8,529.3		97.5%
No Dialogue	11.1		0.1%
Grand Total	8,748.8		100.0%

1. Hours are indicative, based on the proportion of language within program.

SBS Food

Language	Hours ¹	% LOTE	% Total
English	8,697.1		99.3%
Portuguese	22.0	35.0%	0.3%
Japanese	16.2	25.8%	0.2%
French	11.5	18.2%	0.1%
Mandarin	7.4	11.7%	0.1%
LOTE <1 Hour	5.9	9.3%	0.1%
Total LOTE	62.9	100.0%	0.7%
Total English	8,697.1		99.3%
No Dialogue	0.0		0.0%
Grand Total	8,760.0		100%

1. Hours are indicative, based on the proportion of language within program.

SBS World Movies

Language	Hours ¹	% LOTE	% Total
English	4,326.2		49.4%
French	1,410.9	31.9%	16.1%
Hindi	321.7	7.3%	3.7%
German	244.9	5.5%	2.8%
Cantonese	243.4	5.5%	2.8%
Spanish	241.4	5.5%	2.8%
Mandarin	210.1	4.8%	2.4%
Arabic	168.6	3.8%	1.9%
Italian	158.3	3.6%	1.8%
Japanese	155.2	3.5%	1.8%
Farsi	147.0	3.3%	1.7%
Norwegian	141.6	3.2%	1.6%
Danish	132.7	3.0%	1.5%
Vietnamese	122.9	2.8%	1.4%
Swedish	107.7	2.4%	1.2%
Korean	90.6	2.1%	1.0%
Russian	82.2	1.9%	0.9%

Language	Hours ¹	% LOTE	% Total
Icelandic	48.3	11%	0.6%
Dutch	45.5	10%	0.5%
Polish	38.2	0.9%	0.4%
French Canadian	28.2	0.6%	0.3%
Indonesian	23.0	0.5%	0.3%
Greek	21.0	0.5%	0.2%
Finnish	18.7	0.4%	0.2%
Bangla	16.9	0.4%	0.2%
Thai	14.9	0.3%	0.2%
Turkish	13.4	0.3%	0.2%
Hebrew	11.8	0.3%	0.1%
Swiss German	11.7	0.3%	0.1%
Serbian	11.1	0.3%	0.1%
Romanian	10.7	0.2%	0.1%
Portuguese	10.6	0.2%	0.1%
Punjabi	10.1	0.2%	0.1%
Samoan	7.3	0.2%	0.1%
Georgian	7.3	0.2%	0.1%
Tagalog	6.6	0.1%	0.1%
Flemish	5.7	0.1%	0.1%
Irish	5.5	0.1%	0.1%
Gaelic	5.5	0.1%	0.1%
Lao	4.6	0.1%	0.1%
Filipino	4.4	0.1%	0.0%
Tamil	3.4	0.1%	0.0%
Hungarian	3.4	0.1%	0.0%
Khmer	3.3	0.1%	0.0%
Armenian	3.3	0.1%	0.0%
Latin	3.2	0.1%	0.0%
Montagnais	3.0	0.1%	0.0%
Hokkien (Chinese)	2.6	0.1%	0.0%
Pashto	2.1	0.0%	0.0%
Bulgarian	2.1	0.0%	0.0%
Maori	2.1	0.0%	0.0%
Tsotsitaal	1.8	0.0%	0.0%
Kurdish	1.7	0.0%	0.0%
Dari	1.7	0.0%	0.0%
Quechua	1.6	0.0%	0.0%
Romani	1.4	0.0%	0.0%
Ukrainian	1.3	0.0%	0.0%
Corsican	1.3	0.0%	0.0%
Belarusian	1.3	0.0%	0.0%
Yiddish	1.1	0.0%	0.0%
Slovak	1.1	0.0%	0.0%
LOTE <1 Hour	2.0	0.0%	0.0%

Language	Hours ¹	% LOTE	% Total
Total LOTE	4,416.4	100.0%	50.4%
Total English	4,326.2		49.4%
No Dialogue	17.1		0.2%
Grand Total	8,759.7		100.0%

1. Hours are indicative, based on the proportion of language within program.

SBS WorldWatch

Language	Hours ¹	% LOTE	% Total
English	152.7		16.3%
Indonesian	57.1	7.3%	6.1%
Arabic	52.8	6.8%	5.6%
Spanish	39.0	5.0%	4.2%
Portuguese	38.9	5.0%	4.2%
Greek	38.9	5.0%	4.2%
French	32.5	4.2%	3.5%
Italian	26.0	3.3%	2.8%
Japanese	24.2	3.1%	2.6%
Bosnian	19.5	2.5%	2.1%
Bangla	19.5	2.5%	2.1%
Polish	19.5	2.5%	2.1%
Sinhala	19.5	2.5%	2.1%
Tagalog	19.5	2.5%	2.1%
Thai	19.5	2.5%	2.1%
Korean	19.5	2.5%	2.1%
Gujarati	19.4	2.5%	2.1%
Croatian	19.4	2.5%	2.1%
Turkish	19.4	2.5%	2.1%
Hindi	19.4	2.5%	2.1%
Malayalam	19.4	2.5%	2.1%
German	19.4	2.5%	2.1%
Tamil	19.4	2.5%	2.1%
Macedonian	19.4	2.5%	2.1%
Serbian	19.3	2.5%	2.1%
Dutch	19.2	2.5%	2.0%
Punjabi	19.0	2.4%	2.0%
Urdu	19.0	2.4%	2.0%
Maltese	18.7	2.4%	2.0%
Armenian	16.4	2.1%	1.8%
Ukrainian	14.5	1.9%	1.5%
Mandarin	14.5	1.9%	1.5%
Cantonese	14.1	1.8%	1.5%
Hungarian	7.4	1.0%	0.8%
Somali	5.9	0.8%	0.6%
Nepali	5.8	0.7%	0.6%
Romanian	3.0	0.4%	0.3%

APPENDIX 4

SBS Television: Languages broadcast (continued)

Language	Hours ¹	% LOTE	% Total
Total LOTE	778.0	100.0%	83.1%
Total English	152.7		16.3%
No Dialogue	5.3		0.6%
Grand Total	936.0		100.0%

1. Hours are indicative, based on the proportion of language within program.

SBS On Demand

Language	Hours ¹	% LOTE	% Total
English	9,424.4		72.6%
French	619.3	17.4%	4.8%
Swedish	311.6	8.8%	2.4%
Danish	306.8	8.6%	2.4%
Mandarin	285.7	8.0%	2.2%
Italian	259.8	7.3%	2.0%
Spanish	251.0	7.1%	1.9%
German	215.3	6.1%	1.7%
Norwegian	154.1	4.3%	1.2%
Russian	97.7	2.8%	0.8%
Arabic	90.9	2.6%	0.7%
Korean	90.4	2.5%	0.7%
Dutch	82.3	2.3%	0.6%
Hebrew	77.3	2.2%	0.6%
Cantonese	69.3	2.0%	0.5%
Hindi	61.4	1.7%	0.5%
Icelandic	52.6	1.5%	0.4%
Finnish	49.3	1.4%	0.4%
Portuguese	44.0	1.2%	0.3%
Flemish	38.4	1.1%	0.3%
Japanese	37.4	1.1%	0.3%
Ukrainian	32.7	0.9%	0.3%
Greek	23.4	0.7%	0.2%
Vietnamese	21.0	0.6%	0.2%
Farsi	19.4	0.5%	0.1%
Polish	17.7	0.5%	0.1%
French Canadian	17.5	0.5%	0.1%
Filipino	15.8	0.4%	0.1%
Punjabi	15.1	0.4%	0.1%
Tagalog	15.1	0.4%	0.1%
Czech	14.0	0.4%	0.1%
Swiss German	13.3	0.4%	0.1%
Serbian	10.3	0.3%	0.1%
Old Latin	10.0	0.3%	0.1%
Welsh	8.9	0.3%	0.1%
Romanian	7.5	0.2%	0.1%

Language	Hours ¹	% LOTE	% Total
Turkish	7.1	0.2%	0.1%
Dari	7.0	0.2%	0.1%
Estonian	6.2	0.2%	0.0%
Thai	5.2	0.1%	0.0%
Urdu	4.7	0.1%	0.0%
Bulgarian	4.1	0.1%	0.0%
Afrikaans	3.8	0.1%	0.0%
Slovene	3.2	0.1%	0.0%
Kurdish	3.1	0.1%	0.0%
Swahili	2.9	0.1%	0.0%
Faroese	2.7	0.1%	0.0%
Dzongkha	2.7	0.1%	0.0%
Greenlandic	2.6	0.1%	0.0%
Hungarian	2.5	0.1%	0.0%
Georgian	2.3	0.1%	0.0%
Maya	2.3	0.1%	0.0%
Samoa	2.2	0.1%	0.0%
Tamil	2.1	0.1%	0.0%
Nahuatl	2.0	0.1%	0.0%
Bislama	1.9	0.1%	0.0%
Bangla	1.8	0.1%	0.0%
Latvian	1.8	0.0%	0.0%
Arabic (Algerian)	1.7	0.0%	0.0%
Arabic (Moroccan)	1.5	0.0%	0.0%
Sinhala	1.4	0.0%	0.0%
Maltese	1.4	0.0%	0.0%
Zulu	1.4	0.0%	0.0%
Walmajarri	1.3	0.0%	0.0%
Arabic (Sudanese)	1.3	0.0%	0.0%
Maori	1.2	0.0%	0.0%
Saami	1.1	0.0%	0.0%
Djambarrpuyngu	1.1	0.0%	0.0%
Tibetan	1.1	0.0%	0.0%
Quechua	1.0	0.0%	0.0%
LOTE <1 Hour	24.6	0.7%	0.2%
Total LOTE	3,550.8	100.0%	27.4%
Total English	9,424.4		72.6%
No Dialogue	2.8		0.0%
Grand Total	12,978.0		100.0%

1. All programs available on SBS On Demand at any time in FY21-22 where SBS holds free or advertising-supported video on demand rights.

APPENDIX 5

SBS Television: Cultures represented

SBS	Cameroonian	Latvian	Taiwanese	Belgian
Afghan	Canadian	Lebanese	Tanzanian	Belizean
African American	Catalan	Liberian	Thai	Bolivian
Albanian	Central African Republic	Libyan	Tibetan	Bosnian
Algerian	Chinese	Lithuanian	Trinidadian	Brazilian
American	Colombian	Macedonian	Tunisian	British
Argentinian	Corsican	Malawian	Turkish	Bulgarian
Armenian	Cuban	Malaysian	Ukrainian	Burmese
Australian	Cypriot	Maltese	Vietnamese	Cameroonian
Australian Chinese	Czech	Maori	Welsh	Canadian
Australian Croatian	Danish	Mayan	Yugoslavian	Central African Republic
Australian Dutch	Dominican	Melanesian	Zimbabwean	Chilean
Australian Egyptian	Dutch	Mexican		Chinese
Australian French	East Timorese	Moroccan	SBS VICELAND	Afghan
Australian German	Egyptian	New Zealand	Afghan	African American
Australian Greek	Emirati	Norwegian	Algerian	Algerian
Australian Indian	English	Omani	American	American
Australian Indigenous	Eritrean	Pakistani	Argentinian	Argentinian
Australian Indonesian	Filipino	Palestinian	Armenian	Australian
Australian Israeli	Finnish	Paraguayan	Australian	Australian Chinese
Australian Italian	French	Peruvian	Australian Chinese	Australian Dutch
Australian Lebanese	German	Polish	Australian Dutch	Australian French
Australian	Greek	Polynesian	Australian French	Australian German
Macedonian	Greenland	Portuguese	Australian German	Australian Greek
Australian Maltese	Guatemalan	Qatari	Australian Greek	Australian
Australian Phillipine	Guinean	Roman	Australian	Australian Hungarian
Australian Polish	Hong Kong	Romany	Australian Indian	Australian Indian
Australian	Hungarian	Russian	Australian	Australian Indigenous
Portuguese	Icelandic	Sámi	Australian Indigenous	Australian Indonesian
Australian Sri Lankan	Indian	Samoa	Australian Indonesian	Australian Israeli
Australian Thai	Indonesian	Saudi Arabian	Australian Israeli	Australian Italian
Australian Turkish	Inuit	Scottish	Australian Italian	Australian Korean
Australian Vietnamese	Iranian	Serbian	Australian Korean	Australian Lebanese
Austrian	Iraqi	Sierra Leonean	Australian Lebanese	Australian
Azerbaijani	Irish	Singaporean	Australian	Macedonian
Bahamian	Israeli	South African	Australian Macedonian	Australian Phillipine
Bangladeshi	Italian	Spanish	Australian Phillipine	Australian Serbian
Bolivian	Jamaican	Sri Lankan	Australian Serbian	Australian Sri Lankan
Brazilian	Japanese	Sudanese	Australian Sri Lankan	Lankan
British	Jordanian	Swedish	Australian Thai	Australian Thai
Bulgarian	Kazakhstani	Swiss	Australian Turkish	Australian Turkish
Cambodian	Kenyan	Syrian	Australian	Vietnamese
	Korean	Tahitian		
	Laotian			

APPENDIX 5

SBS Television: Cultures represented (continued)

Iranian	Saudi Arabian	Australian	Iranian	Tongan	Austrian	Korean	SBS	New Zealand	Maltese
Irish	Scottish	Indigenous	Irish	Trinidadian	Bangladeshi	Laotian	World Movies	Norwegian	Nepalese
Israeli	Serbian	Australian	Israeli	Tunisian	Barbados	Latvian	Afghan	Pakistani	Pakistani
Italian	Sierra Leonean	Indonesian	Italian	Turkish	Brazilian	Lebanese	Algerian	Palestinian	Polish
Jamaican	Singaporean	Australian Italian	Jamaican	Ugandan	British	Malaysian	American	Polish	Portuguese
Japanese	Somali	Australian Lebanese	Japanese	Ukrainian	Burmese	Maori	Argentinian	Portuguese	Romanian
Kenyan	South African	Australian Phillipine	Kenyan	Venezuelan	Cambodian	Mauritian	Armenian	Roman	Serbian
Korean	Spanish	Australian Thai	Korean	Vietnamese	Canadian	Mexican	Australian	Romanian	Somalian
Laotian	Sri Lankan	Australian Turkish	Lebanese	Yugoslavian	Chilean	Moroccan	Australian	Russian	Spanish
Latvian	Sudanese	Vietnamese	Malagasy	Zimbabwean	Chinese	Nepalese	Indigenous	Samoan	Sri Lankan
Lebanese	Swedish	Bahamian	Malaysian	SBS Food	Colombian	New Zealand	Austrian	Saudi Arabian	Thai
Liberian	Swiss	Belizean	Maltese	Abyssinian	Corsican	Nigerian	Belgian	Scottish	Turkish
Libyan	Syrian	Botswanan	Maori	African American	Croatian	Nigerien	Botswanan	Singaporean	Ukrainian
Macedonian	Taiwanese	Brazilian	Mauritanian	American	Cuban	Norwegian	British	Somali	
Malawian	Tamil	British	Mauritian	Angolan	Cypriot	Pakistani	Canadian	South African	
Malaysian	Thai	Bulgarian	Mayan	Argentinian	Czech	Peruvian	Catalan	Spanish	
Maltese	Tibetan	Cameroonian	Melanesian	Armenian	Danish	Polish	Central African	Sri Lankan	
Maori	Tongan	Canadian	Mexican	Australian	Dutch	Portuguese	Republic	Swedish	
Mauritanian	Trinidadian	Central African	Micronesian	Australian	Egyptian	Puerto Rican	Chilean	Swiss	
Mauritian	Tunisian	Republic	Mongolian	Cambodian	English	Russian	Chinese	Taiwanese	
Mayan	Turkish	Chilean	Namibian	Australian Chinese	Eritrean	Samoan	Danish	Thai	
Mexican	Ugandan	Chinese	Native American	Australian Croatian	Ethiopian	Scottish	Dutch	Turkish	
Mongolian	Ukrainian	Colombian	Native Hawaiian	Australian French	Fijian	Senegalese	Egyptian	Vietnamese	
Moroccan	Venezuelan	Croatian	Nepalese	Australian Greek	Filipino	Serbian	English		
Mozambican	Vietnamese	Cuban	New Zealand	Australian	Finnish	Sierra Leonean	Filipino	SBS	
Native American	Welsh	Dutch	Papua New Guinean	Hungarian	French	Singaporean	Finnish	WorldWatch	
Native Hawaiian	Zambian	East Timorese	Polish	Australian Indian	German	Slovenian	Flemish	Armenian	
Nepalese	Zimbabwean	Egyptian	Polynesian	Australian	Ghanaian	South African	French	Australian	
New Zealand	NITV	English	Romanian	Indigenous	Greek	Spanish	Gabonese	Bangladeshi	
Nigerian	Afghan	Estonian	Romany	Australian	Hong Kong	Sri Lankan	German	Bosnian	
Nigerien	African American	Ethiopian	Samoan	Indonesian	Hungarian	Sudanese	Hong Kong	Croatian	
Norwegian	Algerian	Fijian	Scottish	Australian Israeli	Dutch	Swedish	Hungarian	Dutch	
Omani	American	Filipino	Serbian	Australian Italian	Filipino	Syrian	Indian	Filipino	
Pakistani	Argentinian	Finnish	Singaporean	Australian Korean	French	Taiwanese	Indonesian	French	
Panamanian	Australian	First Nations	Somali	Australian Lebanese	German	Thai	Iranian	German	
Papua New Guinean	Australian African	(Canada)	South African	Australian Maltese	Greek	Tunisian	Irish	Greek	
Peruvian	Australian Chinese	French	Spanish	Australian Phillipine	Hong Kong	Turkish	Israeli	Hong Kong	
Polish	Australian Dutch	Ghanaian	Sri Lankan	Australian	Croatian	Ukrainian	Italian	Hungarian	
Portuguese	Australian Egyptian	Greek	Swedish	Portuguese	Dutch	Vietnamese	Japanese	Indian	
Qatari	Australian French	Greenland	Syrian	Australian Spanish	Filipino	Welsh	Korean	Indonesian	
Romanian	Australian Greek	Honduran	Tahitian	Australian Sri	French	Zimbabwean	Laotian	Italian	
Russian	Australian	Hungarian	Taiwanese	Lankan	German		Lebanese	Japanese	
Salvadoran	Hungarian	Indian	Tanzanian	Australian Thai	Italian		Maori	Korean	
Samoan	Australian Indian	Indonesian	Thai	Australian Turkish	Japanese		Mexican	Macedonian	
		Inuit		Australian	Jordanian				
				Vietnamese					

APPENDIX 6

SBS Television: SBS-commissioned programs first run

SBS, SBS VICELAND, SBS FOOD and SBS On Demand Commissioned First Run Hours Broadcast in FY2021-22¹

Genre/Title	Episodes	Hours
Drama		
Iggy & Ace	1	1.3
New Gold Mountain Series 1	4	4.3
Sub-Total	5	5.6
Entertainment		
Australia's Queen Of Burlesque	1	0.2
Celebrity Letters And Numbers Series 1	12	12.0
Celebrity Letters And Numbers Series 2	12	12.1
Celebrity Mastermind Series 2	5	5.4
Eurovision – Australia Decides 2022	1	2.7
Eurovision Song Contest 2022	3	8.2
New Gold Mountain: Unwrapped	1	0.5
Mastermind Series 4	85	43.1
Sub-Total	119	84.1
Factual		
Australia's Health Revolution Series 1	3	3.3
Bowraville Murders, The	1	1.8
Children In The Pictures, The	1	1.5
Could You Survive On The Breadline? Series 1	3	3.1
Department, The	1	1.7
Every Family Has A Secret Series 3	4	4.0
Inside Central Station Series 1	10	9.7
Life On The Outside Series 1	3	3.2
Lost For Words Series 1	3	3.3
Osher Gunsberg: A Matter Of Life And Death	1	1.4
Our African Roots	1	1.0
Strong Female Lead	1	1.4
Swiping Game Series 2, The	3	0.8
Truth About Anxiety With Celia Pacquola, The	1	1.1
What Does Australia Really Think About? Series 1	3	3.1
Who Do You Think You Are? Series 12	4	4.0
Who Do You Think You Are? Series 13	2	2.0
Sub-Total	42	46.1

Genre/Title	Episodes	Hours
Food		
Adam & Poh's Malaysia In Australia Series 1	6	3.0
Australia's Food Bowl Series 1	5	2.5
Cook Like An Italian With Silvia Colloca Series 3	7	3.5
Cook Up With Adam Liaw Series 1, The	147	73.5
Cook Up With Adam Liaw Series 2, The	74	37.0
Girls Guide To Hunting Fishing Wild Cooking S1, A	8	4.0
India Unplated Series 1	10	5.0
Middle East Feast With Shane Delia Series 1, A	9	4.5
Plat Du Tour Series 2	2	1.0
Sub-Total	268	134.0
Grand Total	435	269.8

1. Excludes network repeats and in-house production of News, Current Affairs and Sport (included in Appendix 2).
2. Programs commissioned to premiere on SBS On Demand, with linear broadcast following.
3. Commissioned broadcast half-hour versions of short-form series previously made available on YouTube.

NITV Commissioned First Run Hours Broadcast in FY2021-22¹

Genre/Title	Episodes	Hours
Childrens		
Little J And Big Cuz Series 3	14	3.5
Little J And Big Cuz Series 3 Language Versions	4	1.0
Red Dirt Riders Series 1	5	1.3
Sub-Total	23	5.8
Entertainment		
Deadly Funny 2021	1	1.0
Feeding The Scrum 2022	6	3.0
First Nations Arts Awards 2022	1	1.0
National Indigenous Fashion Awards 2021	1	1.0
Over The Black Dot 2021	13	12.3
Over The Black Dot 2022	16	8.0
Sunrise Ceremony 2022	1	2.0
TikTok And NITV Present: First Sounds	1	2.0
Yokayi Footy 2021	12	7.4
Yokayi Footy 2022	16	14.7
Sub-Total	76	62.4
Factual		
Araatika: Rise Up	1	1.5
Bamay Series 2	1	1.0
Bamay Series 3	6	3.0
Cultural Connections Immersion Festival	3	3.0
History Bites Back	1	1.0
Incarceration Nation	1	1.5
Karla Grant		
Walkabout	1	0.5
Struggling Songlines	1	0.5
Our Stories 2020	7	1.75
NITV – Looking Forward, Looking Back	1	0.6
Sing About This Country	1	2.0
Sub-Total	20	11.35
Grand Total	119	79.55

1. Excludes network repeats and in-house production of News, Current Affairs and Sport (included in Appendix 2).

APPENDIX 7

SBS Radio: Language programs broadcast (6am-11pm Mon-Sun)

Language Program	Analog/Digital		Digital	Digital	Analog			Digital TV
	SBS Radio 1 ¹	SBS Radio 2 ²	SBS Radio 3 ³	SBS Arabic24	NRN ⁴	Online ⁵	Mobile ⁶	
Albanian	1	-			1			
Amharic	2	-			1			
Arabic	-	14		168 (including BBC)	7	✓	✓	✓
Armenian	1	-			-	✓	✓	✓
Assyrian	-	2			1	✓	✓	✓
Bangla	-	2			1	✓	✓	✓
Bosnian	1	-			1	✓	✓	✓
Bulgarian	1	-			-	✓	✓	✓
Burmese	-	2			1	✓	✓	✓
Cantonese	14	-			7	✓	✓	✓
Croatian	4	-			2	✓	✓	✓
Czech ⁷	-	1			-	✓	✓	✓
Dari	-	2			1	✓	✓	✓
Dinka	2	-			1	✓	✓	✓
Dutch	-	2			1	✓	✓	✓
Estonian ⁷	1	-			-	✓	✓	✓
Filipino	-	7			6	✓	✓	✓
Finnish	1	-			1	✓	✓	✓
French	4	-			2	✓	✓	✓
German	-	5			4	✓	✓	✓
Greek	14	-			7	✓	✓	✓
Gujarati	-	2			1	✓	✓	✓
Hakha Chin	-	-			-	✓	✓	-
Hebrew/Yiddish	2	-			2	✓	✓	✓
Hindi	-	7			6	✓	✓	✓
Hmong	-	2			1	✓	✓	✓
Hungarian ⁷	1	-			1	✓	✓	✓
Indonesian	-	4			2	✓	✓	✓
Italian	-	14			7	✓	✓	✓
Japanese	3	-			1	✓	✓	✓
Karen	-	-			-	✓	✓	-
Khmer	2	-			1	✓	✓	✓
Kirundi	-	-			-	✓	✓	-
Korean	5	-			3	✓	✓	✓
Kurdish	-	2			1	✓	✓	✓
Lao ⁹	-	2			1	✓	✓	✓
Macedonian	5	-			2	✓	✓	✓
Malayalam	-	2			1	✓	✓	✓
Maltese	-	2			1	✓	✓	✓

Language Program	Analog/Digital		Digital	Digital	Analog			Digital TV
	SBS Radio 1 ¹	SBS Radio 2 ²	SBS Radio 3 ³	SBS Arabic24	NRN ⁴	Online ⁵	Mobile ⁶	
Mandarin	14	-			7	✓	✓	✓
Mongolian ⁹	-	-			-	✓	✓	-
Nepali	-	2			1	✓	✓	✓
Pashto	-	2			1	✓	✓	✓
Persian	-	2			1	✓	✓	✓
Polish	4	-			2	✓	✓	✓
Portuguese	-	2			1	✓	✓	✓
Punjabi	-	5			2	✓	✓	✓
Rohingya	-	-			-	✓	✓	-
Romanian	1	-			-	✓	✓	✓
Russian	-	3			1	✓	✓	✓
Samoan	2	-			1	✓	✓	✓
Serbian	4	-			2	✓	✓	✓
Sinhala	-	4			2	✓	✓	✓
Slovak	-	1			-	✓	✓	✓
Slovenian	1	-			-	✓	✓	✓
Somali	-	2			1	✓	✓	✓
Spanish	-	7			5	✓	✓	✓
Swahili	-	2			1	✓	✓	✓
Tamil	-	4			2	✓	✓	✓
Telugu ⁷	-	-			-	-	-	-
Thai	-	2			1	✓	✓	✓
Tibetan	-	-			-	✓	✓	-
Tigrinya	2	-			1	✓	✓	✓
Turkish	-	4			2	✓	✓	✓
Ukrainian	-	1			-	✓	✓	✓
Urdu	-	2			1	✓	✓	✓
Vietnamese	14	-			7	✓	✓	✓
Total LOTE	106 (90%)	119 (100%)	-	168 (100%)	118 (99%)	-	-	-
NITV Radio	3	-			1	✓	✓	✓
BBC World Service English	-	-	119		-			
BBC World Service	7							
Total English	10 (8%)	-	119 (100%)	-	1 (1%)			
No dialogue	3 (2%)	-	-	-	-			
Total	119 (100%)	119 (100%)	119 (100%)	168 (100%)	119 (100%)			

1. Analog – Sydney, Canberra and Wollongong, and Melbourne AM; Digital – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.

2. Analog – Sydney, Melbourne and Canberra FM; Digital – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.

3. Digital only – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.

4. Analog only – AM and FM frequencies in major centres around Australia (see Appendix 13).

5. sbs.com.au/radio.

6. SBS Radio app.

7. Program in recess.

8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.

9. Radio in recess. Online and podcast output only.

APPENDIX 8

SBS Radio Schedules

SBS Radio 1¹

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service
7am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
8am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
9am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
10am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
11am	Croatian	Croatian	Dinka	Croatian	Croatian	Dinka	Hebrew
12pm	Macedonian	Macedonian	Macedonian	Macedonian	Macedonian	Slovenian	Hebrew/Yiddish
1pm	NITV Radio	French	NITV Radio	French	NITV Radio	French	French
2pm	Polish	Romanian	Polish	Estonian ³	Polish	Hungarian ³	Polish
3pm	Serbian	Serbian	Khmer	Serbian	Khmer	Serbian	Bosnian
4pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
5pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
6pm	Tigrinya	Armenian	Finnish	Tigrinya	Bulgarian	Albanian	SBS Chill
7pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
8pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
9pm	Korean	Korean	Korean	Korean	Korean	SBS Chill	SBS Chill
10pm	Amharic	Japanese	Samoan	Japanese	Amharic	Japanese	Samoan
11pm	Overnight Programming ²						

Notes:

1. Sydney, Canberra and Wollongong, and Melbourne AM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Radio app.
2. Overnight programming: BBC World Service (in a variety of languages).
3. In recess.

SBS Radio 2¹

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
7am	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
8am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
9am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
10am	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino
11am	Sinhala	Sinhala	Dutch	Sinhala	Sinhala	Dutch	Hmong
12pm	Russian	Maltese	Portuguese	Russian	Maltese	Russian	Portuguese
1pm	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish
2pm	Turkish	Pashto	Turkish	Turkish	Turkish	Pashto	Kurdish
3pm	Indonesian	Persian	Indonesian	Ukrainian	Indonesian	Persian	Indonesian
4pm	Lao ³	Dari	Gujarati	Nepali	Gujarati	Dari	Nepali
5pm	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi
6pm	Bangla	Swahili	Urdu	Hmong	Kurdish	Bangla	Urdu

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7pm	German	German	German	German	German	Czech ⁴	Slovak
8pm	Tamil	Assyrian	Tamil	Malayalam	Tamil	Assyrian	Tamil
9pm	Punjabi	Punjabi	Punjabi	Punjabi	Punjabi	Lao ³	Malayalam
10pm	Thai	Burmese	Somali	Thai	Somali	Burmese	Swahili
11pm	Overnight Programming ²						

Notes:

1. Sydney, Canberra and Melbourne FM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Radio app.
2. Overnight programming: BBC World Service (in a variety of languages).
3. In recess since November 2021.
4. In recess.

National Radio Network¹

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
7am	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
8am	Italian	Italian	Italian	Italian	Italian	Italian	Italian
9am	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
10am	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Hmong
11am	Croatian	Sinhalese	Dutch	Croatian	Sinhalese	Dinka	Hebrew
12pm	Macedonian	Maltese	Portuguese	Macedonian	NITV Radio	Russian	Hebrew /Yiddish
1pm	Spanish	Spanish	Spanish	Spanish	Spanish	French	French
2pm	Polish	Pashto	Polish	Turkish	Turkish	Hungarian	Kurdish
3pm	Indonesian	Serbian	Khmer	Serbian	Indonesian	Persian	Bosnian
4pm	Greek	Greek	Greek	Greek	Greek	Greek	Greek
5pm	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Nepali
6pm	Bangla	Dari	Finnish	Tigrinya	Gujarati	Albanian	Urdu
7pm	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
8pm	German	German	Tamil	German	German	Assyrian	Tamil
9pm	Korean	Punjabi	Korean	Punjabi	Korean	Lao	Malayalam
10pm	Amharic	Japanese	Samoan	Thai	Somali	Burmese	Swahili
11pm	Overnight Programming ²						

Notes:

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).
2. Overnight programming: BBC World Service (in a variety of languages).

SBS Radio 3¹

SBS Radio 3 features BBC World Service English programming.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
24/7	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English

Note:

1. Digital radio; digital TV; and SBS Radio app.

APPENDIX 8

SBS Radio Schedules (continued)

SBS Arabic24¹

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am ²	SBS Sabah Alkher (Good Morning) Australia						
9am ²	SBS Bayt Al Mazzika (House of Music)					BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
12pm ²	BBC Arabic (variety of programs)						
3pm ²	SBS Australia Alyaom (Australia Today)						
6pm-6am	BBC Arabic (variety of programs)						

Notes:

- Digital radio; digital TV; and SBS Radio app.
- SBS Arabic24 News Updates every hour between 6am-6pm weekdays.

SBS Digital Radio Channels

SBS Radio 1
SBS Radio 2
SBS Radio 3
SBS Arabic24
SBS Chill
SBS PopAsia
SBS PopDesi

APPENDIX 9

WorldWatch: Languages broadcast and source broadcasters

Languages broadcast

SBS

Language	Country	Bulletins per week	Total pw ¹	Yearly	% LOTE	% Total	Available Online On Demand
LOTE up to 23.05.22							
Arabic	France	7	3:30	159:00	10%	5%	yes
Arabic	UAE	0	0:00	0:00	0%	0%	yes
Filipino	Philippines	7	3:30	159:00	10%	5%	yes
French	France	7	5:50	265:00	17%	9%	yes
German	Germany	7	3:30	159:00	10%	5%	yes
Greek	Greece	7	7:00	318:00	20%	10%	yes
Greek	Cyprus	0	0:00	0:00	0%	0%	yes
Italian	Italy	7	4:40	212:00	13%	7%	yes
Spanish	Spain	7	3:30	159:00	10%	5%	yes
Turkish	Turkey	7	3:30	159:00	10%	5%	yes
Total LOTE up to 23.05.22			35:00	1,590:00	100%	51%	yes
English up to 23.05.22							
English (NHK World)	Japan	7	1:45	79:30		3%	no
English (France 24-Feature)	France	7	1:45	79:30		3%	no
English (DW)	Germany	7	3:30	159:00		5%	yes
English (France 24)	France	7	3:30	159:00		5%	yes
English (Al Jazeera)	Qatar	6	3:00	136:17		4%	no
English (BBC at 6)	UK	5	2:30	113:34		4%	yes
English (This Week)	USA	1	1:00	45:25		1%	yes
English (PBS NewsHour)	USA	5	5:00	227:08		7%	yes
English (ABC World News Tonight)	USA	7	3:30	159:00		5%	yes
English (Al Jazeera NewsHour)	Qatar	2	2:00	90:51		3%	no
Total English up to 23.05.22			27:30	1,249:17		40%	
English from 23.05.22							
English (NHK World)	Japan	2	0:30	3:17		0.1%	no
English (France 24-Feature)	France	2	0:30	3:17		0.1%	no
English (NHK World)	Japan	5	2:30	16:25		0.5%	no
English (ANC The World Tonight)	Philippines	6	3:00	19:42		0.6%	yes
English (DW news)	Germany	7	3:30	23:00		0.7%	yes
English (Global 3000)	Germany	1	0:30	3:17		0.1%	yes
English (Al Jazeera)	Qatar	6	3:00	19:42		0.6%	no
English (BBC at 6)	UK	5	2:30	16:25		0.5%	yes
English (This Week)	USA	1	1:00	6:34		0.2%	yes
English (France 24)	France	8	4:00	26:17		0.9%	yes
English (DD India)	India	7	7:00	46:00		1.5%	yes
English (BBC at 10)	UK	6	3:00	19:42		0.6%	yes
English (This Week)	USA	1	1:00	6:34		0.2%	yes
English (PBS NewsHour)	USA	5	5:00	32:51		1.1%	yes

APPENDIX 9

WorldWatch: Languages broadcast and source broadcasters (continued)

Language	Country	Bulletins per week	Total pw ¹	Yearly	% LOTE	% Total	Available Online On Demand
English (Al Jazeera NewsHour)	Qatar	1	1:00	6:34		0.2%	no
Total English from 23.05.22			38:00	249:42		8%	
Total English for year			65:30	1,499:00		49%	
Total LOTE and English			100:30	3,089:00		100%	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

SBS VICELAND

Language	Country/Region	Bulletins per week	Total pw ¹	Yearly Hrs SBS2	% LOTE	% Total	Available Online On Demand
LOTE Up to 23.05.22							
Armenian	Armenia	1	0:30	22:42	0.8%	1%	yes
Bangla	Bangladesh	7	3:30	159:00	5.6%	4%	yes
Bosnian	Bosnia Herzegovina	1	0:30	22:42	0.8%	1%	yes
Cantonese	Hong Kong	7	2:20	106:00	3.7%	3%	yes
Croatian	Croatia	7	3:30	159:00	5.6%	4%	yes
Dutch	Netherlands	6	3:00	136:17	4.8%	3%	yes
Korean	Korea	7	3:30	159:00	5.6%	4%	yes
Hindi	India	7	2:55	132:30	4.7%	3%	yes
Hungarian	Hungary	1	0:30	22:42	0.8%	1%	yes
Indonesian	Indonesia	7	4:40	212:00	7.5%	5%	yes
Japanese	Japan	6	3:30	159:00	5.6%	4%	yes
Macedonian	Macedonia	7	3:30	159:00	5.6%	4%	yes
Maltese	Malta	2	1:00	45:25	1.6%	1%	yes
Mandarin	China	7	3:30	159:00	5.6%	4%	yes
Nepali	Nepal	1	0:30	22:42	0.8%	1%	yes
Polish	Poland	7	3:30	159:00	5.6%	4%	yes
Portuguese	Portugal	1	0:50	37:51	1.3%	1%	yes
Punjabi	India	7	3:30	159:00	5.6%	4%	yes
Romanian	Romania	1	0:30	22:42	0.8%	1%	yes
Russian	Russia	7	3:30	159:00	5.6%	4%	yes
Serbian	Serbia	7	3:30	159:00	5.6%	4%	yes
Sinhalese	Sri Lanka	7	3:30	159:00	5.6%	4%	yes
Somali	Somalia	1	0:30	22:42	0.8%	1%	yes
Spanish (Chile)	Chile	1	0:30	22:42	0.8%	1%	yes
Tamil	India	1	0:30	22:42	0.8%	1%	yes
Thai	Thailand	7	3:30	159:00	5.6%	4%	yes
Ukrainian	Ukraine	2	1:00	45:25	1.6%	1%	yes
Urdu	Pakistan	1	0:30	22:42	0.8%	1%	yes
Total LOTE			62:15	2827:55	100.0%	72%	

SBS VICELAND (continued)

Language	Country/Region	Bulletins per week	Total pw ¹	Yearly Hrs SBS2	% LOTE	% Total	Available Online On Demand
English up to 23.05.22							
English (DW)	Germany	1	1:00	45:25		1%	no
English (France 24)	France	3	3:00	136:17		3%	no
English (NHK World)	France	1	1:00	45:25		1%	no
English (RT)	Russia	1	1:00	34:17		1%	no
English (France 24)	Africa	1	0:30	22:42		1%	yes
English (PBS NewsHour®)	USA	5	5:00	227:08		6%	yes
English (World News Tonight)	USA	7	3:30	159:00		4%	yes
English (ABC This Week)	USA	1	1:00	45:25		1%	yes
English (Vice News)	USA	4	2:00	90:51		2%	yes
English From 23.05.22							
English (NHK World)	France	7	7:00	46:00		1%	no
English (Al Jazeera NewsHour)	Qatar	7	7:00	46:00		1%	no
English (TRT World NewsHour)	Turkey	7	5:50	38:20		1%	no
English (Indian Country Today)	USA	5	2:30	16:25		0%	yes
English (APTN)	Canada	1	0:30	3:17		0%	yes
English (Te Ao with Moana)	New Zealand	1	0:30	3:17		0%	yes
English (Fiji One News)	Fiji	2	1:00	6:34		0%	yes
English (Fiji One News)	Fiji	5	4:10	27:22		1%	yes
English (France 24 Feature)	France	1	0:15	1:38		0%	yes
English (Global 3000)	Germany	1	0:30	3:17		0%	yes
English (ABC Nightline)	USA	5	2:30	16:25		0%	yes
English (DW News)	Germany	2	1:00	6:34		0%	yes
English (PBS NewsHour®)	USA	5	5:00	32:51		1%	yes
English (World News Tonight)	USA	7	3:30	23:00		1%	yes
English (ABC This Week)	USA	1	1:00	6:34		0%	yes
English (Vice News)	USA	4	2:00	13:08		0%	yes
Total English			18:00	1,097:21		28%	
Total LOTE & English			80:15	3,925:17		100%	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

APPENDIX 9

WorldWatch: Languages broadcast and source broadcasters (continued)

SBS WorldWatch

Language	Country/ Region	Bulletins per week	Total pw ¹	Yearly Hrs SBS2	% LOTE	% Total	Available Online On Demand
From 23.05.22							
Arabic	France	7	7:00	46:00	5.1%	5%	yes
Armenian	Armenia	6	3:00	19:42	2.2%	2%	yes
Bangla	Bangladesh	7	3:30	23:00	2.6%	2%	yes
Bosnian	Bosnia Herzegovina	7	3:30	23:00	2.6%	2%	yes
Cantonese	Hong Kong	7	2:20	15:20	1.7%	2%	yes
Croatian	Croatia	7	3:30	23:00	2.6%	2%	yes
Dutch	Netherlands	7	3:30	23:00	2.6%	2%	yes
Filipino	Philippines	7	3:30	23:00	2.6%	2%	yes
French	France	7	3:30	23:00	2.6%	2%	yes
German	Germany	7	3:30	23:00	2.6%	2%	yes
Greek	Greece	7	7:00	46:00	5.1%	5%	yes
Gujarati	India	7	3:30	23:00	2.6%	2%	yes
Hindi	India	7	3:30	23:00	2.6%	2%	yes
Hungarian	Hungary	3	1:30	9:51	1.1%	1%	yes
Indonesian	Indonesia	7	7:00	46:00	5.1%	5%	yes
Italian	Italy	7	4:40	30:40	3.4%	3%	yes
Japanese	Japan	7	4:05	26:50	3.0%	3%	yes
Korean	Korea	7	3:30	23:00	2.6%	2%	yes
Macedonian	North Macedonia	7	3:30	23:00	2.6%	2%	yes
Malayalam	India	7	3:30	23:00	2.6%	2%	yes
Maltese	Malta	7	3:30	23:00	2.6%	2%	yes
Nepali	Nepal	2	1:00	6:34	0.7%	1%	yes
Polish	Poland	7	3:30	23:00	2.6%	2%	yes
Portuguese	Portugal	7	7:00	46:00	5.1%	5%	yes
Punjabi	India	7	3:30	23:00	2.6%	2%	yes
Romanian	Romania	1	0:30	3:17	0.4%	0%	yes
SBS Arabic	Australia	5	2:30	16:25	1.8%	2%	yes
SBS Mandarin	Australia	5	2:30	16:25	1.8%	2%	yes
SBS Insight Arabic	Australia	1	0:30	3:17	0.4%	0%	yes
SBS Insight Mandarin	Australia	1	0:30	3:17	0.4%	0%	yes
SBS CAFF Arabic	Australia	1	0:30	3:17	0.4%	0%	yes
SBS CAFF Mandarin	Australia	1	0:30	3:17	0.4%	0%	yes
Serbian	Serbia	7	3:30	23:00	2.6%	2%	yes
Sinhala	Sri Lanka	7	3:30	23:00	2.6%	2%	yes
Somali	Somalia	2	1:00	6:34	0.7%	1%	yes
Spanish (Chile)	Chile	1	0:30	3:17	0.4%	0%	yes
Spanish (Spain)	Spain	7	7:00	46:00	5.1%	5%	yes
Tamil	India	7	3:30	23:00	2.6%	2%	yes
Thai	Thailand	7	3:30	23:00	2.6%	2%	yes
Turkish	Turkey	7	3:30	23:00	2.6%	2%	yes
Ukrainian	Ukraine	5	2:30	16:25	1.8%	2%	yes

Language	Country/ Region	Bulletins per week	Total pw ¹	Yearly Hrs SBS2	% LOTE	% Total	Available Online On Demand
Urdu	Pakistan	7	3:30	23:00	2.6%	2%	yes
Total LOTE			136:35	897:32	100%	95%	
English (DW)	Germany	3	3:00	19:42		2%	no
English (France 24)	France	4	4:00	26:17		3%	no
Total English			7:00	46:00		5%	
Total LOTE and English			143:35	943:32		100%	

Summary SBS, SBS VICELAND, SBS WorldWatch

	Scheduled daily duration	Total pw ¹	Yearly Hrs	% LOTE	% Total	On Demand Hours Published pw	On Demand Yearly Total Hours
Total LOTE WW Channel	23:35	136:35	897:32	17%	11%	84:15	553:38
Total LOTE SBS	6:30	35:00	1590:00	30%	20%	45:30	2067:00
Total LOTE SBS Viceland	14:20	62:15	2827:55	53%	36%	92:20	4194:34
Total LOTE 3 channels	44:25	233:50	5315:28	100%	67%	222:05	6815:12
Total English WW Channel	0:00	0:00	46:00	NA	1%	0:00	0:00
Total English SBS	15:30	65:30	1499:00	NA	19%	49:30	1063:34
Total English SBS Viceland	7:30	18:00	1097:21	NA	14%	39:25	841:52
Total English 3 channels	23:00	83:30	2642:21	NA	33%	88:55	1905:27
Total LOTE and English 3 channels	67:25	317:20	7957:50			311:00	8720:40

APPENDIX 9

WorldWatch: Languages broadcast and source broadcasters (continued)

Sources

Language	Country/Region	Origin	Broadcaster	Signal	
Arabic	France	Paris	F24	France Médias Monde	Satellite/Fibre
Arabic	UAE	Dubai	DTV	Dubai Television	Satellite/Fibre
Armenian	Armenia	Yerevan	H1	Public Television Company of Armenia	Satellite/Fibre
Bangla	Bangladesh	Dhaka	Channel-i	Impress Telefilm Ltd	Live Streaming
Bosnian	Bosnia Herzegovina	Sarajevo	BHT1	Radio-Televizija Bosne i Hercegovine	FTP
Cantonese	Hong Kong	Kowloon	TVB	Television Broadcasts Limited	Satellite/Fibre
Croatian	Croatia	Zagreb	HRT	Hrvatska radiotelevizija	Satellite
Dutch	Netherlands	Hilversum	NOS	Nederlandse Omroep Stichting	Satellite
Filipino	Philippines	Manila	ABS-CBN	Alto Broadcasting System - Chronicle Broadcasting Network	Satellite/Fibre
French	France	Paris	FT2	France Télévisions SA	Satellite/Fibre
French	France	Paris	TV5 MONDE	TV5 Monde	Satellite
German	Germany	Berlin	DW	Deutsche Welle	Satellite
Greek	Cyprus	Nicosia	CyBC	TV Plus & Cyprus Broadcasting Corporation	Satellite
Greek	Greece	Athens	ERT	New Hellenic Broadcasting Corporation	Satellite/Fibre
Hindi	India	New Delhi	NDTV	New Delhi Television Limited	Satellite
Hindi	India	New Delhi	DD News	Prasar Bharati - Doordarshan (DD)	Satellite
Hungarian	Hungary	Budapest	DTV	Duna Televízió	Satellite/Fibre
Indonesian	Indonesia	Jakarta	TVRI	Televisi Republik Indonesia	Satellite/Fibre
Italian	Italy	Rome	RAI	RAI International / Raitalia	Satellite/Fibre
Japanese	Japan	Tokyo	NHK	Nippon Hōsō Kyōkai	Satellite
Korean	Korea	Seoul	YTN	Yonhap Television News	Satellite/Fibre
Macedonian	Macedonia	Skopje	MRT	Makedonska radio-televizija	Satellite
India	Malayalam	Thiruvananthapuram	DD Malayalam	Prasar Bharati - Doordarshan (DD)	Satellite
Maltese	Malta	G'mangia	PBS	Public Broadcasting Service of Malta	Satellite
Nepali	Nepal	Kathmandu	NTV	Nepal Television	FTP
Polish	Poland	Warsaw	Polsat	Telewizja Polsat S.A.	FTP
Portuguese	Portugal	Lisbon	RTP	Rádio e Televisão de Portugal, S.A.	Satellite/Fibre
Punjabi	India	New Delhi	PTC News	G-Next Media Pvt Ltd	Satellite/Fibre
Punjabi	India	Chandigarh	DD Punjabi	Prasar Bharati - Doordarshan (DD)	Satellite/Fibre
Romanian	Romania	Bucharest	TVRi	Romanian Television	Satellite
Serbian	Serbia	Belgrade	RTS	Radio-televizija Srbije	Satellite
Sinhala	Sri Lanka	Colombo	SLRC	Sri Lanka Rupavahini Corporation	Satellite

Language	Country/Region	Origin	Broadcaster	Signal	
Somali	Somalia	Mogadishu/London	Universal TV	Universal Television Network	Satellite/Fibre
Spanish	Chile	Santiago	TVN	Televisión Nacional de Chile	Satellite
Spanish	Spain	Madrid	RTVE	Radiotelevisión Española	Satellite
Tamil	India	Chennai	Polimer TV	New Generation Media Corp Private Ltd (PT)	Satellite
Tamil	India	Chennai	DD Podhigai	Prasar Bharati - Doordarshan (DD)	Satellite/Fibre
Thai	Thailand	Bangkok	Thai PBS	Thai Public Broadcasting Service	Satellite
Turkish	Turkey	Ankara	TRT	Türkiye Radyo Televizyon Kurumu	Satellite
English	Africa	Paris	F24	France Médias Monde	Satellite
English	France	Paris	F24	France Médias Monde	Satellite
English	Germany	Berlin	DW	Deutsche Welle	Satellite
English	Japan	Tokyo	NHK World	Nippon Hōsō Kyōkai	Satellite
English	Qatar	Doha	ALJ	Al Jazeera Satellite Network	Satellite
English	UK	London	BBC	British Broadcasting Corporation	Satellite/Fibre
English	USA	Washington DC	PBS	Public Broadcasting Service	Satellite/Fibre
English	USA	New York City	ABC	American Broadcasting Company	Satellite/Fibre
English	Canada	Winnipeg	APAC	Aboriginal Peoples Television Network	FTP
English	USA	Phoenix	ICT	Indian Country Today	FTP
English	India	New Delhi	DD India	Prasar Bharati - Doordarshan (DD)	Satellite/Fibre
English	Turkey	Ankara	TRT World	Türkiye Radyo Televizyon Kurumu	Satellite
English	Fiji	Suva	Fiji TV	Gfiji Television Ltd	Satellite
English	USA	Brooklyn NY	Vice News	Vice Media LLC	Fibre
English	USA	Brooklyn NY	Vice News	Vice Media LLC	Fibre

APPENDIX 10

SBS Television: Language and dialects subtitled

	Duration	%
All platforms		
French	1,694:19:48	27.22%
Mandarin	405:36:21	6.52%
Spanish	385:12:39	6.19%
German	353:35:00	5.68%
Hindi	352:03:13	5.66%
Danish	304:00:25	4.88%
Italian	291:17:02	4.68%
Cantonese	275:22:17	4.42%
Swedish	228:17:09	3.67%
Norwegian	203:46:47	3.27%
Arabic	192:08:31	3.09%
Japanese	159:10:27	2.56%
Farsi	150:59:16	2.43%
Korean	149:18:04	2.40%
Vietnamese	128:27:38	2.06%
Russian	128:01:29	2.06%
Dutch	92:43:36	1.49%
Icelandic	70:46:52	1.14%
Finnish	48:56:19	0.79%
Polish	47:45:03	0.77%
French Canadian	45:27:38	0.73%
Hebrew	37:36:02	0.60%
Indonesian	27:47:15	0.45%
Flemish	25:04:08	0.40%
Greek	23:09:41	0.37%
Warlpiri	22:49:30	0.37%
Maya	22:23:15	0.36%
Portuguese	18:34:06	0.30%
Maori	18:22:41	0.30%
Turkish	15:54:00	0.26%
Thai	15:00:54	0.24%
Swiss German	14:45:53	0.24%
Bengali	14:44:06	0.24%
Romanian	13:20:29	0.21%
Yolngu Matha	13:03:30	0.21%
Serbian	11:32:40	0.19%
Bislama	11:30:00	0.18%
Gaelic	10:24:00	0.17%
Punjabi	10:07:30	0.16%
Samoan	9:56:45	0.16%
Tagalog	8:46:30	0.14%
Georgian	7:20:00	0.12%
Welsh	7:09:09	0.11%
Inuktitut (Eastern Canadian)	6:42:06	0.11%
Chinese (Simplified)	6:40:00	0.11%

	Duration	%
Estonian	5:34:11	0.09%
Irish	5:31:06	0.09%
Swahili	5:03:30	0.08%
Afrikaans	5:01:43	0.08%
Filipino	5:00:00	0.08%
Dari	4:46:45	0.08%
Latin	4:36:02	0.07%
Lao	4:35:00	0.07%
Kriol	4:13:03	0.07%
Arrernte	4:02:30	0.06%
Armenian	3:45:12	0.06%
Creole (English)	3:29:30	0.06%
Tamil	3:21:19	0.05%
Khmer	3:20:00	0.05%
Alyawarr	3:12:30	0.05%
Montagnais	3:02:00	0.05%
Bangla	2:42:27	0.04%
Yindjibarndi	2:40:00	0.04%
Hokkien (Chinese)	2:36:54	0.04%
Gunwinggu	2:30:00	0.04%
Ukrainian	2:27:49	0.04%
Faroese	2:27:00	0.04%
Bulgarian	2:20:00	0.04%
Hungarian	2:18:21	0.04%
Cree	2:12:21	0.04%
Yawuru	2:12:15	0.04%
Croatian	2:05:43	0.03%
Ngaanyatjarra	2:01:15	0.03%
Czech	1:59:25	0.03%
Haida	1:50:00	0.03%
Nahuatl	1:48:12	0.03%
Tsotsitaal	1:45:00	0.03%
Guugu Yimidhirr	1:42:00	0.03%
Kurdish	1:40:00	0.03%
Martu Wangka	1:40:00	0.03%
Quechua	1:35:39	0.03%
Ngandi	1:34:03	0.03%
Ritarungo	1:34:03	0.03%
Greenlandic	1:30:15	0.02%
Tongan	1:27:45	0.02%
Romani	1:23:56	0.02%
Wanman	1:20:45	0.02%
Arrernte Eastern	1:20:42	0.02%
Zulu	1:19:28	0.02%
Pashto	1:16:30	0.02%
Corsican	1:15:45	0.02%
Belarusian	1:15:00	0.02%

	Duration	%
Tiwi	1:15:00	0.02%
Saami	1:13:18	0.02%
Yiddish	1:08:15	0.02%
Ngarluma	1:00:00	0.02%
Tibetan	0:55:00	0.01%
Urdu	0:49:02	0.01%
Rapanui	0:48:00	0.01%
Kala Lagaw Ya	0:45:00	0.01%
Wubuy	0:45:00	0.01%
Tok Pisin	0:42:00	0.01%
Kiribati	0:36:00	0.01%
Nyangumarta	0:36:00	0.01%
Pitjantjatjara	0:30:12	0.01%
Kuku Yalanji	0:30:00	0.01%
Arabic (Algerian)	0:25:29	0.01%
Putjarra	0:25:00	0.01%
North American Indigenous Lang	0:24:30	0.01%
Dinka	0:22:30	0.01%
Djeebbana	0:21:00	0.01%
Anmatyerre	0:21:00	0.01%
Somali	0:18:24	0.00%
Macedonian	0:17:58	0.00%
Bosnian	0:17:30	0.00%
Kune	0:16:00	0.00%
Malay	0:15:00	0.00%
Kuninjku	0:15:00	0.00%
Creole (French)	0:12:00	0.00%
Ojibwa	0:11:00	0.00%
Pertame	0:11:00	0.00%
Wangkangurru	0:09:45	0.00%
Iroquoian (Langages)	0:09:36	0.00%
Luxembourgish	0:08:48	0.00%
Albanian	0:07:06	0.00%
Tigre	0:06:00	0.00%
Tigrinya	0:06:00	0.00%
Mohawk	0:05:24	0.00%
Latvian	0:05:12	0.00%
Lithuanian	0:04:48	0.00%
Breton	0:04:48	0.00%
Algonquian (Languages)	0:04:30	0.00%
Tetum	0:04:30	0.00%
Palawa Kani	0:04:30	0.00%
Wiradjuri	0:04:30	0.00%
Xhosa	0:04:12	0.00%
Tahitian	0:03:36	0.00%
Oneida	0:03:18	0.00%

	Duration	%
Occitan	0:03:15	0.00%
Sango	0:03:15	0.00%
Fon	0:02:30	0.00%
Yoruba	0:02:30	0.00%
Tamazight	0:02:20	0.00%
Sranan	0:01:48	0.00%
Amharic	0:01:01	0.00%
Inuktitut (Eastern Canadian)	0:00:55	0.00%
Lacandon	0:00:36	0.00%
Baule	0:00:33	0.00%
Karelian	0:00:25	0.00%
SBS1		
French	156:22:42	20.86%
Danish	141:09:48	18.83%
Italian	79:43:57	10.63%
Swedish	76:06:12	10.15%
Spanish	58:54:06	7.86%
German	44:24:03	5.92%
Norwegian	33:28:06	4.46%
Mandarin	30:05:15	4.01%
Russian	24:06:27	3.22%
Finnish	20:50:30	2.78%
Flemish	14:23:48	1.92%
Icelandic	11:05:06	1.48%
Hebrew	8:37:48	1.15%
Maya	7:43:15	1.03%
Arabic	7:11:24	0.96%
Dutch	4:53:33	0.65%
Cantonese	3:10:00	0.42%
Japanese	2:59:45	0.40%
Polish	2:29:33	0.33%
Dari	2:03:48	0.28%
Nahuatl	1:48:12	0.24%
Afrikaans	1:43:36	0.23%
Vietnamese	1:41:30	0.23%
Turkish	1:40:30	0.22%
Latin	1:33:18	0.21%
Portuguese	1:31:30	0.20%
Hindi	1:27:54	0.20%
Saami	1:13:18	0.16%
Tibetan	0:55:00	0.12%
Bengali	0:42:54	0.10%
Filipino	0:37:30	0.08%
Ukrainian	0:36:12	0.08%
Greek	0:31:36	0.07%
Armenian	0:30:00	0.07%

APPENDIX 10

SBS Television: Language and dialects subtitled (continued)

	Duration	%
Indonesian	0:29:27	0.07%
North American Indigenous Lang	0:24:30	0.05%
Dinka	0:22:30	0.05%
Urdu	0:20:48	0.05%
Maori	0:18:00	0.04%
Wangkangurru	0:09:45	0.02%
Gaelic	0:09:00	0.02%
Albanian	0:07:06	0.02%
Czech	0:06:09	0.01%
Serbian	0:06:00	0.01%
Tigre	0:06:00	0.01%
Tigrinya	0:06:00	0.01%
Kriol	0:04:57	0.01%
Ngandi	0:04:57	0.01%
Ritarungo	0:04:57	0.01%
Lithuanian	0:04:48	0.01%
Breton	0:04:48	0.01%
Tetum	0:04:30	0.01%
Hungarian	0:03:21	0.01%
Occitan	0:03:15	0.01%
Bosnian	0:01:24	0.00%
Quechua	0:00:39	0.00%
Tamazight	0:00:39	0.00%
Lacandon	0:00:36	0.00%
Luxembourgish	0:00:36	0.00%
SBS2		
Mandarin	122:15:30	32.45%
French	64:56:30	17.24%
Spanish	39:01:57	10.36%
German	32:42:54	8.68%
Italian	17:12:03	4.57%
Korean	12:23:30	3.29%
Hindi	11:57:30	3.17%
Danish	11:48:00	3.13%
French Canadian	10:20:00	2.74%
Maya	7:35:00	2.01%
Portuguese	6:52:27	1.82%
Cantonese	5:40:27	1.51%
Russian	5:07:30	1.36%
Norwegian	4:56:45	1.31%
Flemish	4:49:45	1.28%
Dutch	4:27:36	1.18%
Arabic	3:03:45	0.81%
Japanese	2:25:39	0.64%
Icelandic	1:35:00	0.42%
Swedish	1:30:00	0.40%

	Duration	%
Zulu	0:55:00	0.24%
Turkish	0:48:30	0.21%
Martu Wangka	0:45:00	0.20%
Vietnamese	0:30:00	0.13%
Dari	0:26:57	0.12%
Finnish	0:20:00	0.09%
Bulgarian	0:15:00	0.07%
Bosnian	0:13:39	0.06%
Greek	0:12:30	0.06%
Creole (English)	0:12:00	0.05%
Creole (French)	0:12:00	0.05%
Croatian	0:12:00	0.05%
Swahili	0:11:00	0.05%
Urdu	0:11:00	0.05%
Maori	0:10:30	0.05%
Samoan	0:09:00	0.04%
Tongan	0:09:00	0.04%
Sango	0:03:15	0.01%
Punjabi	0:02:30	0.01%
Polish	0:01:39	0.01%
Inuktitut (Eastern Canadian)	0:01:06	0.00%
SBS1 / SBS2		
French	221:19:12	19.65%
Danish	152:57:48	13.58%
Mandarin	152:20:45	13.52%
Spanish	97:56:03	8.69%
Italian	96:56:00	8.60%
Swedish	77:36:12	6.89%
German	77:06:57	6.85%
Norwegian	38:24:51	3.41%
Russian	29:13:57	2.59%
Finnish	21:10:30	1.88%
Flemish	19:13:33	1.71%
Maya	15:18:15	1.36%
Hindi	13:25:24	1.19%
Icelandic	12:40:06	1.12%
Korean	12:23:30	1.10%
French Canadian	10:20:00	0.92%
Arabic	10:15:09	0.91%
Dutch	9:21:09	0.83%
Cantonese	8:50:27	0.78%
Hebrew	8:37:48	0.77%
Portuguese	8:23:57	0.75%
Japanese	5:25:24	0.48%
Polish	2:31:12	0.22%
Dari	2:30:45	0.22%
Turkish	2:29:00	0.22%

	Duration	%
Vietnamese	2:11:30	0.19%
Nahuatl	1:48:12	0.16%
Afrikaans	1:43:36	0.15%
Latin	1:33:18	0.14%
Saami	1:13:18	0.11%
Tibetan	0:55:00	0.08%
Zulu	0:55:00	0.08%
Martu Wangka	0:45:00	0.07%
Greek	0:44:06	0.07%
Bengali	0:42:54	0.06%
Filipino	0:37:30	0.06%
Ukrainian	0:36:12	0.05%
Urdu	0:31:48	0.05%
Armenian	0:30:00	0.04%
Indonesian	0:29:27	0.04%
Maori	0:28:30	0.04%
North American Indigenous Lang	0:24:30	0.04%
Dinka	0:22:30	0.03%
Bosnian	0:15:03	0.02%
Bulgarian	0:15:00	0.02%
Creole (English)	0:12:00	0.02%
Creole (French)	0:12:00	0.02%
Croatian	0:12:00	0.02%
Swahili	0:11:00	0.02%
Wangkangurru	0:09:45	0.01%
Gaelic	0:09:00	0.01%
Samoan	0:09:00	0.01%
Tongan	0:09:00	0.01%
Albanian	0:07:06	0.01%
Czech	0:06:09	0.01%
Serbian	0:06:00	0.01%
Tigre	0:06:00	0.01%
Tigrinya	0:06:00	0.01%
Kriol	0:04:57	0.01%
Ngandi	0:04:57	0.01%
Ritarungo	0:04:57	0.01%
Lithuanian	0:04:48	0.01%
Breton	0:04:48	0.01%
Tetum	0:04:30	0.01%
Hungarian	0:03:21	0.00%
Occitan	0:03:15	0.00%
Sango	0:03:15	0.00%
Punjabi	0:02:30	0.00%
Inuktitut (Eastern Canadian)	0:01:06	0.00%
Quechua	0:00:39	0.00%
Tamazight	0:00:39	0.00%

	Duration	%
Lacandon	0:00:36	0.00%
Luxembourgish	0:00:36	0.00%
NITV		
Italian	27:03:30	13.90%
Warlpiri	22:49:30	11.72%
Maori	15:45:15	8.09%
French	14:12:06	7.29%
Yolngu Matha	13:03:30	6.71%
Maya	7:05:00	3.64%
Inuktitut (Eastern Canadian)	6:41:00	3.43%
Arabic	5:06:00	2.62%
Swahili	4:52:30	2.50%
Gaelic	4:45:00	2.44%
Indonesian	4:17:48	2.21%
Kriol	4:08:06	2.12%
Spanish	3:41:06	1.89%
Arrernte	3:17:30	1.69%
Creole (English)	3:17:30	1.69%
Alyawarr	3:12:30	1.65%
Finnish	2:46:30	1.43%
Yindjibarndi	2:40:00	1.37%
Gunwinggu	2:30:00	1.28%
Samoan	2:27:45	1.26%
Cree	2:12:21	1.13%
Yawuru	2:12:15	1.13%
Cantonese	2:12:00	1.13%
Ngaanyatjarra	2:01:15	1.04%
Mandarin	2:00:00	1.03%
Croatian	1:52:48	0.97%
Haida	1:50:00	0.94%
Guugu Yimidhirr	1:42:00	0.87%
Greenlandic	1:30:15	0.77%
Ngandi	1:29:06	0.76%
Ritarungo	1:29:06	0.76%
Japanese	1:21:00	0.69%
Wanman	1:20:45	0.69%
Arrernte Eastern	1:20:42	0.69%
Tongan	1:18:45	0.67%
Tiwi	1:15:00	0.64%
Vietnamese	1:01:00	0.52%
Ngarluma	1:00:00	0.51%
Tagalog	0:55:00	0.47%
Martu Wangka	0:55:00	0.47%
Rapanui	0:48:00	0.41%
Kala Lagaw Ya	0:45:00	0.39%
Wubuy	0:45:00	0.39%

APPENDIX 10

SBS Television: Language and dialects subtitled (continued)

	Duration	%
Tok Pisin	0:42:00	0.36%
Dari	0:36:00	0.31%
Kiribati	0:36:00	0.31%
Nyangumarta	0:36:00	0.31%
Pitjantjatjara	0:30:12	0.26%
Kuku Yalanji	0:30:00	0.26%
Putjarra	0:25:00	0.21%
Djeebbana	0:21:00	0.18%
Anmatyerre	0:21:00	0.18%
Russian	0:20:30	0.18%
Danish	0:18:00	0.15%
Kune	0:16:00	0.14%
Malay	0:15:00	0.13%
Kuninjku	0:15:00	0.13%
Hindi	0:13:00	0.11%
Portuguese	0:12:00	0.10%
Ojibwa	0:11:00	0.09%
Pertame	0:11:00	0.09%
Iroquoian (Langages)	0:09:36	0.08%
French Canadian	0:07:30	0.06%
German	0:05:42	0.05%
Mohawk	0:05:24	0.05%
Algonquian (Languages)	0:04:30	0.04%
Palawa Kani	0:04:30	0.04%
Wiradjuri	0:04:30	0.04%
Tahitian	0:03:36	0.03%
Oneida	0:03:18	0.03%
Fon	0:02:30	0.02%
Yoruba	0:02:30	0.02%
Sranan	0:01:48	0.02%
On Demand		
French	65:58:39	13.60%
Korean	46:19:25	9.55%
Swedish	42:36:21	8.78%
Spanish	42:08:39	8.69%
Dutch	38:37:06	7.96%
German	35:17:06	7.27%
Mandarin	27:11:03	5.60%
Norwegian	23:30:29	4.85%
Danish	19:10:10	3.95%
Hebrew	18:18:47	3.77%
Russian	17:34:11	3.62%
Hindi	16:49:37	3.47%
Italian	10:06:50	2.08%
Icelandic	9:51:46	2.03%
Polish	8:09:30	1.68%

	Duration	%
Cantonese	7:50:08	1.62%
Welsh	7:09:09	1.47%
French Canadian	6:48:08	1.40%
Arabic	6:19:43	1.30%
Finnish	6:15:31	1.29%
Estonian	5:34:11	1.15%
Farsi	3:59:16	0.82%
Afrikaans	3:18:07	0.68%
Swiss German	3:05:53	0.64%
Romanian	2:35:40	0.53%
Faroese	2:27:00	0.51%
Vietnamese	2:20:23	0.48%
Czech	1:53:16	0.39%
Greek	1:30:08	0.31%
Ukrainian	0:32:52	0.11%
Arabic (Algerian)	0:25:29	0.09%
Zulu	0:24:28	0.08%
Macedonian	0:17:58	0.06%
Flemish	0:09:20	0.03%
Luxembourgish	0:08:12	0.03%
Xhosa	0:04:12	0.01%
Maori	0:04:11	0.01%
Yiddish	0:02:48	0.01%
Urdu	0:01:44	0.01%
Tamazight	0:01:41	0.01%
Romani	0:01:38	0.01%
Tamil	0:01:19	0.00%
Amharic	0:01:01	0.00%
Latin	0:00:56	0.00%
Croatian	0:00:55	0.00%
Inuktitut (Eastern Canadian)	0:00:55	0.00%
Baule	0:00:33	0.00%
Serbian	0:00:28	0.00%
Karelian	0:00:25	0.00%
World Movies		
French	1392:49:51	31.53%
Hindi	321:35:12	7.28%
Cantonese	256:29:42	5.81%
Spanish	241:26:51	5.46%
German	241:05:15	5.46%
Mandarin	224:04:33	5.07%
Arabic	170:27:39	3.86%
Italian	157:10:42	3.56%
Japanese	152:24:03	3.45%
Farsi	147:00:00	3.33%
Norwegian	141:51:27	3.21%

	Duration	%
Danish	131:34:27	2.98%
Vietnamese	122:54:45	2.78%
Swedish	108:04:36	2.45%
Korean	90:35:09	2.05%
Russian	80:52:51	1.83%
Icelandic	48:15:00	1.09%
Dutch	44:45:21	1.01%
Polish	37:04:21	0.84%
French Canadian	28:12:00	0.64%
Indonesian	23:00:00	0.52%
Greek	20:55:27	0.47%
Finnish	18:43:48	0.42%
Thai	15:00:54	0.34%
Bengali	14:01:12	0.32%
Turkish	13:25:00	0.30%
Swiss German	11:40:00	0.26%
Bislama	11:30:00	0.26%
Serbian	11:26:12	0.26%
Romanian	10:44:48	0.24%
Hebrew	10:39:27	0.24%
Punjabi	10:05:00	0.23%
Portuguese	9:58:09	0.23%
Tagalog	7:51:30	0.18%
Georgian	7:20:00	0.17%
Samoa	7:20:00	0.17%
Chinese (Simplified)	6:40:00	0.15%
Flemish	5:41:15	0.13%
Irish	5:31:06	0.12%
Gaelic	5:30:00	0.12%
Lao	4:35:00	0.10%
Filipino	4:22:30	0.10%
Khmer	3:20:00	0.08%
Tamil	3:20:00	0.08%
Armenian	3:15:12	0.07%
Montagnais	3:02:00	0.07%
Latin	3:01:48	0.07%
Bangla	2:42:27	0.06%
Hokkien (Chinese)	2:36:54	0.06%
Hungarian	2:15:00	0.05%
Bulgarian	2:05:00	0.05%
Maori	2:04:45	0.05%
Tsotsitaal	1:45:00	0.04%
Dari	1:40:00	0.04%
Kurdish	1:40:00	0.04%
Quechua	1:35:00	0.04%
Romani	1:22:18	0.03%
Ukrainian	1:18:45	0.03%

	Duration	%
Pashto	1:16:30	0.03%
Corsican	1:15:45	0.03%
Belarusian	1:15:00	0.03%
Yiddish	1:05:27	0.02%
Arrernte	0:45:00	0.02%
Somali	0:18:24	0.01%
Urdu	0:15:30	0.01%
Latvian	0:05:12	0.00%
Bosnian	0:02:27	0.00%

APPENDIX 11

SBS Television: Audience share, reach and demographics

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies, SBS WorldWatch and NITV), People 16+, Metro FTA Share

Financial Year	Share	Major Events
2017-18	8.1%	World Cup 2018 / The Handmaid's Tale / The Ghan
2018-19	8.2%	Women's World Cup 2019 / The Handmaid's Tale / Slow Summer / Australia In Colour / SBS Food Network became SBS Food
2019-20	9.0%	SBS World Movies started 1 Jul 2019, The Hunting, Struggle Street S3, Filthy Rich and Homeless S3
2020-21	9.2%	Addicted Australia, See What You Made Me Do, The Unusual Suspects, The Cook Up With Adam Liaw, The Salisbury Poisonings, War Of The Worlds
2021-22	8.8%	SBS WorldWatch started 23 May 2022, New Gold Mountain, Australia Uncovered, Could You Survive On The Breadline?, Lost For Words, What Does Australia Really Think About, Incarceration Nation

Source: OzTAM 5 City Metro FTA Database; SBS Network 01/07/2017-30/06/2022; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 28 01/07/2017-12/06/2022; Consolidated 7 13/06/2022-30/06/2022; People 16+.

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies, SBS WorldWatch and NITV), Total Individuals, Metro FTA Share

Financial Year	Share	Major Events
2017-18	7.7%	World Cup 2018 / The Handmaid's Tale / The Ghan
2018-19	7.8%	Women's World Cup 2019 / The Handmaid's Tale / Slow Summer / Australia In Colour / SBS Food Network became SBS Food
2019-20	8.7%	SBS World Movies started 1 Jul 2019, The Hunting, Struggle Street S3, Filthy Rich and Homeless S3
2020-21	8.9%	Addicted Australia, See What You Made Me Do, The Unusual Suspects, The Cook Up with Adam Liaw, The Salisbury Poisonings, War Of The Worlds
2021-22	8.5%	SBS WorldWatch started 23 May 2022, New Gold Mountain, Australia Uncovered, Could You Survive On The Breadline?, Lost For Words, What Does Australia Really Think About, Incarceration Nation

Source: OzTAM 5 City Metro FTA Database; SBS Network 01/07/2017-30/06/2022; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 28 01/07/2017-12/06/2022; Consolidated 7 13/06/2022-30/06/2022; Total Individuals.

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies, SBS WorldWatch and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach

Financial Year	5 Capital Cities	Aggregated Regional
	000s	000s
2017-18	5,596	2,327
2018-19	5,243	2,191
2019-20	5,180	2,178
2020-21	4,766	2,014
2021-22	4,275	1,879

Source: OzTAM 5 City Metro + RegTAM FTA Database; SBS Network 01/07/2017-30/06/2022; Sun-Sat 0200-0200; 5 Minute Minimum Consecutive Average Weekly Reach; Consolidated 28 01/07/2017-12/06/2022; Consolidated 7 13/06/2022-30/06/2022; Total Individuals.

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies, SBS WorldWatch and NITV), Total Individuals, Average Weekly Cumulative Reach By Market

	2017-18	2018-19	2019-20	2020-21	2021-22
	000s	000s	000s	000s	000s
5 Capital Cities					
Sydney	1,620	1,514	1,480	1,358	1,242
Melbourne	1,739	1,620	1,617	1,496	1,306
Brisbane	973	909	905	843	786
Adelaide	563	535	521	467	424
Perth	701	665	657	602	516
5 City Metro Total	5,596	5,243	5,180	4,766	4,275
Aggregated Regional Areas					
Queensland	476	446	449	407	388
Northern NSW	517	464	458	421	395
Southern NSW	538	526	499	472	452
Victoria	432	409	400	373	338
Western Australia	179	170	185	177	158
Tasmania	186	176	187	165	148
Aggregated Regional Total	2,327	2,191	2,178	2,014	1,879

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA); SBS Network 01/07/2017-30/06/2022; Sun-Sat 0200-0200; 5 Minute Consecutive Reach; Consolidated 28 01/07/2017-11/06/2022; Consolidated 7 12/06/2022-30/06/2022; Total Individuals.

APPENDIX 11

SBS Television: Audience share, reach and demographics (continued)

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies, SBS WorldWatch and NITV)
Average Weekly Cumulative Reach By Demographic

	2017-18	2018-19	2019-20	2020-21	2021-22
	000s	000s	000s	000s	000s
5 Capital Cities					
Total Individuals	5,596	5,243	5,180	4,766	4,275
People 0-17	515	446	423	337	287
Men 18-39	590	517	461	387	304
Men 40-54	699	664	639	573	497
Men 55+	1,205	1,187	1,223	1,197	1,131
Men 18+	2,494	2,368	2,323	2,157	1,932
Women 18-39	631	548	511	427	349
Women 40-54	675	618	595	530	468
Women 55+	1,281	1,264	1,327	1,316	1,239
Women 18+	2,587	2,430	2,433	2,273	2,056
Aggregated Regional					
Total Individuals	2,327	2,191	2,178	2,014	1,879
People 0-17	219	186	167	138	118
Men 18-39	178	151	136	116	95
Men 40-54	288	269	262	219	190
Men 55+	582	579	607	590	584
Men 18+	1,048	999	1,004	925	869
Women 18-39	213	179	169	134	108
Women 40-54	271	246	231	215	192
Women 55+	576	580	607	602	592
Women 18+	1,060	1,006	1,007	951	892

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA); SBS Network 01/07/2017-30/06/2022; Sun-Sat 0200-0200; 5 Minute Consecutive Reach; Consolidated 28 01/07/2017-11/06/2022; Consolidated 7 12/06/2022-30/06/2022; Various demographics as listed.

APPENDIX 12

SBS Digital Television: Areas served

Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)
Australian Capital Territory					
Canberra	184.5	Cootamundra*	613.5	Merimbula*	606.5
Conder*	578.5	Cowra	648.5	Merriwa	613.5
Tuggeranong	648.5	Crookwell*	550.5	Mount Kembla*	683.5
Weston Creek/ Woden	648.5	Dalmeny*	655.5	Mudgee	613.5
New South Wales					
Adelong	571.5	Deniliquin	613.5	Mudgee Town*	690.5
Albury North	536.5	Dubbo	648.5	Murrumbidgee Irrigation Area	564.5
Anna Bay*	683.5	Dungog	627.5	Murrurundi	571.5
Armidale	571.5	Eastgrove*	529.5	Narooma	655.5
Armidale North*	226.5	Eden	655.5	Narrandera*	571.5
Ashford	613.5	Elizabeth Beach*	683.5	Newcastle	599.5
Balranald	634.5	Eugowra*	648.5	Nowra North	655.5
Batemans Bay/ Moruya	613.5	Forster*	613.5	Nyngan	613.5
Bathurst	191.5	Glen Innes	613.5	Oberon*	648.5
Batlow	613.5	Gloucester	550.5	Ocean Shores	655.5
Bega	557.5	Gosford	613.5	Parkes (Spicer Park CP)+	690.5
Belmont North*	550.5	Goulburn	613.5	Peak Hill*	690.5
Bermagui*	613.5	Grafton/Kempsey	606.5	Picton**	557.5
Boambee/Sawtell*	683.5	Grenfell*	529.5	Port Stephens	550.5
Bombala	655.5	Gundagai*	613.5	Portland/ Wallerawang	613.5
Bonalbo	613.5	Gunning*	613.5	Richmond/Tweed	564.5
Bouddi	613.5	Harden*	613.5	Smiths Lake*	613.5
Bourke Town	655.5	Hay	613.5	Stanwell Park	676.5
Bowning+	613.5	Hillston*	613.5	Stroud*	627.5
Bowral/Mittagong	676.5	Holbrook (Motor Village)+^	529.5	SW Slopes/ E Riverina	669.5
Braidwood	655.5	Illawarra	606.5	Sydney	184.5
Brewarrina	648.5	Inverell	613.5	Sydney North West**	557.5
Broken Hill	226.5	Jerilderie	613.5	Sydney South West**	613.5
Bulahdelah*	676.5	Jindabyne	613.5	Talbingo	613.5
Bungendore*	655.5	June*	571.5	Tamworth	613.5
Byron Bay*	620.5	Kandos	683.5	Taralga+	550.5
Captains Flat	613.5	Khancoban	683.5	Tenterfield	655.5
Central Tablelands	606.5	Kings Cross	557.5	Thredbo	543.5
Central Western Slopes	184.5	Kotara	599.5	Tumbarumba	613.5
Cobar	219.625	Kyogle	648.5	Tumbarumba Town+	529.5
Coffs Harbour	620.5	Laurieton	613.5	Tumut	613.5
Coffs Harbour North*	529.5	Lightning Ridge	690.5	Ulladulla	550.5
Condobolin	613.5	Lithgow	529.5	Upper Hunter	655.5
Coolah	655.5	Lithgow East	655.5	Upper Namoi	529.5
Cooma Town	613.5	Maclean/Ashby*	655.5	Uralla*	655.5
Cooma/Monaro	529.5	Manly/Mosman	557.5	Vacy	543.5
		Manning River	177.5	Wagga Wagga	613.5
		Medowie*	627.5		
		Merewether	599.5		

APPENDIX 12

SBS Digital Television: Areas served (continued)

Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)
St Helens	529.5	Healesville**	571.5	Warrnambool	662.5	Margaret River	634.5	External Territories	
St Marys	690.5	Hopetoun (Vic)	550.5	Warrnambool City	529.5	Meekatharra	205.5	Christmas Island	
Strahan	613.5	Horsham	613.5	Western Victoria	184.5	Menzies+	620.5	Drumsite**	184.5
Swansea	655.5	Howqua*	578.5	Wycheproof*	613.5	Merredin	669.5	Christmas Island Phosphate Hill**	578.5
Taroona	627.625	Inverloch*	683.5	Wye River**	571.5	Mingenew	662.5	Christmas Island Rocky Point**	620.5
Ulverstone	606.5	Jeeralang/ Yinnar South*	690.5	Yea	592.5	Moora	606.5	Cocos Islands Home Island**	627.5
Waratah	606.5	Kiewa	613.5	Western Australia		Morawa	564.5	Cocos Islands West Island**	184.5
Wynyard	536.5	Koondrook/Barham*	655.5	Albany	620.625	Mount Magnet	205.5		
Victoria		Lakes Entrance	655.5	Augusta	662.5	Mullewa	662.5		
Alexandra	655.5	Latrobe Valley	543.5	Bayu-Undan+	613.5	Nannup	529.5		
Alexandra Environs	627.5	Lorne*	571.5	Blackstone (WA)+	655.5	Narrogin	669.5		
Anglesea/ Aireys Inlet**	529.5	Mallacoota	655.5	Bridgetown	634.5	Newman	219.5		
Apollo Bay*	571.5	Mansfield	655.5	Broome	205.625	Norseman	662.5		
Bairnsdale	571.5	Marysville	571.5	Bruce Rock	669.5	Northam	669.5		
Ballarat	571.5	Melbourne	184.5	Bunbury	571.5	Northampton	662.5		
Ballarat East*	613.5	Melbourne Inner Suburbs**	613.5	Carnamah	662.5	Onslow+	620.5		
Bendigo	529.5	Mildura/Sunraysia	191.5	Carnarvon	219.625	Pannawonica	212.5		
Birchip*	613.5	Monbulk**	683.5	Central Agricultural	634.5	Paraburdoo	226.5		
Bonnie Doon	536.5	Mt Cowley IBL*	676.5	Cervantes+	669.5	Pemberton	529.5		
Boolarra*	690.5	Murray Valley	655.5	Coolgardie+	613.5	Perth	184.5		
Bright	529.5	Myrtleford	655.5	Dampier	543.5	Perth City**	683.5		
Broadford+	655.5	Newborough*	613.5	Denham+	571.5	Perth Coastal**	683.5		
Bruthen	655.5	Nhill	655.5	Derby (WA)	184.5	Port Hedland	177.5		
Cann River	655.5	Orbost	627.5	Dongara+	564.5	Roebourne	191.5		
Casterton	648.5	Ouyen*	648.5	Esperance	198.5	Roleystone	613.5		
Charlton*	613.5	Portland	613.5	Exmouth	198.625	Southern Agricultural	212.5		
Churchill	690.5	Robinvale*	571.5	Fitzroy Crossing	613.5	Southern Cross Town	529.5		
Cobden	613.5	Rosebud	613.5	Geraldton	627.5	Tom Price	219.5		
Cohuna*	613.5	Safety Beach	613.5	Halls Creek	205.5	Toodyay	655.5		
Colac	676.5	Selby	571.5	Jurien Bay+	599.5	Two Rocks**	529.5		
Corryong	578.5	Seymour	613.5	Kalbarri	212.5	Wagin	529.5		
Eildon	592.5	South Yarra	613.5	Kalgoorlie	184.625	Warburton (WA)+	655.5		
Eildon Town	627.5	Tanybryn IBL*	683.5	Kambalda	620.5	Wongan Hills+^	655.5		
Falls Creek+	613.5	Tawonga South	529.5	Karratha	641.5	Wyndham	219.5		
Ferntree Gully	613.5	Terang*	571.5	Katanning	641.5				
Foster	613.5	Timboon*	529.5	Kojonup	669.5				
Geelong**	683.5	Trafalgar/Yarragon*	613.5	Koorda+	655.5				
Genoa	578.5	Underbool*	571.5	Kununurra	212.625				
Goulburn Valley	585.5	Upper Murray	184.5	Kununurra East	620.5				
Halls Gap	655.5	Upwey	571.5	Lancelin**	613.5				
Halls Gap (Lakeside TP)+	536.5	Warburton (Vic)	571.5	Laverton+	655.5				
Harrietville+	655.5	Warracknabeal*	550.5	Leonora+	620.5				
				Mandurah/Waroona	613.5				
				Manjimup	662.5				

Key:

- ^ Licence Expired
- * Regional Broadcasters Australia
- ** TX Australia
- + Self Help – Local Council
- ** Australian Government

Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

APPENDIX 13

SBS Analogue Radio: Areas served

Area Served	Frequency**
Australian Capital Territory	
Canberra	1440kHz (AM)
Canberra	105.5MHz
New South Wales	
Bathurst City*	91.1MHz
Boggabilla*	107.9MHz
Brewarrina*	89.7MHz
Cobar*	105.3MHz
Coolamon*	103.1MHz
Cooma Town*	106.5MHz
Coonabarabran*	92.5MHz
Cootamundra*	102.9MHz
Corowa*	90.9MHz
Cowra*	95.9MHz
Culcairn*	91.1MHz
Dubbo (City)*	100.5MHz
Gilgandra*	103.7MHz
Glen Innes*	89.1MHz
Gulgong*	104.7MHz
Gundagai*	95.1MHz
Holbrook*	93.7MHz
Junee*	98.7MHz
Lightning Ridge*	94.5MHz
Lismore*	98.9MHz
Long Flat*	107.9MHz
Moama*	99.7MHz
Mudgee Town*	89.9MHz
Murrurundi*	100.1MHz
Muswellbrook*	107.7MHz
Narrandera*	93.5MHz
Newcastle	1413kHz (AM)
Nimbin*	106.3MHz
Oberon*	107.1MHz
Orange*	100.5MHz
Parkes*	101.3MHz
Peak Hill*	100.9MHz
Port Macquarie*	107.7MHz
Sydney	1107kHz (AM)
Sydney	97.7MHz
Tamworth*	97.1MHz
Tumbarumba*	100.5MHz
Wagga Wagga*	103.5MHz
Wollongong	1035kHz (AM)

Area Served	Frequency**
Wollongong	1485kHz (AM)
Wyalong*	96.1MHz
Young*	98.7MHz
Northern Territory	
Darwin	100.9MHz
Nhulunbuy*	99.7MHz
Queensland	
Alpha*	102.3MHz
Aramac*	99.7MHz
Bedourie*	102.9MHz
Birdsville*	104.5MHz
Bollon*	96.3MHz
Boonah*^	91.1MHz
Boulia*	101.3MHz
Brisbane	93.3MHz
Cairns (Mt Yarrabah)*	90.5MHz
Canungra*^	104.9MHz
Carmila*	89.7MHz
Charleville*^	98.5MHz
Clermont*	103.7MHz
Cloncurry*	106.1MHz
Cow Bay*	99.1MHz
Cunnamulla*	104.5MHz
Daintree*	90.5MHz
Dajarra*	96.5MHz
Dirranbandi*	95.3MHz
Eidsvold*	104.3MHz
Emerald*	93.1MHz
Eromanga*	89.3MHz
Eulo*	104.9MHz
Glenden*	94.1MHz
Hughenden*	104.3MHz
Hungerford*^	104.5MHz
Injune*	102.7MHz
Jericho*	101.7MHz
Kooralbyn*^	104.9MHz
Longreach*	101.3MHz
Meandarra*	97.9MHz
Monto*	107.3MHz
Moonford*	90.7MHz
Moranbah Town*	92.9MHz
Mossman*	95.1MHz

Area Served	Frequency**
Mttaburra*	100.5MHz
Nebo*	94.7MHz
Normanton*	96.9MHz
Port Douglas*	105.5MHz
Quilpie*	98.1MHz
Rathdowney*^	104.1MHz
Richmond*	106.1MHz
Sapphire*	103.5MHz
Springsure*	99.3MHz
St Lawrence*	97.3MHz
Tambo*	103.5MHz
Tara*	90.3MHz
Taroom*	97.3MHz
Thallon*	92.5MHz
Thargomindah*^	102.9MHz
Theodore*	102.7MHz
Willows*	99.7MHz
Wondai*	98.9MHz
Wyandra*	92.3MHz
Yowah*	102.5MHz
South Australia	
Adelaide	106.3MHz
Adelaide Foothills	95.1MHz
Angaston*	92.3MHz
Cooper Pedy*	93.3MHz
Roxby Downs*	92.3MHz
Woomera*^	104.9MHz
Wudinna Town*	100.5MHz
Tasmania	
Hobart	105.7MHz
Queenstown*	93.7MHz
Rosebery*	101.5MHz
Strahan*	94.7MHz
Victoria	
Ballarat (Warrenheip)*	95.9MHz
Benalla*^	92.9MHz
Maryborough (Vic)*	104.5MHz
Melbourne	1224kHz (AM)
Melbourne	93.1MHz
Mildura*	98.7MHz
Morwell*	90.9MHz
Myrtleford*	97.3MHz
Wodonga*	89.5MHz

Area Served	Frequency**
Western Australia	
Bridgetown*	97.3MHz
Broome*	91.7MHz
Coolgardie*	92.3MHz
Coorow*	107.1MHz
Denham*	100.5MHz
Exmouth*	98.9MHz
Green Head*	100.1MHz
Hopetoun (WA)*	95.7MHz
Laverton*	94.9MHz
Leonora*	95.3MHz
Menzies*	98.1MHz
Moora*	103.5MHz
Morawa*	93.5MHz
Newman Area C Mine*	103.3MHz
Perth	96.9MHz
Ravensthorpe*	94.7MHz
South Flank Mining Area*	89.5MHz
Wandering*^	93.7MHz
Westonia*	101.9MHz
Wongan Hills*	106.3MHz

Key:

- ^ Licence Expired
- * Regional Broadcasters Australia
- ** TX Australia
- + Self Help – Local Council
- ** Australian Government

Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

APPENDIX 14

SBS Digital Radio: Areas served

Area Served	Frequency (MHz)
Australian Capital Territory	
Canberra	206.352
Tuggeranong	206.352
New South Wales	
Campbelltown	206.352
Collaroy Plateau	206.352
Penrith	206.352
Sutherland	206.352
Sydney	206.352
Sydney City	206.352
Sydney Northern Beaches	206.352
Northern Territory	
Darwin	206.352
Darwin City	206.352
Queensland	
Brisbane	206.352
Caboolture	206.352
South Australia	
Adelaide	206.352
Tasmania	
Hobart	206.352
Taroona	206.352
Victoria	
Bacchus Marsh/ Melton	206.352
Melbourne	206.352
Melbourne City	206.352
Port Melbourne	206.352
Werribee	206.352
Western Australia	
Perth	206.352
Perth City	206.352
Perth Northern Beaches	206.352

Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

APPENDIX 15

SBS Television: Advertisers

(SBS ONE, SBS VICELAND, SBS FOOD, NITV, SBS WorldWatch and SBS WORLD MOVIES)

7-Eleven	Asylum Seeker Resource Centre	Bicycle Express
AAMI	Ateco	Big W
Abbott	Athena Home Loans	Bing Lee
Abbott Nutrition	Atomic 212 Group	Blackmores
Aboriginal Health and Medical Research Council of NSW	Atout France	Bluescope Steel
Acetum Spa	Audi	BMW Australia
ACMN	Audible	Boating Camping Fishing
Actegy Health	Aussie Broadband	Boomer Home Loans
Ada's Place	Aussie Home Loans	Bosch Home Appliances
Adelaide Appliance Gallery	Australian Conservation Foundation	Bowra & O'dea
Adelaide Symphony Orchestra	Australian Ethical Super	Box Hill Institute
Admedia	Australian Gas Networks	BPAY
Advanced Hair Studio	Australian Health Management	Bravecto
Advanced Personnel Management (Apm)	Australian Labor Party	Bremerton Wines
Advantage Air	Australian Museum	Brickworx Australia
Aerometrex	Australian National Maritime Museum	Bridgestone
AGL	Australian Nursing And Midwifery Federation (SA Branch)	Brisbane City Council
Airbnb	Australian Outdoor Living	Brown Forman
Alcon	Australian Pensioners Insurance	Budget Direct
Aldi	Australian Seniors Insurance Agency	Bunnings Warehouse
Alinta Energy	Australian Super	Bupa Australia Health
All Seasons Gutter Guard	Australian Unity	Burns For Blinds
Allianz Australia Services	Aveo	Byju Future School
ALP South Australia	Aware Super	Campaign Edge
Amart Furniture	Ayam	Campbells Arnotts
Amazon	B&D Doors	Cancer Council Australia
Amnesty International	Bailey Nelson	Canteen
AMP	Bakers Delight	Carbon Cancer Australia
AMP Karrinyup	Bank Australia	Care Super
Amplifon	Bank West	Care2serve
Ampol	Baptistcare	Carlton United Breweries
AMX	Bargain Steel Centre	Case Ih
Anaconda	Beam Suntory	Cash Converters
Ancestry.com	Beaumont Tiles	CBH Group
Angel Seafood	Belong	Cbus
Anglicare	Benevolent Society	Centennial Park
Animals Australia	Berlei	Cerbis Ceramics
ANZ Bank	Bethanie WA	Cerebral Palsy Alliance
Apple Computer	Betta Blinds	CGU
Arcare	BHP	Chanel
Asahi		Chemist Warehouse
Aspen		Chesini House
		Chisholm Institute of TAFE

APPENDIX 15

SBS Television: Advertisers (continued)

Chobani	Diageo	Fed Dept of Home Affairs	Guide Dogs NSW/ACT	KFC	Mable	Mosh
Choice	Discount City Carpets	Fed Dept of Industry, Science, Energy and Resources	Harrison Riedel Foundation, The	KIA Motors Australia	Macpac	MS Society (WA)
Choosi	Disney	Fed Dept of Infrastructure and Regional Development	Harvey Norman	Kimberley Aboriginal Medical Services Kams	Macquarie Bank	Murdoch University
Christian Blind Mission	Divine Mercy	Fed Dept of Prime Minister and Cabinet	HBF	Kleenheat Gas	Magain Real Estate	Murray River Lakes & Coorong Tourism Alliance
Church & Dwight	Dodo	Fed Dept of Social Services	HBF WA	KM Smith	Maggie Beer Products	Mutti
City of Bendigo	Dollar Curtains	Fed Dept of Treasury	HCF	Kmart	Main Roads WA	My Plates
Class A Energy Solutions	Domain	Fed National Australia Day Council	Headspace	KPMG	Malthouse Theatre	Myer Stores
Climat	Don	Ferrari East	Hearing Australia	Kyogle Council	Mannix Airconditioning	Mystate Bank
Clive Palmer United Australia Party	Doordash	Ferrero Australia	Hello Fresh	L'Oreal	Marley Spoon	Naked Wines
Coca Cola	Doors Plus	First Nations Foundation	Henkel	Land Rovers Australia	Mars Foods	National Australia Bank
COEX	Dr Oetker	Flybuys	Hesta	Landcom	Master Pool Builders Association Australia	National Basketball League
Coffee Club, The	Drakes Supermarket	Fonterra	HIF	Latrobe University	Maurice Blackburn	National Pharmacies
Coles Express	Dreamland	Foodland	Hipages	Lavazza	Maximus Ag	National Rugby League
Coles Financial Services	Dulux	Ford	Hireup	Lendi	Mazda	Natuzzi (QLD)
Coles Supermarkets	Dynamic Home Enhancements	Ford Dealers	Holland America Line	Lenovo	McCain	Natuzzi Adelaide
Colgate	E&S	Forty Winks	Home Timber and Hardware	Lexus	McCormicks Foods (QLD)	NBN
Colonial First State	eBAY	Foundation for Alcohol Research and Education, The	Honda Motorcycles	Liberal National Party QLD	McLaren	Nectr
Commonwealth Bank	ECH Incorporated	Fred Hollows Foundation	Hospital Research Foundation, The	Liberal Party of Australia	McLeay and Sons	Nestle
Compare The Market	Ego Pharmaceuticals	Fuji Xerox	Hostplus	Liberal Party SA	Medecins Sans Frontieres	Newcastle Permanent
Complete Removals	Ekornes	Fujifilm	Hota Gold Coast	Life Without Barriers - NSW	Medex Australia	News Corporation
Cota Insurance	Elanco	Fujitsu	HSBC	Life Without Barriers - QLD	Medibank	News Limited
Council of Small Business Organisations Australia	Elders	Fulham Funerals	Hungry Jacks	Life Without Barriers - Tasmania	Memories	NIB
CQ University	Endeavour Homes	Galderma	Hurtigruten	Life Without Barriers - Victoria	Menulog	Nike
Credit Union SA	Energy QLD	Geeks 2 U	IAG	Life Without Barriers - WA And SA	Mercedes Benz	Nintendo Australia
Crommelin	Energy Safe Victoria	General Mills	IAGA	Life Without Barriers SA	Merri Health	Nissan
Cross River Rail	Expoz	GIO	Ikea	Life Without Barriers WA	Metagenics	Noble Oak
Crowies Paints	Fair Price	Gippsland Dairy	Image Robes	Lifeblood	Metricon	Noel's Caravans
Crown	Fairmont Homes	Glaxo Smithkline	IMB Bank	Lifestyle Communities	Metricon Adelaide	Noom
Crown Perth	Falun Dafa Association of Australia, Queensland Branch Inc	Glenelg BMW	Industry Super Funds	Lifestyle Solutions	Michael Hill	NordVPN
Crown Resorts	Falun Dafa Association of VIC Incorporated	Global Players Network	ING Direct	Lilydale	Microsoft	Norwegian Cruise Lines
Cunard	Fast 800	GMHBA	Ingenia	Lindt	Miele Australia	Nova SBS Marketing
Curious Minds	FCA Group	Go Daddy	Instant Security Doors and Screens	LinkedIn	Millmaine Entertainment	Contra
Curtin University	Fed Australia Post	Golden Casket	International Law Association	Lion	Mindil Beach Casino Resort	Novita
Dan Murphy's	Fed Australian Bureau of Statistics	Good Feet Store	Jalna Dairy Foods	Lite n' Easy	Mission Australia	NRG Solar
Darrell Lea	Fed Australian Egg Corporation	Good Guys, The	JDE Master Blenders	Living Gems	Mitre 10	NRMA
Deakin University	Fed Australian Electoral Commission	Google	Jetstar	Lotterywest	Mitsubishi Motors	NSW Cancer Institute of NSW
Delonghi	Fed Dept of Agriculture, Water and Environment	Great Southern Bank	Juniper WA	Lovehoney	MLC	NSW Department of Customer Service
Dementia Australia	Fed Dept of Defence	Greenpeace	Karcher	Lumo Energy	Mobil	NSW Dept of Customer Service
Derringers	Fed Dept of Education	Greyhound Racing SA	Kathmandu	Luv-a-Duck	Mobile Muster	NSW Dept of Education
Destination NSW	Fed Dept of Education, Skills and Employment	Griffith University	Kelloggs		Monash IVF	NSW Environmental Protection Authority
Devondale	Fed Dept of Health and Aged Care	GSK Kaimera	Keystone		Mondelez - Chocolate	

APPENDIX 15

SBS Television: Advertisers (continued)

NSW Government	Procycles	REFCA Realty Group	Sanitarium Health Food Co	Sunrice	UNHCR	Volkswagen Australia
NSW Lotteries	Prospect Contractors	ResMed	Santos	Super Cheap Auto	United Pacific Industries	WA Cancer Council
NSW Rural Fire Service	PwC	Respect Victoria	Save the Children	Supercamp	Uniting Care Queensland	WA Dept of Education
NSW Tafe	PZ Cussons	Rest Superannuation	Saxo Capital Markets	Swisse Vitamins	Universal Pictures International	WA Dept of Premier and Cabinet
NSW Transport for NSW	Qantas	Resthaven	Scenic Tours	Syngenta	University of New England	WA Dept of Training and Workforce Development
Officeworks	Qatar Tourism	RIO Sound and Vision	Schreuder	T2	Vanguard	WA Dept of Transport
OFX	QLD Dept of Children, Youth Justice, and Multicultural Affairs	Rivalea	Seek	T20	VIC Cancer Council Victoria	WA Dept. Mines, Industry, Regulation and Safety
Olympic Industries	QLD Dept of Education	Road Safety Advisory Council	SEQ Water	TAB	VIC Dept of Education and Training	WA Electoral Commission
On the Run	Training Assoc	Rolex	Shannons Insurance	TAFE QLD	VIC Dept of Environment, Land, Water and Planning	WA Mentally Healthy
Online Education Services	QLD Dept of Health	Royal Adelaide Show	Shaver Shop	Tailors of Distinction	VIC Dept of Families, Fairness and Housing	WA Police
Optus	QLD Dept of Premier & Cabinet	Royal Agricultural Society of WA	Shen Yun	TAL	VIC Dept of Health and Human Services	WA Return Recycle Renew
Orana	QLD Dept of Transport and Main Roads	RSPCA Insurance	Shine Lawyers	Target	VIC Dept of Jobs, Precincts and Regions	WA Road Safety Commission
Organic Food Markets	QLD Fire and Emergency Services	RSPCA QLD	Sigma	TAS Ambulance	VIC Dept of Justice	WA Synergy
Original Pancake Kitchen, The	QLD Reconstruction Authority	RSPCA VIC	Simplot	TAS Dept of Communities	VIC Dept of Justice and Community Safety	WA Water Corp (Brand)
Oticon	QLD Dept of Transport and Main Roads	RT Health Fund	Simply Energy	TAS Dept of Health	VIC Dept of Premier and Cabinet	Warner Bros
Palliative Care Australia	QLD Fire and Emergency Services	SA Adelaide Festival	Skoda	TAS Dept of Premier and Cabinet	VIC Dept of Transport	Webb and Brown-Neaves
Pandora	QLD Reconstruction Authority	SA Adelaide Festival Centre	Slater & Gordon	TAS Fire	VIC Dept of Treasury and Finance	Weber Australia
Paramount+	QLD Reconciliation Authority	SA Ambulance Service	Sleeping Duck	TAS Networks	VIC Government	WEHI
Parrtjima	QM Properties	SA Art Gallery of SA	SMEG	TAS Plates	VIC Major Transport Infrastructure Authority	Werther's Original
Peloton	QSuper	SA Best	Smith Family	TAS Road Safety Advisory Council	VIC Melbourne Museum	Western Power
People's Choice Credit Union	Queensland Building Construction Commission	SA City of Adelaide	Snooze	TAS Water	VIC Police	Westpac
Pepper Money	Queensland Treasury	SA Country Fire Service SA	Sodastream	Tasmania Election	VIC Tourism	Whoop
Perfection Fresh	Queensland University of Technology	SA Dept of Drug and Alcohol Services	Sony Australia	Tassal	VIC Transport Accident Commission	Wilson Homes
Persian Carpet Gallery	Quest	SA Dept of Health	Southern Cross Care	Tatts	Vice Australia	Woll
Perth Zoo	RAA	SA Dept of Premier & Cabinet	Specsavers	Telstra	Village Roadshow	Woolworths Insurance
Pet Barn	RAC (WA)	SA Flinders University SA	Spicers	Tena	Village Roadshow Theme Parks	Woolworths Supermarkets
Peter Mac Cancer Clinic	Racing & Wagering WA	SA Lotteries Commission	Sportsbet	Tennis Australia	VIP Home Services	World Animal Protection
Peters	Ract	SA Pirsas	Spotlight	Tesselaar	Visa Australia	World Vision
Pfitzner Furniture (Nercoba)	Ractin	SA Police Department	Spudshed	Thrive Homes	Vision Australia	World Wildlife Fund
Pharmacare	Radio Rentals	SA Power Networks	Squarespace	Tio Insurance	Vision Super	Xero
Philips	Rams Home Loans	SA South Australian Tourism Commission	St George Bank	Total Tools	Visit Canberra	Youfoodz
Playford	Raw Pearls	SA State Electoral Office	St John Ambulance (SA)	Tourism Australia	Vitasoy	Youi
Playford	RB (Hygiene Home)	SA University of Adelaide	St Lukes	Tourism Events QLD	Zamia Property	Yumi's
Plush	Reach Out	SA University of SA	St Vincent De Paul Society	Tourism New Zealand	Zoetis	Zwift
Polestar	Reading Writing Hotline, The	SA Wellbeing SA	Stan	Tourism Tasmania		
Police & Nurses	Real Insurance	Salvation Army	Stayz	Toyota		
Pope	Realmark	Samsung	Stephen Browne	TPG		
Powerpal	Rebel Sport	Samtass	Stratco	TPT Wealth		
PPE Tech	Reckitt Benckiser		Subaru	Transmission Films		
PPG Taubmans	Reconciliation Australia		Subway	Tuiss Blinds Online		
Priceline	Red Energy		Summer Foundation	Twinings		
Primo	Red Rooster		Sunboost	Tyro		
Princess Cruises			Suncorp	Ultramatic		
			Suncorp Group			

APPENDIX 16

Television: Program sponsorship

Program Sponsors SBS, SBS VICELAND, SBS Food, NITV and SBS World Movies

Program	Sponsors
24 Hours In A And E Series 14	WEHI
24 Hours In A And E Series 16	WEHI
24 Hours In A And E Series 17	WEHI
8 Out Of 10 Cats Does Countdown Series 6 (Re)	Visit Canberra
8 Out Of 10 Cats Does Countdown Series 7 (Re)	Visit Canberra
8 Out Of 10 Cats Does Countdown Series 8 (Re)	Mitsubishi Motors
8 Out Of 10 Cats Does Countdown Series 8 (Re)	Visit Canberra
8 Out Of 10 Cats Does Countdown Series 9 (Re)	Mitsubishi Motors
ABC World News Tonight With David Muir 2022	Medex Australia
Adam & Poh's Malaysia In Australia Series 1	Diageo
Adam & Poh's Malaysia In Australia Series 1	Naked Wines
Adam Liaw's Road Trip For Good Series 1	Diageo
Ainsley's Good Mood Food Series 1	Holland America Line
Al Jazeera News First Edition	TPG
Al Pacino: The Reluctant Star	Mitsubishi Motors
Alone Series 7	Mitsubishi Motors
America After 9/11	Australian Pensioners Insurance
Ancient Invisible Cities Series 1 (Re)	Australian Pensioners Insurance
Anthony Bourdain: Parts Unknown Series 12 (Re)	Naked Wines
Anthony Bourdain: Parts Unknown Series 2 (Re)	Naked Wines
Anthony Bourdain: Parts Unknown Series 3 (Re)	Naked Wines
Anthony Bourdain: Parts Unknown Series 4 (Re)	Naked Wines
Arabic News F24	Penrite Oil
Arabic News France 24 First Edition 2022	Medex Australia
Australia's Health Revolution Series 1	Medibank
Bake With Anna Olson Series 1 (Re)	Dr Oetker
Bake With Anna Olson Series 2 (Re)	Dr Oetker
Bake With Anna Olson Series 3	Dr Oetker
Bake With Anna Olson Series 4	Dr Oetker
Barefoot Contessa: Back To Basics Series 17	Naked Wines
Basketball: Courtside 2021	Doordash
Basketball: Courtside 2021	Hungry Jacks
Basketball: Courtside 2021	TAB
Basketball: NBA 2021-2022	Doordash
Basketball: NBA 2021-2022	Hungry Jacks
Basketball: NBA 2021-2022	TAB
Beach Volleyball: Australian Tour 2022	Medex Australia
Beautiful Baking With Juliet Sear Series 1	Dr Oetker
Blood Of The Clans Series 1	Amplifon
Brooklyn Nine-Nine Series 8	Sportsbet
Celebrity Letters And Numbers Series 2	Abbott Nutrition
Chefs' Line Series 1, The	Harvey Norman
Choccywoccydoodah Series 1	eBay
Choccywoccydoodah Series 1	Luv-a-Duck

Program	Sponsors
Coastal Devon & Cornwall With Michael Portillo S1	Australian Pensioners Insurance
Collective	National Australia Bank
Come Dine With Me UK Couples Series 5	Harvey Norman
Cook And The Chef Series 3 (Re), The	eBat
Cook And The Chef Series 3 (Re), The	Luv-a-Duck
Cook And The Chef Series 4 (Re), The	Harvey Norman
Cook Like An Italian With Silvia Colloca Series 3	Acetum Spa
Cook Up With Adam Liaw Series 1, The	Diageo
Cook Up With Adam Liaw Series 1, The	Harvey Norman
Cook Up With Adam Liaw Series 1, The	HSBC
Cook Up With Adam Liaw Series 1, The	Lion
Cook Up With Adam Liaw Series 1, The	Naked Wines
Cook Up With Adam Liaw Series 2, The	Diageo
Cook Up With Adam Liaw Series 2, The	Harvey Norman
Cook Up With Adam Liaw Series 2, The	KFC
Cycling: Amstel Gold 2022	Whoop
Cycling: Amstel Gold 2022	Zwift
Cycling: Criterium Du Dauphine 2022	Zwift
Cycling: Cro Race 2021	Zwift
Cycling: Eschborn-Frankfurt 2021	Zwift
Cycling: Eschborn-Frankfurt 2022	Whoop
Cycling: Eschborn-Frankfurt 2022	Zwift
Cycling: Fleche-Wallonne 2022	Whoop
Cycling: Fleche-Wallonne 2022	Zwift
Cycling: Gent-Wevelgem 2022	Whoop
Cycling: Giro D'italia 2022	Zwift
Cycling: Giro D'italia Highlights 2022	Zwift
Cycling: La Vuelta 2021 Highlights	Zwift
Cycling: La Vuelta 2021 Live Stages	Zwift
Cycling: Liege-Bastogne-Liege 2022	Whoop
Cycling: Liege-Bastogne-Liege 2022	Zwift
Cycling: National Road Series 2021	Zwift
Cycling: Paris-Nice 2022	Zwift
Cycling: Paris-Roubaix 2022	Whoop
Cycling: Paris-Roubaix 2022	Zwift
Cycling: Paris-Roubaix Mens Race 2021	Zwift
Cycling: Paris-Roubaix Womens Race 2021	Zwift
Cycling: Paris-Tours 2021	Zwift
Cycling: Road National Championships 2022	Zwift
Cycling: Strade Bianche Womens 2022	Zwift
Cycling: The Womens Tour (UK) 2021	Zwift
Cycling: Tour Of Flanders 2022	Whoop
Cycling: Tour Of Flanders 2022	Zwift
Cycling: Tour Of Provence 2022	Zwift
Cycling: Tour Of Saudi 2022	Zwift

APPENDIX 16

Television: Program sponsorship (continued)

Program	Sponsors
Cycling: UCI Road World Championships 2021	Zwift
Cycling: Volta A Catalunya 2022	Zwift
Dan Snow: The Tutankhamun Mystery	Bosch Home Appliances
Dateline 2022	PwC
Donal's Kitchen Hero Feast Series 1	eBay
Donal's Kitchen Hero Feast Series 1	Luv-a-Duck
Donal's Kitchen Hero Series 3	eBay
Donal's Kitchen Hero Series 3	Luv-a-Duck
Dw German Der Tag 2022	Medex Australia
Eurovision Song Contest 2022	Universal Pictures International
Eurovision Song Contest 2022	Warner Bros
Every Family Has A Secret Series 3	Ancestry.com
Expedition With Steve Backshall Series 2	Kathmandu
Feed 2022, The	PwC
Flour Power Christmas: Big Wow Desserts	eBay
Flour Power Christmas: Big Wow Desserts	Luv-a-Duck
Flour Power Christmas: Big Wow Desserts	Maggie Beer Products
Flour Power Christmas: Edible Gifts	eBay
Flour Power Christmas: Edible Gifts	Luv-a-Duck
Flour Power Christmas: Edible Gifts	Maggie Beer Products
Flour Power Christmas: Twists On The Classics	eBay
Flour Power Christmas: Twists On The Classics	Maggie Beer Products
Food Safari Fire Series 1 (Re)	Weber Australia
Food Safari Series 1 (Re)	Weber Australia
Four Lives Series 1	Australian Pensioners Insurance
Framed Series 1	PwC
French Food Safari Series 1 (Re)	KFC
Giada Entertains Series 5	SMEG
Gino's Italian Escape: Islands In The Sun Series 3	Diageo
Going Places With Ernie Dingo Series 2	National Australia Bank
Going Places With Ernie Dingo Series 2 (30min)	Zwift
Going Places With Ernie Dingo Series 3 (30min)	Harvey Norman
Gordon's Ultimate Christmas Series 1	eBay
Gordon's Ultimate Christmas Series 1	Luv-a-Duck
Gordon's Ultimate Christmas Series 1	Maggie Beer Products
Gourmet Farmer Series 3 (Re)	Diageo
Gourmet Farmer Series 4 (Re)	Diageo
Gourmet Farmer Series 5	Diageo
Hairy Bikers Chocolate Challenge Series 1	Harvey Norman
Hemingway Series 1	Amplifon
Holding Series 1	Australian Pensioners Insurance
Indian Food Made Easy Series 1	eBay
Indian Food Made Easy Series 2	eBay
Inside Aldi At Christmas	Luv-a-Duck
Inside Aldi At Christmas	Maggie Beer Products

Program	Sponsors
Inside Harrods At Christmas	Luv-a-Duck
Inside Harrods At Christmas	Maggie Beer Products
Inside The Tower Of London Series 4	Universal Pictures International
Insight 2022	PwC
Isu Figure Skating Highlights 2021/22	AMX
Italian Food Safari Series 1 (Re)	KFC
Jack Stein: Inside The Box Series 1	Acetum Spa
James Martin's American Adventure Series 1	Holland America Line
Jamie & Jimmy's Food Fight Club Series 6	Lion
Jamie & Jimmy's Food Fight Club Special	eBay
Jamie & Jimmy's Food Fight Club Special	Luv-a-Duck
Jamie & Jimmy's Food Fight Club Special	Maggie Beer Products
Jamie's Easy Christmas Countdown	Luv-a-Duck
Jamie's Easy Christmas Countdown	Maggie Beer Products
Jimmy Shu's Taste Of The Territory Series 1	Diageo
Letters and Numbers Series 1 (Re)	Skoda
Letters and Numbers Series 1 (Re)	TPG
Licence To Grill Series 5	Weber Australia
Living Black Series 29	National Australia Bank
Lost For Words Series 1	Fed Dept Of Social Services
Luke Nguyen's Greater Mekong Series 2 (Re)	Naked Wines
Luke Nguyen's United Kingdom Series 1 (Re)	Harvey Norman
Luke Nguyen's United Kingdom Series 1 (Re)	Naked Wines
Man Putin Couldn't Kill, The	Australian Pensioners Insurance
Martha Bakes Series 5 (Re)	Dr Oetker
Martha Bakes Series 6 (Re)	Dr Oetker
Martha Bakes Series 8 (Re)	Dr Oetker
Mary Berry Classic Series 1	Luv-a-Duck
Mary Berry Classic Series 1	Maggie Beer Products
Mary Berry's Country House At Christmas	eBay
Mary Berry's Country House At Christmas	Luv-a-Duck
Mary Berry's Country House At Christmas	Maggie Beer Products
Mary Berry's Quick Cooking Series 1	eBay
Mary Berry's Quick Cooking Series 1	Luv-a-Duck
Mary Berry's Quick Cooking Series 1	Maggie Beer Products
Mastermind Series 3	Australian Pensioners Insurance
Max Richter's Sleep	National Australia Bank
Middle East Feast With Shane Delia Series 1, A	SMEG
Motor Sport: Dakar Rally 2022	Honda Motorcycles
Motor Sport: Dakar Rally 2022	Shannons Insurance
Motorcycles: Superbike World Championship 2021	Shannons Insurance
Motorcycles: Superbike World Championship 2022	Shannons Insurance
Motorsport 2021: W Series Highlights	AMX
Motorsport 2021: W Series Highlights	Shannons Insurance
Motorsport 2022: W Series Highlights	Shannons Insurance

APPENDIX 16

Television: Program sponsorship (continued)

Program	Sponsors
Motorsport: Ausmoto Show 2021	AMX
Motorsport: Ausmoto Show 2021	Shannons Insurance
Motorsport: Ausmoto Show 2022	AMX
Motorsport: Ausmoto Show 2022	Shannons Insurance
Motorsport: Australian Superbikes 2021	AMX
Motorsport: Australian Superbikes 2021	Medex Australia
Motorsport: Australian Superbikes 2021	Shannons Insurance
Motorsport: Australian Superbikes 2022	AMX
Motorsport: Australian Superbikes 2022	Medex Australia
Motorsport: Australian Superbikes 2022	Procycles
Motorsport: Australian Superbikes 2022	Shannons Insurance
Motorsport: Promx Championships 2022	AMX
Motorsport: Promx Championships 2022	Medex Australia
Motorsport: Promx Championships 2022	Procycles
Motorsport: Promx Championships 2022	Shannons Insurance
My Market Kitchen Series 4	Harvey Norman
Mystery Diners Series 2 (Re)	Diageo
Mystery Diners Series 3 (Re)	Diageo
New Gold Mountain (Full Length Version)	Elders
New Gold Mountain (Full Length Version)	National Australia Bank
Nigella Bites Christmas Special (Re)	Luv-a-Duck
Nigella Bites Christmas Special (Re)	Maggie Beer Products
Nigellissima Christmas (Re)	Luv-a-Duck
Nigellissima Christmas (Re)	Maggie Beer Products
North To South Series 1	Tourism New Zealand
Oliver's Twist Series 1	eBay
Oliver's Twist Series 1	Luv-a-Duck
Ottolenghi And The Cakes Of Versailles	National Australia Bank
Painter And The Thief, The	National Australia Bank
Placebo Experiment: Can My Brain Cure My Body?	Medibank
Poh's Kitchen Christmas Special (Re)	Luv-a-Duck
Poh's Kitchen Christmas Special (Re)	Maggie Beer Products
Queen Victoria's Children Series 1 (Re)	Bosch Home Appliances
Raffles – Remaking An Icon Series 1	Bosch Home Appliances
Real Peaky Blinders Series 1, The	Australian Pensioners Insurance
Red Election Series 1	Australian Pensioners Insurance
Rick Stein's Cornish Christmas Series 1	Luv-a-Duck
Rick Stein's Cornwall Series 1	Harvey Norman
Rick Stein's Cornwall Series 1	Lion
Rick Stein's Far Eastern Odessey Series 1 (Re)	Naked Wines
Rick Stein's Far Eastern Odessey Series 1 (Re)	Youfoodz
Rick Stein's Far Eastern Odyssey Xmas Special	Luv-a-Duck
Rick Stein's Far Eastern Odyssey Xmas Special	Maggie Beer Products
Rick Stein's Food Heroes Xmas 2005 (Re)	Luv-a-Duck
Rick Stein's Food Heroes Xmas 2005 (Re)	Maggie Beer Products

Program	Sponsors
Rick Stein's French Odyssey Series 1 (Re)	Diageo
Rick Stein's French Odyssey Series 1 (Re)	Naked Wines
Rick Stein's Long Weekends Series 1 (Re)	Youfoodz
Rick Stein's Mediterranean Escapes S1 (Re)	Naked Wines
Rick Stein's Spain Series 1 (Re)	Youfoodz
Rick Stein's Spanish Christmas Special	Luv-a-Duck
Rick Stein's Spanish Christmas Special	Maggie Beer Products
Rick Stein's Taste Of Italian Opera (Re)	Harvey Norman
Roman Megastructures Series 1	Bosch Home Appliances
Scenic Coastal Walks With Kate Humble Series 2	Kathmandu
Silent Night: A Song For The World	Luv-a-Duck
Silent Night: A Song For The World	Maggie Beer Products
Skin – A History Of Nudity In The Movies	Mitsubishi Motors
Spanish News	Penrite Oil
Speedweek 2021	AMX
Speedweek 2021	Medex Australia
Speedweek 2021	Penrite Oil
Speedweek 2021	Shannons Insurance
Speedweek 2022	Medex Australia
Speedweek 2022	Procycles
Speedweek 2022	Shannons Insurance
Spencer's Big 30 Series 3	KFC
Spencer's Big Holiday	eBay
Spencer's Big Holiday	Luv-a-Duck
Spencer's Big Holiday	Maggie Beer Products
Stacey Dooley Sleeps Over Series 2	Mitsubishi Motors
Stuntwomen: The Untold Hollywood	Mitsubishi Motors
Taskmaster Series 10	Abbott Nutrition
Taskmaster Series 9	Visit Canberra
Tennis: Us Open 2021	Aerometrex
Tennis: Us Open 2021	Chemist Warehouse
Tennis: Us Open 2021	Mercedes Benz
Tennis: Us Open 2021	Mosh
Tennis: Us Open 2021	Rolex
Tom Kerridge's Barbeque Series 1	Weber Australia
Tom Kerridge's Proper Pub Food Series 1	eBay
Tom Kerridge's Proper Pub Food Series 1	Luv-a-Duck
Top Ten Mummies Of Egypt	Amplifon
Tour De France 2021 Live Preview Show	Commonwealth Bank
Tour De France 2021 Live Preview Show	Harvey Norman
Tour De France 2021 Live Preview Show	Memories
Tour De France 2021 Live Preview Show	Skoda
Tour De France 2021 Live Preview Show	TPG
Tour De France 2021 Live Preview Show	Zwift
Tour De France 2021 Live Stages	Commonwealth Bank

APPENDIX 16

Television: Program sponsorship (continued)

Program	Sponsors
Tour De France 2021 Live Stages	Harvey Norman
Tour De France 2021 Live Stages	Memories
Tour De France 2021 Live Stages	Skoda
Tour De France 2021 Live Stages	TPG
Tour De France 2021 Live Stages	Youfoodz
Tour De France 2021 Live Stages	Zwift
Tour De France 2021 Morning Update	Commonwealth Bank
Tour De France 2021 Morning Update	Harvey Norman
Tour De France 2021 Morning Update	Memories
Tour De France 2021 Morning Update	Skoda
Tour De France 2021 Morning Update	TPG
Tour De France 2021 Morning Update	Zwift
Travel Man Christmas Special 2021	Kathmandu
Travel Man Series 10	Kathmandu
Truth About Anxiety With Celia Pacquola, The	WEHI
Truth About Sleep, The	Medibank
Truth About Sleep, The	ResMed
Truth About Sleep, The	Snooze
Turkish News	Medex Australia
Turkish News	Penrite Oil
Vaccine: The Inside Story	WEHI
Weekend Breaks With Gregg Wallace Series 1	Luv-a-Duck
Weekend Breaks With Gregg Wallace Series 1	Maggie Beer Products
Weekend Breaks With Gregg Wallace Series 1	Youfoodz
Weekend Breaks With Gregg Wallace Series 2	Youfoodz
What Does Australia Really Think About? Series 1	Fed Dept Of Social Services
Who Do You Think You Are? Series 10	Ancestry.com
Who Do You Think You Are? Series 11	Ancestry.com
Who Do You Think You Are? Series 12	Actegy Health
Who Do You Think You Are? Series 12	Ancestry.com
Who Do You Think You Are? Series 12	WEHI
Who Do You Think You Are? Series 13	Ancestry.com
Wonderful World Of Chocolate Series 3, The	Luv-a-Duck
Wonderful World Of Chocolate Series 3, The	Maggie Beer Products
World's Most Scenic River Journeys Series 1	Australian Pensioners Insurance
Yokayi Footy 2021	VIC Dept of Justice
Yokayi Footy 2022	Google
Yokayi Footy 2022	National Australia Bank
Zelenskyy: The Story	Australian Pensioners Insurance

APPENDIX 17

SBS Online: Advertisers

13CABS	Aerometrex	Anchor Foods	Aussie Broadband
19Crimes	Aetos Capital Group	Andersens Furniture	Aussie Home Loans
21st Century Fox	Afterpay	Angel Seafood	Aussie Living Homes
28 by Sam Wood	AGL	Anglicare	Australia's Own
2k Games	AIA Group	Anglicare SA	Australian Bankers Association
3M	Air New Zealand	Angus & Robertson	Australian Broadcasting Corporation
4 Pines Brewing	Airbnb	Anheuser-Busch InBev	Australian Catholic University
7-Eleven	Airtasker	Animal Justice Party	Australian Chamber Orchestra
AAMI	AKA Australia	Animals Australia	Australian College of Applied Psychology
AB InBev	Alcohol & Drug Foundation	Antarctica Flights	Australian Conservation Foundation
Abbott	Alcohol and Drug Support Line	Anytime Fitness	Australian Diamond Portfolio
Abbott	Alcon	Anz Bank	Australian Ethical Super
ABN Group	Aldi	APM	Australian Fast Foods
Accenture	Alibaba.Com	Apple Computer	Australian Football League
Accor	Alinta Energy	Apple News	Australian Gas Networks
Acer	Allegra for Wentworth	Arcare	Australian Greens, The
Acetum Spa	Allhomes	Ardent Leisure	Australian Health Management
ACMN	Allianz Australia Services	Arise Solar	Australian Labor Party
Acorn TV	Allied Forest Products	ARN	Australian Labor Party (NSW Branch)
ACT Government	ALM	Arnotts	Australian Liberal Party
ACT Government Information Portal	ALP National	Arrotex	Australian Life Tech
ActewAGL	Alphabet	Artline	Australian Multicultural Community Services
Active Super	Alternative Media	Aruma	Australian National Maritime Museum
Actor Pharma	Amana Living	Asahi	Australian Nursing and Midwifery Federation
Actron Air	Amart Furniture	Ashley & Martin	Australian Nursing and Midwifery Federation (SA Branch)
Actu	Amaysim	Ask ech	Australian Nursing And Midwifery Federation (Vic Branch)
Acumen Development Solutions	Amazon	Aspen	Australian Outdoor Living
Ad Council	Amazon Flex	Astrazeneca	Australian Pensioners Insurance
Adelaide Appliance Gallery	Amazon Prime	Asus Technology	Australian Professional Leagues
Adelaide Exchange Jewellers	Amber Tiles	Asylum Seeker Resource Centre	Australian Red Cross
Adelaide Festival Centre	Ambulance Employees' Association of SA	AT&T	
Adelaide Fringe Festival	AMC Networks	Atco	
Adelaide Hospital Research Foundation	AMC Networks Entertainment	Ateco	
Adelaide Zoo	Amcal	Atkins	
Adevinta	American Express	Atmx	
Adobe Systems	AMEX Experiences	Atomic 212 Group	
Adventure World	AMGEN	Auckland Unlimited	
AdWords small businesses	AMP	Audi	
AEG	Ampol	Audi Alto Macarthur	
	Anaconda	Audible	
	Ancestry.com	Aurecon Group	
		Ausbuid	
		Ausclimate	
		Ausgrid	

APPENDIX 17

SBS Online: Advertisers (continued)

Australian Retirement Trust	Beijing Xiaoju	BoozeBud	CareerOne	Citibank	Credit Union Australia	Dexcom	Echuca Moama Tourism
Australian Super	Beijing Xike outdoor products Co.	Bosch Group	Carers WA	City Cave	Credit Union SA	Dexus	Ecovacs
Australian Unity	Bell Shakespeare	Bowel Cancer Australia	Carinity	City Index	Credit24	DHL	Ecovacs Robotics
Australian Values Party	Bellroy	BP Australia	Carlisle Homes	City of Ballarat	Crescenttool.com.au	Diageo	Edge Early Learning
Australian Vietnamese Womens Association Inc	Belong	BPAY	Carlton United Breweries	City of Bendigo	Cricket Australia	Didi Mobility	Edge Employment
Autobarn	Belred	Bravecto	Carnival	City of Fremantle	Crime Stoppers Australia	Digi Direct	Edgewell Personal Care
Autotrader	Bendigo and Adelaide Bank	Braze	Carpet Hotline/carpet Court	City of Melbourne	Crime Stoppers Victoria	Digital Advice, LLC	Edith Cowan University
Avalon Waterways	Bendigo Writers Festival	Bridgestone	Cars24	City of Swan	Crimsafe Security Systems	Dior	Eftpos
Aveo	Benevolent Society	Brighte	Carsales Network	Clarins	Criteo	Direct	Ego Pharmaceuticals
Average	Berkowitz Furniture	Brilliant Earth	Cash Converters	Clean Energy Council	Crommelin	Discover The Forest	Eircom
Avis Car Rental	Berlei	Brisbane City Council	Cashrewards	Clearblue	CrowdStrike	Discovery Parks	Ekornes
Avocados Australia	Best Buy	Brisbane Cycling Festival	Castrol	Clearly	Crown	Disney Plus	Elanco
Aware Super	Beyond Bank	Brita	Catch.com.au	Click Frenzy	Crown Perth	Dodo	Elders
Ayam	Beyond Blue	Britbox	Catholic Education	Climat	Cruise	Dolce & Gabbana	Electrical Trade Union
Azimo	Beyond Zero Emissions	British Paints	Diocese of Parramatta	Clive Palmer United Australia Party	CSBP Fertilisers	Domain	Emirates
B&D Doors	BHP	Brookfield Asset Management	CBH Group	Clorox	Cubitt's	Dominos Pizza	Endeavour College of Natural Health
BabyBel	Bicycle Network Victoria	Brown Forman	CBHS	CLP Power	Cunard	Doordash	Endeavour Homes
Babylove	Big Chief Hire	Budget Direct	Cbus	Clubs NSW	Dabble Sports	Double Glazing Perth	Energizer
Baileys	Big W	Bumble	Cedar Woods Properties	CME Group	Daimler Chrysler	Dr Andrew Nguyen NSW Local Election	Energy Australia
Baileys Fertiliser	Bing Lee	Bunbury Hyundai	Celebration Homes	CMI	Dale Alcock	Dr Jamie Christie	EngageTV
Bain Capital	Binge	Bunnings Warehouse	Celebrity Cruises	CNH Industrial	Dan Murphy's	Dr Oetker	Eric Insurance
Bakers Delight	Black Swan State Theatre	Bupa Australia Health	Century Batteries	Coca Cola	Dankz Furniture	Dr. LeWinn's	Ernst & Young
Balter Brewing Company	Blackmores	Buzzaura	Cetaphil	Coffee Club, The	Danmurphys	Drakes Supermarket	Esalon
Bandai Namco	Blake eLearning	BWS	CFMEU Construction, Forestry, Mining and Energy Union	Coles Supermarkets	Darrell Lea	Dreamland	Escape From Mogadishu
Banggood	Blue Care	Bybit	Chanel	Colgate	Darwin Festival	Dreamworld	ESET North America
Bank Australia	Bluedog Protective Coatings	Byju Future School	Chapman Automotive Group	Comcast Corporation	David Jones	Drinkworks	Essel group
Bank of Melbourne	Bluethumb	Byron Bay Brewery	Charles Darwin University	Commercial Radio Australia	David Pocock	Drug Aware	Essilor International
Bank of Queensland	BMW Australia	Bytedance	Charles Schwab	Commonwealth Bank	DBH Lawyers	Dry July	Etax
Bank West	BMW International	Cabots	Chartered Accountants	Communitainment	Deaf Lottery	dts.innovid.com	eToro
BaptistCare	BNPL	Caloundra Music Festival	Chefgood	Community and Public Sector Union Victoria	Deakin University	Ducati	Euky Bear
Barilla	Boating Industry Association	Caltex	Chemist Warehouse	Compare the Market	Debortoli	Dulux	Evergreen
Barnardo's	Bob Jane	Calvin Klein	Chemist's Own	Concept Marketing	Deciem Beauty Group	Dymocks	Everyplate
Baskin Robbins	Bodewell	Campari	Chesini House	Containers for Change	Defiant Screen Entertainment	Dynamic Home Enhancements	Evolution Health
Battery World	BodeWell Community Care	Campbells Arnotts	Chick-fil-A	ContextLogic	Deliveroo	Dyson Appliances	Exchange For Change
Bbet	Bombardier Recreational Products	Canada Corporation	Chicken Treat	Cosmos	Dell Computers	E-Com Group	Excite Online Services
Be Associated	Bombay Sapphire	Canberra Theatre Centre	Chobani	Cota Insurance	DeLonghi	E&S	Expedia
Beacon Lighting	Boody	Cancervic	Choices Flooring	Coty Inc	Dementia Australia	Ear Science Institute Australia	Eyecare Plus
Beam Suntory	Booking Holdings	Canteen	Chris' Foods	Country Road	Denada	East and Co	Facebook
Beaumont Tiles	Boomer Home Loans	Canva	Chrysler	CPL	Destination British Columbia	Easy Flowers	Fairmont Homes
Beds N Dreams	Booze Brothers	Capilano Honey	Church & Dwight	CQ University	Destination NSW	Eb Games	Fantastic Furniture
Bedshed		Care Australia	Circadin	Cranbrook Glen Enterprises	Destination Queenstown	eBay	Fantastic Holdings
Beforepay		Care for Kids	Cisco		Destiny Rescue	Ech Incorporated	Fashion Mia
Bega		Care Super					Fast 800
							Fast Retailing

APPENDIX 17

SBS Online: Advertisers (continued)

FCA Group	Frasers Property	Good Food and Wine Show	Hawaiian Airlines	Howard Park Wines	James Hardie	Kleenheat	Life without Barriers SA
Fed Australia Post	Fred Hollows Foundation	Good Guys, The	Haymes	HP Hood	James Hardie Australia	KleenHeat Gas	Lifeblood
Fed Australian Electoral Commission	Freedom	Good Hair Day	Hayu	HSBC	James Squire	Kmart	Lifeline
Fed Cancer Australia	Freudenberg	Good Shepherd	HBF	Hugo Boss	Japan Tourism	Koala	Lifestyle Communities
Fed Commonwealth Superannuation Corporation	From the Heart	Good Start Early Learning	HCF	Hungry Jacks	Jarvis Cars	Kogan Technologies	Light in the Box
Fed Dept of Home Affairs	Frontier Touring Company, The	Goodlife	Headspace	Hunter Valley Wine and Tourism Association	Jarvis Ford	Koinly	Lilydale
Fed Dept of Industry, Science, Energy and Resources	Fuchs Group	Goodman Fielder	Health Direct	Huntington Jeep	Jarvis Peugeot	Konica Minolta	Lindt
Fed Dept of Infrastructure and Regional Development	Fujifilm	Goodstart early learning	Health Partners	Hurtigruten	JB Hi-Fi	Kore Trading Academy	LinkedIn
Fed Dept of Social Services	Funky Monkey Bars	Google	Heart Foundation	Hydralyte	JD Sports Fashion	Korean Cultural Centre	Linkfire
Fed Dept Of Treasury	Furniture Bazaar	Google Adsense	Heineken	Hyundai	Jenny Craig	KPMG	Lion
Fed National Australia Day Council	Furphy	Google Ireland	Hello Fresh	IAG	Jetstar	Kraft Heinz	Liquorland
Federal Government	Furphy Beers	Google Remarketing Retail Grouped Brands	Hellostake	Icon Health And Fitness	Jimmy Choo	KTM Sportmotorcycle	Listnr
Federation University	Future Farm	Gordon Legal	Henkel	IG Markets	Jodi Lee	Kumon Australia and New Zealand	Lite n' Easy
Ferocia Media	Galderma	Government of Qatar	Henley Homes	IGA	Joe Avati Comedy	KWP	Little Creatures
Ferrero Australia	Gambler's Help	Government of Western Australia	Herbs of Gold	Ignite	Johnson & Johnson Family of Companies Australia	KX Pilates	Live Nation Australasia
Fetch TV Management	Garmin	Grand Continental Food	Heritage Bank	Ikea	Journey Beyond	Kyndryl	Live Nation Entertainment
Financial Times	Geeks 2 U	Great Southern Bank	Hershey Trust Company	Illuminate Adelaide	Jura	L'Oreal	Live Up
Finder	Genea	Great Wall Motors	Hesta	Ilume	Kalhaven Holdings	La Trobe University	LiveLighter
Findex	General Mills	Greater Bank	Hewlett Packard	Indian Motorcycle	Karcher	La-Z-Boy	LiveRamp Australia
First Rand Group	General Motors	Green Skin Avocados	HIF	inDriver	Karicare	Ladbrokes	Long Play Music Films
Fisher Investments	Generic Client	Greenpeace	Hill's Pet Nutrition	Industry Super Funds	Kathmandu	Landcom	Longines Watch
Fitbit	Genius Childcare	Greenstone	Hinge	Ing Australia	Kayla Itsines	Latitude	Lorna Jane
FitsWatch	George Weston Foods	Grey Goose	Hino	Inova	Kayo	Launch Housing	Los Angeles Tourism
Fiverr	Gerard McCabe	Grilld	Hireup	Instagram	Keep Corporations Honest	Laureate International Universities	lott
Flash	Gershwin	Group Hug	Hisense	InstantScripts	Keeper Security	Lavazza	Lotterywest
Flight Centre	Gillette	GUCCI	Hive and Wellness	Intel	Keno	Law Partners	Loyalty Pacific
FLIPACAR	Gimmie	Guinness	HNRY	Intergrain	Keurig Dr Pepper	Le Cordon Bleu	Lululemon Athletica
Flora & Fauna	Giorgio Armani	Gumtree	Holland America	International Capital Markets	Key Pharmaceuticals	Lebara	Luv-a-Duck
Flordis	Gippsland Dairy	GWA Caroma	Holland America Line	International Red Cross & Red Crescent Movement	Keystone	Lego	Luxottica
Fly Buys	Glaxo Smithkline	H&M	Home Buyers Centre	Intuit	KFC	Lendlease	LVMH Louis Vuitton Moet Hennessy
Fonterra	Glencore	Hachette Australia	Homebuyers Centre	Iprospect	KIA Dealers	Lenovo	M-Live
Foodland	Glenelg Bmw	Hachette Livre	Homesafe Solutions	iRobot	KIA Motors America	Les Mills On Demand	M2 Telecommunications
Ford	Globalegrow	Hair House	Homestar Finance	iseekplant	KIA Motors Australia	Leukaemia Foundation	Mable
Forest & Wood Products Australia	E-Commerce	Harbour Town Premium Outlets	Honda	Israel Blessing	Kikkoman	Levis	Macpac
Forty Winks	GloBird Energy	Harley Davidson	Honda Motorcycles	Isuzu	Kimberly Clark	Lexus	Macquarie Bank
Foundation for Alcohol	Globus	Harper Collins	Honeywell International	Italian Cultural Institute of Melbourne	King Living	Lexus of Omaha	Macquarie Group
Foxtel	GM Group	Harris Scarfe	Hoselink	IXL	KIP McGrath	LG Electronics	Maggie Beer Products
	Go Daddy	Harry Potter and the Cursed Child	Hospital Research Foundation, The	J.H. Whittaker and Sons	Kirin Company	Liberal Party of Australia	Magical Brands
	Go Markets	Harvey Norman	Hostplus	Jacobs Douwe Egberts	Kirin Holdings	Liberal Party SA	Maha East
	Go.alliancepharmacy.ca	Hasbro	HOTA Gold Coast	Jagged Musical	Kismet	Life without Barriers - Victoria	Main Event
	Goat Lotto	Hastings Deering	Hotham Alpine Resort	Jalna Dairy Foods	Kitchen Craftsmen	Life without Barriers QLD	Maitland Tourism
	Godfreys		Hotondo Homes		Kitchen Warehouse		Malthouse Theatre
	Good Feet Store		Household Capital		Kitchenaid		Maltofer
					Klarna		Mannix Airconditioning

APPENDIX 17

SBS Online: Advertisers (continued)

Manor Lakes	Mepacs	Movember	Nemetschek	NSW Transport for NSW	Panasonic USA	PlayUp	QLD Government
Mapinn Holdings Pty Ltd	Mercedes Benz	MS Society (WA)	Nescafe	NT Dept of Corporate and Digital Development	Pandora	Plico Energy	QLD Museum
Marketing VF	Mercedes Benz Brisbane	MS Society of SA and NT	Nespresso	NT Tourism	Paramount Pictures	Plunkett Homes	QLD Theatre Company
Marley Spoon	Mercy Health	MSWA	Nestle	Nucleus Network	Paramount+	Plush	QLD Tourism Queensland
Mars Foods	Merino Retail	MSWA Lottery	Netball WA	Nuheara	Passage Foods	Polestar	QSRH
Mary Tobin Presents	Metcash	Mulpha	Neutriderm	Nutrien Ag Solutions	Patties Foods	Police and Nurses	Queen Fine Foods
Maserati	Methodist Ladies' College	Multicultural Aged Care	New Generation Homes	NZ Government	Paula's Choice	Police Credit Union	Queensland University of Technology
Maslow Entertainment	Metricon	Murdoch Children's Research Institute	Newcastle Permanent	O'Brien Electrical and Plumbing	PayPal	Pooled Energy	Quest Apartment Hotels
Master Builders Australia	Metricon Adelaide	Murdoch University	News Corporation	Oaks Hotels	Paytime	Poolwerx	QuestNutrition
Master Builders QLD	Metricon Brisbane	Murray River Lakes & Coorong Tourism Alliance	News Limited	Oatly	Peet	Porsche	Quintrex
Mastercard	Metricon Melbourne	Museum of Contemporary Art	News.com.au	Obela	Pella Difference	Porter's Paints	RAA
Mater Prize Home	Metricon NSW	Museum of Old and New Art	Next Level Online Marketing (client)	Océan Essentials	Peloton	Powerpal	RAC (WA)
Materlotteries	Michael Hill	Mutti	NIB	Ocean Spray	Penguin Books	Powershop	Racing & Wagering WA
Mattel	Microsoft	Nike	Nice Pak	Octet Finance	Peninsula Grammar	PPG	Racing Victoria
Maxigesic	Midas	Nikjoo Lawyers	Nine Entertainment	Officeworks	People's Choice Credit Union	Praise	Racing.com
Mayvers	Miele	Nine Publishing	Nintendo Australia	Okeland Communities	Pepper Money	Price Attack	Rackley swim team
Mazda	Miele Australia	Nissan	Noble Oak	Olympic Industries	Pepperstone Group	Priceline	RACQ
McCormicks Foods	Mildura Regional Development	Nokia	Noodle Box	Omega	PepsiCo	Primo	RACT
McDonald Jones Homes	Millennial Mall	Norco Milk	NordicTrack Fitness	On the Run	Perfection Fresh	Princess Cruises	RACV
McDonalds	Millmaine Entertainment	Northern Territory Government	Norwegian Cruise Lines	One Fell Swoop	Performance Automobiles	Private Healthcare Australia	Rakuten
Mclaren	Milosch's Palace Chrysler Dodge Jeep Ram	Northern Territory Major Events Company	NRMA	Online Republic	Pernod Ricard	Privium Homes	RAMS
McPherson's	Mini	Norton	NSW Art Gallery of NSW	Open Universities	Personalised Plates Queensland	Procter & Gamble	Raydel
ME Bank	Mission Australia	Norwegian Cruise Lines	NSW Cancer Institute of NSW	Opera Australia	Perth Hills Armadale	Prospa	Reading and Writing Hotline
Meat And Livestock Aus	Mitolo family Farm	Nature One Dairy	NSW Dept of Education	Oporto	Perth Mint	Prunelax	Realestate.com.au
Mecca	Mitre 10	Natures Goodness Australia	NSW Electoral Commission	Optifast	Pet Circle	Puig	ReAmped
Medecins Sans Frontieres	Mitsubishi Motors	Natuzzi	NSW Lotteries	Optus	Pet Culture	Pure Blonde	Rebel Sport
MedHealth	Mizuno	Natuzzi Brisbane	NSW Rural Fire Service	Orana	Pet Stock	PureHarvest	Reckitt Benckiser
Media Sales Direct	Mobil	Navitas	NSW Service NSW	Origin Energy	Peter Jackson	Purina	Reckon
Media Tonic	MobilityWare	NBC Universal	NSW TAFE	Original Mattress Factory	Peters	PwC	Red Bull
Medibank	Moet Hennessy	NBN	NSW Taronga Zoo	Oroton	Peugeot	PZ Cussons	Red Cross
Medtronic	Mojo Homes	NCL	NSW Teachers Federation	Osmo	Pexa	Q Super	Red Dot
Mega Home Lottery	Momentum Energy	Nearmap		Others	Pfitzner Furniture (Nercoba)	QAGOMA	Red Energy
Megaphone	Monash University	Nectr		Otrivin	PGA Tour Superstore	Qantas	Red Rooster
Megara	Mondelez – Chocolate	Neds		Our Watch	Pharmacare	Qatar Airways	Redbubble
Melbourne Airport	Money Magazine			Oxfam	Pillow Talk	Qatar Tourism	Renault
Melbourne Business School	Monique Ryan for Kooyong			OZ Design	Ping Identity	QBE	Repco
Melbourne Theatre Company	Montgomery Homes			P&O	Pitney Bowes	Qld Dept of Agriculture and Fisheries	ResMed
Melrose	MooGoo			P&N Bank	Pizza Hut	QLD Dept of Health	Resthaven
Melvista on Broadway	Mortgage Choice			Paintback	Pladis Australia	QLD Dept of Housing and Public Works	Retail Store Brands
Members Health Fund Alliance	Mosh			Palmer Bookmaking	Plantation Homes	QLD Dept of Premier and Cabinet	Revlon
Mental Health	Mountain Top			Palmerbet	Platinum Entertainment		Reward Zone USA LLC
Menulog	Mouties Club			PaloAltoNetworks	PlayScript		Rex Patrick
				Panasonic			Rheem

APPENDIX 17

SBS Online: Advertisers (continued)

Rialto Distribution	Sabco	Shine Lawyers	Specsavers	Superior Engineering	Temple & Webster	Tourism North East	University of South Australia
Ricmas International	Sabic	Shopify	Spicers	Supersonic Enterprises	Tempur	Tourism Tasmania	University Of Technology Sydney
Rimmel	Salesforce	Sigma Healthcare	Spin Master	Sure Insurance	Tennis Australia	Tourism Whitsundays	University Of Western Australia
Ring	Saltram Wine	Silver Chain	Spirit of Tasmania	Surf Coast Marine	Terry White Chemists	Toyota	UOL Group
Rivergum Homes	Salvation Army	Simon Schuster	Spitwater	Sustagen	TestAdvertiser	TPG	Upfield
Riverina	Samsung	Simplot	Sportsbet	Suzuki	Tetley	TPT Wealth	Urbex
Riverview Farms	San Remo	Singapore Airlines	Spotify	Suzuki Deutschland	TexBet	Trade For Good	USA for UNHCR
RM Williams	Sanofi	Singapore Tourism Board	Spotlight	SwanCare	The Body Shop	Transmission Films	v2food
RMB Lawyers	Sap Software	Singtel	Square	Swarovski	The Body Shop International	Travel NT	Vail Resorts Management Company
Rmit University	Saputo	Sirena Tuna	Squarespace	Swatch	The British United Provident Association	Treasury Wine Estate	Valiant Finance
Road Safety Advisory Council	Satterley	Sitecore	St George Bank	Swinburne University	The Deaf Lottery Australia	Tribe Breweries	Vanguard
Roadshow Films	SAXO Capital Markets	Sixt	St John Ambulance	Swiss Precision Diagnostics	The District Docklands	Trip A Deal	Vans
Rocket Internet	Scenic Tours	Skechers	St John Ambulance (SA)	Swisse	The French's Food Company	Trip.com Group	Venueslive
Rolex	Scenic World	Skoda	St John Christmas Home Lottery	Swisse Vitamins	The Gem	TT Line	Versace
Rosella	Scentre Group	Skoda Dealers	St John Home Lottery – Adgile	Sydney Opera House	The Hunter Jobs Alliance	Tune Group	Vestiaire des Copines
Rosella Street	Schaeffler	SkyRidge	St Lukes	Sydney Royal Easter Show	The Lottery Office	Twinings	Viacom
Rosemary Health	Schick	Slack	Staedtler	Sydney Theatre Company	The Murdoch Children's Research Institute	TYLENOL	Viatrix
Rottneest Island Authority	Schneider Electric	Slater and Gordon	Stake	Synx Body	The Nature Conservancy	Tyrepower	VIC Cancer Council Victoria
Royal Adelaide Show	Scottish Friendly Marketing Group	Sleeping Duck	Stan	T2	The Pharmacy Guild of Australia	Tyro	VIC Dept of Education and Training
Royal Agricultural Society	SDA	Sleepys	Star, The	T20	The Trade Desk	Ubank	VIC Dept of Justice and Community Safety
Royal Dutch Shell	SDA VIC	SMEG	Starcom	TAB	The Wiggles	Uber	VIC Government
Royal Melbourne Hospital Lottery	SDN Children's Services	Smile Direct Club	Starlight Foundation	Tabcorp-Lotteries	Thelott Enterprises	Uber Technologies	VIC Roads
Royale Gold Coast	Seabourn	Smirnoff	Starward Whisky	Taco Bell	The tradedesk-general.s3.amazonaws.com	Ubisoft	VIC Transport Accident Commission
RSL Art Union	Sealink	Smith Family	State Farm Mutual Automobile Insurance Company	TAFE QLD	Think Mental Health	UFC Fight Pass	Vicinity Centres
Ryobi	Sealy	Snack Brands Australia	State Library of Queensland	TAFE Queensland	Thryv	UFS Dispensaries	Victoria University
S&B Foods Inc	Seasol	Snap Inc.	State of Victoria	TAL Insurance	Ticketmaster	UFU Victria	Victoria Writers Festival
SA Adelaide Festival	Seed Force	Snooze	Stayz	Target	TicToc Online	Ultimate Fires	Victorian Council of Social Service
SA Adelaide Festival Centre	SEEK	SocietyOne	Steadfast	TAS Dept of Premier and Cabinet	Tiffany's	Unclassified advertisers	Victorian Government
SA Art Gallery of SA	SEEK Business	Sodastream	Stone & Wood	TAS Dept of State Growth	Tik Tok	Uncle Toby's	Village Roadshow Theme Parks
SA Cancer Council	Seeley International	Soho Floridis	Subaru	TAS Fire	Tilda	Under Armour	VIP Home Services
SA Dept of Premier and Cabinet	Sekisui House	Somfy	Subway	TAS Networks	Token Artists	UNHCR	Virgin Australia
SA Flinders University SA	Selleys	Sonos	Sukin	TAS Plates	TOM Organic	UNICEF	Virgin Cruises Intermediate
SA Government	Sendle	Sony Australia	Sun Super	TAS Water	Toro	UniSuper	Virgin Money
SA Government Marketing and Communications	Senior Helpers Australia	Sony Home Entertainment	Sunbeam	Tasmanian Government	Toshiba air conditioners	United Nations	Vision Super
SA Power Networks	September	Sony Picture Releases	Suncorp	Tasracing	Tourism Australia	United Pacific Industries	Visit Canberra
SA State Opera South Australia, The	ServiceNow	Sony Picture UK	Sunshine Coast	Tassal	Tourism BC	Uniting Care Queensland	
SA State Theatre Company	Sesame Workshop	Sony Playstation	Super Cheap Auto	Tatts	Tourism Events QLD	Universal Pictures International	
SA Tourism Commission	Seven Colors Entertainment	Sophies Camps	Supercars	TCC Group	Tourism Fiji	Universal Store	
SA University of Adelaide	7-Eleven	Soul On Chapel	Supercheap Auto	Tefal	Tourism New Zealand	University of Canberra	
	Sharesies	Soul Pattinson Telecommunications	Superhero	TEG	Tourism Noosa	University of Melbourne	
	Shell	South Australian Tourism Commission		TEG Live		University of New England	
	Sheridan	Southern Cross Care		Telaria		University of Newcastle	
	Shieldme	Southern Phone		Telstra		University of NSW	
						University of Queensland	

APPENDIX 17

SBS Online: Advertisers (continued)

Visit Gippsland	Webjet	Zest
Visit Scotland	WEHI	Zip
Visit Werribee	Weight Watchers	Zipty Fiber
Vital	Wesfarmers	Zoetis
Vitasoy	West Coast Hi Fi	Zoom Video Communications
Vittoria Coffee	Western Power	Zwift
Vocus	Western Union	
Vodafone	Western United FC	
Volkswagen Australia	Westfield	
Volvo	Westpac	
Vorwerk	White Claw	
WA Ballet	WhiteHat Education Technology	
WA City of Perth	Whittaker	
WA Department of Education	Whoop	
WA Dept of Health	Wildlife	
WA Dept of Premier and Cabinet	William Grant and Sons	
WA Dept of Tourism, Science and Innovation	Willoughby City Council	
WA Dept of Transport	WISR Finance	
WA Dept of Water and Environmental Regulation	Woll	
WA Dept. Mines, Industry, Regulation and Safety	Woolworths Supermarkets	
WA Electoral Commission	Workday	
WA Government	Workwear Group	
WA Mentally Healthy	World Animal Protection	
WA Museum	World First	
WA Perth Mint	World Remit	
WA Return Recycle Renew	World Vision	
WA Road Safety Commission	World Wildlife Fund	
WA Synergy	Xandr	
WA Tourism Commission	Xero	
WA Water Corporation	XXXX	
Walt Disney Motion Pictures	Yahoo	
Walt Disney Studios	Yalumba	
Warner Bros	Yates	
Warner Music	Yellow tail Wine	
Warrl	yoga clothes	
WaterWipes	yoga-pleinfeld.de	
Webb And Brown-Neaves	Youfoodz	
Weber Australia	Yourtown	
	YP	
	Yupetri	
	Zambrero	
	Zeller	
	Zero Co Australia	
	Zespri Group	

APPENDIX 18

SBS Radio: Advertisers

Adswizz	Disability Royal Commission	Hearing Australia	NSW Multicultural Health Communication Service
AET	Domayne	Hicom Accounting	NSW Rural Fire Service
Aetos Capital Group	Dr Andrew Nguyen NSW Local Election	Homeworld	NSW Sydney Water
Ahmad Tea	Drakes Supermarket	HSBC	NSW Transport for NSW
Amazon Flex	Embassy of Italy in Australia	Hume City Council	NSW Trustee and Guardian
Ambassador Coffee	Eros Australia	Invocare	Nucleus Network
Amyson	Escape from Mogadishu	Italian Cultural Institute Of Melbourne	Odd Fish Media
Andrea Bocelli	Exchange for Change	Jewish Care	PANDA-Perinatal Anxiety and Depression Australia
Andrew Kennedy Funerals	Facilities First Australia	Kayo	Planet Fitness
Andrew Nguyen Federal Election Candidate	Fair Work Ombudsman	King Living	Portuguese Language Program and Education Affairs in Australia
Anson Financial Services	Fed Australia Post	L&T Trading	QLD Dept of Health
Aurecon Group	Fed Australian Bureau of Statistics	Lake Treeby	QLD Dept of Justice and Attorney General
Australian Banking Association	Fed Australian Digital Health Agency	Lumo Energy	QLD Dept of Premier and Cabinet
Australian Education Union	Fed Australian Electoral Commission	MAKF	Quit Victoria
Australian Liberal Party	Fed Australian Taxation Office	Masterton Homes	Remitly
Australian Museum	Fed Dept of Agriculture, Water And Environment	McDonalds	Rockman (Australia)
Australian Vietnamese Womens Association Inc	Fed Dept of Health	Mediamart Services	Royal Life Saving – Australia
Azimo	Fed Dept of Health and Aged Care	Melbourne Airport	SA Adelaide Festival Centre
Bamboo Airways	Fed Dept of Industry and Science	Miracle Wands	SA Dept of Health
Bamboo Airways JSC	Fed Dept of Infrastructure and Regional Development	Moneygram	SA Dept of Premier and Cabinet
Benefit Legal Lawyers	Fed Dept of Social Services	Moreland City Council	SA Pirsas
Beyond 2000 Auto Care	Fed Dept of Treasury	Moreland Turkish Association	Safework NSW
Bizcover	Fed National Australia Day Council	Mounties Club	Seven Colors Entertainment
Blacktown Workers Club	Flu Vaccination	Mounties Group	Shine Lawyers
Breastscreen Victoria	Fosterstreet Traders Association (Little India)	Museums Victoria	Sovereign Hill
Canterbury Bankstown Council	Froniditha Care	MySat	St Basil's Homes
Chatswood Council	Galaxy Import & Export Co	National Rugby League	Star, The
Cobox	Grand Continental Food	Navitas Professional	Stroke Foundation
Commonwealth Bank	Grange House Music Publishing	Nikjoo Lawyers	Summer Foundation
Concord International Trading	Gustohub	NRMA	Sydney Local Health District
Consulate General of Portugal in Sydney	Happyliving Home Care	NSW Cancer Institute	Sydney Opera House
Crime Stoppers Victoria		NSW Dept of Customer Service	Sydney Royal Easter Show
Crown Perth		NSW Dept of Education	Treasury, The
Destination NSW		NSW Dept of Education Tafe (Nsw)	Uniting
Diabetes Victoria		NSW Dept of Health	
Diaspora Talktime (Australia)		NSW Electoral Commission	
		NSW Environmental Protection Authority	
		NSW Government	

APPENDIX 18

SBS Radio: Advertisers (continued)

Uniting Care Queensland
VIC Cancer Council Victoria
VIC Dept of Economic Development,
Jobs, Transport and Resources
VIC Dept of Education and Training
VIC Dept of Environment, Land,
Water And Planning
VIC Dept of Families, Fairness
and Housing
VIC Dept of Health
VIC Dept of Health and
Human Services
VIC Dept of Jobs, Precincts
and Regions
VIC Dept of Justice and
Community Safety
VIC Dept of Premier & Cabinet
VIC Dept of Transport
Victoria University
Victorian Chamber of
Commerce And Industry
Victorian Council of Social Service
Victorian Fisheries Authority
Victorian Trades Hall Council
Visayab Migration Services
WA Dept of Education
WA Dept of Premier & Cabinet
WA Dept of Training and
Workforce Development
WA Police
Wellways Australia
Western Union
Western United FC
Women's Health Loddon Mallee
Woolworths
World Remit
YI Younger

APPENDIX 19

SBS Sponsorships and Partnerships

SBS

The Australian
The Guardian
Nova
The Australian Ballet

SBS Food

None managed by marketing

SBS World Movies

Sydney Film Festival
Palace Cinemas
Moving Stories

SBS Sport

None managed by marketing

SBS On Demand

Melbourne International Film Festival
Antenna Documentary Film Festival
Alliance Française French Film Festival
Sydney Film Festival

SBS VICELAND

None

NITV

None managed by marketing

SBS Radio

City of Sydney

APPENDIX 20

SBS Radio: Community events

Date	Event	Main Language Communities ¹
2021		
Note: Due to the ongoing lockdowns relating to COVID-19 we were not able to do outdoor broadcasts or attend on location activities until restrictions lifted which started to ease mainly in NSW in 2022.		
2022		
28 January	Georges River Council – Hurstville Lunar New Year festival – Sydney	Mandarin Cantonese Vietnamese Korean
29 January	Canterbury Bankstown Council – Lunar New Year festival – Sydney	Mandarin Cantonese Vietnamese Korean
19 February	Fairfield City Council – Cabramatta Lunar New Year festival – Sydney	Mandarin Cantonese Vietnamese Korean
3 April	Latin Summer Carnival – Sydney	Spanish
16 April	Sinhala New Year Festival – Sydney	Sinhala
23 April	Election Exchange – Bankstown – NSW	Arabic, Vietnamese, Urdu, Cantonese, Bangla
28 April	Election Exchange – Hobart – TAS	Mandarin, Greek, Nepali
29 April	Election Exchange – Launceston – TAS	Mandarin, Greek, Nepali
30 April	Election Exchange – Dandenong – VIC	Hindi, Vietnamese, Khmer, Punjabi, NITV Radio
30 April	Election Exchange – Broadmeadows – VIC	Arabic, Turkish, Italian, Greek
5 May	Election Exchange – Wagga Wagga – NSW	Malayalam, Filipino, Kurdish
7 May	Election Exchange – Eastwood – NSW	Korean, Mandarin, Cantonese, Hindi
7 May	Election Exchange – Ballarat – VIC	Mandarin, Filipino
15 May	Multicultural Eid Festival – Sydney	Arabic, Urdu, Pashto
17 June	Indonesian Night Market – Sydney	Indonesian

1. SBS Radio language programs

APPENDIX 21

SBS Executive Remuneration 2021-22

Table 1: Key Management Personnel Disclosure – 30 June 2022

Note: These calculations are prepared in accordance with Australian Accounting Standards. The figures provided are based on accounting values and do not reflect actual payments received by Key Management Personnel in FY22.

Name	Position title	Term as KMP	Short-term benefits			Post-employment benefits	Long-term benefits	Other long-term benefits	Termination benefits	Total remuneration
			Base salary ¹ (\$)	Bonuses ² (\$)	Other benefits & allowances ³ (\$)					
James Taylor	Managing Director	Full year	798,321	-	1,761	111,288	40,463	-	-	951,833
Mandi Wicks	Director, News and Current Affairs	Full year	426,876	-	242	28,488	14,114	-	-	469,720
Marshall Heald	Director, Television and Online Content	Part year – ceased on 25 February 2022	340,066	-	309	17,664	21,023	-	-	379,062
Chris Irvine*	Director, Television and Online Content	Part year – appointed on 28 February 2022	131,726	-	692	10,197	10,363	-	-	152,978
Darren Farnham	Chief Technology Officer	Full year	377,804	-	4,482	25,000	13,753	-	-	421,039
Nitsa Niarchos	Chief Financial Officer	Full year	325,910	-	1,570	59,829	13,379	-	-	400,688
David Hua	Director, Audio and Language Content	Full year	325,044	-	4,102	57,633	3,276	-	-	390,055
George Savvides	Chair	Full year	110,930	-	-	-	-	-	-	110,930
Christine Zeitz	Deputy Chair	Full year	73,533	-	-	7,173	-	-	-	80,706
Peeyush Gupta	Non-executive Director	Full year	44,378	-	-	4,421	-	-	-	48,799
William Lenehan	Non-executive Director	Full year	44,378	-	-	4,421	-	-	-	48,799
Prof (Emeritus) Sally Walker	Non-executive Director	Part year – ceased on 23 February 2022	28,736	-	-	3,044	-	-	-	31,780
Dorothy (Dot) West	Non-executive Director	Full year	44,378	-	-	4,421	-	-	-	48,799
Nyunggai Warren Mundine	Non-executive Director	Full year	44,378	-	-	4,421	-	-	-	48,799

APPENDIX 21

SBS Executive Remuneration 2021-22 (continued)

Name	Position title	Term as KMP	Short-term benefits			Post-employment benefits			Other long-term benefits	Termination benefits	Total remuneration
			Base salary ¹ (\$)	Bonuses ² (\$)	Other benefits & allowances (\$)	Superannuation contributions (\$)	Post-employment long-term benefits (\$)				
Vic Alhadeff	Non-executive Director	Part year - appointed 30 September 2021	33,325	-	-	-	3,146	-	-	36,471	
Katrina Rathie	Non-executive Director	Part year - appointed 31 March 2022	11,221	-	-	-	935	-	-	12,156	
Total KMP remuneration			3,161,004	-	13,158	342,081	116,371	-	-	3,632,614	

Footnotes:

- 1. For the year ended 30 June 2022, Chris Irvine was appointed as Director of Television and Online Content from 28 February 2022.
- 2. The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Corporation.
- 3. Base salary is inclusive of actual earnings for the period with the addition of annual leave accrued.
- 4. There is no bonus program for KMP roles.
- 5. Long Service Leave benefit is inclusive of leave accrued and reflective of any adjustments required as a result of role change.

Table 2: Average annual reportable remuneration paid to senior executives in 2021-22

Total Remunerations Bands	Number of senior executives	Short-term benefits			Post-employment benefits			Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long-term benefits (\$)			
\$295,001 - \$320,000	2	271,663	-	4,160	25,504	12,185	-	313,512	
\$345,001 - \$370,000	2	325,828	-	22	25,000	10,613	-	361,463	
\$395,001 - \$420,000	2	357,486	-	-	25,000	20,056	-	402,542	
\$495,001 - \$520,000	1	350,150	121,146	428	25,000	14,614	-	511,338	

Table 3: Average annual reportable remuneration paid to other highly paid staff in 2021-22

Total Remunerations Bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits			Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long-term benefits (\$)			
\$235,001 - \$245,000	10	166,918	14,613	1,233	20,691	4,402	-	240,281	
\$245,001 - \$270,000	15	208,822	15,438	825	23,995	7,134	-	256,214	
\$270,001 - \$295,000	13	210,568	32,716	453	25,784	5,704	-	275,226	
\$295,001 - \$320,000	2	263,004	7,050	-	25,790	10,399	-	306,243	
\$320,001 - \$345,000	4	249,287	43,464	8	31,696	10,681	-	335,135	
\$345,001 - \$370,000	2	271,303	33,979	628	45,173	9,255	-	360,338	
\$370,001 - \$395,000	3	278,072	21,837	-	42,827	38,249	-	380,985	
\$395,001 - \$420,000	1	362,040	-	5,388	27,095	18,003	-	412,525	
\$420,001 - \$445,000	1	292,088	118,227	-	27,201	5,645	-	443,161	
\$445,001 - \$470,000	1	257,027	152,946	-	39,696	10,583	-	460,252	

APPENDIX 21

Notes

Governance arrangements

The categories of officials covered by the disclosure are:

- Key management personnel
- Senior executives
- Other highly paid staff, whose total remuneration exceeds the threshold remuneration amount for the reporting period.

Remuneration policy and practices

SBS is committed to ensuring that remuneration packages properly reflect a person's duties and key responsibilities. We will also ensure that remuneration reflects a link to an individual's performance and that remuneration is benchmarked considering similar roles internally, similar roles externally and against comparable and/or similar organisations. With regard to the SBS Board of Directors, Managing Director and Executive Committee:

- The remuneration of the SBS Board of Directors is determined by the Commonwealth Remuneration Tribunal
- The Managing Director's remuneration is set by the Commonwealth Remuneration Tribunal and the SBS Board of Directors under the guidance of the SBS Board Remuneration Committee
- Remuneration for senior executive employees and other highly paid staff is determined upon appointment and reviewed through annual salary review and benchmarking activities.

Remuneration governance arrangements

- The SBS Board Remuneration Committee is a subcommittee of the SBS Board of Directors
- The subcommittee is responsible for setting the remuneration of the Managing Director and overseeing the remuneration of the SBS Executive Committee.

The subcommittee is comprised of members of the SBS Board as follows:

- Deputy Chair
- Managing Director
- Non-Executive Director
- Non-Executive Director

Remuneration arrangement for other highly paid employees is governed by the appropriate financial delegations with review and approval required by Divisional Directors, or the Director of People and Culture or the Managing Director.

Basis for determining remuneration

Remuneration framework

The SBS remuneration framework consists of predominantly fixed components with sales positions eligible for at risk bonus or commission components based on performance. Base salary is determined based on a range of factors including: job description, job hierarchy, work value, individual performance, competence and skill and other internal and external market factors. SBS also utilises independent external remuneration benchmarking data representative of media and general industry from a number of relevant sources dependant on the role and availability of market data. For those eligible for an at risk component, payment is based on the achievement of pre-determined key result areas.

Annual remuneration review

SBS reviews remuneration annually for employees. Divisional Directors, the Director of People and Culture and the Managing Director review and approve adjustments in line with management delegations. The remuneration review process considers:

- Match to market comparison (media industry where relevant and general industry)
- Individual performance and contribution
- Gender equity within like-for-like roles
- Organisational performance and affordability
- Remuneration competitiveness.

APPENDIX 22

Ongoing and Non-ongoing Employees

Table 1: All Ongoing Employees Current Report Period (2021-22)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	389	31	420	402	97	499	14	1	15	934
QLD	5	0	5	5	1	6	0	0	0	11
SA	2	0	2	4	0	4	1	0	1	7
TAS	0	0	0	1	0	1	0	0	0	1
VIC	62	22	84	49	35	84	2	1	3	171
WA	2	0	2	2	0	2	0	0	0	4
ACT	8	0	8	3	1	4	0	0	0	12
NT	0	0	0	1	0	1	0	0	0	1
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
Total	468	53	521	467	134	601	17	2	19	1141

Table 2: All Non-Ongoing Employees Current Report Period (2021-22)

	Male			Female			Non-binary			Total
	Full-time	Part-time	Total Male	Full-time	Part-time	Total Female	Full-time	Part-time	Total non-binary	
NSW	30	3	33	63	8	71	2	0	2	106
QLD	2	0	2	4	1	5	0	0	0	7
SA	0	0	0	0	0	0	0	0	0	0
TAS	0	0	0	0	0	0	0	0	0	0
VIC	4	0	4	3	2	5	1	0	1	10
WA	1	0	1	0	1	1	0	0	0	2
ACT	0	0	0	0	0	0	0	0	0	0
NT	2	0	2	0	0	0	0	0	0	2
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	1	0	1	0	0	0	0	0	0	1
Total	40	3	43	70	12	82	3	0	3	128

Note: The figures in these tables are as at 30 June 2022; casuals not included.

APPENDIX 22

Ongoing and Non-ongoing Employees (continued)

Table 3: All Ongoing Employees Previous Reporting Period (2020-21)

	Male			Female			Non-binary			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total non-binary	
NSW	362	35	397	371	89	460	6	0	6	863
QLD	5	0	5	5	1	6	0	0	0	11
SA	2	0	2	3	1	4	1	0	1	7
TAS	0	0	0	1	0	1	0	0	0	1
VIC	46	27	73	38	39	77	0	0	0	150
WA	2	0	2	1	1	2	0	0	0	4
ACT	7	0	7	4	1	5	0	0	0	12
NT	0	0	0	1	0	1	0	0	0	1
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
Total	424	62	486	424	132	556	7	0	7	1049

Table 4: All Non-Ongoing Employees Previous Reporting Period (2020-21)

	Male			Female			Non-binary			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total non-binary	
NSW	42	9	51	71	12	83	1	0	1	135
QLD	0	0	0	2	0	2	0	0	0	2
SA	0	0	0	0	0	0	0	0	0	0
TAS	0	0	0	0	0	0	0	0	0	0
VIC	1	2	3	4	3	7	0	0	0	10
WA	1	0	1	0	0	0	0	1	1	2
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	1	0	1	0	0	0	0	0	0	1
Total	45	11	56	77	15	92	1	1	2	150

Note: the figures in these tables are as at 30 June 2021; casuals not included.

INDEX OF ANNUAL REPORT REQUIREMENTS

This index is to assist readers to locate the information required by the *Public Governance, Performance and Accountability Act 2013 (PGPA Act)*, the *Special Broadcasting Service Act 1991* and other applicable legislation.

Topic	Page
Enabling Legislation, Charter and Purpose	86, Appendix 1, 4
Responsible Minister	86
Letter to the Minister	8-9
Approval of Annual Report by the Accountable Authority	8-9
Organisational structure	16
Board of Directors	12-15
Audit and Risk Committee and its Charter	92
Community Advisory Committee	93-95
Key activities; Corporate Plan	20-97
Work Health and Safety Act 2011	73
Equal Employment Opportunity (Commonwealth Authorities) Act 1987	67
Audience research and feedback	46-50
Annual Performance Statement	98-101
Transmission coverage and quality	80-81
Revenue earned from advertising and sponsorship	76
Key activities and changes affecting the authority	NIL
Related entity transactions	85
Statement of governance	86
Indemnities and insurance premiums for officers	85
Ministerial directions/Government Policy Order	86
Environment Protection and Biodiversity Conservation Act 1999	79
Location of major activities and facilities	85
Particulars of any gift, devise or bequest accepted by SBS	NIL
Judicial decisions and reviews by outside bodies	NIL
Financial results	102-131
Advertisers and sponsors	181-204
Executive remuneration	207-210
Ongoing and non-ongoing employee statistics	211-212



SBS Sydney

Postal Address

Locked Bag 028
Crows Nest NSW 1585

Street Address

14 Herbert Street
Artarmon NSW 2064

Telephone 1800 500 727 | sbs.com.au

SBS Melbourne

Postal Address

PO Box 294
South Melbourne VIC 3205

Street Address

Alfred Deakin Building, Federation Square
Cnr Flinders and Swanson Streets
Melbourne VIC 3000

 **SBS**
a world of difference