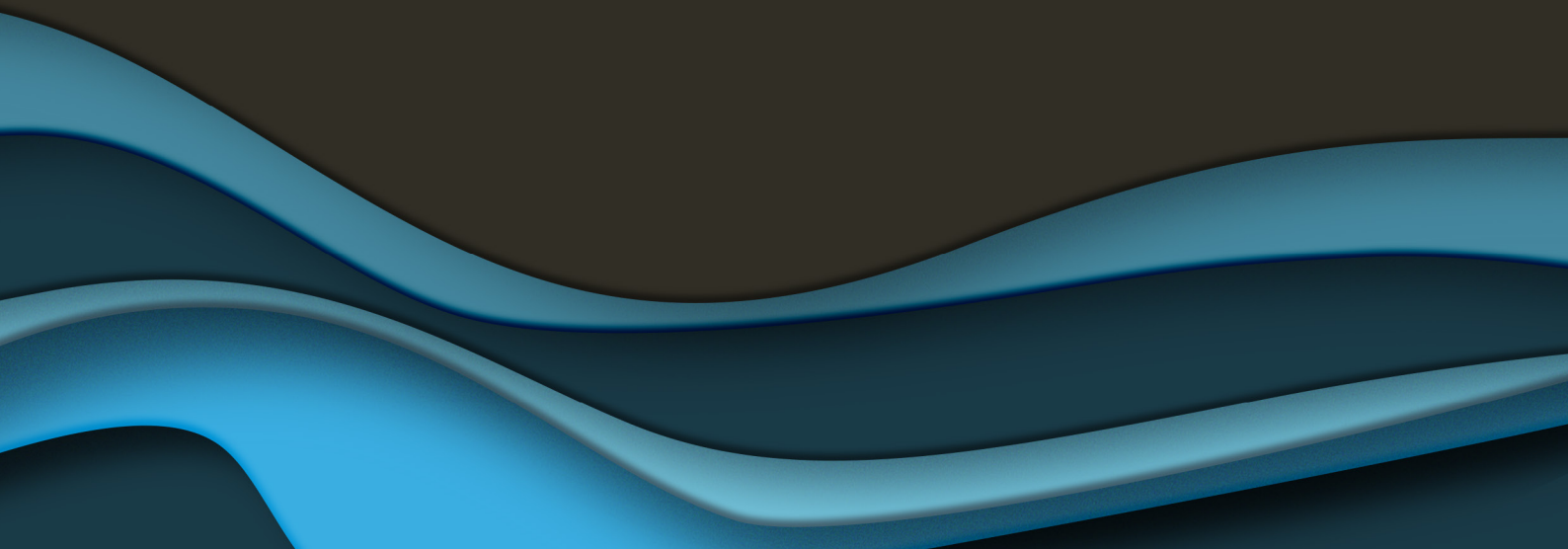


Annual Report 2021

SBS acknowledges the
Traditional Owners of Country
throughout Australia.



Contents

About SBS	4
Letter to the Minister	5
SBS Values	10
Organisational Structure	11
SBS Board of Directors	12
SBS Corporate Plan	17
2020-21 Snapshot	19
A Diverse Team	20
Great People; Great Culture	21
Distinctive Network	29
Engaged Audiences	55
Inspired Communities	63
Great Business	73
Annual Performance Statement	85
Financial Statements	89
Independent Auditor's Report	90
Statement by the Directors and Chief Financial Officer	92
Statement of Comprehensive Income	93
Statement of Financial Position	94
Statement of Changes in Equity	95
Cash Flow Statement	96
Notes to the Financial Statements	97
Appendices	121
Index of Annual Report Requirements	190

About SBS

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.

The Minister responsible is the Hon. Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts.

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; and
 - b) increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society; and
 - c) promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people; and
 - d) contribute to the retention and continuing development of language and other cultural skills; and
 - e) as far as practicable, inform, educate and entertain Australians in their preferred languages; and
 - f) make use of Australia's diverse creative resources; and
 - 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; and
 - 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.

SBS Purpose

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

Letter to the Minister

From the Chair and Managing Director

The Hon Paul Fletcher MP

*Minister for Communications,
Urban Infrastructure, Cities and the
Arts. Parliament House ACT 2600*

Dear Minister,

On behalf of the SBS Board of Directors, we are pleased to present the annual report of Special Broadcasting Service (SBS) for the year ending 30 June, 2021.

This Annual Report was approved by a resolution of the Corporation Directors on 25 August, 2021 and has been prepared in accordance with the relevant requirements of the *Public Governance, Performance and Accountability Act 2013* and *Special Broadcasting Service Act 1991*. It also assesses the organisation's performance against the SBS 2020-2021 Corporate Plan.

SBS was established over 45 years ago to ensure Australians had access to independent, culturally relevant media, enabling all members of society to participate and contribute as part of a nation fuelled – and enriched – by migration. Today, not only is Australia's cultural and linguistic diversity greater than ever, but society is also contending with divisive forces and technologies, and global issues such as racism and inequality are being brought to the fore.

Never has there been a stronger case for SBS and the unrivalled and valuable services we

provide, as demonstrated by our engagement with Australians in 2020-21 – a period of great challenge for the country. As we reflect on the past year, we are proud of the essential role SBS has played and the strong results our team has delivered in service of audiences.

At a time when the community was in need of trusted and accurate news and information, Australians turned to SBS. Uniquely placed to engage with the diverse communities that make up contemporary Australia, SBS proved itself to be more relevant than ever before, reaching multicultural and First Nations communities with trusted voices to help them navigate this challenging year, and in particular the complexities of COVID-19.

In our ongoing response to the pandemic, SBS continued to focus on ensuring the safety of our people as a priority. Our teams demonstrated exceptional adaptability to ensure SBS maintained its multiplatform operations, and in some areas increased its content output, adjusting production and news gathering processes to continue delivering distinctive content and critical services for all Australians. The Board was delighted to see such organisational agility and professional execution.

Every evening, and across digital platforms, *SBS World News* provided comprehensive coverage of the impacts of COVID-19, locally and around the world, and saw a significant

audience increase in the 12-month period as Australians turned to SBS for its unique perspective and focus on delivering audiences facts, rather than opinions. Across the same period, *NITV News* increased its output and provided vital updates as a trusted platform addressing issues facing First Nations communities.

SBS played a particularly critical role in ensuring that the one in five Australians who speak a language other than English at home¹ had access to the resources they needed to be informed and safe.

Our dedicated *SBS Multilingual Coronavirus Portal* provided news and information in more than 60 languages, in addition to our curated, multiplatform coverage across SBS Radio and a range of resources produced in collaboration with the Federal Department of Health. This included videos in more than 66 languages including Auslan, informing communities about the COVID-19 vaccination and Australia's national roll out plan. In July 2021, SBS also partnered with the NSW Government to launch a nation-first program to deliver vital public health messages in languages other than English, through live interpreting of the daily NSW Government COVID-19 press conference into Arabic, Vietnamese, Mandarin, Assyrian, Cantonese and Khmer, and also partnered with the Victorian Government to share their updates in Arabic, Somali and Urdu.

1. Australian Bureau of Statistics, 2016 Census.

"SBS continued to connect with audiences and to inspire greater understanding through our ability to explore issues impacting on our nation, sharing stories that celebrate, reflect, and resonate with contemporary Australia."

The impact and value of SBS's services are evident, with more than eight million Australian unique visitors accessing SBS's COVID-19 content across our in-language digital offering since the beginning of the pandemic.² We also welcomed overwhelmingly positive feedback from a broad spectrum of community and political stakeholders, supportive of SBS's work in serving our multicultural and First Nations communities. SBS is committed to supporting all Australians and it will continue to play a vital role as the nation responds to the social and economic ramifications of the pandemic.

We know the power of engaging with people in their first language to achieve this. It's why we have a strategic focus to serve Australia's culturally and linguistically diverse communities with more multilingual content and services than ever before, evolving our multiplatform offerings and building on our existing SBS Radio services. This supports new migrants, ensures older Australians who speak a language other than English remain connected to Australian society, and helps communities maintain their culture through language.

In February 2021, SBS launched a new service for Mandarin and Cantonese speaking Australians: SBS中文

(SBS Chinese), a mobile-first digital offering providing more of our trusted news, information and entertainment to meet the needs of these diverse and growing communities. This was supported by additional ongoing funding received in the October 2020 Federal Budget of approximately two million dollars per year. In the May 2021 Federal Budget, SBS was provided with a further \$29 million over the next three years to enhance our language services. As part of our strategy to expand our multilingual offering across platforms, SBS is pleased to be investing some of this additional funding into producing its own Arabic and Mandarin television news bulletins.

SBS is committed to making more of its content accessible to a wider audience. To bring SBS's original Australian stories to diverse communities in their language, we increased our growing collection of subtitled content on SBS On Demand by over 240 per cent in 2020-21. We were also pleased to expand our capability for audiences to log in and explore SBS On Demand in more languages, with the introduction of Traditional Chinese, Korean and Vietnamese, joining Arabic and Simplified Chinese with in-language log-in.

SBS continued to connect with audiences and to inspire greater understanding through our ability to explore issues impacting on

our nation, sharing stories that celebrate, reflect, and resonate with contemporary Australia. We delivered a large increase in local content across platforms in 2020-21, from dramas to factual programming, entertainment and special events, highlighting issues and championing voices rarely seen or heard.

See What You Made Me Do was a stand-out example of SBS delivering a powerful cross-network event to raise awareness of a national issue with all Australians, in a way that no other broadcaster can. SBS engaged audiences across all its channels and platforms, delivering a slate of content in May 2021 to examine the important issue of domestic abuse in multiple languages and from a range of perspectives relevant to the many communities we serve. This is the kind of critical and, at times, confronting content for which SBS is known, shining a light on an important subject with the aim of having a positive impact in our society.

We also continued to entertain audiences in distinctly SBS ways. In April, we premiered the biggest commission in the network's history, *The Cook Up with Adam Liaw*, a 200-episode series offering culinary inspiration and entertainment for all Australians, unifying audiences through food. We also built on our commitment to cycling, as a way of bringing

2. Source: Adobe Analytics, SBS Production, 01/03/2020-30/06/2021, Unique Visitors.

people together through a shared passion for the sport, securing the exclusive broadcast rights to the *Tour de France* until 2030, and the exclusive free-to-air broadcast rights to the *Giro d'Italia* until 2025.

At a time when people couldn't gather physically, we continued to engage with communities. All Australians were able to celebrate a delayed NAIDOC Week together with SBS in November 2020, when NITV made television history as home to the first all-Indigenous breakfast TV show, *Big Mob Brekky*. Broadcast each morning throughout the week, it was part of a network-wide offering inviting all Australians to celebrate the history, cultures and achievements of Aboriginal and Torres Strait Islander peoples. This goes to the heart of SBS's unique position as Australia's multicultural and Indigenous broadcaster, and our capacity to connect communities.

SBS remains committed to its role as a leader in ensuring a more inclusive media sector in Australia. In 2020-21, SBS announced several new industry initiatives, including the Emerging Writers' Incubator and Curious Australia, aimed at bringing the sector together to invest in the development of practitioners from backgrounds often under-represented in the industry, and storytelling on screen that promotes a more inclusive vision of Australia. These joined SBS's suite of more than 20 initiatives designed to boost diverse storytelling, on

and off screen – investing in the next generation, supporting meaningful career pathways, and bringing more diverse voices and perspectives to the forefront, for the benefit of our sector overall.

Our capacity to explore and reflect the diversity of contemporary Australia is intrinsically linked to who we are and how we operate as an organisation. We are continuing to learn and improve – as many institutions are – and we are committed to not just ensuring we express our purpose through our programs, but also in all that we do.

This includes how we have responded to historical experiences of racism at SBS, which were raised at the outset of the year. SBS introduced and accelerated a range of actions, building on existing initiatives to demonstrate our commitment to being an inclusive workplace, representative of the communities SBS serves. We took steps to implement positive changes in areas including representation, organisational capability, transparency and measurement, and the processes and systems we use. A full list of these initiatives is included on page 24. This work is ongoing and will feed into the development of our new three-year Inclusion Strategy in 2021-22.

We are proud to report that the SBS workforce is incredibly diverse, at all levels, including the Board and Executive, genuinely reflecting the society from which our team is drawn. We remain

committed to doing more to ensure there are no barriers to inclusion.

As well as being an inclusive organisation driven by its purpose, SBS is efficient and effective in meeting the needs of contemporary Australia.

Our trusted position in the market and clear point of difference, along with a vigilant approach and contingency plans implemented in the year prior, set us up well to manage the strong economic headwinds felt by businesses across the country in the first quarter of 2020-21 due to COVID-19.

Whilst SBS accounts for only 0.8 per cent of the total Australian advertising market,³ the income from our commercial activities equates to approximately 30 per cent of SBS's total operating revenue, thereby making a significant contribution to the delivery of our strategy. In 2020-21, we were pleased to grow our income earned from advertising and sponsorship activities by 14 per cent year-on-year to \$119.8 million; this was achieved through our ability to connect with a diverse audience and provide a market-leading user experience. This demonstrates our commitment to self-funding the evolution of our offerings to meet the ever-changing needs and expectations of Australian audiences. Over the last six-year period, SBS's ongoing efficiency program has culminated in over \$54 million of realised savings

3. Australian Entertainment & Media Outlook 2021-2025, PwC, July 2021.

in 2020-21, six million dollars of which was generated this financial year.

SBS's consistent commercial performance and efficiency savings have allowed SBS to continue reinvesting in distinctive content and the growth of our digital services.

Our financial stewardship ensures we deliver on the SBS Charter at the lowest cost to serve, leveraging our funding to deliver news and information to audiences in over 60 languages, and providing inspiring entertainment when it has been needed most. This year we grew our network metro share to 8.9 per cent, reaching 10.8 million Australians on TV each month⁴ despite a linear market decline. We also continued to grow digital audiences, with over 9.6 million registered users on SBS On Demand, up 16 per cent on last year,⁵ and radio podcast downloads up 65 per cent in 2020-21.⁶

Continual optimisation, product enhancements and improved content discovery across both linear and digital has ensured a more seamless experience for viewers. This has improved engagement with audiences over time, including a 312 per cent increase in digital consumption hours over the last six-year period. In 2020-21, improvements to the advertising experience on SBS On Demand in response to critical audience feedback saw

complaints decrease by more than 80 per cent, demonstrating SBS's audience-first approach.

In late 2020, SBS also implemented a new audience feedback tool to address issues more effectively, with 81.9 per cent of queries from December 2020 to June 2021 resolved with one touch, and 97.3 per cent resolved in total, with a post-resolution satisfaction score of 89 per cent. SBS will continue to deliver on its long-standing commitment to improve the experience of audiences across platforms.

The principles and policies that guide SBS's content creation are set out in the SBS Code of Practice, which is critically important to the trust our audiences and stakeholders have in SBS. Led by the Codes Review Committee, chaired by Professor Sally Walker, the SBS Board's governance during the year included a major review of the Code, ensuring that SBS upholds the highest standards of editorial independence and integrity, and reflecting the evolution of the media landscape in which we operate.

In October we welcomed the appointment of Nyunggai Warren Mundine AO to the SBS Board and Audit and Risk Committee. We also farewelled Daryl Karp AM, who retired from the Board in June 2021 after 10 years of service, having made a significant contribution with her deep experience in media and the arts, and as a strong advocate for SBS.

We were deeply saddened by the passing of SBS's former Chair, Carla Zampatti AC, in April 2021. Carla served as Chair from 1999 to 2009, drawing on her business leadership experience to steer SBS through a decade of great change in the media industry.

For more than 45 years, SBS has offered a point of difference in the media landscape, evolving with our society to reflect and serve our audiences, as a home for *all* Australians, in all our diversity. As our multilingual communities are growing, so too is SBS's relevance and sense of purpose.

We are excited about the future for SBS and the plans we have to deepen engagement with our audiences and communities. With our trusted reputation, our unmatched ability to inform, entertain and engage diverse audiences, and our commitment to inspire a shared understanding and respect amongst all Australians, SBS will continue to deliver on its Charter and contribute to greater social cohesion and inclusion for the benefit of all.



George Savvides AM
Chair



James Taylor
Managing Director

4. OzTAM + RegTAM FTA Database, SBS Network, 01/07/2020-30/06/2021 v 01/07/2019-30/06/2020, Sun-Sat, 0200-0200 + 1800-2300, Combined 5 Minute Minimum Consecutive Monthly Reach + Metro FTA Primetime Share + Combined Average Audiences, Total Individuals, Consolidated 28.

5. Janrain SBS Registered Users as at June 2021.

6. Feedpress. Uniques. 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

Our Diverse Offering



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. With 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 our rich First Nations history.



SBS VICELAND

SBS VICELAND's cutting-edge, contemporary programs are made for young people, by young people, talking about the global and local issues that matter to them. International news, current affairs and sport, sit alongside exclusive and original documentaries, entertainment and movies, all hand-picked and curated by SBS for an Australian audience.



SBS On Demand

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



SBS Radio

SBS Radio is the world's most linguistically diverse public broadcasting service – available on radio, online, digital television, social media, and a variety of podcasts. Servicing more than 60 languages, SBS Radio is dedicated to the nearly five 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中文 provide comprehensive services around the clock for our largest language communities.



SBS Food

SBS Food is a 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 cultures.



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. Launched on 1 July, 2019 with great success, it offers a diverse range of movies building on SBS's long legacy as the home of unique and multilingual film.



SBS Distribution

SBS Distribution extends the reach, brand and commercial returns of SBS programs and services through commercial collaborations. Distribution also delivers cultural competency training to help Australian government organisations, not-for-profits and corporations navigate and maximise the benefits of cultural diversity in the workplace.

SBS Values

Underpinning our success, SBS's values inform our behaviours and actions, and influence our decisions and how we work.

We are audience obsessed

We exist for them. We are passionate about understanding our audiences' needs and what inspires them. We make decisions with our audiences in mind. We build partnerships with the community.

We embrace difference

We bring our whole self to work. We passionately pursue our purpose and we advocate for diversity. We don't tolerate inequality. We connect with people and ensure everyone is heard.

We are bold and brave

We are thought provoking. We respectfully challenge each other. We don't accept the status quo. We aim for extraordinary. We recognise that when we fail, a new learning opportunity is created.

We engage and participate fully

We don't sit on the sidelines. We hold each other to account whilst accepting personal responsibility. We don't accept passengers along for the ride. We keep evolving through continuous improvement.

We look out for one another

We foster a sense of belonging. We care for each other personally and professionally. We make it easy for people to do their job. We act as one team and support each other. We celebrate our success.

Organisational Structure

Minister for Communications, Urban Infrastructure, Cities and the Arts

The Hon Paul Fletcher MP

SBS Board

Chair

George Savvides AM¹

Directors

James Taylor (Managing Director)

Peeyush Gupta AM

Daryl Karp AM²

William Lenehan

Nyunggai Warren Mundine AO³

Prof Sally Walker AM

Dorothy West

Christine Zeitz

Audit and Risk Committee

Chair

Peeyush Gupta AM

Codes Review Committee

Chair

Prof Sally Walker AM

Remuneration Committee

Chair

William Lenehan

Community Advisory Committee

Chair

Dorothy West

SBS Executive Committee⁴

Managing Director

James Taylor

SBS Ombudsman

Sally Begbie

Chief Financial Officer
Nitsa Niarchos

Director, Corporate Affairs
Clare O'Neil

Director, People & Culture
Stig Bell

Chief Technology Officer
Darren Farnham

Director, News & Current Affairs
Mandi Wicks

Director, TV & Online Content
Marshall Heald

Director, Audio & Language Content
David Hua

Director, Marketing
Jane Palfreyman

Director, SBS Media
Adam Sadler

Director, Corporate Strategy
Sarah Yassien

General Counsel
Theo Dorizac

Director, Indigenous Content
Tanya Denning-Orman

1. George Savvides AM was Acting Chair from 3 June, 2020; his substantive appointment as SBS Chair commenced on 9 July, 2020.
2. Daryl Karp AM concluded her term on the SBS Board on 29 June, 2021, having reached the ten-year limit outlined in the SBS Act.
3. Nyunggai Warren Mundine AO was appointed to the SBS Board on 29 October, 2020.
4. SBS Executive Committee as at 30 June, 2021.

SBS Board of Directors

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. It also ensures that SBS performs in a proper, efficient and economical manner, and 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;
- Develop and publicise SBS's programming policies;
- Ensure, by means of SBS's programming policies, that the gathering and presentation by SBS of news and information is accurate and is balanced over time and across the schedule of programs broadcast;
- Ensure that 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 that SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise the 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; and
- Develop codes of practice relating to programming matters, and, if SBS has the function of providing a datacasting service, that service; and to notify those codes to the Australian Communications and Media Authority.

Board meetings and Directors' attendance

The Board met six times during 2020-21

Board Member	Meetings Attended
George Savvides AM (Chair)	6
James Taylor (Managing Director)	6
Peeyush Gupta AM	6
Daryl Karp AM	5
William Lenehan	6
Nyunggai Warren Mundine AO	5
Prof. Sally Walker AM	6
Dorothy West	6
Christine Zeitz	6

Board Meeting Date	Location
26 August, 2020	Video Conference
25 November, 2020	Video Conference
24 February, 2021 (Strategy Day)	Sydney/ Video Conference
25 February, 2021	Sydney
28 April, 2021	Melbourne
30 June, 2021	Video Conference

George Savvides AM

Chair

George Savvides AM was initially appointed as Deputy Chair on the SBS Board of Directors on 23 February, 2017 before being appointed as Chair on 9 July, 2020. George has extensive management and board experience working in government-owned enterprises and not-for-profit organisations.

With 30 years' experience in the Australian and New Zealand health care sector, he was CEO of two IPO listings on the ASX, Sigma in 1999 and Medibank Private in 2014, and served as the CEO of Medibank, for 14 years until 2016. He served as Chair of World Vision Australia until February 2018, and is a former Chair of Kings Group Ltd, Macquarie University Hospital and Next Science Pty Ltd. He is currently a Board member of Insurance Australia Group Limited, NZX listed Ryman Healthcare, and BuildXact Software Ltd.

Born in Sydney of Greek Cypriot parents, he moved to Melbourne with his family in 1992. He has an Honours degree in industrial engineering from UNSW, a Masters of Business Administration from University of Technology Sydney 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, to charitable groups and to business.

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

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

Peeyush Gupta AM
Non-Executive Director

Appointed 17 October, 2014, Peeyush Gupta AM is the Chairman and non-executive Director on a range of commercial, public sector and not-for-profit boards including as Chair of Charter Hall Long Wale REIT and Charter Hall Direct Property Management Ltd, and as a Director of National Australia Bank, SBS, Link Administration, Insurance and Care (NSW), Quintessence Labs, Western Sydney University and the Bank of New Zealand Life Insurance. This included serving on various sub-committees of these Boards including in risk, remuneration, investment and finance. Peeyush 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 (AM) in January 2019 for significant service to business and the community through governance and philanthropic roles. Peeyush chairs the SBS Board Audit and Risk Committee.

Daryl Karp AM
Non-Executive Director
(until 29 June, 2021)

Appointed 29 June, 2011, Daryl Karp AM is Director of the Museum of Australian Democracy. She combines extensive experience in broadcast and digital media, with a focus on content, strategy and governance. Daryl's previous positions include CEO and Managing Director, Film Australia, Head of Factual Programs (Television), Australian Broadcasting Corporation (ABC), and Head of Science and Documentaries/ Science and Features at the ABC. She is Chair of the Council of Australian Museum Directors, and Chair of the Canberra Writer's Festival.

Daryl has an arts degree from Tel Aviv University, is a graduate of Wharton Business School's Advanced Management Program and is a Fellow of the Institute of Company Directors (FAICD). She was awarded a Member of the Order of Australia (AM) in June 2019 for significant service to the arts, particularly to the museum and galleries sector. Daryl was a member of the SBS Board Codes Review Committee and the Audit and Risk Committee. Daryl's service on the SBS Board concluded on 29 June, 2021, having reached the ten-year limit outlined in the SBS Act.

William (Bill) Lenehan*Non-Executive Director*

Appointed 15 November, 2012, Bill Lenehan has 45 years' experience in the television industry in Australia, holding many positions in the Ten Network from management, administration and broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration.

Bill 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*

Appointed 29 October, 2020, 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. Warren's life and career is 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.

Prof. Sally Walker AM*Non-Executive Director*

Appointed 23 February, 2017, Prof. Sally Walker AM is a lawyer by training. After practising law for some years, she joined the Law School at the University of Melbourne where she developed new courses in Media, Communications and Information Technology Law. She is the author of *The Law of Journalism in Australia*.

Sally was later appointed as Senior Deputy Vice-Chancellor at the University of Melbourne. She left that role to take up an appointment as Vice-Chancellor of Deakin University, a position she held from January 2003 to July 2010.

In 2005, Sally received the Judges' Award in the Equal Opportunity for Women in the Workplace Awards. In 2011 she was awarded a Member of the Order of Australia (AM) in recognition of her contribution to education, to the law as an academic and to the advancement of women. She is a Professor Emeritus of Deakin University and of the University of Melbourne Law School.

Since leaving Deakin University, Sally has undertaken consultancy projects for State and Federal Governments and for a range of non-government organisations. From 2013 to 2017 she worked in the higher education consulting section of Deloitte in Melbourne. She now holds a number of non-executive Director roles. Sally chairs the SBS Board Codes Review Committee.

Dorothy (Dot) West*Non-Executive Director*

Appointed 15 November, 2012, Dot West nee Henry, is a Noongar woman from the south west of Western Australia, with ancestral ties to the north and 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 to Station Manager, Trainer and later diversifying to the screen industry. Dot has served on numerous boards including the Inaugural Vice Chairperson of NITV, Screenwest, Australian International Documentary Conference, the National Indigenous Radio Service and Chairperson of the national peak body, First Nations Media Australia, along with her current tenure as a non-Executive Director of SBS, Director of Goolarri Media Enterprises and Ramu Productions in Broome. Dot works freelance as a scriptwriter, accredited trainer and story advisor and serves on Screenwest's Industry Advisory Group and WA's Screen Industry Diversity and Inclusion leadership group.

Since 2014, Dot has been the co-facilitator of the Goolarri Writers Program where she's been able to support emerging Indigenous writers.

In 1998, Dot graduated with a Bachelor of Arts in Media Studies and over the years, she has been recognised by the industry and her peers for her work as a writer and her broader role in the Indigenous media sector, by receiving the 2005 Tudawali Award, 2008 WASA for Outstanding Contribution to the WA Screen Industry, and in 2014, an Honorary Doctorate with Swinburne University along with an AWGIE in 2009 for her work in The Circuit 2, and a First Nations Media Lifetime Achievement Award in 2019. Dot chairs the SBS Community Advisory Committee and is a member of the SBS Codes Review Committee.

Christine Zeitz

Non-Executive Director

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, ICT and intelligence customers.

Christine was appointed General Manager, Asia Pacific region, at Northrop Grumman in July 2020 with responsibility for all aspects of growth, program awards and financial performance in Australia, and oversight for Japan and Korea market development.

Prior to joining Northrop Grumman Australia, Christine served as Chief Executive Officer of Leidos Australia for five years, where she delivered a 100 per cent growth in revenue through an ambitious restructure of the Australian business. This followed roles at Lockheed Martin, where she served as Vice President and Managing Director for Australia and Asia Pacific, and 25 years at BAE Systems Australia in various roles, culminating in her leading the maturation of globally strategic partnerships as President North East Asia.

As well as SBS, 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 a passionate advocate for women in national security.

With a diverse background in program management, operations, strategy, business development, contracts and finance, Christine has a proven track record of building high-performing teams and programs and achieving business growth in the Asia Pacific region.

Christine is a member of the SBS Board Remuneration Committee.

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, risk management framework and 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](https://www.sbs.com.au/aboutus/sbs-audit-and-risk-committee-charter).

Name	Position	Meetings Eligible to Attend	Meetings Attended
Peeyush Gupta AM	Chair	4	4
Daryl Karp AM	Member	3	3
William Lenehan	Member	4	4
Nyunggai Warren Mundine AO	Member	1	1

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 Codes Review Committee considers proposed amendments and other issues relating to the SBS Code of Practice and the SBS Editorial Guidelines. The Committee met seven times to consider and finalise a review of the SBS Code of Practice which was presented to the SBS Board and approved in February 2021. The Committee also agreed on a forward plan for a review of the SBS Editorial Guidelines.

Name	Position	Meetings Attended
Sally Walker AM	Chair	7
Daryl Karp AM	Member	7
Dorothy West	Member	7

Remuneration Committee

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

Name	Position	Meetings Attended
William Lenehan	Committee Chairperson	3
Christine Zeitz	Member	3
James Taylor	Member	3
George Savvides AM	Observer (SBS Chair)	3

SBS Community Advisory Committee

In addition to the SBS Board's three standing committees, the SBS Community Advisory Committee (CAC) assists the SBS Board in ensuring SBS's content and services reflect the priorities and needs of the communities it was established to serve, including small or newly arrived migrant groups, to better enable SBS to contribute to a more inclusive Australian society.

This Committee primarily comprises representatives from an array of communities from across Australia. In 2020-21, the CAC was Chaired by SBS Board member Dorothy West and also attended by SBS Board Chair George Savvides. The Managing Director and senior SBS Executives regularly address the Committee.

The Committee met three times in 2020-21.

Refer to pages 69 for full details on the Committee, its function and members.

SBS Corporate Plan

This Annual Report reviews SBS's performance against the SBS Corporate Plan 2020-21 and the Communications and the Arts Portfolio Budget Statements and Portfolio Additional Estimates for 2020-21.

As part of the Federal Government's *Public Governance, Performance and Accountability Act (PGPA Act 2013)* legislative framework, the SBS Corporate Plan must be updated annually on a rolling four-year basis. The SBS Corporate Plan 2020-21 covers the period 2020-21 to 2023-24.

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:

Content creation, acquisition and curation	Content broadcast and distribution	Content commercialisation
Content support activities		

How We Measure Success

Ensuring SBS delivers on Charter and Purpose	Maintaining relevance on traditional broadcasting platforms	Growing consumption on SBS digital platforms	Managing the transition to a digital SBS audience base	Improving the share of funding from commercial revenue	Growing staff engagement and collaboration to maximise business outcomes
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Details of SBS's performance against its key performance indicators in 2020-21 are found in the Annual Performance Statement section of this report (pages 85–88).

Our Four-Year Strategic Journey (2020-21 focus)

Under the five focus areas that form the framework of the four-year Strategic Journey, SBS identified the following significant activities for 2020-21 to deliver on the organisation's strategic goals and objectives.

Delivering against our Charter and Purpose	
<i>SBS inspires all Australians to explore, respect and celebrate our diverse world and in doing so, contributes to a cohesive society</i>	
1 Great People; Great Culture	<i>'I'm hearing great things about working at SBS'</i> <ul style="list-style-type: none"> — 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
2 Distinctive Network	<i>'Showcasing Australia's Diversity'</i> <ul style="list-style-type: none"> — Exploring, respecting and celebrating diversity in all its forms is central to our content activities, especially via culturally and linguistically diverse content to TV, radio and online audiences — Providing multicultural communities with factual and trustworthy information in their preferred language — Increasing the hours of subtitled flagship content and growing in-language user experiences on our digital platforms
3 Inspired Communities	<i>'It's all about our communities'</i> <ul style="list-style-type: none"> — Partnering with our many communities to understand key issues and perspectives, and tell their important stories — Building on our NAIDOC partnership and further cornerstone activities that help to define SBS, and our services with the wider Australian community — Continuing to protect and harness our trusted position with communities, stakeholders and foster social inclusion
4 Great Business	<i>'Best-in-class operations'</i> <ul style="list-style-type: none"> — Best-in-class operational cost base, processes and globally unique deals — Continuing to create opportunities within the broader industry by differentiating where it matters, and partnering with others in their areas of strength
5 Engaged Audiences	<i>'Deep audience engagement on all platforms'</i> <ul style="list-style-type: none"> — Continuing with our digital acceleration plan and providing an excellent audience experience across all platforms to drive engagement and consumption — Improving our capabilities to serve our distinctive content to all audiences in any language and on any platform

These focus areas helped SBS to achieve its Purpose by:

- Reaching more Australians with SBS's distinctive and compelling Charter content.
- Building audience awareness, scale and engagement on SBS's digital platforms to ensure its relevance as people increasingly consume content on these platforms.
- Delivering "best in class" user experience for audiences on SBS digital platforms to improve audience engagement and loyalty.
- Growing the share of funding that is invested into Charter content by increasing returns from commercial activities, while continuing to innovate and find better ways of conducting SBS's existing operations.
- Attracting and retaining the best people by making SBS a great place to work.

2020-21 Snapshot

10.8 million

Australians reached on TV each month across the SBS network⁷

More than

60 languages serviced by SBS Radio

100

million hours of video content streamed on SBS On Demand¹⁴

1.8 million

Australians reached by NITV each month

2.6 million

average monthly unique visitors to SBS Radio and language websites⁹

More than

500 hours

of content subtitled in languages other than English for SBS On Demand

8.9% primetime metro share

(+0.2 share point increase year on year)

6+ million

average monthly audio plays and downloads (28% increase year on year)¹⁰

82%

SBS employee engagement score, above Australian average of 74%¹⁵

65%

of content across SBS's five TV channels is culturally and linguistically diverse (CALD) – around

28,000 hours

in 2020-21

3.8 million

average monthly radio podcast downloads (63% increase year on year)¹¹

96%

of audiences claim that it is good that SBS exists¹⁶

254 hours

of commissioned first-run hours across SBS Network

16 million

monthly Australian unique visitors to SBS websites¹²

89%

of audiences say SBS helps Australia to be a more successful multicultural nation¹⁷

More than

8 million

Australian unique visitors have accessed SBS's COVID-19 content across our in-language digital offering since the beginning of the pandemic⁸

9.6+ million

registered users across SBS digital platforms (16% increase year on year)¹³

93%

of audiences say SBS helps them find content they couldn't find anywhere else¹⁸

11,000 hours

of programming on SBS On Demand (70% of content is culturally and linguistically diverse; 50% of dramas in LOTE)

7. OzTAM + RegTAM FTA Database, SBS Network, July 2020 – June 2021, Sun-Sat, 0200-0200 + 1800-2400, Combined 5min Cons Reach + Metro Share, Total Individuals, Consolidated 28.

8. Source: Adobe Analytics, SBS Production, 01/03/2020-30/06/2021, Unique Visitors.

9. Adobe Analytics, SBS Radio, monthly unique visitors, 01/07/2020-30/06/2021.

10. Adobe Analytics, Audio Plays; Feedpress, Uniques; Soundcloud, Streams; TuneIn Radio, Streams; Spotify, Streams; 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

11. Feedpress, Uniques, 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

12. Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; July 2020 – June 2021; Unique Browsers.

13. Janrain SBS Registered Users as at June 2021.

14. OzTAM VPM Database, SBS, Live + VOD, July 2020 – June 2021.

15. Culture Amp, May 2021.

16. SBS Brand Tracker – Q4 2021. Base: SBS Engaged Audiences.

17. SBS Brand Tracker – May 2021. Base: SBS Engaged Audiences.

18. SBS Brand Tracker – Q4 2021. Base: SBS Engaged Audiences.

A Diverse Team



53.2% of
SBS employees and
51.7%
of Senior Leaders
are **female**



3.9% of
SBS employees and
6.9%
of Senior Leaders are
**Aboriginal and/or
Torres Strait
Islander people**



33.9%
of SBS employees
were **born overseas**



40.2%
of SBS employees
have a **linguistically
diverse background**



55.3% of
SBS employees are
culturally diverse



21.4% of
SBS employees and
24.4%
of Senior Leaders
identify as a
person of colour



9.7%
of SBS employees
have a **disability or
chronic condition**
requiring workplace
adjustments



11.5% of
SBS employees and
15.6%
of Senior Leaders have
a **diverse sexuality**

Data based on voluntary information provided by employees, and how employees self-identify, via SBS's anonymous annual diversity and inclusion survey, detailed on page 24.

Great People; Great Culture

SBS is focused on its people as a priority, with a commitment to providing a safe and inclusive workplace for all.

SBS's people and culture are at the core of the organisation's strategy, and are critical to its success, with a diverse, committed, high-performing team dedicated to SBS's purpose. In 2020-21, with unprecedented challenges and risks associated with the ongoing COVID-19 pandemic, this focus on people was more important than ever, supporting teams to work together, and ensuring that the delivery of SBS's essential services for Australian audiences continued in a safe way.

SBS's COVID-19 response was strategic and effective, focused – in order of priority – on protecting SBS's people, operations and the organisation from the immediate and long-term impacts of the pandemic, with a heightened attention to employee safety and wellbeing. There were no reported positive COVID-19 cases at SBS in 2020-21.

Broadcast-critical teams remained working on site throughout the year, adhering to strict safety protocols, while many teams were directed to work from home, given capacity limits in SBS offices due to physical distancing rules. In January 2021, SBS commenced the implementation of its SBS COVIDSafe at Work Roadmap, a four-step plan to a phased return of all employees to the workplace, which was paused at various points throughout the year based on health advice.

With more than half of SBS's employees working from home for the majority of 2020-21, and up to 85 per cent at home during lockdown periods, SBS still maintained a high engagement score of 82 per cent, offering a raft of wellbeing resources and supporting teams to find innovative ways to connect and collaborate in a hybrid work environment. SBS plans to establish a new Ways of Working policy in 2021-22, drawing on insights from this experience as part of its flexible work approach.

While SBS's people-related activities this year were largely determined by the pandemic and its impacts on employees, SBS continued to deliver on its commitment to evolving its culture, with a focus on being a values-driven organisation and a leading inclusive workplace.

Building on SBS's existing Inclusion Strategy, a range of new diversity and inclusion programs and initiatives were introduced in 2020-21, to accelerate action with demonstrable steps across areas including representation, organisational capability, transparency, measurement, and processes and systems.

This ongoing work will inform the organisation's new three-year Inclusion Strategy in 2021-22, as SBS continues to learn, improve and grow even further as the exemplar of diversity and inclusion, representative of the communities it serves.

Prioritising Workplace Health and Safety (WHS) and managing the impacts of COVID-19

SBS is committed to fostering a positive safety culture and to ensuring the health and safety of all employees, contractors, and members of the public who may be affected by its work. The focus of SBS's safety program in 2020-21 pivoted to support the physical and psychological safety of its employees within the context of the ongoing and evolving COVID-19 pandemic.

Throughout 2020-21, a steering committee comprising senior representatives from all SBS divisions met regularly to assess the prevailing external COVID-19 environment and to provide guidance to the organisation on the latest impacts, response and business implications. As State and Federal guidance, travel restrictions and protocols shifted, SBS ensured it communicated relevant information to employees.

SBS implemented COVIDSafe Plans for its controlled workplaces in Sydney and Melbourne, delivered tools for the management of potential COVID-19 hazards at work, created and updated COVID safety guidance, and undertook monitoring of potential suspected cases and verification of negative test results for all employees attending the workplace.

To allow content production and broadcast activity to continue, SBS introduced revised studio capacity limits and audience management guidance, to ensure the safety of its employees, talent and guests, in adherence to State and Federal health advice and COVID-safe protocols.

SBS consulted with employees on the development and implementation of the *SBS COVIDSafe at Work Roadmap*, a blueprint to ensure a safe workplace environment and clear operational plan in response to COVID-19. The *Roadmap* outlined a gradual return to SBS workplaces for those employees working from home, given physical distancing requirements and capacity limits in the workplace, with in-built flexibility to pause or progress based on relevant health advice.

SBS developed a comprehensive educational safety campaign featuring videos, posters and wayfinding signage to support employees working in the SBS offices, and for those returning to the workplace under the *SBS COVIDSafe at Work Roadmap*. This campaign focused on SBS protocols and safety measures to ensure all staff were aware of their obligations to one another and the protocols in place to keep teams safe and prevent workplace transmission.

Due to the reduced number of employees on SBS premises, injury and illness reporting numbers decreased significantly in 2020-21, with 40 incidents reported, compared to 106 in the previous financial year. The SBS early intervention program

continued to deliver outstanding results with a substantial reduction in work-related claims costs.

SBS conducted its annual WHS Audit Program across key divisions in August 2020 in an abridged format to focus on closing corrective actions, understanding that workplace attendance was reduced, and the nature of risks had primarily shifted to management of COVID-19 related hazards. SBS divisions engaged in the audit activity improved their performance with a minimum adjusted audit score of 98.6 per cent, an increase of almost 10 points from the 2019 score of 89 per cent.

From September 2020, the Safety and Wellbeing Team commenced the referral of all identified "high-risk roles", where employees may experience vicarious or cumulative exposure to trauma over the course of their duties, for mandatory annual wellbeing checks. A total of 214 identified high risk roles were referred, with the service provider contacting all individuals in the reporting period.

Supporting employee wellbeing during the pandemic

To support staff in managing through the COVID-19 pandemic, and in anticipation of potential psychological and wellbeing impacts, SBS offered innovative wellbeing webinars and tools to support managers and employees. The extensive program included employee wellbeing plans and communications, working from

home safety checklists and guidance, skin and health checks, and support webinars.

SBS developed a series of ten learning modules, designed to be delivered virtually and regularly to staff and managers. These included topics for people leaders such as *'Leading in a time of crisis'* and *'Leading and motivating in a virtual world,'* as well as offerings for all employees such as *'Balancing childcare and remote working'.*

On top of SBS's internal support services, the third-party Employee Assistance Program service provided by Converge International offered a suite of support options for employees, and received a satisfaction rating of 100 per cent ("satisfied" or "very satisfied" with their EAP experience) this year.

A highly engaged workforce

Employee Engagement Survey

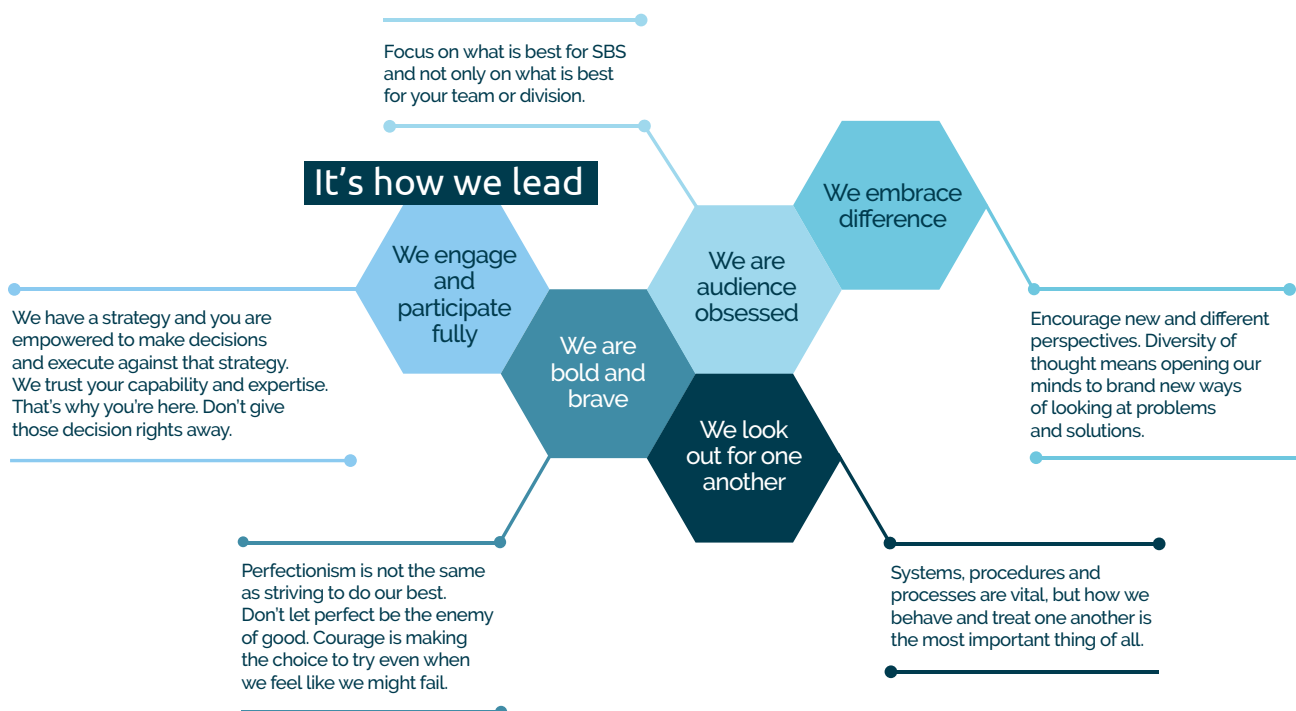
SBS's annual Employee Engagement Survey showed a strong engagement result of 82 per cent, positioning the broadcaster well ahead of both the overall national average of 74 per cent and the Australian media and creative industry average of 77 per cent. These results place SBS within the top 25 per cent of companies in Australia.¹⁹

Of SBS's employees, 88 per cent believe that SBS provides a supportive culture for employees from diverse backgrounds, and 93 per cent of SBS employees said they are proud to work for SBS.

SBS is committed to pursuing opportunities to further improve SBS as a great place to work, and use the insights and feedback from these confidential and anonymous surveys to respond and make positive changes.

Values-led Leadership

The award-winning SBS leadership model, *It's How We Lead*, has supported the continuous growth of SBS people leaders for over four years. The model is underpinned by defined behaviours, which leaders are measured against as part of the annual Employee Engagement Survey, and supported by several flagship development offerings each year.



19. Culture Amp, May 2021.

Having launched *It's How We Lead 2.0* in 2019-20, an evolution of the leadership model which more explicitly aligned leadership behaviours and learning objectives with SBS's organisational values, these leadership behaviours were baselined in October 2020 and a target of 85 per cent was set for each leadership behaviour. In May 2021, SBS measured against these behaviours again, and leaders scored an average of 85 per cent, meeting the target.

Performance Process

All SBS employees have a personal Focus work plan, which establishes clear goals aligned to team, divisional and organisational objectives under SBS's strategy, as well as personal career goals. Managers are required to conduct regular conversations with individual team members which, combined with more formal check-ins, form the basis for SBS's annual performance cycle. This process ensures an open dialogue and ongoing feedback to strengthen performance, employee engagement and career development.

Diversity and Inclusion

Equal Employment Opportunity (EEO)

SBS believes in developing a diverse workforce and this is reflected in its recruitment processes, leadership development, culture programs and Employee Engagement Surveys.

These processes ensure that appropriate action is taken to eliminate discrimination against and promote equal opportunity for women, Aboriginal and Torres Strait Islander peoples, individuals from non-English speaking backgrounds and people who have a permanent disability, in relation to employment matters in accordance with the Equal Employment Opportunity (Commonwealth Authorities) Act 1987.

Workforce Overview

SBS actively recruits and employs people from diverse backgrounds. Employees are invited to share diversity-related statistical information upon commencement of employment.

SBS recognises that there are a variety of reasons why employees may choose not to share personal, non-compulsory data with their employer. For this reason, SBS also collects diversity data through the annual Diversity & Inclusion Survey. This data is collected anonymously and is not attached to individual employee records.

This survey was last conducted in February 2021 and attracted 908 responses (see page 25). The data collected by this survey informs the work of the SBS Inclusion Council in continuing to make SBS an inclusive and accessible workplace for all.

SBS Inclusion Strategy

SBS launched its Inclusion Strategy in July 2018, with a focus on providing employment programs, policies and practices that establish SBS as one of the most inclusive employers in the media industry.

In 2020-21, the strategy was underpinned by several new programs and initiatives.

Accelerated development program

This program aims to help increase diverse representation at all levels across the organisation by targeting development for high potential individuals identified by SBS's annual talent review process and representation data from the People and Culture division. This targeted development planning, which is specific to an individual and their next potential role, will help realise talent and succession plans.

The program involves a combination of local divisional commitments and a centralised program offered through People and Culture. A key component of this program is investing in the coaching and development skills of SBS managers. The manager of each participant receives training on how best to support the development of their team member. These skills are then transferable to other team members.

Workforce Overview

	Percentage of SBS employees ¹	Percentage of SBS Board ²	Percentage of Senior Leaders ³	Percentage of People Managers ⁴
First Nations People⁵				
Aboriginal and/or Torres Strait Islander staff	3.9%	25%	6.9%	4.2%
Non-Indigenous staff	80.3%	75%	69%	75.8%
Not stated	15.8%	0%	24.1%	20%
Cultural Diversity				
Identifies as culturally diverse	55.3%	75%	51.1%	49.4%
Does not identify as culturally diverse	31.7%	25%	43.3%	40.6%
Not stated	13%	0%	5.6%	10%
People of colour				
Identifies as a person of colour	21.4%	25%	24.4%	16.3%
Does not identify as a person of colour	66%	75%	71.1%	73.6%
Not stated	12.7%	0%	4.5%	10.1%
Language Background				
Mainly English speaking	52.1%	50%	70%	61.5%
Mainly non-English speaking	27.1%	12.5%	12.2%	21.2%
Combination	13.1%	37.5%	16.7%	11.5%
Not stated	7.7%	0%	1.1%	5.8%
Place of Birth				
Australia	53.8%	87.5%	67.8%	54.9%
Overseas	33.9%	12.5%	27.8%	31.9%
Not stated	12.3%	0%	4.4%	13.2%
Gender⁵				
Female	53.2%	37.5%	51.7%	50%
Male	45.9%	62.5%	47.1%	49.4%
Non-Binary	0.9%	0%	1.2%	0.6%
Disability				
People with a Disability	3.9%	12.5%	4.4%	3.5%
People with a chronic condition requiring workplace adjustments	5.8%	37.5%	4.4%	4.2%
People with no Disability	81.9%	50%	85.6%	86.1%
Not stated	8.4%	0%	5.6%	6.2%
Diverse Sexuality				
Diverse Sexuality	11.5%	0%	15.6%	8.3%
Non-Diverse sexuality	75.4%	100%	80%	80.6%
Not stated	13.1%	0%	4.4%	11.1%

1. Represents full-time and part-time employees who voluntarily disclosed information.

2. Board data as at August 2021. Managing Director included in both SBS Board and Senior Leader columns.

3. Senior Leaders are defined as the SBS Executive Team and their Direct Reports.

4. People Managers are those employees who have at least one direct report.

5. SBS payroll data. All other employee data is from SBS's annual Diversity & Inclusion Survey, last conducted February 2021.

Not only will this program positively impact representation by preparing individuals for their next role, but it will also foster higher engagement and workplace productivity. Building the capability of both the program participant and their manager accelerates development at SBS with a positive knock-on effect for other team members.

Participants take part over a 12-month period, commencing at the start of the calendar year. In 2021, 44 employees from under-represented backgrounds joined the inaugural program.

Diverse recruitment panels

SBS created a centralised database of employees from diverse backgrounds who volunteer to participate in SBS recruitment panels. This is an additional measure to ensure that every recruitment process has a diversity of perspectives and lived experiences represented on the selection panel. These volunteer panellists are also provided training on best practice interviewing and how to spot and eliminate bias from the recruitment process.

Revised exit interviews

To encourage former employees to share any matters that may have contributed to their decision to leave SBS, a new exit interview process was created, administered by a third party; this enables actions to be taken where appropriate.

Identified Indigenous positions

In 2020-21, SBS created 12 additional pathway positions in early career roles across the organisation to establish more opportunities for Aboriginal and Torres Strait Islander peoples who are starting their careers.

Universal design reviews

SBS undertook an inclusive design review process across a number of core business processes, with employees from a range of different backgrounds and lived experiences to informing the design. The processes which were revised included the recruitment process and the grievance and complaints handling process.

Career Trackers Indigenous Internship Program

In 2020-21, SBS welcomed six Aboriginal and Torres Strait Islander interns for a 12-week paid summer placement as part of the Career Trackers program, including one intern who returned for a third year. SBS will continue building relationships with these students throughout their studies with a view to creating a career pathway for them into the organisation upon graduation.

The BlackCard

SBS has continued to roll out a Cultural Capability program to staff and board members in partnership with the Aboriginal-owned and operated organisation, The BlackCard. The program delivers cultural capability immersions to SBS employees. These immersive workshops take place over the course of a full day and

cover a variety of topics including Aboriginal Terms of Reference, rationality and logic within Aboriginal cultures, understanding acknowledgement and Welcome to Country, deep dive into Country, identity, governance and Elders, family and community.

The intention of the immersive sessions is to generate a greater appreciation for Aboriginal cultures and to use those learnings to strengthen relationships with Aboriginal & Torres Strait Islander suppliers, partners, team members and colleagues.

Candidate Development Fund

This program is designed to support the career mobility of internal job candidates, assisting leaders to promote internal talent by providing a centralised support fund to address any identified and specific development or experience gaps for internal talent on promotion to a new role.

Employee Advisory Groups

Alongside these specific initiatives, SBS continues its work with its Employee Advisory Groups (EAG), which are core to SBS's Inclusion Strategy, empowering SBS's people to take an active role in fostering an inclusive culture for all.

The EAGs include *SBS Pride and Allies*, focused on LGBTQI+ inclusion, *The Network*, which addresses gender equity, *SBS Access*, which considers the experiences of employees living with disabilities, and *SBS Multi*, which brings together culturally,

religiously and linguistically diverse SBS team members, and the First Nations Staff Advisory Group comprising Aboriginal and Torres Strait Islander staff members and 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 the SBS Inclusion Council meetings. Each EAG, along with the Reconciliation Action Plan committee, shares updates on activities, contributes proposals for the development and delivery of the Inclusion Strategy, and the outcomes from these meetings are shared with all SBS employees.

Fundamental to the EAG model, and SBS's commitment to inclusion, are principles which ensure that intersectional perspectives are included in internal events, initiatives and activities, that the groups themselves are diverse, and that any employee, regardless of background or identity, may participate fully.

Australian Workplace Equality Index

SBS is a proud member of *Pride in Diversity* and participates in the annual *Australian Workplace Equality Index* (AWEI) which is the definitive national benchmark on LGBTQI+ inclusion in the workplace. In SBS's first year of participation in 2019, SBS scored the second highest ranking for a first-year organisation in the history of the AWEI, and in 2020, SBS achieved recognition as a Gold tier employer.

In 2021, SBS again secured a Gold tier recognition with a 14 per cent increase on the 2020 score, demonstrating the outstanding and ongoing commitment to LGBTQI+ inclusion in the workplace.

Gender Equity Pay Review

Each year, SBS conducts a comprehensive gender pay equity analysis which looks at pay equity in terms of both like-for-like work and organisational averages.

The organisational average is calculated as the difference between the average male and the average female earnings, expressed as a percentage of the average male earnings. This is the methodology used and recommended by the Workplace Gender Equality Agency (WGEA). For the purposes of the review, SBS considers 'earnings' to be inclusive of both superannuation and performance-related pay and is therefore an expression of 'total remuneration', not just base salary.

The results of the organisational average analysis in June 2021 demonstrates a pay gap of 11.5 per cent compared with an industry average of 20.8 per cent and a national average of 20.1 per cent.²⁰

There has been a slight increase in the average pay gap at SBS in the 2020-21 financial year. This increase has been primarily driven by new hires into early and middle career level roles, with two thirds of such hires being women, impacting the

organisational average. Hiring into more senior positions by contrast has been relatively equitable.

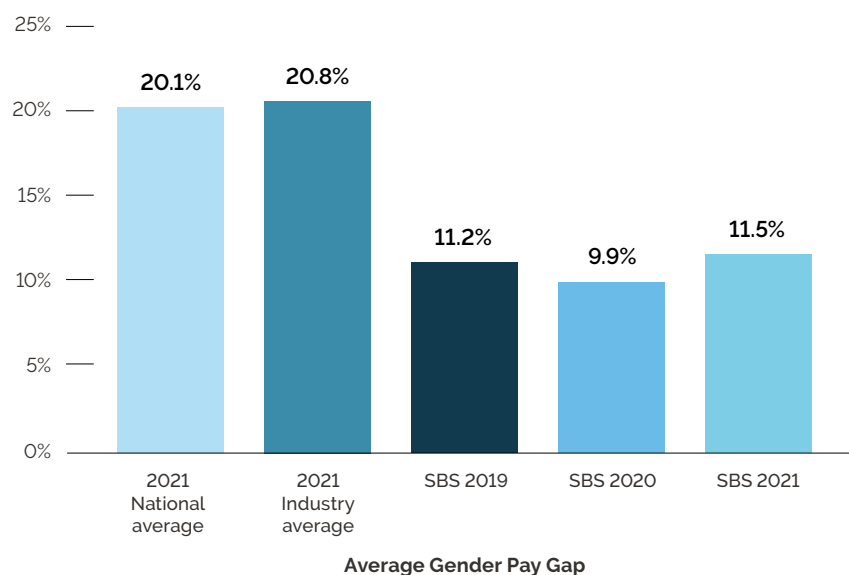
Underpinning the gap more broadly are two representation challenges. Firstly, there is a lack of representation of senior women in technology-based roles. Secondly, there is an over-representation of women within entry-level roles. These two challenges impact the average salaries for both men and women at SBS and are the primary drivers behind the pay gap.

SBS is committed to closing that gap and ensuring balance across all teams, it has identified a number of initiatives designed to bring balance at all levels. These 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
- Clause within the SBS Enterprise Agreement 2019 enabling employees to request a salary review on return from parental leave.

20. The 2020 Workplace Gender Equality Agency (WGEA) gender equality scorecard released on 26 November, 2020.

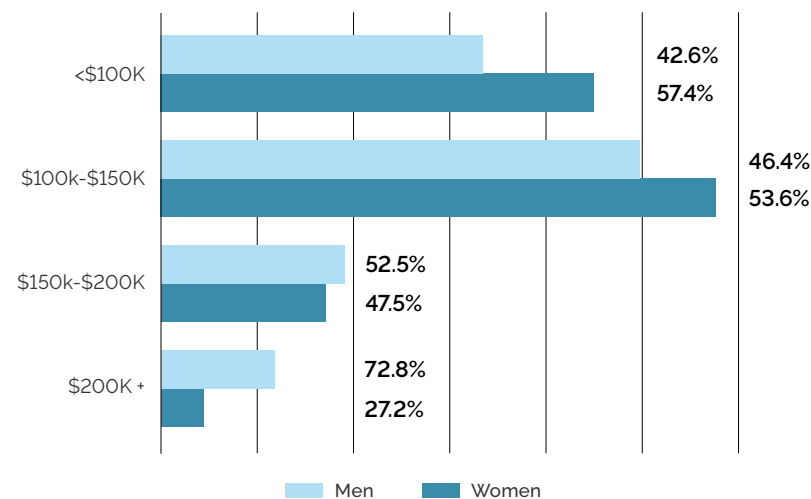
Total Annual Remuneration Gender Pay Gap



National and Industry Averages: The 2020 Workplace Gender Equality Agency (WGEA) gender equality scorecard released on 26 November 2020.

SBS reviews role-based data each year as part of the annual salary review process to ensure there are no like-for-like gender pay gaps. As at September 2020, there were no like-for-like pay gaps at SBS, and this review process will be repeated again in the second half of 2021.

Gender representation by total salary level



Distinctive Network

The SBS Charter drives a commitment to services and storytelling with a point of difference

In 2020-21, SBS delivered on its commitment to showcasing and reflecting Australia in all its diversity, celebrating multicultural and First Nations stories otherwise untold in the Australian media, and giving a voice to communities often unheard – all with the aim of connecting communities, increasing understanding and shifting perceptions to build social cohesion.

In an unforgettable year for national and international news events, dominated by the unfolding and unpredictable developments of the COVID-19 pandemic, SBS demonstrated the value of the unique role it plays in reaching and engaging diverse communities.

Amid uncertainty, SBS's news and current affairs provided critical information, dispelling misinformation, and giving audiences the context and insight to make sense of it all, maintaining an unrelenting focus on providing the facts, instead of opinion, and providing nuance to cut through the noise.

Across television, SBS's news and current affairs reached an average of 3.8 million Australians every month, with audiences for *SBS World News*' weeknight bulletins experiencing an increase of close to 25 per cent at their peak, compared to the year prior.²¹ Meanwhile, SBS Radio services experienced a significant increase in digital consumption, including 65 per cent growth in monthly podcast downloads.²²

As Australia's multilingual broadcaster, SBS continues to evolve and adapt to meet the needs of contemporary Australia. In recognition of the growth and diversity of Chinese-language speaking communities, SBS launched SBS中文 (SBS Chinese) in February 2021. An extension of SBS's unique multilingual offering for Australia's

multicultural communities, it built on SBS Radio's Chinese-language radio and podcast services, and a growing collection of content with Simplified Chinese and Traditional Chinese subtitles on SBS On Demand.

SBS中文 is an investment not only in the services SBS provides as a trusted voice for these communities, but also in its capacity to contribute to greater understanding of issues impacting all Australians by sharing stories from the diverse Australian Chinese-language speaking communities across the wider network.

The power of SBS as a distinctive network was demonstrated through its commissioned content slate which reached 7.6 million Australians across the year.²³ This was highlighted when SBS shone a light on Australia's domestic abuse crisis through the landmark documentary series, *See What You Made Me Do*. The series was simulcast on SBS, NITV and SBS On Demand, available with subtitles in six languages, and audio described for vision-impaired audiences. The cross network event included special episodes of *Dateline*, *Insight*, *Living Black* and *The Feed*, a powerful First Nations voices response program on NITV, *We Say No More*, and in-language explainer videos and discussion across SBS Radio, to delve more deeply into the topic. SBS Learn also partnered with the e-Safety Commissioner to create classroom resources around respectful relationships, extending the impact of the series.

The series, which broke records as the most viewed documentary on SBS On Demand to date, demonstrated SBS's ability to engage diverse audiences in issues confronting society, create a national conversation, and deliver meaningful impact.

This year, SBS continued to push boundaries, encouraging audiences to consider new perspectives with content that captures and engages the real Australia – diverse, multilingual, and culturally rich.

21. OzTAM + RegTAM FTA Database, SBS Network, 01/07/2020-30/06/2021 v 01/07/2019-30/06/2020, Sun-Sat, 0200-0200, Combined 5 Minute Minimum Consecutive Monthly Reach + Combined Average Audiences, Total Individuals, Consolidated 28.
22. Source: Feedpress, Monthly Unique Downloads, 01/07/2019-30/06/2020 vs 01/07/2020-30/06/2021.
23. OzTAM + RegTAM FTA Database, SBS Network, 01/07/2020-30/06/2021 v 01/07/2019-30/06/2020, Sun-Sat, 0200-0200, Combined 5 Minute Minimum Consecutive Monthly Reach + Combined Average Audiences, Total Individuals, Consolidated 28.

Trusted news and current affairs

With high demand for information across the news landscape, Australians turned to SBS for trusted and impartial journalism about complex national and global events. The latest news and developments, and much-needed explainers to help Australians navigate an increasingly complex world, were balanced with moments of inspiration. SBS's current affairs programs delivered depth, exploring global and local issues through experts and first-person stories, finding new ways of storytelling in response to a global pandemic, and providing a welcome dose of comedy and satire from *The Feed*.

SBS World News

In 2020, during the early days of the COVID-19 pandemic, viewers of *SBS World News* significantly increased, and strong television audience numbers have been maintained during the past 12 months. Evening weeknight audiences were up almost 25 per cent year on year at their peak, and that increased audience was held to remain up by more than 10 per cent over the period.²⁴

SBS's distinctive role in bringing the biggest global stories to a local audience continued, but with the limitations on international travel, the *SBS World News* team has continued to adapt its news gathering approach, including using digital technology to investigate stories, verify social media content and connect with sources on the other side of the world. This was especially crucial in the aftermath of the explosion in the Lebanese capital, Beirut, and the military coup in Myanmar.

In a rare deployment for one of the other major international stories of the year, UK-based Chief International Correspondent, Ben Lewis, covered the US election, reporting across the country on a nation deeply divided, politically and socially. SBS had correspondents in Washington and New York on Election Day and in the days that followed, providing news updates and analysis as the vote counting and political posturing continued.

A newly launched SBS News digital live blog kept audiences up to date with the latest news as it unfolded, from global events to ongoing COVID-19 developments.

While coverage of the pandemic continued to evolve as events unfolded and as the story shifted from an acute health disaster to an ongoing social and economic challenge, SBS was focused on keeping communities informed and promoting available support, and also providing Australians with the latest international developments.

A special cross-platform series, *Vaccine in Focus*, provided fact-checked information about the national vaccine roll-out, breaking down complex information as a counterpoint to growing misinformation.

SBS News continued to reach and engage audiences across social media platforms, seeing a significant increase including growth in Australian YouTube subscribers of 52 per cent over the year, and the number of video views of SBS News' Instagram almost doubling over the period.²⁵ SBS News also reached new audiences with the launch of its TikTok account.

SBS World News Radio, which creates content including podcasts, short English news bulletins, and English news features, also experienced increased consumption in response to significant events and moments during the pandemic, including a 20 per cent increase in consumption of its *News Updates* podcast.²⁶

24. Source: OzTAM + RegTAM FTA Database, 01/07/2020-30/06/2021 v 01/07/2019-30/06/2020, SBS, Mon-Fri, 1830-1929, Combined Average Audiences, Total Individuals, Consolidated 28.

25. YouTube Analytics July 2020 – June 2021.

26. Feedpress. Unique Downloads. 01/07/2019-30/06/2020 vs 01/07/2020-30/06/2021.

Two new collections were also made available on the SBS radio app and across podcast platforms: *SBS News in Easy English*, a daily five-minute news bulletin for new English speakers, and *SBS On the Money*, a daily ten-minute finance and business news wrap with SBS Finance Editor Ricardo Gonçalves.

Small Business Secrets

Small Business Secrets reported on stories of migrant, refugee and Indigenous business owners forced to adjust during the pandemic and tough economic times, with four programs and regular features on *SBS World News* weekend news bulletins.

Other special programs told the stories of people impacted by disasters across Australia. *From the Ashes – a Fresh Start*, featured owner-operators rebuilding after the Black Summer bushfires, and was accompanied by social media content translated into and subtitled in various languages; *Hard Rain* focused on businesses in NSW and WA that had been impacted by floods and Cyclone Seroja.

Insight

Insight brought more storytellers, and some audience members back into the studio, to recreate the strength of the show – strong and deep personal stories of everyday Australians. Kumi Taguchi took over as the new host at the start of 2021, following the departure of Jenny Brockie, after nearly 20 years.

There has been a diverse range of topics covered by the program, from *Cheating Death*, which focused on near brushes with death, and *Class Actions*, the David vs Goliath struggles to bring corporations to account.

Insight also aligned with SBS flagship programming events including *First Nations Mentors*, broadcast during NAIDOC week 2020 and *Intimate Terrorism*, which explored the challenges of coercive control legislation in response to the documentary series, *See What You Made Me Do*.

As part of SBS's commitment to making its locally made programming accessible to diverse communities, episodes of *Insight*, including an extensive back catalogue of the program, were also made available with subtitles on SBS On Demand.

The Feed

As the world went into lockdown, *The Feed* launched the 1800-THE-FEED phone line, asking Australians to leave a voicemail about how they were coping with the pandemic. Messages from more than 2,400 calls were shared on an interactive website, sbs.com.au/storyline, and as video snapshots on *The Feed*, *SBS News*, and during station breaks across the SBS network, ultimately being viewed by more than six million Australians.

The Feed produced several short content series and investigations, including the *End of Ageing*, presented by *Dateline*'s Darren Mara, and *Faking Influence* which was a six-month collaboration between Elise Potaka and *Dateline*'s Calliste Weitenberg. The reporters set up a fake social media influencer account to investigate the lax regulation in the social media advertising industry. Since that investigation, Ad Standards has issued the first rulings regarding incorrectly or insufficiently labelled advertisements by influencers on social media.

On digital, original articles from *The Feed* continued to resonate with audiences, with politics, media analysis and original stories among the most consumed, and in a year of heavy news, comedy has shone brightly with digital-only sketches frequently gaining hundreds of thousands of views on social media.

The Feed continued to be recognised for its leading journalism, winning three Walkley Awards in 2020-21, including Best Current Affairs Under 20 Minutes for *Stuffed*, an investigation by Marc Fennell, Ninah Kopel and Joel Stillone, into what might have been the biggest museum theft in Australian history. Others included *Christian Youth in Revolt* by Marty Smiley, Jack Tulleners and Pat Forrest, and *Australia's Stolen Wages* by Ella Archibald-Binge.

Dateline

With borders closed during 2020-21, *Dateline* continued to produce compelling international current affairs stories through innovative production processes, with a shift toward more stories with Australian connections.

Dateline's highest rating episode for the year was the two-part special, *Deadly Trip of a Lifetime*, which took an in-depth look at the COVID-19 outbreak aboard the Greg Mortimer Antarctic cruise ship. *Dateline* interviewed Australian passengers in Sydney, Melbourne and Perth to hear first-hand accounts of the outbreak and it was the first Australian media program to tell the stories of the international crew members who were stuck on board the ship, months after the Australian passengers were evacuated.

Other highlights included *Welcome to Lesbos*, a story about tensions on the Greek island over the influx of asylum seekers and how these arrivals impact tourism, *Finland's Climate Warriors* which explored Finland's goal of becoming carbon neutral by 2030, and *Thailand on the Brink*, featuring access to a young female activist as she organises and leads the biggest protest to date in Bangkok calling for reform of the Thai monarchy.

Dateline also created a digital-only mini documentary, *Beirut: After the Blast*, that chronicled a grassroots effort to help Beirut's older residents rebuild their homes after the catastrophic explosion, and the *US Election Diaries*, which showcased voices of ordinary Americans during the US election.

In October 2020, *Dateline* producer/editor Josh McAtamney won the ELLIE Screen Editors Guild Award for best Current Affairs editing for the story *Human Cargo*, and in March 2021, Evan Williams and Will Reid were nominated in the longlist for a One-World Media Television Documentary award for the episode *Fiji's High Tide*.

World Watch

World Watch provides a vital link for the many Australians born overseas, and for all Australians, seeking different perspectives on news from around the world.

World Watch includes 50 news and current affairs programs, 40 of which are broadcast in languages other than English. On average, about 200,000 Australians view *World Watch* services every day on SBS and SBS VICELAND TV broadcasts.²⁷ Most services are available via SBS On Demand and each bulletin remains available for seven days. The average monthly chapter views for *World Watch* on SBS On Demand in 2020-21 was more than 313,000 per month, up 158 per cent on 2019.²⁸

27. OzTAM • RegTAM FTA Database, SBS Network, 01/07/2020-30/06/2021, Sun-Sat, 0200-0200, Combined 5min Consec Reach, Total Individuals, Consolidated 28.

28. Digital – Adobe Analytics (SBS Production); 01/07/2020-30/06/2021.

SBS Radio and Language Services

In 2020-21, SBS Radio continued to build on its position as the world's most linguistically diverse public broadcaster, delivering cross-platform services in more than 60 languages, and creating over 262 hours of original audio content for audiences each week (excluding music), across analogue and digital platforms.

SBS Radio continues to reflect the evolving needs of communities in Australia; it is committed to reviewing and updating the schedule of services every five years. Planning commenced for the next review following the August 2021 Census, which will consider changes to the schedule and the way it delivers its services, ensuring SBS is effectively serving established and larger communities in Australia and offering essential services to emerging communities.

Supporting communities through COVID-19

The ongoing COVID-19 pandemic amplified how essential SBS Radio's multilingual news and information services are to the nearly five million Australians who speak a language other than English at home.²⁹

Through 2020-21, SBS continued to support communities by providing the latest news and information relating to COVID-19. SBS Radio's coverage, and the *SBS Multilingual Coronavirus portal* (sbs.com.au/coronavirus) – a single destination for translated information and accurate news coverage in more than 60 languages

– has continued to be well received. More than eight million Australian unique visitors have accessed SBS's COVID-19 in-language digital content since the beginning of the pandemic.³⁰

In April 2021, SBS produced videos in more than 60 languages including Auslan, informing communities about Australia's COVID-19 vaccination roll-out plan, how vaccines work and how they are approved in Australia. The videos have been viewed more than a million times across SBS On Demand, SBS Radio's Facebook and the SBS Australia YouTube channel.³¹

Research conducted in 2020 found that 83 per cent of SBS Radio's community stakeholders were aware of the *SBS Multilingual Coronavirus portal*, and 96 per cent of those who were aware, found it of value. More than 80 per cent surveyed stated that SBS had been serving the community during the pandemic "well" or "very well".³²

SBS's work was acknowledged by receiving a Highly Commended Medal from the 2020 Victoria Multicultural Commission's Awards for Excellence, and as a 2020 NSW Premier's Multicultural Communications Award Finalist.

Starting a national dialogue in more than 60 languages

To celebrate and support NAIDOC Week 2020, SBS Radio – in collaboration with the Uluru Dialogue, Indigenous Law Centre, UNSW – undertook a special project to translate *The Uluru Statement* from the Heart into more than 60 languages, in digital and audio formats, as a community education initiative and to continue the national dialogue with culturally and linguistically diverse communities in their language.

This marked the first time the Statement had been translated, providing a unique opportunity for multicultural communities to connect with First Nations perspectives and understand the historic statement.

A dedicated page on the SBS Radio website supported the initiative and directed users to select their language. Videos were shared across social media by all SBS language services, with a call to action to listen as a podcast available on the SBS Radio App.

29. Australian Bureau of Statistics, 2016 Census.

30. Source: Adobe Analytics, SBS Production, 01/03/2020-30/06/2021, Unique Visitors.

31. Adobe Analytics, Facebook, YouTube and SBS On Demand.

32. SBS Community Brand Tracker, Waves 6.

In November 2020, 2.3 million of SBS's monthly viewers³³ were aware of the initiative, with 91 per cent claiming it had a positive impact on the SBS brand.³⁴

SBS中文 – A new digital service

SBS expanded its Chinese-language offering with the launch of SBS中文 (SBS Chinese) in February 2021. This new digital service, for Mandarin and Cantonese-speaking Australians, reflected the growing number and diverse needs of Chinese-language speakers in Australia.

A mobile-first digital offering, SBS中文 (SBS.com.au/Chinese) provides independent, trusted Australian news, information, and entertainment. Articles, short-form videos, and audio content are published in Traditional and Simplified Chinese text with audio available in Mandarin and Cantonese.

The new service was enabled by additional funding provided to SBS as part of the 2020 Federal Budget to support the delivery of enhanced language content. Additional content makers were engaged and new ways of working were established to enable increased output of stories and content from the Mandarin and Cantonese services, and for those stories to be shared beyond their communities to a wider audience across SBS.

SBS Radiothon – “India, we are with you”

As the COVID-19 pandemic significantly impacted India in 2021, and with many audience members and staff directly or indirectly affected, SBS Radio's South Asian teams came together to host a six-hour radiothon on the May 21, 2021. Broadcast in English and other languages, donations supported UNICEF Australia's India COVID-19 relief fund, and shared the message: “India, we are with you”.

The Radiothon ran across SBS Radio and was live streamed on the SBS Hindi, Gujarati, Tamil, Punjabi and Malayalam Facebook pages.

The fundraising goal of AUD\$20,000 was exceeded with all money raised going towards vaccines, PPE and oxygen through UNICEF, whilst also keeping the local communities connected during this time of need and reminded of the dangers of COVID-19 and the importance of vaccination.

The SBS Settlement Guide

SBS has made greater investment in the multilingual reach of the SBS Settlement Guide – a service that assists new migrants settling in Australia with trusted information. The service now includes 51 centralised content packages for everything from visa information to explaining superannuation. These are available in 55 languages, and in the form of over 1,500 articles, radio segments and podcasts.

The *Summer Safety* portal is an example of crucially important information about staying safe amid typical Australian hazards and crises for newly arrived migrants, covering everything from bushfires to surf safety.

In addition, there were ten centralised evergreen settlement topic videos commissioned to run in more than 20 languages. The first video went live with the broadcast of *See What You Made Me Do*, explaining the issues of domestic abuse and coercive control in 21 languages, including Auslan.

SBS Radio community engagement

The ongoing COVID-19 pandemic impacted community gatherings and events, with most community festivals cancelled and many of the usual audience activation activities put on hold. SBS undertook 11 community consultations in the period, to provide insights into SBS's services and greater understanding of the needs of these communities. Technology played a pivotal role in SBS Radio's stakeholder engagement plans enabling more community consultations to be held and providing the opportunity for SBS Radio to invite communities from all over Australia to participate virtually for the first time.

Common feedback included gratitude for the high quality of journalism, and a need for more in-language services.

33. Projected figure based on OzTAM & RegTAM; 5min consecutive reach; NAIDOC Week 2020; & The Exchange; NAIDOC Week 2020 Research; Nov-20.

34. The SBS Exchange Panel; NAIDOC Week 2020 Research; Nov-20.

A world of music from SBS

The SBS music channels provided audiences with opportunities for relaxation and entertainment during the pandemic.

SBS Chill launched *SBS Audience Takeover*, which provided four audience members with the opportunity to program an hour of music a week with a playlist they curated. Collaboration with SBS On Demand saw alignment and cross-promotion of *Soundtrack Sessions* played out every Friday at 8pm. This concept evolved into *Soundtrack Sessions* specials for the launch of Season 4 of *The Handmaid's Tale*, with a playlist comprising music from the award-winning show.

Audiences embraced the successful return of the *Chillest 100* with many listening in on New Year's Day.

In late 2020, SBS PopAsia underwent a full station refresh, in the lead up to celebrating ten years on air. This refresh saw the station's music strategy adjusted and the audio production renewed. Audience feedback to these changes has been highly positive.

SBS PopDesi saw a big jump in listeners in 2020, with an audience increase of 58 per cent at the start of COVID.³⁵ It has been able to retain that audience for the entire financial year, delivering a monthly average of 66,000 streams.³⁶ The station has also been encouraging Australians of South Asian heritage to submit their own Desi pop for airplay consideration.

35. Feb 2020 vs Mar 2020. Streamguys. Stream Starts.

36. Streamguys, Stream Starts.

Exploring diversity, on and off screen

Beyond an inherent focus on diversity through the stories it explores, SBS programs continue to reflect and involve creative voices from under-represented backgrounds on screen and behind the camera, investing in the development of talent and driving greater inclusion in the sector.

In 2020-21, SBS focused on creating more career pathways and growing the talent pool of people from under-represented groups in the sector, delivering an extensive suite of initiatives across SBS and NITV, and bolstering its commitment through a range of activities.

This year, SBS has reviewed its range of content diversity and inclusion initiatives as part of its commitment to leading the sector in undertaking activities which build sustainable career pathways for creatives. Highlights of key initiatives from the 2020-21 year are listed below, and SBS publishes information about these activities on its website.

In January 2021, SBS also appointed a dedicated Content Industry Diversity Manager to support its long-term strategy. The unique role was established to support the effective design and delivery of content initiatives, help SBS create more long-term career pathways, establish targets, research best practice, build relationships with diverse media organisations, and advise on issues relating to diversity and inclusion for SBS content.

Diversity Talent Escalator

SBS launched the *Diversity Talent Escalator* in 2016, in partnership with seven State-based screen agencies, to fund paid placements for emerging and mid-level screen practitioners from backgrounds under-represented within the Australian screen industry, on SBS commissioned programs.

Diversity Talent Escalator alumni in 2020-21 worked in production roles on SBS shows including *Mastermind* Season 3, *The Tailings* and *The Unusual Suspects*, with roles as varied as director and script consultant.

In 2021, SBS reviewed the career impact of the *Diversity Talent Escalator* by interviewing 18 alumni and production companies about their experience with the program.

Curious Australia

In May 2021, SBS and NITV announced the launch of *Curious Australia*, a new, nationwide initiative seeking submissions for standalone, half-hour documentaries reflecting the diversity of people and experiences of contemporary Australia.

In partnership with Screen Australia, and State and Territory agencies, *Curious Australia* will support screen practitioners from under-represented backgrounds

in the sector to bring their stories to Australian screens. Successful documentaries will be commissioned for SBS platforms, including SBS VICELAND, NITV, and SBS On Demand.

Emerging Writers' Incubator

SBS, in partnership with Screen Australia, State and Territory agencies, and with the assistance of the Australian Writers' Guild, launched the Emerging Writers' Incubator in February 2021. This nationwide initiative was created to support the development of diverse fiction writing talent in the Australian screen sector.

Working with some of Australia's leading production companies, the Emerging Writers' Incubator brings the industry together to contribute to greater diversity among Australian screenwriting talent, by providing significant work experience in drama production for 18 emerging writers from backgrounds and with lived experiences currently under-represented in the sector. Each year for three years, six successful candidates will be employed for 12 months in production companies around the country acclaimed for their delivery of Australian drama. The content produced will air on various channels across Australia, including SBS.

Digital Originals Initiative

The Digital Originals short-form initiative aims to support practitioners and projects that reflect gender equity and/or the diversity of people and experiences from around Australia. This includes First Nations Australians; those who are from culturally and linguistically diverse backgrounds; are living with a disability; are female or trans/gender diverse; identify as LGBTQI+; and those who are located in regional and remote areas.

In May 2021, Screen Australia, SBS and NITV selected 12 projects to participate in this year's Digital Originals initiative. The teams, which are based around Australia, took part in development workshops, with a selection of projects to be taken through to further development.

SBS's Digital Originals to date include *Homecoming Queens*, the AACTA award-winning *Robbie Hood*, 2021 success *The Tailings*, and upcoming program, *Iggy and Ace*.

Originate Feature Film Fund

In search of Victoria's most diverse and inspired writers and directors, Film Victoria, SBS and Arenamedia's *Originate* initiative launched in April 2021 with the goal of fast-tracking the skills and stories of under-represented voices to finance low-budget feature films.

Originate is designed to accelerate the development of a slate of creative-led fiction features, turning early draft scripts into production-ready screenplays through a three-part process delivered by internationally renowned UK-based story developer, Angeli Macfarlane.

At the end of the development phase, three projects will be considered for production finance and one will go into production in 2022 with an approximate budget of \$1.5 million of which the majority will be financed by Film Victoria, SBS, Arenamedia and local distributor, North South East West.

RIDE (Respect, Inclusion, Diversity, Equality) Feature Film Fund

SBS, Screen Queensland, and Madman Entertainment, together with The Post Lounge and Media Super, have partnered on an opportunity for under-represented Queensland talent to develop and produce a \$1.5 million feature film to be released theatrically and on SBS On Demand and SBS World Movies. Five projects are currently in active development.

As part of the RIDE initiative, RIDE also launched RIDE Shorts. Up to six early-to-mid career Queensland creative teams will be selected to work with Queensland Executive Producers Meg O'Connell and Jackson Lapsley Scott from Unless Pictures to create six short films. The shorts premiere

at the Brisbane International Film Festival in late 2021, with potential to stream on SBS On Demand and to be packaged together as a feature film for theatrical distribution by Madman.

No Ordinary Black

No Ordinary Black is a short film initiative from NITV, inviting emerging First Nations filmmakers to submit short story ideas for projects, with a maximum of two characters and up to two locations.

A partnership with Screen Australia's Indigenous Department, Screen NSW, Film Victoria, Screen Territory, South Australian Film Corporation and Screenwest, No Ordinary Black is designed to bring to the screen thought-provoking First Nation stories, authored and crafted by First Nations people.

Stories in First Nations languages are encouraged, and projects need to have First Nations people in key creative roles of writer, director and producer. Up to ten projects are selected for development funding and attendance at a four-day workshop. Following the workshop, up to six projects will be selected for production funding. The selected teams will be provided with opportunities to develop and produce a short film.

Centralised Documentary Australia Foundation Indigenous Fellowship

In 2021, NITV rolled out the second year of the Centralised Documentary Australia Foundation's Indigenous Fellowship in partnership with the Documentary Australia Foundation (DAF), Screen Territory, the South Australian Film Commission (SAFC), and the Australian Film Television and Radio School (AFTRS).

As part of the broader Centralised initiative, of which NITV is a partner, this Fellowship will run over three years, supporting the professional development of Indigenous documentary filmmakers who are resident in the Northern Territory or South Australia, providing up to \$30,000 to a selected fellow each year with a bespoke program designed to meet their specific needs.

South Australian First Nations filmmaker Ngarrindjeri man, Josh Trevorrow, was awarded the Fellowship for 2021. Josh received a grant for professional development and mentoring, and development of his documentary project *Kondoli-Ngarrindjeri whale project* (working title), as well as support to attend training opportunities at AFTRS.

SBS Voices Emerging Writers' Competition

SBS Voices is an online platform which provides a voice for, and champions, emerging writers from diverse backgrounds in Australia, particularly women. It has a mission of raising the voices of marginalised Australians with a focus on first person, memoir-style content and video, and has published more than 100 new writers, sharing their unique stories and perspectives with all Australians.

SBS Voices runs their flagship diversity initiative, the SBS Emerging Writers' Competition which supports the discovery and development of emerging talent. It invites aspiring writers from diverse backgrounds to share stories that reflect the diversity of contemporary Australia, in the form of a first-person memoir. Writers from all over the country responded. SBS received more than 2,000 entries in the inaugural competition in 2020, with Alana Hicks announced as the winner, and runners up also receiving prizes.

Australian Film, Television and Radio School (AFTRS) Graduate Program

SBS partnered with AFTRS to participate in their annual graduate program, which supports employment pathways for AFTRS graduates from the Bachelor of Arts Screen: Production, and which provides important opportunities for the next generation of talent in the sector. AFTRS graduate, Danielle Abou Karam, joined the SBS commissioning team to work across new content in 2021.

NITV internships, placements and mentoring opportunities

NITV's supports the development of First Nations practitioners through a number of opportunities including the MediaRing and NITV Fellowship, the NITV Spirit Award, and the AusSMC Indigenous Media Mentoring Program (page 67), in addition to the NITV Indigenous Journalist Cadetship.

The Everyone Project

In 2021, SBS began implementing The Everyone Project, an industry wide commitment to measure cast and crew diversity, led by the Screen Diversity and Inclusion Network (SDIN), of which SBS is a founding member.

The Everyone Project is being rolled out across all SBS-commissioned programs including Scripted, Unscripted, SBS Voices, SBS On Demand content, NITV programs and online documentaries.

Reflecting its commitment to inclusion in the Australian screen industry, the SBS Content Industry Diversity Manager, commenced as Co-Chair of the SDIN commencing on 1 June, 2021.

Enlightening factual content

Through compelling documentaries and factual programming, SBS explored social issues and challenges affecting all Australians, delved into surprising stories, and reflected on Australia's past and future, all with a purpose of better understanding contemporary Australia.

Tackling social issues

Broadcast during Domestic and Family Violence Prevention month in May 2021, *See What You Made Me Do* was a powerful exploration of the complexities of domestic abuse and coercive control. Hosted by investigative journalist Jess Hill, the series ignited an important national conversation, received positive reviews, and generated a wave of online discussion and audience reaction. The television broadcast of the series reached 1.4 million Australians, and also contributed towards SBS On Demand's best performing month to date.³⁷

"[Addicted Australia is] Distressing, surprising and ultimately deeply affecting, this series demands a greater understanding of and compassion for those in the grip of addiction"

The Sun-Herald/Sunday Age

In a television first, *Addicted Australia* provided unprecedented access to 10 Australians and their families as they battled different forms of addiction. Participating in a unique six-month treatment program, Australians followed their heart-wrenching journey from despair to hope and,

for some, recovery. SBS research found that nearly one in five people who viewed the series took action to help themselves or others overcome addiction after watching. The series was also made available on SBS On Demand with subtitles in Simplified Chinese and Vietnamese.

Who Gets to Stay in Australia? explored the human faces and stories of immigration in Australia today. With access to courts, lawyers, families and experts, it asked how decisions are made for those seeking permanent residency in Australia. The four-part series provided an emotional insight into a deeply complex issue by capturing the life-changing moments of 13 applicants and their families as they navigated the system. It was also made available on SBS On Demand with subtitles in Simplified Chinese and Arabic.

"A timely and ultimately important inquiry into the scourge of domestic abuse in Australia. See What You Made Me Do is essential viewing."

The Australian

"The series is by turns sobering, heartbreaking and infuriating. At the risk of hyperbole and cliché, it should also be must-watch viewing, despite how much of it makes for difficult watching."

Sydney Morning Herald/The Age

37. (TV) OzTAM + RegTAM FTA Database, SBS Network, 01/05/2021-31/05/2021, Sun-Sat, 0200-0200, Combined 5minute Consecutive Reach, Total Individuals, Consolidated 28. (Online): Adobe Analytics, SBS Production, 01/05/2021-31/05/2021, Video Chapter Views.

Extraordinary Australian stories

In the second season of *Every Family Has a Secret*, host Noni Hazlehurst met six everyday Australians grappling with intriguing family secrets. Dark pasts, lies and half-truths were revealed in three compelling episodes, with extraordinary stories of Australians travelling around the world to uncover powerful truths about themselves, their families and the country. It was also made available on SBS On Demand with subtitles in Simplified Chinese and Arabic.

June 2021 saw the launch of the 12th season of Australia's most loved genealogy series, *Who Do You Think You Are?*, on SBS, celebrating Australia's continued evolution as one of the world's most diverse nations. Season 12 uncovered surprising and emotionally compelling stories about some of Australia's most iconic personalities who travelled across Australia in search of unknown ancestries. The series, which fostered a strong sense of Australia's multicultural identity, featured Celia Pacquola, Malcolm Turnbull and Jeff Fatt. The series is available with subtitles in Simplified Chinese, Arabic, Vietnamese and Korean.

Exploring Australia's past

Australia Come Fly With Me revealed the many surprising ways that flight has influenced life in Australia. Presented by Justine Clarke, the series covered 100 years of aviation history, and the social change that came with it – from immigration to women's rights, Indigenous recognition to the discrimination and hurdles the LGBTQI+ community faced and overcame. It was also made available on SBS On Demand with subtitles in Simplified Chinese and Arabic.

One of SBS audiences' favourite programs of 2019, *Australia in Colour*, returned for a second season in March 2021, revealing new chapters from Australia's history shown in colour for the very first time. Including material from National Archives, *Australia in Colour* explored Australia's rich Indigenous and multicultural history, showing how each wave of migration impacted upon the previous one to make Australia what it is today. The series was also made available on SBS On Demand with subtitles in Simplified Chinese, Arabic, Vietnamese, Korean and Hindi.

"Good documentaries help you see more than what's on the screen, they give you the bigger picture... For while the planes are engineering marvels, it's the personal stories that make this fly."

The Sun Herald/Sunday Age

"Australia in Colour pledges a dimension of colour that is symbolic as well as literal, matching its newfangled images with the promise of a more culturally diverse and detailed portrait of the past."

The Guardian

Celebrating contemporary Australia

In the fifth and final instalment of SBS's strand of single documentaries, *Untold Australia*, three programs shared surprising and untold stories from around the country. *Stutter School* explored a life changing course for people who live with a stutter, whilst *Bowled Over* celebrated the collaboration of a struggling bowls club and a troupe of drag queens, *Birdsville or Bust*, followed the story of the isolated and iconic Australian outback town of Birdsville, becoming one of the highest rating SBS shows of the year with a combined average audience of 494,000 total individuals.³⁸ The documentaries were also subtitled on SBS On Demand in Simplified Chinese, Arabic, Vietnamese, Korean and Hindi.

A world-first interactive documentary

Hosted by child psychiatrist, Dr Kim Le, *Are You Addicted To Technology?* investigated the alarming impact of Australia's technology addiction. In this world-first interactive documentary on SBS On Demand, Kim offered a personalised assessment for audiences through a series of one-on-one interactive consultations, and pulled back the curtain to reveal how and why technology companies want users to be addicted to their products, as well as arming audiences with the knowledge and techniques to take back control.

"The Untold Australia series is a real gem in the schedule: a program dedicated to digging out the strange and wonderful stories that abound around the country, but which nobody has ever heard before."

The Sun-Herald/Sunday Age

38. OzTAM + RegTAM FTA Database, 01/07/2020-30/06/2021, SBS, Sun-Sat, 0200-0200, Combined Average Audiences, Total Individuals, Consolidated 28.

Original drama

SBS is known for original dramas exploring contemporary issues, celebrating an inclusive vision of Australia on screen. In 2020-21, SBS continued to elevate emerging voices and talent – in front of and behind the camera – supporting the next generation of under-represented storytellers.

Hungry Ghosts

Chilling, captivating and utterly compelling, *Hungry Ghosts* followed four families that find themselves haunted by ghosts from the past. Filmed and set in Melbourne during the month of the *Hungry Ghost* Festival, when the Vietnamese community venerate their dead, *Hungry Ghosts* reflected the extraordinary lived and spiritual stories of the Vietnamese community; it explored the inherent trauma passed down from one generation to the next – and how notions of displacement impact human identity – long after the events themselves.

With one of the most diverse casts featured in an Australian drama series, *Hungry Ghosts* comprised more than 30 Asian-Australian actors and 325 Asian-Australian extras. The ensemble cast was led by Catherine Vn-Davies (*Going Down*), Clare Bowen (*Nashville*) and Bryan Brown

(*Bloom, Sweet Country*), Ferdinand Hoang (*Rake*, *The Quiet American*), Gareth Yuen (*LA Confidential*, *Party Tricks*), Jillian Nguyen (*The True History of the Kelly Gang*), Hoa Xuande (*Ronny Chieng: International Student*), Gabrielle Chan, Suzy Wong (*Crownies*), Gary Sweet (*House Husbands*, *Janet King*), Hazem Shammas (*Safe Harbour*) and Susie Porter (*Wentworth*, *Seven Types of Ambiguity*).

The series premiered to an average audience of 351,000,³⁹ and more than 950,000 chapter views on SBS On Demand to date.⁴⁰ It was also made available with subtitles on SBS On Demand in Vietnamese, Simplified Chinese and Arabic.

Hungry Ghosts was the winner of the 11th annual Equity Ensemble Award for Outstanding Performance by an Ensemble in a Miniseries, and nominated for a 2020 AACTA Award for Best Telefeature or Miniseries.

The Unusual Suspects

From chilling to warm, funny and gripping, *The Unusual Suspects* was a compelling heist caper about female friendship and empowerment. When a \$16 million necklace is taken in an elaborate heist, the ensuing police investigation exposes cracks in Eastern Sydney's sparkling façade.

The series marked the first major representation of Filipino-Australians on screen, and continued SBS's legacy of delivering exceptional drama exploring the rich diversity of Australia in an authentic and nuanced way.

Aina Dumlao (*Sanzaru*, *Ballers*, *MacGyver*), AACTA award-winner Miranda Otto (*Chilling Adventures of Sabrina*, *Homeland*, *The Lord of the Rings Trilogy*) and Michelle Vergara Moore (*Condor*, *The Time of Our Lives*) headlined the outstanding ensemble cast.

"5 stars. [Hungry Ghosts is a] Triumph of a series... an intoxicating whirl of ancient superstition and urbane beauty. Psychologically, it's dangerously addictive."

Sydney Morning Herald/The Age

39. OzTAM • RegTAM FTA Database, SBS, 24/08/2020, 2130-2230, Combined Average Audience, Total Individuals, Consolidated 28.

40. Adobe Analytics (SBS Production); 01/07/2020-30/06/2021; entities as listed; Video Total Chapter Views.

The four-part series led a collection of content across the SBS network exploring and celebrating Filipino culture. A special half-hour program, *Unwrapped*, was presented by *The Feed's* Alice Matthews interviewing the cast and creatives behind *The Unusual Suspects*, discussing gender, race and representation. This was available on SBS On Demand, where the series was also made available with subtitles in Filipino, Simplified Chinese, Arabic, Vietnamese, Hindi and Korean.

The series achieved widespread acclaim, and achieved an average audience of 483,000⁴¹ with chapter views of all four episodes reaching close to two million within their first 30 days of release.⁴²

The Tailings

From Sydney's Eastern suburbs to Tasmania's West Coast, Australian mystery *The Tailings* is a six-part, 10-minute short-form series which explores the experience of two young women confronting the paradoxical layers of grief. The series premiered on SBS On Demand as part of Digital Originals – a joint initiative of Screen Australia and SBS aimed at developing exciting and innovative drama projects to premiere on SBS On Demand and NITV, from screen creatives who are currently under-represented in the sector.

"As much as The Unusual Suspects is an entertaining caper, it has another layer, and that's centring the experiences of Filipino women in Australia through four characters in its ensemble..."

News.com.au

The series follows a troubled teen who starts an investigation into her father's death, which had been deemed accidental. Her outspoken accusations put her in direct conflict with a new teacher who is trying to make an impression on her first posting. Unexpectedly, the two slowly develop a mutual trust as the true story around the death becomes impossible to ignore.

The series delivered views on SBS On Demand that were more than double the previously best-performing Digital Originals short-form series. It was also subtitled in Simplified Chinese, Arabic, Vietnamese, Korean and Hindi.

"[The Tailings is] Well written and well directed with a narrative that gives nifty realism to the 'small town with a dark secret' trope... conceived as a short-form drama broken up in six 10-minute episodes, I watched them all in a row and recommend you do the same."

The Guardian

41. OzTAM • RegTAM FTA Database, SBS, 03/06/2020, 2030-2130, Combined Average Audience, Total Individuals, Consolidated 28.

42. Adobe Analytics (SBS Production); 01/07/2020-30/06/2021; entities as listed; Video Total Chapter Views.

Entertainment with purpose

SBS continued to bring Australians together with coverage of diverse and inclusive events. Entertainment programming was affected by COVID-19 across the sector, and SBS deferred some programs, evolved other productions, and delivered new formats.

Iconic events

Due to COVID-19, the *Sydney Gay and Lesbian Mardi Gras* found a temporary new home in February 2021 – the iconic Sydney Cricket Ground. SBS and NITV's exclusive broadcast continued to be a celebration of diversity, inclusion and acceptance for the LGBTQI+ community and its allies.

Hosted by Narelda Jacobs, Joel Creasey, Courtney Act and Zoë Coombs Marr, the coverage explored important social justice themes while bringing Australians all the entertainment from the parade. A global audience from more than 60 countries also tuned in via SBS On Demand for an unforgettable four-hour broadcast.

Eurovision Song Contest 2021

After the unprecedented cancellation of the *Eurovision Song Contest* in 2020 due to the pandemic, the return of Eurovision from Rotterdam, The Netherlands, was an event welcomed around the globe.

SBS has been the home of the *Eurovision Song Contest* for 37 years and, in May 2021, Australia once again competed with artist, Montaigne, performing her song 'Technicolour'. Hosting duo Joel Creasey and Myf Warhurst returned to lead SBS's coverage. Because of COVID-19, the decision was made to not travel to Europe to compete and present SBS's coverage in person in 2021. Instead, Montaigne competed via a 'Live On Tape' performance, and Myf and Joel hosted from SBS's studios in Sydney.

Despite that, the *Eurovision Song Contest* coverage reached 1.7 million people, #SBSEurovision trended number one on Twitter during the Final, and *Eurovision*-loving fans across Australia got involved sharing their celebrations on social media.⁴³

[Courtney Act] sees SBS as an island of hope in a still white bread landscape. The broadcaster "feels to me like Australia. It looks to me like the Australia I see walking around outside."

The Guardian

43. OzTAM + RegTAM FTA Database, SBS Network, 19/05/2021-23/05/2021, Combined 5 minute consecutive Reach, Total Individuals, Consolidated 28.

Bringing people together

At the height of the COVID-19 pandemic in July 2020, SBS brought the nation together for a live life drawing art class. Hosted by Rove McManus, a selection of amateur artists, including some well-known Australians, drew live in the studio with audiences at home encouraged to join in. The show celebrated art and diversity in an accessible and surprising way, with participants from diverse backgrounds and lived experiences. The live broadcast on SBS reached more than 600,000 people.⁴⁴

Live, loud and never been done before, *Australia's Biggest Singalong!* was a celebration of the power of music, hosted by Miranda Tapsell and Julia Zemiro and broadcast live on SBS and SBS On Demand. In June 2021, in front of a crowd at Sydney's Town Hall, the Pub Choir team, led by choirmaster Astrid Jorgensen, taught the live audience, and Australians sitting at home in their living rooms, how to sing the Hunters and Collectors iconic anthem, *Throw Your Arms Around Me*.

Australia's Biggest Singalong! also featured a raft of celebrated Australian performers including Dami Im, Mitch Tambo, Adam Eckersley and Brooke McClymont, who, along with Mark Seymour, joined community choirs from around the country. Together they reflected on what singing means to them – be it connection to Country, tackling mental health issues and homelessness – or for the sheer joy of it.

Braving the black chair

Famous for its challenging questions and intimidating setting, legendary quiz show *Mastermind* returned for a third series in 2021, screening 6pm weeknights on SBS. After COVID-19 impacted production in 2020, *Mastermind* returned in January 2021 to crown its season two winner and bid farewell to Jennifer Byrne who had expertly quizzed contenders since SBS re-launched *Mastermind* in 2019.

In February, SBS's Walkley-winning journalist, author and interviewer, Marc Fennell, stepped into the quizmaster chair, with a new set and all new contenders from across the country. The series continues to be an important SBS-produced commission that kicks off SBS's primetime programming on SBS every weeknight.

"As quizzes go, Mastermind has always brought a touch of class to the genre, its minimalist set and intense lighting making everything feel quite serious and weighty. Yet in the end it still provides the same basic delights as most trivia shows."

Sydney Morning Herald/The Age

44. Source: OzTAM + RegTAM FTA Database, SBS, 04/07/2020, Combined 5 Minute Consecutive Reach, Total Individuals, Consolidated 28.

Sport

Despite a year in which many international and domestic sports events were postponed or cancelled, SBS Sport continued to engage Australian audiences with sport from all over the world.

Cycling

Australian cycling fans were devastated when the 107th edition of the *Tour de France* was postponed – the iconic and prestigious event has been a part of the SBS schedule for three decades.

In place of its annual live coverage, audiences were entertained with a series of 21 'classic' stages, featuring past events dating back to 2008. To complement the 'Etape Classique' edition of the *Tour de France*, SBS Sport produced a four-part series documenting Cadel Evans' history-making 2011 *Tour de France* victory, featuring interviews with SBS Cycling personalities and highlights from the 2011 *Tour de France*.

The postponed 2020 *Tour de France* took place in September, with the SBS commentary team covering the event live from the SBS studios in Sydney and Melbourne. World record-breaking cyclist Dr. Bridie O'Donnell was added to the commentary team, and SBS also introduced a new food series as part of its coverage, *Plat du Tour*, hosted by renowned French chef Guillaume Brahimi (page 52).

A celebration of sport and culture, this year almost four million Australians who enjoyed the much-needed virtual escape to the French countryside.⁴⁵

SBS also announced that it will continue to be the home of the *Tour de France* for another ten years, securing an exclusive rights agreement through to 2030.

SBS will also broadcast the long-awaited women's *Tour de France* event, securing the exclusive free-to-air rights for the *Tour de France Femmes avec Zwift*, in a historic four-year deal.

SBS also secured the exclusive free-to-air broadcast rights to the *Giro d'Italia* until 2025, cementing the network's place as the home of cycling in Australia. Under the new agreement, SBS has exclusive Australian free-to-air rights to deliver live, multi-platform coverage of the *Giro d'Italia*, including television and digital.

Known for its steep and difficult climbs, the race showcases culture, passion and breathtaking scenery throughout the tough three-week competition. The gruelling event reached 1.7 million Australians,⁴⁶ with *Giro d'Italia* stage winners Robbie McEwen and David McKenzie joining

Matthew Keenan and Bridie O'Donnell to host SBS's coverage and provide expert commentary and insights.

Basketball

SBS's coverage of the NBA and WNBA was impacted when the competitions were delayed due to COVID-19.

Both were played with a compressed game schedule from the Orlando hub, with coverage of the NBA tipping off just after Christmas 2020, and the WNBA delayed on several occasions.

Locally, the Australian National Basketball League (NBL) faced several challenges due to State border closures and COVID-19 safe preventative measures affecting the entire season.

SBS Sport launched a new digital series, *Playing from the Heart*, which shone a spotlight on players from diverse cultural communities and highlighted the value of inclusivity in sport. Award-winning journalist, Megan Hustwaite, also hosted a new feature series, *The NBL Hub Heartbeat*, which took audiences inside the NBL Melbourne Cup and shared players' stories both on and off the court.

45. OzTAM + RegTAM FTA Database, SBS Network, 29/08/2020-21/09/2020, Combined 5 Minute Consecutive Reach, Total Individuals, Consolidated 28.

46. OzTAM + RegTAM FTA Database, SBS, 08/05/2021-30/05/2021, Combined 5 Minute Consecutive Reach, Total Individuals, Consolidated 28.

Sportswoman

SBS Sport expanded its catalogue with a new weekly women's sport series, *Sportswoman*, which proved to be a popular addition to the Sunday afternoon sport line-up on SBS. The series takes an in-depth look at the best female athletes around the world and provides audiences with an insight into their respective journeys.

Australian Motocross

After an absence of 20 years, live coverage of the *ProMX Australian Motocross Championship* launched on SBS as part of the Sunday afternoon Speedweek series. Leading the commentary team was host, Riana Crehan, with former champions Danny Ham and Lee Hogan calling the action. The 2021 championship visited tracks around Australia including Maitland, Wodonga, Gillman, and Coolum.

National Indigenous Television (NITV)

In 2020-21, NITV continued to celebrate Aboriginal and Torres Strait Islander cultures and achievements as the home of First Nations storytelling. With content produced by, for and about Aboriginal and Torres Strait Islander peoples, NITV promotes a greater understanding of First Nations cultures among all Australians.

With the burgeoning energy behind the Black Lives Matter movement, audiences turned to NITV for Indigenous perspectives, and the opportunity to connect with First Nations stories not told elsewhere.

2020-21 saw continued investment in Indigenous content production, and the creation of new audience pathways to First Nations content through greater network amplification across SBS platforms. This helped to deliver increased audience reach among SBS viewers and increased consumption of Indigenous content on SBS platforms, including SBS On Demand.

Over the last 12 months, NITV's offering has reached an average of 1.8 million Australians on television every month.⁴⁷

Indigenous News and Current Affairs

In 2021, NITV's current affairs show, *The Point*, hosted weekly by John Paul Janke and Shahni Wellington, covered the biggest news stories from an Indigenous perspective. As well as its broadcast on NITV at 7.30pm on Tuesday nights, the program joined SBS's Tuesday night current affairs line-up, broadcasting on SBS following *Insight*, *Dateline*, and *The Feed*.

In response to the COVID-19 pandemic, NITV increased its news coverage to seven days a week, with regular live updates and was also broadcast on SBS VICELAND. NITV also supported First Nations Media Australia to provide Indigenous media organisations across the country with content, delivering in-language health advice and activating social media events to connect communities.

Now in its 18th year, the award-winning *Living Black* – hosted and produced by Karla Grant – continued to unearth the most important issues affecting Aboriginal and Torres Strait Islander peoples today. This season, the program featured interviews with country music legend Troy Cassar-Daley, actor Aaron Fa'Aoso, South Australian of the Year Tanya Hosch, youth advocate Keenan Mundine, Labor MP Linda Burney, medical guru Michael Mosley and justice reformer Debbie Kilroy, as well as vital investigations including the critical situation of children living in out-of-home care.

Always Was, Always Will Be

In the lead up to and around 26 January, 2021, NITV once again presented its *Always Was, Always Will Be* season, which included First Nations programming across the SBS network, promoting and connecting a cross-network content offering designed to engage, educate and entertain all audiences with a reflection and celebration of the oldest continuing culture on the planet.

Along with news coverage and live broadcast of community events and rallies taking place in cities across Australia on 26 January, there was a range of programming exploring and celebrating Aboriginal and Torres Strait Islander peoples and cultures on NITV.

At the heart of the programming was the *Sunrise Ceremony*, a special two-hour morning show that was broadcast live from Coolangatta, Queensland, and simulcast on NITV, SBS and Channel 10. Hosted by *The Point*'s John Paul Janke, and Channel 10's Narelda Jacobs, the program featured a series of special Aboriginal and Torres Strait Islander guests, along with representatives from Australia's diverse multicultural communities.

47. Source: OzTAM + RegTAM FTA Database, NITV, 01/07/2020-30/06/2021, Combined 5 Minute Consecutive Reach, Total Individuals, Consolidated 28.

In partnership with the Sydney Theatre Company, NITV premiered a new all-Indigenous panel show, *The Whole Table*, hosted by Sydney Theatre Company resident director, Sharri Sebbens. Joined by panelists Wesley Enoch, Nakkiah Lui and Rhoda Roberts, each episode invited different guests to the table to debate and better understand Indigenous affairs in the arts.

Celebrating Indigenous achievement

NITV helped to deliver important moments in the Indigenous calendar such as NAIDOC Week, National Indigenous Music Awards from Darwin and the Sydney Opera House national dance competition, Dance Rites.

With NAIDOC Week moved from July to November, and the National NAIDOC Awards postponed for 2020, NITV and SBS co-produced *Stand Up and Be Counted: A NAIDOC Concert Special* from the Brisbane Powerhouse. The live entertainment program was simulcast on SBS and NITV and achieved a combined reach of 191,000.⁴⁸

NITV also used NAIDOC Week to test a new format, producing the first ever Indigenous breakfast national television show, *Big Mob Brekky*. Produced with First Nations Media Australia partners around Australia, the program was well received and widely acknowledged as breaking new ground on Australian TV.

See What You Made Me Do

As part of SBS's cross-network coverage and support for the SBS documentary series, *See What You Made Me Do*. NITV explored the issue of domestic abuse with an Indigenous lens in May 2021.

Living Black featured interviews with domestic violence survivors, including Linda Burney MP, and NITV also broadcast a special community forum response program, elevating Indigenous voices to the national discussions surrounding family and domestic violence. The program, *We Say No More* was broadcast on NITV immediately after the second episode of *See What You Made Me Do* and featured a panel discussion with experts in their field, sharing how family violence affects First Nations communities and exploring potential solutions. The program was hosted by Bundjalung woman, Rhoda Roberts AO.

First Nations stories through factual commissions

Written and directed by Northern Territorian filmmaker, Steven McGregor, alongside co-writers Steven Oliver and Danielle MacLean, *Looky Looky Here Comes Cooky*, featured six diverse and distinctive new commissions in Indigenous languages and English, which came together to create a new songline passed from place to place across the country. The documentary was produced in partnership with the Australian Maritime Museum and included SBS Learn teacher resources supporting the program (page 64).

Going Places with Ernie Dingo, now in its fifth season, continued to be a strong performer, reaching a wider audience on SBS as well as NITV, in addition to being available with subtitles in Simplified Chinese, Arabic, Vietnamese, Korean and Hindi on SBS On Demand.

In April 2021, NITV and SBS Food premiered a new travel and food series produced and hosted by Aaron Fa'Aoso, *Strait to the Plate*, exploring the people, food, language and life in the Torres Strait Islands (page 52).

This year, the much-loved *Family Rules* returned for a third season, with another up-close and personal insight into modern Indigenous family life through the eyes of a remarkable mother and her daughters.

48. OzTAM RegTAM FTA Database, SBS + NITV, 14/11/2020-16/11/2020, Combined 5 Minute Minimum Consecutive Reach, Total Individuals, Consolidated 28.

Diversity of sport

While sporting competitions were delayed or impacted due to COVID-19, rugby league and AFL fans continued to be served weekly entertainment on NITV with rugby league panel show, *Over The Black Dot*, and AFL footy show, *Yokayi Footy*.

With an almost 30 per cent decrease in sporting hours in 2020 due to COVID-19 impacting competitions and events, NITV covered alternative competitions, including events in regional and remote areas such as the community rugby league competition, Tribal League.

A focus on youth, community, and language

NITV's children's content provides a vital connection to Country and culture. In 2020-21, NITV focused on investing in the development of its distinctive commissioned children's content, including Logie Award-winning animated series, *Little J & Big Cuz*. The third season is set to premiere on NITV in 2022, and will once again be made available in a number of First Nations languages.

NITV also invested in the acquisition of Indigenous children's content, both for its Jarjums children's programming offering on-air, as well as SBS On Demand. A particular success in 2020-21 was *Bedtime Stories* – an evening program presenting 20 stories for children in eight Indigenous languages from remote Australia, using traditional storytelling techniques together with animation, music and film. The series was produced by ICTV in partnership with Batchelor Institute, Bábbarra Women's Centre, Maningrida Arts & Culture, NG Media, and PAKAM.

Indigenous production sector development

NITV remains committed to creating more production opportunities for Indigenous media practitioners, continuing a number of initiatives with State and Federal screen funding agencies, enabling it to increase content investment in more programming created by Indigenous Australians.

Initiatives this year included Digital Originals (with SBS and Screen Australia), No Ordinary Black (with Screen Australia, Screen NSW, Film Victoria, Screen Territory, South Australian Film Corporation and Screenwest) and the Centralised Documentary Australia Foundation's Indigenous Fellowship (with the Documentary Australia Foundation, Screen Territory, the South Australian Film Commission, and the Australian Film Television and Radio School).

Glorious food

Evolving from SBS's proud heritage of creating and acquiring inspiring and distinctive food programming, SBS Food continues to showcase the best in food content from all over the world. The channel plays an important role in taking audiences on a journey of discovery through world cuisine and providing insight into multicultural communities not only in Australia, but across the globe.

With more than three million Australians tuning in each month,⁴⁹ SBS Food continues to reach a broad audience through a multi-platform offering available on television, online and SBS On Demand.

The Cook Up with Adam Liaw

Each weeknight at 7pm, popular cook and author, Adam Liaw, is joined by two food loving friends for good fun and conversation as they cook up a variety of dishes centred around a nightly theme – whether it's an ingredient, a style of cuisine or cultural inspiration.

Regular segments include 'Food for Thought' featuring Adam's cooking tips and techniques, busting food myths in 'Food vs Truth', and SBS Food's Managing Editor, Farah Celjo, presenting two segments: 'Following Food' and 'Top 5's', sharing what's trending online in the world of food. Since premiering in April 2021, the series has reached over 2.4 million SBS audiences.⁵⁰

Asia Unplated with Diana Chan

In January 2021, celebrity chef Diana Chan dished up her second series of *Asia Unplated* cooking up simple but authentic, home-style Asian dishes. From the sweet, sour and salty flavours of Cambodia to the fragrant spices of Sri Lanka to Diana's personal favourite, Malaysian street food, the series is full of new recipes for audiences to explore. Diana also invites her friends into the kitchen to cook their favourite recipes and chat about the unique cooking styles and rich food histories of their favourite Asian cuisines. Since its premiere in January 2021, the series has reached over 737,000 Australians on SBS Food to date.⁵¹

Cook Like an Italian with Silvia Colloca

Silvia Colloca returned with her second season of *Cook Like an Italian*, bringing delicious recipes and Italian entertaining inspiration directly into the homes of food lovers around Australia, over 10 episodes. Silvia shares the secret family recipes from her mamma and Nonna and her very own tips and tricks for mastering the art of regional Italian cuisine.

"SBS makes fantastic food programming and this ambitious commission – 200 episodes, five nights a week – looks like it might be a winner. There's nothing fancy about it – a combination of cooking and chat, hosted by Adam Liaw – but it all just seems to work. Liaw has enormous natural wit and charm. His guests are well chosen. It's all very cheerful, relaxed and low-fi and you're guaranteed entertainment and some excellent recipes."

Sun Herald/Sunday Age

49. OzTAM + RegTAM FTA Database, 01/07/2020-30/06/2021, SBS Food, Sun-Sat, 0200-0200, Combined 5 minute Consecutive Reach, Total Individuals, Consolidated 28.

50. OzTAM + RegTAM FTA Database, SBS + SBS Food, 19/04/2021-30/06/2021, Combined 5 Minute Minimum Consecutive Reach, Total Individuals, Consolidated 28.

51. OzTAM + RegTAM FTA Database, SBS Food, 31/01/2021-30/06/2021, Combined 5 Minute Minimum Consecutive Reach, Total Individuals, Consolidated 28.

Plat Du Tour

Renowned French-Australian chef, Guillaume Brahimi, guided Australians to the heart of France serving up his 'Plat du Tour' each night of the *Tour de France* on SBS during July 2020.

Comprising 21 short interstitials to accompany each stage of the *Tour*, each episode featured different recipes, food and produce inspired by regions through which the famous race travels. The series was then compiled into a primetime format to encore on SBS Food.

Strait to the Plate

Over five episodes, actor, producer and director Aaron Fa'aoso, took audiences on a delectable odyssey through the Torres Strait Islands. Visiting Badu, Poruma and Moa islands, as well as Indigenous and Torres Strait communities in the Northern Peninsula Area at the tip of Cape York, Aaron met locals who shared their signature dishes – each dish told a story about the Torres Strait and the many peoples who've contributed to the rich culture of these islands. Broadcast on SBS Food and NITV, the series showcased this beautiful and unique part Australia, rarely explored in this way.

"In fact, watching the Tour de France is going to be more of an immersive experience this year with the accompanying show, Plat du Tour. During each live stage of the Tour, French chef Guillaume Brahimi will be presenting food and recipes authentic to each region that the athletes encounter."

Pagemasters

Palisa Anderson's Water Heart Food

Whilst travelling to Thailand was out of reach, new SBS Food talent, Palisa Anderson, decided to travel across Australia to explore her early food memories of Thailand, meeting friends along the way to discuss and celebrate what connects them to different cultures. Palisa shows audiences how to stock your pantry like a Thai local and cook authentic Thai cuisine in your own home. The series was made available through SBS On Demand with Simplified Chinese, Arabic, Vietnamese, Korean and Hindi subtitles. Since its launch in November 2020, the series has reached over 438,000 SBS Food audiences.⁵²

Adam Liaw's Road Trip for Good

TV favourite Adam Liaw visited bushfire-affected regions as they were springing back to life following the fires over the 2019-20 summer. Over four episodes, Adam unearthed some of the best food Australia has to offer and made mouth-watering Asian-inspired dishes with the produce he collected along the way. The program was also subtitled in Simplified Chinese, Arabic, Vietnamese, Korean and Hindi on SBS On Demand.

Australia's Food Bowl with Stefano Di Pieri

Celebrated Italian cook, Stefano de Pieri, made his welcome return to television with his brand-new series, premiering in May 2021. The popular restaurateur takes viewers on a unique and insightful field trip to explore one of Australia's most productive regions, the Murray-Darling River Basin, which Stefano has called home for the last 30 years. Over 10 episodes, he explores the connection between the food producer and the consumer and turns all their beautiful produce into simple, delicious recipes.

52. OzTAM • RegTAM FTA Database, SBS Food, 29/11/2020-30/06/2021, Combined 5 Minute Minimum Consecutive Reach, Total Individuals, Consolidated 28.

A world of film

SBS World Movies continues to build on SBS's legacy of showcasing the best in international and local cinema for Australians, for free. A carefully curated and dedicated 24-hour channel, SBS World Movies reaches all corners of the globe, reflecting and celebrating the diversity of cinema, with a large proportion of the titles being in a language other than English.

Each year, SBS World Movies acquires more than 800 foreign and English language titles, including recent award-winning and critically acclaimed films. The channel presents everything from European arthouse to romantic comedies, the classics and animated films for the whole family.

Driven by strategic themed programming, in 2020-21 the channel featured curated film collections on weeknights at 9.30pm, whilst weekend programming allowed for a broader audience appeal. In late 2020, as a result of COVID-19 and the change in community needs, SBS World Movies secured additional daytime and family-friendly programming for home-bound audiences.

Black Lives Matter

In November 2020, SBS World Movies launched a two-week season devoted to global racial issues. Presented by Wongutha-Yamatji actor and artist, Meyne Wyatt, the films and documentaries featured in the

collection told important stories exploring and highlighting issues affecting Indigenous and Black communities across the world.

Films included *I Am Not Your Negro*, *Rabbit-Proof Fence*, *12 Years a Slave*, *Selma*, *Detroit* and Warwick Thornton's outback Australian drama, *Sweet Country*. The season reached over 789,000 total individuals during its run on SBS World Movies.⁵³

War Stories

For four weeks across November and December 2020, SBS World Movies presented a collection of war films, supported by a supplementary collection on SBS On Demand, made up of international, classic and contemporary films showcasing diverse depictions of war, and encompassing stories of conflict, including the triumphs and devastations.

Mardi Gras, Refugee Week and Music Week

SBS World Movies supported major SBS network programming with curated collections across

the year, including *Sydney Gay and Lesbian Mardi Gras*, *Refugee Week* and *Eurovision* in 2021.

Mardi Gras provides SBS World Movies the opportunity to celebrate LGBTQI+ cinema from all over the world. In 2021, SBS World Movies showcased films such as *Goodbye Mother*, *Tu me Manques*, *A Fantastic Woman*, *Carol* and *Call Me By Your Name*.

Similarly, SBS World Movies also supported one of the biggest entertainment broadcasts on the SBS calendar, *Eurovision*, with a week of the best musical films from around the world.

SBS World Movies Homegrown

Throughout June, SBS World Movies celebrated the Australian movie industry with a line-up of some of the best locally made films Australia has to offer. A celebration of Australian talent both in front and behind the camera as well as unique Australian stories, SBS World Movies presented a line-up of films with something for every Aussie movie lover's taste, including *Strangerland*, *Tracks*, *Animal Kingdom*, *Charlie's Country*, *The Proposition* and *Jindabyne*.

"These stories are so important. I hope the questions you ask afterwards, and the questions you ask each other, offer the glimmer of hope and change that is so desperately needed."

Meyne Wyatt

53. Source: OzTAM + RegTAM FTA Database, SBS World Movies, 01/11/2020-30/11/2020, Combined 5 Minute Consecutive Reach, Total Individuals, Consolidated 28.

SBS VICELAND

SBS VICELAND continues to explore new genres and content opportunities, expand the reach of the SBS Charter to new audiences and experiment with release strategies and scheduling to deepen engagement with younger viewers, and accelerate the growth of SBS On Demand.

This year, 4.5 million Australians were reached each month on SBS VICELAND,⁵⁴ where they accessed a curated, diverse and distinct slate of programming exploring topics and issues ranging from mental health, consent, pop culture history and social justice.

The channel brought more Australian originals to the forefront such as the neurodiverse drama, *Sex and Death*, and year-in-review comedy, *The Last Year of Television 2020 Special*.

The ongoing partnership with VICE continued to supply the channel with a range of investigative documentaries exploring contemporary global social issues. Programs such as *Meghan Markle Escaping The Crown*, *Wet Markets Exposed* and *While The Rest Of Us Die* saw increased audiences in their timeslots.

SBS VICELAND also continued to bring Australians popular series from around the world in languages other than English, including *If You Are The One* and *VS Arashi*, *Forged In Fire Latin America*, *Asia's Next Top Model*, *Taskmaster Norway* and *Takeshi's Castle Indonesia*.

As the home of free-to-air basketball in Australia, SBS VICELAND continued its broadcast of the NBA, WNBA and NBL. The channel also showcased women's sport; along with the WNBA, it featured women's cycling races for *Tour of Flanders*, *Amstel Gold*, *Liege-Bastogne-Liege* and *La Fleche Wallonne*.

54. OzTAM + RegTAM FTA Database, SBS VICELAND, 01/07/2020-30/06/2021 + 01/07/2019-30/06/2020, Sun-Sat 0200-0200 + 1800-2400, Combined 5 Minute Minimum Consecutive Reach + Metro FTA Share, Total Individuals + People 25-54, Consolidated 28.

Engaged Audiences

SBS delivers a unique, accessible and personal audience experience to engage, inform and entertain Australians.

At a time of global disruption, SBS remained audience-focused and committed to connecting with Australians across its platforms in 2020-21, whether via television, SBS On Demand, radio, podcasts, online, on social media or digital applications (apps).

Across its network, SBS reached more Australians than ever before. As traditional habits across the industry continue to shift, SBS experienced significant growth in digital engagement, breaking new records on SBS On Demand including increased consumption by more than 30 per cent for the year. There was also accelerated digital growth for its audio and language content in recognition of the audience appetite for consuming content at their convenience.

SBS continued to invest in making SBS On Demand the most distinctive streaming service in Australia. As teams scoured the globe to bring Australians content they won't find anywhere else, SBS also deepened engagement with audiences whose primary language is not English, further developing its multilingual experience and offerings, and enabling more Australians to discover, view and enjoy more SBS content on the platform.

In 2020, SBS launched in-language login and navigation for SBS On Demand – a first for a media operator in Australia – and over the last year, built on Arabic and Simplified Chinese options by adding Traditional Chinese, Vietnamese and Korean to the web service, with other applications to follow.

It also significantly increased its investment in subtitling content in key languages, with a focus on providing greater access to SBS's commissioned content and Australian stories. There were more than 500 hours of content subtitled in languages other than English shared with audiences in 2020-21, more than tripling the hours from the year prior.

To improve its understanding of the needs and preferences of multilingual audiences, SBS undertook landmark industry research to provide deep insights into Australian language communities. More than 5,400 people across 10 languages were initially surveyed; the results support content investment decisions and the approach SBS takes in tailoring offerings for language groups.

In 2020-21, SBS also introduced a new customer service approach that improves the way audience feedback is captured and shared across SBS; this will help better utilise the insights from around 4,000 pieces of audience feedback every month.

With increased competition and growing audience expectations, SBS is focused on hyper-differentiating itself through its offerings, its ability to engage audiences, and ongoing improvements to its platforms to support the delivery of an excellent user experience.

Engaged Audiences

As linear TV audiences continued to decline across the market in 2020-21, SBS largely retained its viewership, reaching 10.8 million Australians on TV each month,⁵⁵ with an 8.9 per cent prime time metro share.

SBS continued to reach and engage more Australians on its digital platforms. Digital registered users exceeded 9.6 million, an increase of 16% from the year prior.⁵⁶ Consumption grew by 31 per cent on SBS On Demand, and more than 100 million hours⁵⁷ of programming were streamed by Australians.

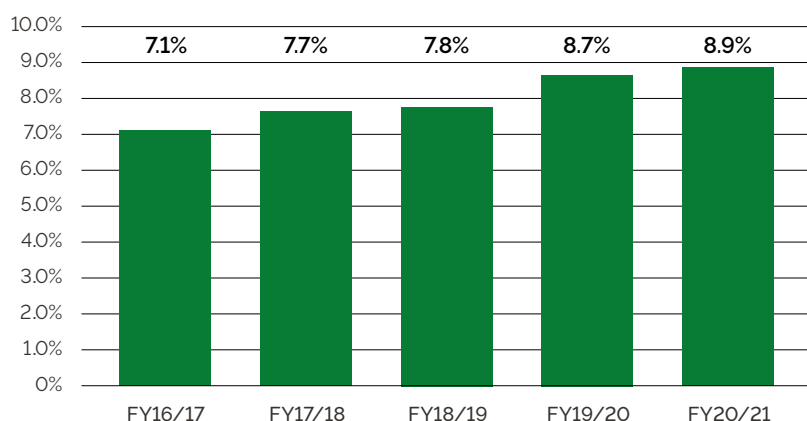
In 2020-21, SBS also reached over 4.3 million Australians each month online,⁵⁸ with 16 million monthly unique browsers⁵⁹ on SBS websites.

An audience-centric approach

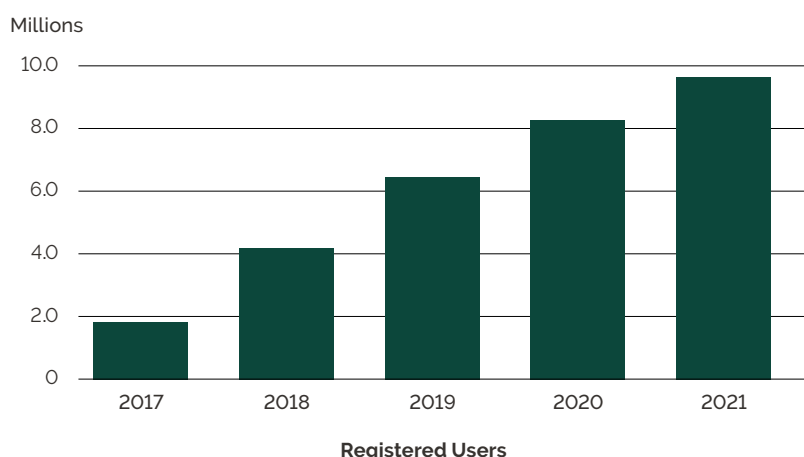
SBS remains committed to improving the experience of its diverse audience across all platforms. SBS is focused on making content more easily accessible to Australians who speak a language other than English by introducing features such as in-language login and navigation on SBS On Demand, and providing in-language subtitling.

SBS Network Free to Air Metro Share

Total Individuals, 1800-2400



Registered Users across SBS Digital Platforms



Understanding multilingual audiences

In 2020-21, SBS conducted several research projects with Australians who speak a language other than English, to provide a nuanced understanding of these audiences, their content preferences and their engagement with SBS.

The ability of SBS to understand its multilingual audience enables it to deliver valuable content to audiences on the platforms of their choice. This research also helps guide SBS investment decisions in relation to content and service delivery for our diverse audiences. Research conducted in 2020-21, measured over 5,400 audiences across

55. OzTAM + RegTAM FTA Database, SBS Network, July 2020 – June 2021, Sun-Sat, 0200-0200 + 1800-2400, Combined 5min Cons Reach + Metro Share, Total Individuals, Consolidated 28.

56. Janrain SBS Registered Users as at June 2021.

57. OzTAM VPM Database, SBS, Live + VOD, July 2020 – June 2021.

58. Nielsen Digital Content Ratings – Monthly; July 2020 – April 2021; All People 2+ unless otherwise stated; Content type = Text Only; Unique Audience.

59. Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; July 2020 – June 2021; Unique Browsers.

10 languages, showed the pivotal role that digital platforms play in reaching multilingual audiences, and demonstrates that a tailored approach is required to engage these audiences with news, information and Australian content.

Each year, SBS also conducts deep dives into several language communities through McNair Research, tracking consumption and engagement with language platforms. The research conducted in 2020-21 found that 92 per cent⁶⁰ of the Arabic-speaking population are aware of the SBS Arabic offering (across radio, TV, online and social media), the highest awareness of the languages measured. The net SBS weekly reach across all media of the Arabic-speaking population was 55 per cent, up from 51 per cent in 2019.

SBS's Exchange Panel

SBS engages with audiences through the Exchange Panel, an online panel with more than 16,000 members, helping SBS to connect with Australians. Of the total panel, over 3,000 identify as Aboriginal or Torres Strait Islander and one in three panellists identify as culturally and linguistically diverse.

The Exchange Panel facilitated a large and diverse range of studies in 2020-21, with more than 80 research studies conducted, and 35,000 responses collected from online communities. The studies included reviews of SBS content highlights including *Mardi Gras*, *Eurovision*,

SBS original drama series *Hungry Ghosts*, documentary series *Who Gets To Stay In Australia?*, the network's NAIDOC Week offering, and NITV's *Yokayi Footy*.

SBS Audience Satisfaction

SBS takes an audience-led approach to developing and refining its digital products, incorporating qualitative audience research, looking deeply into audience analytics, and testing potential designs with audiences before launching. SBS regularly measures audience satisfaction across its platforms, investigating which features and content would satisfy audiences further in order to continue to ensure that all digital experiences are helping to engage, inform and entertain Australians. Over the course of 2020-21, the Digital Product Satisfaction Score for SBS On Demand lifted four points to 83 per cent.⁶¹

Customer Service

In 2020-21, SBS introduced a new customer service approach that captures and reports on audience feedback from across the business. From December 2020 to June 2021, 81 per cent of weekly audience enquiries logged through the SBS Help

Centre, also referred to as tickets, were resolved with one touch (ticket was solved with one reply), and we recorded a customer satisfaction score of 88 per cent.

On average, SBS receives around 4,000 pieces of feedback per month, with audiences seeking assistance and sharing their diverse opinions on content, program scheduling, technical enquiries and shared lived experiences in response to SBS programming which explores complex issues.

This year, live event programs such as *the Sydney Gay and Lesbian Mardi Gras* and *Eurovision Song Contest* generated some of the most significant levels of feedback.

The incredible true story of the poisoning of a former Russian spy in Britain, *The Salisbury Poisonings*, along with the critically acclaimed *The Handmaids Tale* also resonated with audiences and received high volumes of positive feedback.

After a delay due to COVID-19 outbreaks in Europe, the 2020 *Tour De France* and *Giro d'Italia* returned to screens later than usual, with audiences staying

Audience feedback quote – *Mardi Gras*:

"That was sensational. The parade I have seen on TV for a very long time. Visually stunning, informative, sensitive and beautifully narrated. Congratulations to all involved."

60. SBS Arabic McNair Research, August 2020.

61. SBS Product Satisfaction tracker, Q4 2021.

Audience feedback quote – *Eurovision*:

"Thank you SBS... it was so wonderful to see all the countries back performing, smiling laughing again. It's the global healing we need!!! Please pass on my appreciation to all involved"

Audience feedback quote – *See What You Made Me Do*:

"A difficult topic, but handled wonderfully"

up all hours to watch the most exciting cycling tours of the year and sharing their views on the broadcast.

Documentary series *See What You Made Me Do* also had a significant audience impact, generating overwhelming positive audience feedback, with audiences praising SBS for shining a light on such a horrific issue.

SBS Brand Health

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

In 2020-21:

- SBS Network awareness remained very strong, with 77 per cent of Australians aware of the brand⁶²
- 89 per cent agree that "SBS is trusted"⁶³
- 96 per cent believe that "it's good that SBS exists"⁶⁴
- 89 per cent believe that "SBS helps Australia to be a more successful multicultural nation".⁶⁵

SBS On Demand

SBS On Demand, Australia's most diverse streaming service, offers audiences a truly global catalogue of more than 11,000 hours of dramas, documentaries and movies.

Seventy per cent of all content on the platform is culturally and linguistically diverse, and more than 50 per cent of all dramas available are in a language other than English. 2020-21 saw more than 2,100 hours of premiere and exclusive content in languages other than English added to the platform – a 47 per cent increase on the previous year.

SBS On Demand's distinctive and multilingual content has proven popular with Australian audiences. Thirty of the top 50 most watched titles on the platform were culturally and linguistically diverse, with 15 of these titles being in a language other than English.

Content and Curation

SBS continued to build on its commitment to better serve Australia's diverse communities in 2020-21, increasing its offering of subtitled, commissioned, local Australian stories in Arabic, Simplified Chinese, Vietnamese, Korean and Hindi, and also providing popular acquired content, such as *The Handmaid's Tale* and *Shadowplay* with subtitles on SBS On Demand.

SBS On Demand also sought to engage culturally diverse communities through the curation of themed collections to mark significant community celebrations and events throughout the year, including:

- Movie collections curated in partnership with the Korean Film Festival, Flickerfest Short Film Festival, Sydney Festival and the Latin American Film Festival
- A collection of Bollywood films to celebrate Diwali
- A NAIDOC Week collection of Indigenous films and series
- A collection of local short films by filmmakers living with disability to coincide with International Day of People with a Disability

62. SBS Brand Pulse – Q4 2021. Base: All Australians.

63. SBS Brand Tracker – Q4 2021. Base: SBS Engaged Audiences.

64. SBS Brand Tracker – Q4 2021. Base: SBS Engaged Audiences.

65. SBS Brand Tracker – May 2021. Base: SBS Engaged Audiences.

- An 'Always Was, Always Will Be' Indigenous collection to mark January 26
- A Rainbow Pride movie collection to celebrate the *Sydney Gay and Lesbian Mardi Gras*
- A Vietnamese movie collection to mark Lunar New Year
- An International Women's Day Content collection, featuring a spotlight on female directors
- A collection of films to mark Refugee Week 2020.

SBS continues to evolve its release strategies to engage cross-platform audiences. Box set availability is becoming increasingly important in the streaming environment, allowing audiences to consume content at their own pace. Full box sets of *Fargo*, *Riviera*, *Spiral*, *The Pier*, *Medici* and *The Lawyer* returned to the platform to coincide with new seasons in 2020-21, while older crime box sets landing on platform surged in popularity, including *Spooks*, *Gommorah*, *Unit One* and *The Eagle*.

SBS maintains its approach to fast-tracking high profile, broad appeal series immediately after international broadcast, rather than forcing audiences to wait. This year, *Shrill*, *The Handmaid's Tale* and *Bosch* were all delivered to audiences this way.

In 2020-21, SBS On Demand also premiered high profile, broad appeal shows with an international focus, including a new season of *Riviera* and new shows *The Head*,

We Are Who We Are, *Mirage*, *Departure* and *Vienna Blood*, as well as the best of in-language dramas from around the world, including *Romulus*, *The Investigation*, *The Minister*, *La Unidad*, *No Man's Land*, *Beforeigners* and *Possessions*.

Technology and Product Enhancements

SBS delivered improvements across multiple platforms to ensure it is providing a user experience that is seamless, robust, intuitive and meets audience expectations, helping to drive increased engagement, consumption and customer satisfaction.

To complement SBS On Demand's world-class video on demand catalogue, a new Live TV section was launched on Telstra TV, Connected TV and iOS Mobile devices, with more platforms to come. This new section prominently features the simulcast streams for the SBS linear channels, and resulted in a 17 per cent increase in users interacting with a livestream since the release of this feature on Telstra TV.

The SBS On Demand website was updated in August 2020 with a refreshed, cinematic user interface that aimed to increase user engagement. As a result of this, active watcher figures are up by 180 per cent, average time spent on site is up by 23 per cent, and the conversion of visitors to viewers is up 43 per cent on target.⁶⁶

SBS On Demand is available on 16 platforms and, in October 2020, SBS launched a new app on Amazon Fire devices. This was an opportunity to be a launch partner on an affordable streaming device that users plug into their TVs using the existing Android TV application, ensuring audiences are still able to access SBS On Demand without the need to upgrade their TVs.

In 2021, SBS On Demand began the process of migrating onto an updated Application Programming Interface (API) to improve consistency across all platforms, provide greater context about the content that is available and a richer taxonomy that can be used to help drive more personalised recommendations in the future.

2020-21 also saw the completion of the rollout of Google's Digital Ad Insertion (DAI) technology for SBS On Demand, making the transition in and out of ad breaks a more seamless experience for the viewer. In the month after its launch, the SBS On Demand website saw a 91 per cent reduction in customer service tickets that referred to 'Ads breaking video playback'.

There were also a range of incremental improvements across all platforms, including:

- Skip Intro and Skip Recap functions released across all platforms
- Updating the Telstra TV platform with an Auto-Play Next Episode function
- Picture in Picture released on iOS devices.

66. Adobe Analytics, 01/07/2020-30/06/2021.

Digital communities

SBS continues to evolve its services to meet the needs of audiences, reaching, engaging and adapting to changing technology.

Across a suite of distinctive websites, SBS championed emerging talent, shared stories of contemporary Australia, celebrated diversity through food, and kept audiences entertained and connected during the pandemic.

SBS Radio and Languages Services

Audio was the biggest driver of digital growth for audio and language content in 2020-21, with an average of over six million plays and downloads every month.⁶⁷ The largest contributor to this accelerated audio consumption was podcast downloads, up 61 per cent year-on-year and averaging 3.8 million downloads per month.⁶⁸

In 2020-21, 11 SBS podcasts averaged over 100,000 downloads per month. Leading podcasts on the SBS network were *SBS Arabic*²⁴, *SBS Italian* and *SBS French* – all attracting over 300,000 downloads every month.⁶⁹

Sport

In 2020-21, SBS embraced an evolution in the coverage of key sports properties. SBS streamed more than 1,400 hours of live sport and expanded its already extensive catalogue of catch-up content.

SBS delivered a 360-degree digital offering for the 2020 *Tour de France*, encompassing social, mobile app, live streams, video on demand, statistics and podcasts. *The Tour Tracker* app and SBS On Demand served 1.6 million live streams, up 39 per cent year-on-year,⁷⁰ and a dedicated *Tour de France* live Facebook show – hosted by SBS French Radio's Christophe Mallet and chief cycling analyst David McKenzie – provided audiences with another opportunity to connect and celebrate the event outside of the live coverage.

The SBS Cycling Central website experienced strong growth, including an increase of 1.5 million unique visitors, up 13 per cent year on year, and time spent viewing on the site was up 22 per cent year-on-year.⁷¹ It was home to comprehensive coverage of events like the *AusCycling Road National Championships* in February, featuring Australia's best cyclists.

Exclusive coverage of the *Dakar Rally* on SBS and SBS On Demand highlighted an increased focus on digital-first offerings with more video content delivered than ever before, and with unique visitors up 104 per cent year-on-year.⁷²

The World Game Facebook page featured live coverage and highlights from the women's and men's teams competing in the *Indigenous Football Festival*. Rising star of the W-League Allira Toby, a proud Gangulu/Kanulu woman, hosted the event for SBS Sport.

SBS Voices

SBS Voices featured emerging writers from diverse backgrounds exploring issues relevant to their lives in contemporary Australia, and supporting career pathways. The site attracted close to five million unique visitors for the year.

In addition to the Emerging Writers' Competition (see page 38), SBS Voices launched a pilot short-form documentary on SBS On Demand called *The Swiping Game*, exploring the lives of diverse young Australians through the lens of online dating. Seven more episodes exploring issues such as disability and mental health are in production.

67. Adobe Analytics, Audio Plays; Feedpress, Uniques; Soundcloud, Streams; TuneIn Radio, Streams; Spotify, Streams; 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

68. Feedpress, Uniques. 01/07/2020-30/06/2021.

69. Feedpress, Uniques. 01/07/2020-30/06/2021.

70. Adobe Analytics, Audio Plays; Feedpress, Uniques; Soundcloud, Streams; TuneIn Radio, Streams; Spotify, Streams; 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

71. Adobe Analytics, Audio Plays; Feedpress, Uniques; Soundcloud, Streams; TuneIn Radio, Streams; Spotify, Streams; 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

72. Adobe Analytics, Audio Plays; Feedpress, Uniques; Soundcloud, Streams; TuneIn Radio, Streams; Spotify, Streams; 01/07/2020-30/06/2021, 01/07/2019-30/06/2020.

SBS Food

SBS Food featured content supporting a range of programming across the network, with recipes and stories connected to programs including *Mastermind*, *NAIDOC*, *Mardi Gras*, *Eurovision* and *The Unusual Suspects*. The site also featured content and 600 recipes from *The Cook Up with Adam Liaw*.

SBS Food also continued to experiment and innovate with bespoke social content and partnerships sharing diverse stories.

'*Feels like home*' was a content series that shed light on how the food industry continued to re-invent itself during the pandemic, telling the stories of the people and cultures within the restaurant kitchens and behind the counters.

A partnership with Diversity in Food Media Australia to support their food story anthology showcased 13 brand-new food writers from culturally and linguistically diverse backgrounds across the country. SBS also partnered with the Refugee Council of Australia (RCA) to film video interviews and recipes as part of their '*share a meal, share a story*' campaign featuring RCA ambassadors.

A trial of content produced for the SBS Australia YouTube channel received strong engagement from audiences, and as a result

SBS Food are preparing to launch a dedicated YouTube channel in the year ahead.

SBS Food had 12 million unique visitors to its website, and also saw growth and increased engagement across social media.⁷³

The Guide

SBS's TV Guide continued its focus on helping audiences discover the world of distinctive entertainment available across the network.

The Guide's podcast team also curated conversations around programming, and the award-winning *Eyes On Gilead* podcast returned for the long-awaited fourth season of *The Handmaid's Tale* in April. The podcast continues to chart globally, garners five-star reviews on iTunes internationally, and is proven to drive repeat viewings of *The Handmaid's Tale*.

Social Media

Across Facebook, Instagram, YouTube, Twitter and LinkedIn, SBS provided unique coverage of events including *NAIDOC Week*, *the Eurovision Song Contest*, *Sydney Gay and Lesbian Mardi Gras*, *Tour De France*, January 26 commemorations and more.

SBS's social media output remained steady year-on-year with over 145,000⁷⁴ posts across all platforms, resulting in over 3.2 billion impressions, over 640 million video views, and over 250 million engagements.⁷⁵

Total social audience size and video views grew slightly, while overall impressions, engagements, and click throughs fell by 15-30 per cent.⁷⁶

Social media is always shifting, but 2020-21 saw significant disruption with market shifts, increased competitor activity and environmental changes on major platforms. SBS responded by advancing the experience on our own digital products and platforms to reach and engage multilingual and national audiences, and will continue to experiment with different digital platforms to find the right mix of meeting the audience where they are while also delivering on business goals and celebrating a world of difference.

Making SBS accessible for all

SBS is committed to ensuring its content informs, educates and entertains all Australians through a growing commitment to subtitling in multiple languages, as well as delivering essential closed captioning and audio description services.

SBS's Access Services and Program Preparation (ASPP) unit ensures SBS not only meets its regulatory requirements, but is consistently delivering more for audiences, and always looking for ways to increase access to programming, with a commitment to quality underpinning these important services.

73. Adobe Analytics (SBS Production); 01/07/2020 – 30/06/2021; Unique Visitors.

74. Sprout Social, all profiles, 1/7/20 – 30/5/21.

75. Sprout Social, all profiles, 1/7/20 – 30/5/21.

76. Sprout Social, all profiles, 1/7/20 – 30/5/21.

Subtitling

SBS brings Australians a world of distinctive content; it makes programs in languages other than English accessible to local audiences through English subtitles. Over the past year, SBS has subtitled programs from more than 65 languages.

In 2020-21, SBS also significantly increased its subtitling of English content into other languages, broadcasting more than 500 hours and tripling the number of hours from the prior year. More so than ever, multicultural communities across the country are able to enjoy SBS programs in their first language through growing language collections available on SBS On Demand.

Audio Description (AD)

SBS continues to tell stories that matter with audio description, increasing access to documentaries, dramas and movies for blind or vision-impaired Australians, by providing auditory narration of the non-verbal elements of a program. Launched on SBS and SBS VICELAND in June 2020, AD was 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. As a network, SBS provides, on average, 20 hours per week of audio described programming, up from 14 hours when the service launched.

Captioning

Closed captioning provides benefits for Deaf and Hard of Hearing (HoH) audience members, as well as all others who enjoy watching programs with captions. SBS is always looking for ways to caption additional programming beyond its obligations, and in 2020-2021, captioned approximately a further 500 hours of programming for broadcast across the network.

Access Services by Platform	Hours
SBS:	
Closed Captions	6553
Subtitles	760
Audio Description	657
Re-narration	13
NITV:	
Closed Captions	938
Subtitles	392
Audio Description	62
SBS World Movies:	
Closed Captions	2073
Subtitles	4452
Audio Description	146
SBS VICELAND:	
Closed Captions	2175
Subtitles	494
Audio Description	456
Digital and Online:	
Closed Captions	7
Subtitles (<i>in-house only</i>)	587
Subtitling & Multilingual Project	490

Inspired Communities

As the diverse fabric of Australia evolves, SBS continues to deepen its connection with communities with the aim of increasing respect and understanding across society.

For more than 45 years, SBS's commitment to the communities it serves – understanding key issues and perspectives, and telling their important stories – has been central to every aspect of its operations. This commitment is supported through direct engagement and connection with communities throughout the year.

In 2020-21, SBS established partnerships and undertook engagement initiatives to enhance its connection with multicultural and Indigenous communities, and extend its exploration of national issues including migration, domestic and family violence, digital safety, addiction, media literacy, reconciliation, multilingualism and the celebration of Aboriginal and Torres Strait Islander cultures.

While COVID-19 transformed SBS's engagement with communities beyond its content, face-to-face events and activations were replaced with support for digital forums and festivals, personalised updates and offers of information and support to help SBS partners reach their own communities with trusted information.

This year marked the second year of the SBS and NITV partnership as the official National NAIDOC Principal Media Partner and Official Education Partner. Due to COVID-19, the annual National NAIDOC Awards were cancelled and NAIDOC Week postponed from its usual time of July to November, but SBS – with NITV at the heart of the network – was focused on engaging audiences when connection and celebration

were needed most. A cross-network offering of content celebrated the history, culture and achievements of Aboriginal and Torres Strait Islander peoples, supporting Australians in celebrating First Nations excellence from their homes, at a time when lockdowns and COVID-19 restrictions meant many of the events planned in cities and towns around the country were put on hold.

SBS Learn, SBS's education portal which produces and hosts educational materials for schools linked to Australian Curriculum and SBS programming, became another important resource to support communities through the pandemic. Mandated shutdowns of schools across Australia saw teachers reach for education resources that were easy to access, drafted by subject matter experts and designed to deploy in an online or in-person environment. SBS Learn experienced an increase in visitors to the site of 42 per cent since June 2020.

SBS Learn provided a suite of impactful new resources across the year, including a NAIDOC Week Education Resource and video resources and accompanying materials to support teachers in exploring themes raised in the SBS documentary, *See What You Made Me Do*.

SBS's deep and unrivalled connections to communities remain central to the trust audiences have in the organisation. SBS remains focused on the role it plays in supporting communities, across all that it does, particularly during challenging times.

Inspired Communities

Community insights into COVID-19

In mid-2020, SBS sought the views of multicultural communities on what they needed from SBS during the pandemic, and their perspectives on the role of SBS in supporting the country to emerge and move towards recovery.

This research showed that Australian multicultural communities were still feeling optimistic about our nation's recovery from the pandemic, though this sense of optimism was lower than that of the general population. Employment, finance, economic outlook, mental health, international travel restrictions and the availability of support services were the main community concerns, with mental health expected to remain in the top five issues during the longer-term recovery phase.

SBS's community stakeholders overwhelmingly felt that SBS played a vital role in providing coverage and information about the pandemic, with 84 per cent feeling that SBS has served Australian communities 'well' or 'very well'.⁷⁷ In addition, 96 per cent of respondents believed that the SBS Multilingual Coronavirus Portal was doing a great job in delivering value to culturally and linguistically diverse audiences.⁷⁸

SBS Outreach

SBS Outreach extends the impact, reach and value of SBS programs by developing unique educational outreach projects. Channelled through the SBS Learn website, Outreach brings relevant, trusted, quality programming into Australian classrooms.

SBS Learn

In 2020-21, SBS Learn projects incorporated materials exploring the ongoing impacts of colonisation. To support classroom conversations about Australian history on January 26, SBS Learn equipped teachers with two new teacher resources: *Stories from the Shore* (drawing on NITV's *The Point*); and *First Nations' Perspectives on Cook's Arrival* (based on NITV documentary, *Looky Looky Here Comes Cooky*, published in partnership with the Australian National Maritime Museum). These resources add to the rich library of materials on SBS Learn that explore Aboriginal and Torres Strait Islander perspectives, knowledge and cultures.

In collaboration with Deakin University, SBS Learn published a guide for teachers to examine *Are Your Students Addicted to Technology?*. This project formed a companion piece to *Are You Addicted To Technology*, an interactive

documentary on SBS On Demand, which explores the use and misuse of technology, and healthier ways to manage student interactions with digital engagements.

As an official education partner for NAIDOC Week, SBS Learn delivered a 40-page resource supporting study of the 2021 NAIDOC Week theme 'Heal Country!'. Authored by leading educator and Yankunytjatjara and Wirangu descendant, Shelley Ware, the 2021 resource supports schools to celebrate NAIDOC Week, and embeds Aboriginal and Torres Strait Islander perspectives in their classrooms year-round.

In partnership with the eSafety Commissioner, SBS also created the video-based resource, *Connect with Respect: Classroom Materials*. These five videos and accompanying teaching materials feature young adults from diverse backgrounds speaking about what respectful relationships look and feel like to them, and how young people can contribute to a more equitable society. *Connect with Respect* was produced to support themes raised in the SBS documentary *See What You Made Me Do*.

77. SBS Community Brand Tracker . Waves 6. Base – July 2020.

78. SBS Community Brand Tracker . Waves 6. Base – July 2020.

Community and Stakeholder Engagement, Activities and Partnerships

Against the backdrop of COVID-19, SBS sought innovative ways to connect with stakeholders to ensure that its work remained relevant and valued by the communities it serves. Supporting partners, communities and charities affected by the crisis, and connecting communities and stakeholders across Australia with SBS's multilingual COVID-19 and vaccine information dominated activity in the second half of 2020 and early 2021.

Multicultural New South Wales

SBS and Multicultural NSW have established a four-year partnership through which SBS provides support for major events, including the Premier's Harmony Dinner and sponsorship of the Premier's Lifetime Community Service Medal.

Through this partnership, SBS was the primary media partner of the NSW Premier's Harmony Dinner on 13 March, 2021 at International Convention Centre Sydney. The event partnership included the host of SBS's *The Cook Up*, Adam Liaw, as the Master of Ceremonies, and was attended by over 600 community stakeholders and leaders.

A feature of the night was the presentation of the NSW Premier's Multicultural Community Medals across thirteen categories, which were judged by a panel including SBS *Insight* host, Kumi Taguchi.

Managing Director James Taylor presented the Lifetime Community Service Award to Abba Tohamy Kadous, Founder and President of the Islamic Women's Welfare Association (IWWA).

Victorian Multicultural Commission

SBS continues to partner with the Victorian Multicultural Commission (VMC) on events in Victoria, including the 2021 Multicultural Film Festival, scheduled to be held in August 2021. SBS's Industry Diversity Manager, Michelle Cheng, is on the judging panel for this event with representatives from the VMC and Swinburne University.

A selection of winning filmmakers will have their films screened on SBS On Demand and receive mentoring and tours from SBS staff.

Multicultural Australia

For the third consecutive year, SBS sponsored events hosted by Multicultural Australia (MA), a migrant and refugee service organisation based in Brisbane, Queensland.

REIMAGINE 2020, held from 1 to 14 November, 2020, was the first virtual festival organised by MA, after COVID-19 caused the cancellation of MA's Luminous Lantern Parade and Mosaic Culture Festival. REIMAGINE 2020 combined these two events into a two-week online program to celebrate the contributions migrants and refugees have made to Queensland's cultural landscape – through food, music, storytelling, business and arts. As corporate sponsor, SBS hosted a virtual market stall, showcasing NAIDOC Week 2020, the SBS Multilingual Coronavirus portal and Settlement Guide, SBS Food, SBS On Demand and SBS World Movies.

In 2021, SBS was the corporate sponsor of Multicultural Australia's 14th Luminous Lantern Parade, which was held on 4 June, 2021 at South Bank. The annual event also coincided with Queensland Day, recognising the State's culture, heritage, people and industry.

Australia for UNHCR

The UNHCR Les Murray Refugee Award was established in 2021 by Australia for UNHCR, and the family of Les Murray, with the support of SBS. The Award aims to highlight a refugee (or group) who has settled or is securing settlement in Australia and who has made contributions in art, sports and media that generate positive awareness about the refugee community. The Award was announced on 18 June, 2021 and will be awarded for the first time in March 2022.

Australian National Maritime Museum – National Monument to Migration

On Sunday, 21 March, 2021, SBS partnered with the Australian National Maritime Museum (ANMM) to host its annual Welcome Wall event, which celebrates Australia's migrant heritage. The event, hosted by SBS *The Feed* co-presenter Alice Matthews, featured three storytellers who shared their journeys to calling Australia home and their joy at having their names inscribed on the Welcome Wall.

The ANMM is formally elevating the status of the Welcome Wall and establishing the exhibit as Australia's National Monument to Migration. Thirty thousand names have already been inscribed on the permanent installation at Darling Harbour.

Sculpture by the Sea

SBS has partnered with Sculpture by the Sea to celebrate the event's multicultural contributions. As part of this partnership, SBS translated and subtitled the presentation of the Sydney Sculpture Conference 2020 keynote speaker, internationally renowned curator, Takuro Kurokouchi, which allowed Sculpture by the Sea to celebrate artistic contributions from across the world and reach a wider Australian audience online with speakers from Japan, China and Iran.

Communities in Cultural Transition Forum

On 15 September, 2020, SBS partnered with NSW STARTTS (Services for the Treatment and Rehabilitation of Torture and Trauma Survivors) for the annual forum of its flagship program, Communities in Cultural Transition (CiCT). The forum, titled *Sharing our Stories, Showcasing our Successes*, was hosted by SBS *World News* journalist and presenter Darren Mara. The event featured video messages from the Pulaar, Rohingya, Mandaean, South Sudanese and Tamil communities, all sharing their stories of settlement in Australia. The CiCT program has contributed significantly to the recovery of many refugees who experienced torture and trauma.

Willoughby City Council Lunar New Year

In a partnership with Willoughby City Council, SBS was the Principal Media Partner for the annual Chatswood Lunar New Year Festival, which ran from 3 to 28 February, 2021. This partnership was an opportunity for SBS to support and strengthen relationships within the local community, as well as highlight the importance of cultural celebrations such as Lunar New Year.

SBS Food was also the primary sponsor for the Chatswood Lunar New Year Food Trail, a directory of local restaurants which were participating in the festival with special offers for the community.

Aboriginal and Torres Strait Islander communities

As the home of NITV, SBS aims to be the premier broadcaster of Indigenous content in Australia, contributing to the growth of the Aboriginal and Torres Strait Islander media sector.

In 2020-21, SBS entered the third year of a NAIDOC partnership with the National Indigenous Australians Agency and the National NAIDOC Committee, and has embarked on an extensive consultation plan to support the creation of SBS's fifth Reconciliation Action Plan.

NAIDOC Week 2020

NAIDOC Week is a significant calendar event for all Australians with strong connections to the SBS Charter, celebrating the achievements, history and cultures of Australia's First Nations peoples. SBS is both the official media partner and official education partner of NAIDOC Week, as part of a three-year agreement with the National NAIDOC Committee and the National Indigenous Australians Agency.

A COVID-19 delayed NAIDOC Week 2020 saw NITV broadcast a celebratory NAIDOC concert special, *Stand Up and Be Counted*, which was simulcast on SBS and social media platforms. Other content highlights during the week included, *Big Mob Brekky*, *Who Do You Think You Are? Going Places with Ernie Dingo*, *Insight*, and acclaimed films *Storm Boy* and *Rabbit-Proof Fence*, in addition to the translations of the

Uluru Statement from the Heart into more than 60 languages, from SBS Radio teams (see page 33).

Research which has tracked results since the start of SBS's NAIDOC Week partnership has shown an important shift in the awareness and understanding of NAIDOC since the partnership began in 2019. SBS has reached two million Australians each year via TV,⁷⁹ and boosted awareness of NAIDOC Week amongst SBS audiences and the wider community.

The NAIDOC Week partnership has also delivered a strong reputational impact for SBS, with audiences indicating that they consider SBS's NAIDOC commitment as having a very strong impact on the "promotion of cultural diversity" as well as "driving social cohesion".

SBS Reconciliation Action Plan

The SBS Reconciliation Action Plan (RAP) helps to drive reconciliation by facilitating understanding, promoting meaningful engagement, increasing equality, and developing sustainable employment and business opportunities.

SBS published its first RAP in 2009 as a demonstration of a commitment to increasing awareness of the contribution of Aboriginal and Torres Strait Islander peoples and communities to Australian society. Since 2009, SBS has delivered a further three RAPs and is currently in consultation

and drafting SBS's fifth RAP (RAP5), which will be launched in late 2021.

RAP5 will demonstrate SBS's commitment to leadership in reconciliation and leverage its unique position as Australia's multicultural and Indigenous broadcaster to engage culturally and linguistically diverse audiences with opportunities to learn from, and about, First Nations cultures, history, communities and peoples.

With the benefit of the leadership and insight from SBS's First Nations leaders, staff, community advisers and partners such as Reconciliation Australia, SBS is committed to taking collaborative, creative, bold and brave action to achieve better outcomes for First Nations peoples and communities through RAP5.

Multicultural voices in NITV's Sunrise Ceremony on January 26

SBS's unique ability to connect multicultural communities with First Nations cultures was also demonstrated through NITV's January 26 programming.

Culturally and linguistically diverse voices joined panel discussion on key NITV programs.

NITV current affairs program, *The Point*, on its special 25 January episode featured Harmony Alliance Chair, Nyadol Nyuon and Chief Executive Officer of Federation Ethnic Communities' Council of Australia (FECCA), Mohammad Al-Khafaji.

The *NITV Sunrise Ceremony* program on the morning of 26 January included interviews with Abu Hanifa Founder, Shaykh Wesam Charkawi, and Vietnamese-Australian writer and member of Sweatshop Writer's Collective, Shirley Le.

First Nations Media Australia

First Nations Media Australia (FNMA) is the national peak body for First Nations media. SBS, including NITV, has partnered with FNMA for several years. NITV is an affiliate member of FNMA and Tanya Denning-Orman, SBS Director of Indigenous Content is an FNMA Board member.

FNMA's CONVERGE Conference was postponed due to COVID-19 from 2020 to May 2021. Held in Lismore, NSW, the event was attended by an SBS and NITV delegation who participate in and delivered workshops, celebrating the First Nations media sector, including the 30-year anniversary of the Koori Mail. This conference creates opportunities for collaboration between broadcasters, media and the communications sector, and provides a space for the First Nations media sector to connect and share insights.

AusSMC Indigenous Media Mentoring Program 2020

Every year SBS and NITV host the Australian Science Media Centre (AusSMC) Indigenous Media Mentoring Program. The program brings together up to 12 Aboriginal and Torres Strait Islander scientists and researchers for media

79. OzTAM & RegTAM; Combined Metro + Regional; 5+ Mins Consecutive Reach, Consolidated 28; NAIDOC Week programming; 2019 & 2020.

training, funded by AusSMC. Workshops include using voice, understanding media and radio/television interviews across two days.

The program for 2021 was postponed to enable the delivery of face-to-face, practical workshops in SBS's studios. Together with AusSMC, SBS is planning a hybrid delivery mode with web-based preparatory theory workshops to complement the hands-on in-person sessions.

First Nations Staff Advisory Group

In November 2020, SBS launched its First Nations Staff Advisory Group, bringing together Aboriginal and Torres Strait Islander staff members to represent First Nations staff across SBS, including NITV. The Group serves as an advisory body to the organisation, providing advice and recommendations pertaining to First Nations matters.

This structure provides a mechanism through which the organisation can consult with its First Nations staff; receive support and advice in decision making in a culturally appropriate, respectful and informed manner, and promote and celebrate First Nations cultures, peoples and achievements.

Corporate Social Responsibility

SBS recognises that the nature of its work has a social impact on its employees, the community and the wider media sector, and it is committed to social accountability through day-to-day operations.

Community Service Announcements

Through the provision of free airtime for Community Service Announcements (CSAs), SBS continues to provide a broad range of important community messaging, including in languages other than English via SBS Radio.

SBS has continued to prioritise eligible organisations providing services of need, especially to those impacted by COVID-19. Organisations that have been provided with free television airtime in 2020-21 include:

- Aussie Helpers
- Australian Men's Shed Association
- Autism Camp Australia
- Backpack Bed for Homeless
- Clean Up Australia Day 2021
- Dementia Australia
- eSafety Commissioner
- Hello Sunday Morning
- Holyoake Counselling
- Kids Under Cover
- Malpa Young Doctors
- Musicians making a difference
- NAPCAN
- Narcotics Anonymous Australia

- National Association for Prevention of Child Abuse and Neglect
- Neighbour Day 2020
- Odyssey House Community Services
- Orange Sky Laundry
- Our Watch
- Reach Out Australia
- Reconciliation Australia – National Reconciliation Week
- Refugee Advice and Casework Service
- Refugee Migrant Children Centre
- Relationships Australia
- Sane Australia
- SecondBite
- Settlement Services International
- SNAICC Children's Day
- Starlight Foundation
- Support Act Wellbeing Helpline
- The Big Issue
- The Healing Foundation
- The Shepherd Centre
- UN Women Australia
- Wayside Chapel

SBS has also been able to connect the scheduling of this free airtime with key on-air content such as *Addicted Australia*, *See What You Made Me Do* and *Who Gets To Stay In Australia*. This is an effective way to ensure audiences are accessing services relevant to issues raised in content, and supports organisations by highlighting the way their services directly assist Australian communities.

SBS Community Advisory Committee

The SBS Community Advisory Committee is a critical body that assists the SBS Board in ensuring that SBS's content and services reflect the needs of communities and ensures the ongoing success of SBS in contributing to a more inclusive Australian society. The Committee is empowered to seek feedback from community groups about SBS services and draws on their unique positions within Australia's diverse communities to advise the SBS Board on matters relevant to the SBS Charter. Its primary objectives in 2020-21 included:

- Providing ongoing advice to the Board and Executive
- Making recommendations to the Board on key issues impacting Aboriginal and Torres Strait Islander and culturally and linguistically diverse communities
- Supporting SBS activities related to community engagement, partnerships, consultations, stakeholder relations and policies
- Providing feedback on programming, marketing and outreach activities affecting all Australians
- Assisting SBS's efforts to inform and educate all Australians to counter prejudice, racism and religious discrimination.

During this unusual time, the Committee has also provided SBS with the benefit of their insights into the issues of importance to the community, and feedback on a number of SBS projects,

including SBS's multilingual approach to COVID-19, the SBS Code of Practice Review, and SBS's forthcoming fifth Reconciliation Action Plan.

The Committee met three times in 2020-21, with the SBS Managing Director and other SBS Executives attending meetings throughout the year. In addition to regular meetings, Committee members were provided with updates and information on SBS content and themes to enable them to share this with their networks and to drive engagement with the SBS suite of channels and platforms. Committee members were also invited to SBS community events, including SBS's coverage of the *Sydney Gay and Lesbian Mardi Gras*.

The Committee includes two SBS Board members: SBS Chair, George Savvides, and SBS non-executive Board member, Dorothy West, who also serves as Committee Chair.

The maximum term for members of the Committee is two terms of two years. As a result, the following (five) appointments will end in September 2021.

- Mr Huss Mustafa OAM
- Ms Carmel Guerra OAM
- Mr Patrick Mua
- Professor Adrian Miller
- Dr Casta Tugaraza

In addition, Shannan Dodson has indicated she will not seek reappointment to the Community Advisory Committee when her first term expires in September 2021.

Biographies

Dorothy (Dot) West

SBS non-executive Board member and SBS Community Advisory Committee Chair

Please see biography on page 14.

George Savvides AM

SBS Chair

Please see biography on page 12.

SBS Community Advisory Committee (CAC) Members

**SBS CAC Deputy-Chair,
Mr Huseiyn (Huss) Mustafa OAM**
General Manager, Multicultural Community Banking at Commonwealth Bank of Australia

Huss Mustafa OAM is a Senior Executive at the Commonwealth Bank of Australia (CBA) with more than 40 years' experience in the financial services sector. He is currently General Manager of the Multicultural Community Banking Australia team. He played a leading role in establishing The Australian Turkish Business Council, served as its president for 11 years, and is now its Patron and Honorary Chair. In 2014, Huss was awarded the Medal of the Order of Australia (OAM) for his services to multiculturalism and the business community.

Ms Carmel Guerra OAM

Chief Executive Officer, Centre for Multicultural Youth (CMY)

With 30 years' experience in the community sector, Carmel Guerra is the Chief Executive Officer and Founder of Centre for Multicultural Youth (CMY) – the first organisation in Australia to work exclusively with migrant and refugee young people.

Carmel continues to be an active participant on a number of boards and committees, for both government and non-government sectors, and is currently a member of the Migration Council Australia and Settlement Services Advisory Council. Carmel convenes the national Multicultural Youth Advocacy Network (MYAN), is a member of the Youth Parole Board and in 2016 was recognised with a Medal of the Order of Australia (OAM) for her outstanding achievements and service to the community.

Mr Patrick Mau (Mau Power)
Musician and Filmmaker

Mr Patrick Mau is a lyrical storyteller and artist from Thursday Island in the Torres Strait. With a proud heritage from the Dhoebaw Clan of the Guda Maluilgal nations and the Argan tribe of the Maluilgal nations, Mau Power is the first hip-hop act to emerge out of the Torres Strait and break out on the Australian music scene, making an impact through the art of telling stories that embody his many connections to cultures.

Professor Adrian Miller
Pro Vice-Chancellor of Indigenous Engagement, Central Queensland University

Professor Adrian Miller is a descendant of the Jirrbal people of North Queensland. His interests include applied and translational research in communicable diseases in Indigenous communities; Indigenous public health; and Indigenous higher education.

Professor Miller's research development has been a major focus for these activities, which have led to positive outcomes for Indigenous community members and organisations. He has a research track record in competitive grants with both Australian Research Council and National Health and Medical Research Council grant schemes and in June 2018, Adrian moved into a new role as Pro Vice-Chancellor of Indigenous Engagement at Central Queensland University.

Ms Mary Patetsos
Chairperson, Federation Ethnic Communities' Council of Australia (FECCA)

Ms Mary Patetsos is a professional Board Director, serving on both national and South Australian 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 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. Ms Patetsos is also a Chair and non-Executive Director of Power Community Limited and is a member of Australian Institute of Company Directors (AICD).

Dr Casta Tungaraza
Chair, Advisory Group on Australia-Africa Relations; President, African Women's Council of Australia

Dr Casta Tungaraza is Director of the Australian Institute of Swahili Language and African Culture, a member of the Western Australian Government's Multicultural Advisory Group and a recipient of the West Australian Multicultural Services Award. She works closely with the African diaspora in Australia, actively supporting the integration, participation and empowerment of African Australians within Australian society. In 2012, she received the national Living Legend and Most Influential African in Australia Awards, and in the same year, she was inducted in the Women's Hall of Fame in Western Australia. Casta is currently the Chair of the Government's Advisory Group on Australia-Africa Relations tasked with informing Australia's thinking and policies on Africa, promoting people-to-people relations and enhancing trade and economic engagement between the two continents.

Ms Margherita Coppolino
President, National Ethnic Disability Alliance (NEDA)

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 Alliances and Board member for Footscray Community Arts Centre and Australia LGBTQI+ Multicultural Council.

As a member of the Australian Institute of Company Directors, her previous roles include Chairperson of Arts and Access Victoria, Australia Federation of Disability Organisations. She has also held non-executive positions with Spectrum Migrants Resources Centre, Action on Disability within Ethnic Communities, and Women with Disabilities Australia.

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

Ms Violet Roumeliotis AM

Chief Executive Officer, Settlement Services International (SSI)

Violet Roumeliotis 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. During her eight years as CEO, Violet has taken SSI from a Sydney-based organisation with 68 staff to an 800-plus workforce that supports more than 37,600 people nationally each year.

Ms Shannan Dodson

Deputy CEO, National Aboriginal Sporting Chance Academy (NASCA)

Shannan Dodson is a Yawuru (Broome area) woman who was born in Katherine in the Northern Territory and currently lives in Sydney. Shannan has worked in Aboriginal and Torres Strait Islander affairs for over 16 years and is a strategic communications and engagement specialist.

She is currently Deputy CEO of the National Aboriginal Sporting Chance Academy, a not-for-profit organisation delivering programs to enhance the health, education and employment prospects for Aboriginal young people. Shannan formerly ran her own consultancy and was the Communications Manager for the Pro-Vice-Chancellor (Indigenous Leadership and Engagement) Office at the University of Technology Sydney.

Shannan is the Co-Chair of the National NAIDOC Committee and the Indigenous Affairs Advisor for Media Diversity Australia which seeks to promote balanced representation in Australian media that more accurately reflects the Australian community. She is a regular contributor to NITV, the ABC and The Guardian. Shannan is passionate about First Nations' rights and understanding mental health issues, particularly intergenerational trauma for Aboriginal and Torres Strait Islander communities.

Mr Stefan Romaniw OAM

Executive Director, Australian Federation of Ethnic Schools Association (AFESA)

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 RMIT Languages Advisory Committee. Stefan is the recipient of many awards, including the Order of Australia Medal for his service to education and language learning for people from culturally and linguistically diverse backgrounds; the Centenary Medal for voluntary service to the community; and three levels of Orders of Recognition and Medals from the President of Ukraine.

Government and Industry

News Media and Digital Platforms Mandatory Bargaining Code

In 2020–21, SBS continued to constructively engage in the process leading to the *Treasury Laws Amendment (News Media and Digital Platforms Mandatory Bargaining Code) Act 2021* (Bargaining Code), which received assent in March 2021. This included providing submissions to the ACCC and the Treasury, as well as giving evidence to a hearing before the Senate Legislation Committee on Economics.

SBS continues to work with digital platforms such as Google and Facebook, regarding the provision of news and current affairs on the platforms. Where relevant, SBS will participate in the Treasury's review of the Bargaining Code, which is expected to take place after an initial twelve-month period has elapsed.

Media Reform Green Paper

In November 2020, the Government published the *Media Reform Green Paper: Modernising television regulation in Australia* (the Green Paper). The Green Paper sought feedback on measures to support Australian content into the future, including through revenue that may arise from proposed changes to broadcasting spectrum management.

SBS provided its initial submission in response to the Green Paper in May 2021 and will continue to engage in the policy development process.

Digital Platform Inquiry 2020–25

The Australian Competition and Consumer Commission (ACCC) is conducting a five-year *Digital Platform Services Inquiry 2020–2025* into markets for the supply of digital platform services (the Inquiry). This Inquiry follows the ACCC's *Digital Platforms Inquiry* which concluded at the end of 2018–19.

As part of this work, the ACCC's *Ad Tech Inquiry* looks at markets for the supply of digital advertising technology services and digital advertising agency services. As a hybrid-funded public broadcaster, SBS content services include advertising and SBS has actively participated in the Inquiry.

The ACCC also consulted on the operation of app marketplaces in Australia, releasing an issues paper in September 2020. In this respect the Inquiry focusses on two key app marketplaces in Australia, the Apple App Store and the Google Play Store, examining issues impacting app developers and consumers. As an app developer and publisher, SBS provides apps that are free for Australian audiences. SBS made a submission in response to the issues paper in March 2021 and will continue to participate in further developments.

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. Further to its February 2020 submission, SBS provided its second submission to the Department of Infrastructure,

Transport, Regional Development and Communications in February 2021 in relation to a bill for a new *Online Safety Act*. The Bill was passed on 23 June, 2021.

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), and the International Institute of Communications.

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

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.

Great Business

SBS is an efficient and contemporary media organisation, investing in distinctive content and evolving its offering to meet the ever-changing needs of Australian audiences.

In 2020-21, as all businesses across the country were impacted by the COVID-19 pandemic, SBS successfully protected its operations and brand with robust business continuity plans, risk management, and SBS's agile, dedicated teams enabling the ongoing delivery of its content and services.

Advice from health authorities to have employees work from home where possible shifted SBS to a hybrid workplace model. Notwithstanding this, the business continued to operate at full capacity, and this did not have a material impact on productivity or the delivery of SBS's strategic objectives. SBS production activities were adjusted at some points during the year, with events cancelled or postponed, productions temporarily halted or requiring limited crew numbers, and travel bans and other restrictions in place.

SBS's efficient approach, point of difference in the market, and contingency plans implemented in the previous financial year, ensured SBS could manage the strong economic headwinds in the first quarter of 2020-21, and meet its revised commercial targets for the year, with 31 per cent of SBS's total operating revenue earned from commercial activities.

Having implemented a range of cost-saving initiatives the previous financial year to protect the business and workforce from the impacts of COVID-19, SBS continued to exercise financial diligence. A temporary pause on general wage increases was implemented from 1 July, 2020 to 30 June, 2021, and in October 2020 SBS

held a vote for employees covered by the SBS Enterprise Agreement 2019 (EA) to consider a six-month deferral of the scheduled two per cent wage increase from February 2021 to August 2021. The proposed EA variation was not approved, meaning the scheduled pay increase for employees covered by the EA went ahead in February 2021 as planned.

In 2020-21, SBS maintained its base funding from the Australian Government, which is critical to SBS's ongoing ability to provide vital services for Australia's diverse communities. In the October 2020 Federal Budget, SBS also received ongoing additional funding of approximately \$2 million per year. In the May 2021 Federal Budget, SBS was provided with a further \$29 million over the next three years, specifically to enhance our language services, a key pillar of SBS's strategy.

With a best-in-class operational cost base, SBS remained focused on achieving the most effective and efficient means to distribute its distinctive content across television, radio and digital platforms, allowing greater investment in compelling Charter-focused content and services.

SBS remains committed to maintaining reliable services and adapting to the changing environment, to reach as many Australians as possible. As audience consumption increasingly shifts to digital platforms, in 2020-21 SBS continued to find technological solutions and innovative ways to store, manage and publish content across all its platforms, while also enabling improved analytics and business intelligence to drive future business decisions.

Great Business

Ongoing efficiency program

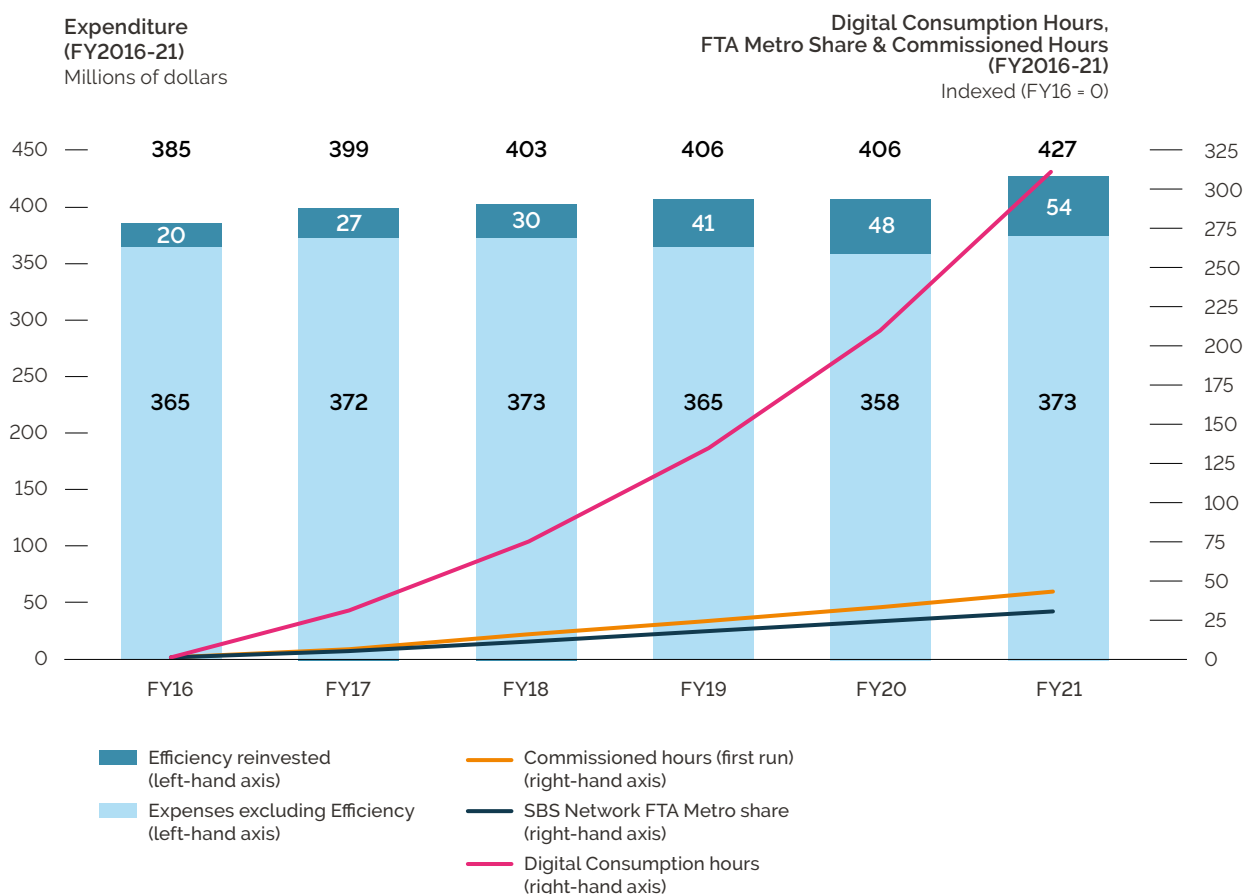
Over the six-year period up to 2020-21, SBS's efficiency program has culminated in over \$54 million of realised savings in 2020-21. These efficiencies have been generated through vigilant annual planning processes, workflow improvements, the renegotiation of supplier agreements, an evolved operating 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 2020-21, SBS has increased its digital consumption hours by 312 per cent, increased its metro share from 6.8 per cent to 8.9 per cent in a declining free to air market, and grown investment in commissioned hours by over 42 per cent.

Technology highlights and system enhancements

In 2020-21, SBS delivered several innovative projects to ensure its systems and business spaces remained up to date, optimised and secure. While operating under the constraints of COVID-19, a range of business-critical projects were completed, keeping SBS at the forefront of technological advances while continuing to invest resources and planning around cybersecurity.

SBS six year trend – total expenses vs digital consumption hours, FTA metro share + First run commissioned hours



Projects included implementing the cloud-based Technology Data Platform (TDP), enabling the organisation to become more analytics and data-driven, and building a new IP data network including WiFi, to allow migration from the outdated legacy solution.

In 2020-21, SBS also began work on the future digital architecture project to solve several challenges faced by SBS digital products, including fixing legacy code. The project set up a new foundation for SBS to build new product capabilities and refresh existing products.

Digital Acceleration Plan

In 2020-21, significant progress was made in supporting SBS's Digital Acceleration Plan. This included an increase in the use of audience data and research to further evolve digital platforms and to develop the SBS digital experience. Developments included:

- Introducing a new Live TV section in SBS On Demand, which has increased audience engagement
- Completing the roll out of Dynamic Ad Insertion on SBS On Demand for a more seamless ad experience
- Rebuilding the SBS On Demand website with improved search functionality and a more engaging design
- Improving SEO to SBS Mandarin, SBS Cantonese and SBS Arabic using Accelerated Mobile Pages which appear in language

- Improving content discoverability and language preference functionality in the SBS Radio app
- Launching SBS中文 (SBS Chinese), a mobile-first digital platform to super serve Mandarin and Cantonese speaking communities
- Improving functionality for the SBS Apple News app, including videos and "read more" suggestions, to build engagement.

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 2020-21, the team delivered programs 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 working from home, with broadcast-quality interface equipment.

Amongst other initiatives in 2020-21, SBS's Studio Operations team continued to explore the limits of Augmented Reality graphics engines, with expert operators and artists now able to produce class-leading visualisations to provide a richer viewing experience across multiple channels, programs and genres including News, Entertainment, Sport and NITV.

Playout Services

SBS's playout arrangements with service partner, MediaCloud Pty Ltd (Deluxe), was due to expire in January 2022, after seven years. In May 2021, following a thorough evaluation process of technical, operational and commercial factors, a preferred vendor, Telstra Broadcast Services, was awarded the new contract, encompassing the staff and assets acquired from MediaCloud.

Cybersecurity

As cyberattacks increased across the globe in 2020-21, SBS continued to mature its cybersecurity resilience strategy which helps to protect the organisation. The cybersecurity team continued to engage all SBS staff on the issue through regular communications and educational phishing campaigns to ensure increased vigilance in identifying malicious emails.

SBS experienced a notifiable breach of the Accellion File Transfer Appliance in January 2021. Accellion was subject to a cyberattack by a malicious third party, which led to files shared by SBS being vulnerable to unauthorised access. This was assessed to be a notifiable data breach and SBS was required to notify the regulator and the potentially affected individuals.

The matter was managed well overall and SBS obtained some important learnings and insights, which resulted in additional education pieces for staff and updates to policies, including updating the SBS Data Breach Procedures to improve notification provisions and expand the members of the Response team.

Privacy

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

In 2020-2021, 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 & Culture; Privacy Strategy; Privacy Processes; Risk & 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 has robust data breach response protocols.

SBS was an official supporter of 2021 Privacy Awareness Week, an initiative to help promote a privacy culture coordinated by the Office of the Australian Information Commissioner.

Transmission

SBS Television and Radio 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 re-transmission services provided by Regional Broadcasters Australia (RBA) and Transmitters Australia (TXA); and
- 74 self-help services.

By including the VAST (Viewer Access Satellite Television) platform, with its current base of 373,438 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 analogue and digital terrestrial transmissions.

Transmission network infrastructure upgrades

In 2020-21, SBS benefitted from several material network infrastructure upgrades completed by its transmission service provider, Broadcast Australia, as part of its network capital reinvestment program. This provided improved service reliability and reduced SBS's overall carbon footprint.

Radio platform (terrestrial)

Service Category	Analogue Radio	Digital Radio (DAB+)
SBS managed sites	15 sites — 9 FM — 6 AM	23 sites ⁸⁰
Others	116 self-help (FM) ¹⁸¹	

Radio platform (terrestrial)

Services	VAST	DTV	Digital Radio (DAB+)
Radio services	SBS1, SBS2, SBS3, NRN, ⁸² PopDesi, Arabic24, PopAsia, SBS Chill	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia

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

81. Serving all capital cities; 8 main transmitters plus 16 infill repeaters.

82. NRN' is the SBS Radio National service.

Service Performance Testing and Monitoring

SBS continued to work with Broadcast Australia in 2020-21 to develop state-of-the-art testing and performance monitoring capabilities, with a more outcomes-based focus on overall system performance to ensure clarity, coverage and continuity of services. This has enabled SBS to significantly reduce the service downtime required for performance assurance testing and improved responsiveness to any unexpected transmission faults.

Fault Management System

SBS operates a complex fault management system for all key suppliers. Each supplier is required to log, manage and report on matters that impact SBS transmission, including planned outages for maintenance or project work, and compliance with contractual technical performance specifications.

The SBS Managed Services team retains detailed records of transmission issues and faults in order to assess performance and efficacy of service contractor management. SBS's real-time management of service outages supports its audience via the Reception Advice Line.

Consistent commercial growth in a challenging market environment

SBS commercial returns are achieved through the sale of advertising and sponsorship. These are driven by SBS Media and delivered across SBS's television, digital and radio platforms. SBS Distribution and In-Language Production teams 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.

In 2020-21, SBS total advertising and sponsorship activities generated \$119.8 million in revenue. This included continued growth in digital advertising across SBS websites and SBS On Demand, the SBS Inclusion program, as well as projects relating to COVID-19 Government campaigns.

SBS's focus on valuable business initiatives continued in 2020-21, with ongoing engagement with industry groups to review automation of television booking processes (buy side and sell side) as well as further improvements in key business systems. SBS also successfully trialled and rolled out computer assisted translation software in the SBS In-Language business.

Reach (terrestrial delivery)

Service	Mode	June 2019	June 2020	June 2021
Television ⁸³	Digital	97%	97%	97%
Radio	Analogue	63%	63%	63%
	Digital	65%	65%	65%

Service availability

The 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 2019	June 2020	June 2021
Television	Digital	99.8%	99.7%	99.8%
Radio	Analogue	99.8%	99.9%	99.8%
	Digital (DAB+)	99.9%	99.8%	99.9%

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

In November 2020, SBS hosted its first virtual Upfront event showcasing SBS's distinctive content strategy and the vital role SBS plays in the Australian media landscape. The event received over 2,000 registered guests of clients and media agency representatives across the country, which in turn helped to set SBS up for commercial success in 2021.

NITV

In July 2020, SBS Media commenced representation of National Indigenous Television (NITV) as part of its whole-of-network offering to market.

In March 2021, SBS Media, with NITV, launched *Beyond 3%*, a trade marketing campaign engaging media agencies and marketers to re-think and increase their investment in Indigenous media platforms.

SBS Inclusion Program

Collaborating with leading organisations, the SBS Inclusion Program helps build inclusion in Australian workplaces by providing training and resources on topics including LGBTQI+, Gender, Age, Aboriginal and Torres Strait Islander, Disability and Cultural diversity. The program is now licensed to more than 550 organisations with over 850,000 employees having access to the suite of online training courses.

The accompanying online Cultural Atlas resource, which provides information on more than 70 countries' cultures and customs, attracted more than 2.2 million unique visitors in 2020-21.

Thought Leadership Research

In 2020-21, SBS Media presented key research initiatives to clients, including new thought leadership studies:

- **What it means to be an Australian:** examining Australia's national identity, values and hopes for the future, and the implications this has for advertising and brands
- **The future of TV is niche:** in an increasingly cluttered and competitive landscape, this research examines the future of television in Australia.

SBS Radio and In-Language Production

COVID-19 was a major focus for SBS Radio and In-Language Production, as the team was engaged in delivering important health and economic recovery information across radio, print, subtitling, social and online video, in over 60 languages.

In addition, work with commercial clients increased in 2020-21, as more clients grew to understand the value of reaching consumers in their preferred language.

SBS Distribution

SBS Distribution continued its cinema partnerships in 2020-21, promoting eight movies across the year including the Oscar-winning *Another Round* and important Indigenous movies *High Ground* and *The Furnace*. Other movies promoted included:

- *La Belle Epoque*
- *Supernova*
- *Death of a Ladies Man*
- *Cousins*
- *Summerland*

SBS Ombudsman

In 2020-21, the SBS Ombudsman received 231 complaints which were investigated as code complaints. In addition to this, 149 complaints were resolved informally by the office of the SBS Ombudsman and another 279 complaints were assessed as not raising code issues and were referred to other SBS divisions as feedback or for a response.

Code complaints allege a breach of the SBS Codes of Practice in relation to content broadcast or published by SBS. Complainants in relation to SBS television or radio content, who are dissatisfied with the outcome of the SBS Ombudsman's investigation, may refer their complaint to the Australian Communications and Media Authority (ACMA) for external review.

During 2020-21, most code complaints (154) concerned television content broadcast on SBS, while 41 concerned SBS online content (including 17 complaints about SBS News articles). There were 15 complaints about SBS VICELAND content, nine complaints were received about content broadcast on NITV, six complaints concerned SBS World Movies content, four concerned SBS Food content, and two related to SBS Radio content.

An *SBS World News* report on 16 May, 2021, which covered the Israeli-Palestinian conflict, produced 72 complaints. The SBS Ombudsman found that this content breached the balance and impartiality provisions of Code 2.2. These complaints about

a single night's coverage skewed the overall outcomes for the year, both in the number of complaints and the findings.

All complaints were received electronically, either by email or by online complaint form.

Types of Code Complaints

The following graph shows the main SBS Codes of Practice issues raised in code complaints during 2020-21.

The most commonly raised code issues concerned Code 2 (News and Current Affairs) which attracted a total of 159 complaints. Complainants expressed a range of concerns about news and current affairs content, including 122 complaints that predominantly related to impartiality and balance and 32 complaints that predominantly concerned accuracy. There were also five complaints concerning

the coverage of distressing events in news and current affairs content.

There were 36 complaints about the classification of programs, and 16 complaints about prejudice, racism and discrimination. There were also six complaints concerning advertising, six concerning diversity of views and perspectives in general content, four that raised the NITV code, two that raised religion, one concerning editorial integrity and one relating to Indigenous Australians.

Findings

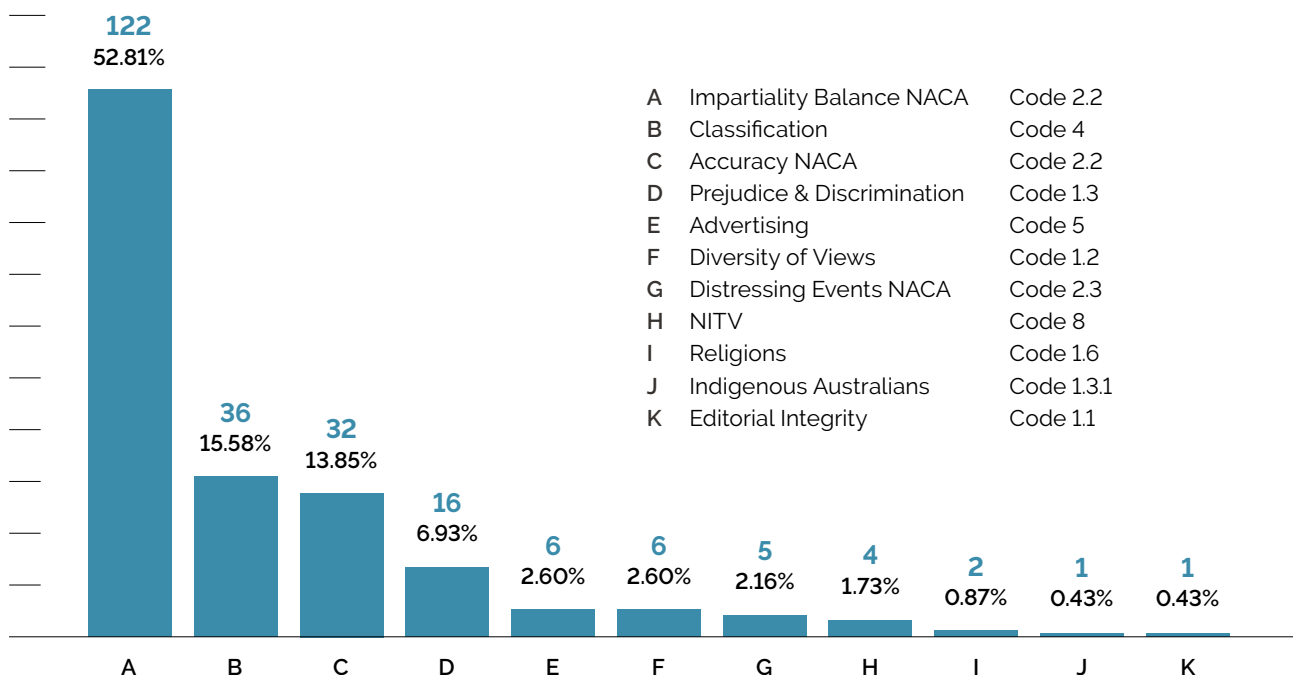
During 2020-21, the SBS Ombudsman completed 226 investigations, upholding 79 complaints, and dismissing 147 complaints; 72 of the complaints that were upheld related to the SBS *World News* coverage of 16 May, 2021.

Australian Communications and Media Authority

During 2020-21, the ACMA commenced one program investigation in relation to SBS content, as a result of an appeal from a code complainant investigation by the SBS Ombudsman. That concerns the classification of a documentary, *Hitler's Last Year*, which was broadcast on 20 March, 2021. As of 30 June, 2021, the ACMA's investigation was still in progress.

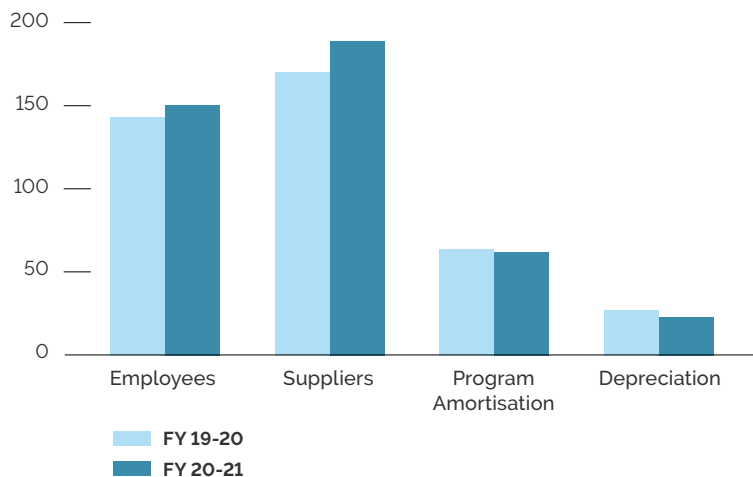
The ACMA also notified SBS that it declined to commence a formal investigation into an *SBS World News* report, broadcast on SBS on 4 February, 2021. The complaint was escalated to the ACMA by the complainant after an earlier investigation by the SBS Ombudsman in which the report was found to have been in line with the Code.

Complaints Type

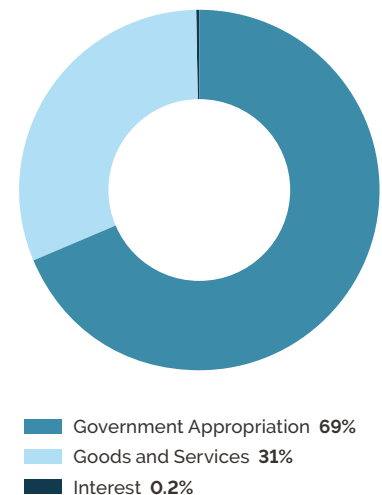


SBS Corporate

Expenditure by classification (\$m)



Operating Revenue



Financial Results

The Corporation ended the 2020-21 financial year with a surplus of **\$5.8 million***

The Corporation's total assets decreased during the financial year from **\$365.694 million** to **\$359.982 million**

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

SBS generated **31%** of its **total operating revenue from the sale of goods and services**, predominantly advertising revenues across the SBS platforms, in 2020-21

Government Revenue

In 2020-21, SBS received a total appropriation of \$296.9 million from the Australian Government. This included \$2.1 million of funding for enhanced language services provided in the October 2020 budget.

Triennial Funding

SBS's budget for the triennium 2019-20 to 2021-22 financial years was confirmed in 2019, following completion of the triennial funding process. SBS will be submitting its funding request as part of the next triennial funding cycle (2022-23 to 2024-25 financial years), in late 2021 ahead of the 2022 Federal Budget.

Major Investing and Financing Activities

SBS actively and responsibly manages its finances. This involves 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.

* Surplus allows responsible management of cashflow requirements in future financial years.

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 2020-21, the percentage of SBS's total expenditure spent on administrative overheads remained at a low 7.6 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 that follow.

SBS Governance

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.

SBS Board and its Committees

The SBS Board has three standing committees: The Audit and Risk Committee, the Codes Review Committee and the Remuneration Committee. Refer to pages 16 for details.

SBS Code of Practice Review

SBS revised the SBS Code of Practice (Code) in 2020-2021. The SBS Code sets out the principles and policies SBS uses in fulfilling its Charter functions.

Revisions considered developments within SBS and changes in the media landscape and industry practice, and was informed by consultation with the SBS Community Advisory

Committee. For the first time, the Code now covers all SBS content, regardless of platform. Information about the new Code, its obligations and the complaints process is available to audiences in more than 60 languages.

The revised Code was approved by the SBS Board in February 2021, on the advice of the Board's Codes Review Committee, and notified to the Australian Communications and Media Authority. The revised Code came into effect on 1 July, 2021.

SBS Modern Slavery Statement

SBS is committed to addressing potential modern slavery risks in its operations and supply chains, submitting its first Modern Slavery statement to the Department of Home Affairs in March 2021 for the 2019-20 financial year, as required under the Commonwealth *Modern Slavery Act 2018*.

In 2020-21, the 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; and (d) measuring the effectiveness of SBS's actions to address modern slavery risks and developing further actions for improvement.

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 2020-21 financial statements of SBS.

SBS has an agreement with EY for the delivery of the Internal Audit for SBS. EY performed audits throughout 2020-21 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 2020-21: Contractor Management Induction Post Implementation Review, Follow Up High Risk WHS Assignment, Procure to Pay End to End Process Review, Cyber Security Program Review, Payroll Process and Workforce Rostering Review, Business Resilience Post COVID-19, and Data and Information Governance.

SBS Finance Manual

SBS's financial policies and procedures are contained in the SBS Finance Manual which is available to all staff on the SBS intranet.

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 2020.

Risk management at SBS aims to:

- Provide assurance that SBS has identified its highest-risk exposures 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 and many 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 'highest 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 SBS's television broadcast resilience capabilities, providing redundancy to facilities in Melbourne and Canberra and enabling continued operations in the event of any issue impacting on broadcasting capabilities from Sydney or Melbourne facilities.

SBS maintains a Business Continuity Plan to ensure business recovery in the event of a full or partial loss to the SBS premises. In line with a commitment to continuous improvement, the plan is reviewed, tested and updated annually. Due to COVID-19, testing delivered in April 2021 was conducted as a workshop, similar to the workshop run in 2019 that focused on a pandemic scenario. The scenario in this workshop canvassed a documentary team being kidnapped while deployed overseas and explored the political, geographic and linguistic challenges.

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

SBS Security

In 2020-21, SBS Security continued to improve and update security operations across the Artarmon and Federation Square premises. This included an upgrade of the CCTV system and a Security Risk Assessment of the Artarmon site. The key outputs of the independent review included an asset critical assessment, threat assessment, vulnerability assessment, security risk register and treatment options.

Safety and security training modules provided to all employees as part of their onboarding induction through the SBSU online learning platform have significantly increased general security and safety awareness.

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 Act 2013* (the PGPA Act) and section 10 of the *Public Governance, Performance and Accountability Rule 2014* (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 2019. The Board is satisfied that SBS is taking all reasonable

measures to prevent, detect and deal with fraud and is meeting its obligations under the fraud rule.

SBS's 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 2020-21 was \$81,351 (GST excluded).

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.

Compliance Report

Management provides a Quarterly Compliance Report to the Audit and Risk Committee which includes details of compliance against the *Public Governance, Performance and Accountability Act 2013* (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.

Environmental Protection and Biodiversity Conservation Act 1999 and sustainability initiatives

SBS recognises that its normal business operations have an impact on the environment and it seeks 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.

SBS maintains 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 the Sydney premises' heating, ventilation and air-conditioning system to maximise energy efficiency.

In 2020-21, the general office recycling program recycled a total of 141.14 tonnes of waste and 53.42 tonnes of paper and cardboard. Approximately 194.57 tonnes, or 72 per cent, of all waste generated by SBS was recovered, diverted from landfill or re-used.

In addition, 1,267 kilograms of e-waste were recycled, and dedicated programs 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.

The SBS Green employee group, established in 2019 to increase awareness of SBS's energy consumption and waste creation, encourages staff to play an active role in reducing both.

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.

Locations

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

Annual Performance Statement

I, Mr George Savvides AM, as a member of the accountable authority of the Special Broadcasting Service, present the 2020-21 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 2020-21 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); and,
- 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 2020-21. 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 affected SBS's operations organisation-wide, however, SBS mobilised to ensure staff safety and gave particular focus to the ongoing wellbeing of its employees
- COVID-19 also had impacts on content scheduling, content production and the availability of content in market for acquisition by SBS
- An ongoing increase in penetration of mobile devices, smart TVs and streaming boxes and devices as well as high speed internet resulting in audiences consuming more on-demand content consumed through multiple platforms

- Further competition in the Australian market emerged from new or enhanced video on demand services. New entrants to the market may degrade SBS' competitive standing when they compete directly with SBS for content, and/or compete with SBS for audience time
- Commercial TV networks continued to invest heavily in live sport and reality television to retain declining broadcast TV audiences.

Despite these challenges, SBS achieved increased audience engagement and also delivered on commercial objectives.

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 2020-21 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	FY20-21 Target	FY20-21 Actual	Commentary
Providing programs aligned with Australia's multicultural society and perspective (Pages 29-54; Appendices 1-5) Broadcasting in languages other than English (Appendices 1, 3, 6, 8, 9)	Number of hours of TV programming broadcast in CALD – all linear channels	Program 1.1, 2020-21 Portfolio Budget Statements, p 500*	24,000 hours	28,299 hours	Targeted exceeded. CALD (Cultural and Linguistically Diverse) content includes 10,055 hours of programming broadcast in LOTE (languages other than English) across all linear channels.
	Number of hours of locally commissioned programs broadcast (first run) NITV	Program 1.1, 2020-21 Portfolio Budget Statements, p 500 SBS 2020-21 Corporate Plan, p 21	30 hours	38 hours	Target exceeded; this includes commissioned and in-house productions but excludes news, current affairs, special events and sports programming.
	Number of hours of locally commissioned programs broadcast (first run) SBS and SBS VICELAND	Program 1.1, 2020-21 Portfolio Budget Statements, p 500	80 hours	107 hours	Target exceeded; this includes commissioned and in-house productions but excludes news, current affairs, special events and sports programming.
	Percentage of radio broadcasts in languages other than English	SBS 2020-21 Corporate Plan, p 21	90%	97%	Target exceeded.
	Total Digital Registrations	Program 1.1, 2020-21 Portfolio Budget Statements, p 500	9.50m	9.58m	Target exceeded. This figure represents SBS's total digital registrations at the end of the reporting period. 1.3m were added in the period FY20-21.

Content creation, acquisition and curation (Continued)

Deliverable	Performance Criterion	Source	FY20-21 Target	FY20-21 Actual	Commentary
	Average Monthly Radio Podcast Downloads	SBS 2020-21 Corporate Plan, p 21	1.80m	3.75m	Target exceeded. COVID-19 changed audience behaviours as podcast consumption increased in the market overall. SBS also bolstered resourcing for podcast creation and curation.
	Primetime Metro TV Share	SBS 2020-21 Corporate Plan, p 21	8.5%	8.9%	Target exceeded.

* **Note:** In the SBS Corporate Plan for the period 2020-21 to 2023-24, the target for Number of hours of TV programming broadcast in CALD was 10,000, covering SBS and SBS VICELAND (refer SBS 2020-21 Corporate Plan p.21). An expanded performance criterion was subsequently included in the SBS Corporation Portfolio Budget Statements for 2020-21 to reflect all linear broadcast channels and thus capture the breadth of SBS's diverse content offering to Australian audiences. This criterion is reported on above, with a target of 24,000 hours that was exceeded. For reference, in FY20-21, SBS delivered 12,297 hours of TV programming in CALD on SBS and SBS VICELAND, exceeding the target outlined in the Corporate Plan for 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 dramas *Hungry Ghosts* and *The Unusual Suspects* – unique and entertaining stories featuring Australia's multicultural communities
- Commissioned documentaries such as *Addicted Australia* and *See What You Made Me Do*, that explore Australia's history, social issues, and ongoing evolution in a multicultural world, whilst encouraging national reflection and debate
- 97 per cent of SBS radio programming broadcast in languages other than English (LOTE). SBS broadcast in over 60 languages in 2020-21.

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 29-54).

Content Broadcast, Technology & Distribution

Deliverable	Performance Criterion	Source	FY20-21 Target	FY20-21 Actual	Commentary
Maintaining and improving the availability of SBS's digital transmissions	Population reach – Digital transmission sites (including VAST Satellite)	Program 1.2, 2020-21 Portfolio Budget Statements, p 501 SBS 2020-21 Corporate Plan, p 23	100%	100%	Target met.
Extending the reach of SBS's digital network (Pages 73-77; Appendices 11, 13)	Availability of digital television transmission services (fully managed services)*		99.82%	99.94%	Target exceeded.
	Population reach for terrestrial services (excluding satellite)		97%	97%	Target met.
	Availability of Radio transmission services (fully managed services)**		99.86%	99.98%	Target exceeded.
Cost-effective delivery of transmission and distribution services	Transmission and Distribution expenditure as % of total operating expenditure	SBS 2020-21 Corporate Plan, p 23	17.5%	16.6%	Target exceeded (less than 17.5%).

* 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 which reflects the SBS Charter. By innovative deployment of technology and the smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2020-21, achieving all of its performance targets as set out in the 2020-21 Portfolio Budget Statement and SBS 2020-21 Corporate Plan. 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, being SBS HD, SBS VICELAND HD and SBS World Movies.

(For more examples and information, see pages 9, 73-77).

Content Commercialisation

Deliverable	Performance Criterion	Source	FY20-21 Target	FY20-21 Actual	Commentary
Commercialisation of content to support delivery of Charter focused content	Total own source revenue (\$ millions)	SBS 2020-21 Corporate Plan, p 26	\$112.1m	\$135.9m	Target exceeded. FY20-21 target was predicated on a significant decline in the advertising market due to COVID-19, however the market recovery was stronger than expected.

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, 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 above-market television advertising growth while also increasing digital revenue.

(For more examples and information, see pages 9, 73-77).

Content Support Activities

Deliverable	Performance Criterion	Source	FY20-21 Target	FY20-21 Actual	Commentary
Effective and efficient support of core content and content commercialisation activities	Content support activities – share of total operating expense (% , including transmission)	SBS 2020-21 Corporate Plan, p 27	10%	9%	Target exceeded (Less than 10%).
	Content support activities – share of total FTEs (%)		10%	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 9 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 2021

Independent Auditor's Report	90
Statement by the Directors and Chief Financial Officer	92
Statement of Comprehensive Income	93
Statement of Financial Position	94
Statement of Changes in Equity	95
Cash Flow Statement	96
Notes to the Financial Statements	97
Overview	97
1. Financial Performance	98
1.1 Expenses	98
1.2 Own-source and Government revenue	99
2. Financial Position	101
2.1 Financial assets	101
2.2 Non-financial assets	102
2.3 Payables	107
2.4 Interest bearing liabilities	107
3. People and relationships	108
3.1 Employee provisions	108
3.2 Key management personnel remuneration	109
3.3 Related party disclosures	109
4. Managing uncertainties	110
4.1 Financial instruments	110
4.2 Fair value measurement	111
5. Aggregate assets and liabilities	113
6. Contingencies	114
7. Correction of Errors	114
8. Budgetary reports and explanations of major variances	115
8.1 Budgetary reports	115
8.2 Major budget variances for 30 June 2021	120

Independent Auditor's Report



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Urban Infrastructure, Cities and the Arts

Opinion

In my opinion, the financial statements of the Special Broadcasting Service Corporation (the Entity) for the year ended 30 June 2021:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 2021 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 2021 and for the year then ended:

- Statement by the Directors and 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 – Reduced Disclosure Requirements 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 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.

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Phone (02) 6203 7300

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

Acting Executive Director

Delegate of the Auditor-General
Canberra

25 August, 2021


Statement by the Directors and Chief Financial Officer

STATEMENT BY THE DIRECTORS AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2021 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
25 August, 2021	25 August, 2021	25 August, 2021

Statement of Comprehensive Income

for the year ended 30 June 2021

		2021	2020
	Notes	\$'000	\$'000 Restated*
Net Cost of Services			
Expenses			
Employee benefits	1.1A	151,114	143,168
Suppliers	1.1B	186,721	169,163
Depreciation and amortisation on owned assets	2.2A	11,146	11,716
Depreciation and amortisation on right-of-use assets	2.2B	13,138	16,134
Program inventory amortisation	2.2C	52,559	55,702
Finance costs	1.1C	741	1,061
Impairment loss on financial instruments	1.1D	117	2
Write-down and impairment of other assets	1.1E	11,500	8,837
Foreign exchange losses		–	37
Total expenses		427,036	405,820
Less:			
Own-source income			
Own-source revenue			
Revenue from contracts with customers	1.2A	132,064	115,362
Term deposit interest income	1.2A	779	1,680
Rental income	1.2B	1,402	1,342
Royalties from program rights		1,393	1,686
Other revenue		196	328
Total own-source revenue		135,834	120,398
Gains:			
Foreign exchange gains		49	–
Total own-source income		135,883	120,398
Net cost of services		291,153	285,422
Revenue from Government	1.2C	296,933	290,054
Surplus on continuing operations		5,780	4,632
Other Comprehensive Income			
Items not subject to subsequent reclassification to net cost of services			
Changes in asset revaluation reserve		6,195	(64)
Items subject to subsequent reclassification to net cost of services			
Loss on cash flow hedging instruments		(1,980)	(240)
Total other comprehensive income		4,215	(304)
Total comprehensive income		9,995	4,328

* Comparative information restated as per Note 7.

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

Statement of Financial Position

as at 30 June 2021

		2021	2020
	Notes	\$'000	\$'000 Restated*
Assets			
Financial assets			
Cash and cash equivalents	2.1A	11,790	18,926
Trade and other receivables	2.1B	27,088	20,145
Term investments	2.1C	38,089	28,586
Total financial assets		76,967	67,657
Non-financial assets			
Owned			
Land	2.2A	53,963	48,500
Buildings	2.2A	42,979	43,898
Plant and equipment	2.2A	20,760	20,972
Computer software	2.2A	8,122	11,207
Other intangibles	2.2A	9,319	9,319
Right-of-use			
Buildings	2.2B	8,542	9,574
Plant and equipment	2.2B	37,807	64,861
Program inventories	2.2C	77,137	75,085
Other non-financial assets	2.2D	24,386	14,621
Total non-financial assets		283,015	298,037
Total assets		359,982	365,694
Liabilities			
Payables			
Trade creditors and accruals	2.3A	25,729	17,804
Other payables	2.3A	17,795	17,064
Total payables		43,524	34,868
Interest bearing liabilities			
Lease liabilities	2.4	47,016	73,958
Total interest-bearing liabilities		47,016	73,958
Provisions			
Employee provisions	3.1	33,373	30,803
Other provisions	2.3B	1,040	1,031
Total provisions		34,413	31,834
Total liabilities		124,953	140,660
Net assets		235,029	225,034
Equity			
Contributed equity		110,403	110,403
Reserves		85,457	81,450
Retained surplus		39,169	33,181
Total equity		235,029	225,034

* Comparative information restated as per Note 7.

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

Statement of Changes in Equity

for the year ended 30 June 2021

		Contributed equity		Asset revaluation reserve		Hedge reserve		Retained surplus		Total equity	
	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000 Restated*	2021 \$'000	2020 \$'000 Restated*
Opening balance											
Balance carried forward from previous year		110,403	110,403	81,037	81,373	413	653	33,181	30,197	225,034	222,626
Adjustment on initial application of AASB 16		-	-	-	-	-	-	-	(1,386)	-	(1,386)
Correction of Errors	7	-	-	-	-	-	-	-	(534)	-	(534)
Adjusted opening balance		110,403	110,403	81,037	81,373	413	653	33,181	28,277	225,034	220,706
Comprehensive income											
Surplus for the year		-	-	-	-	-	-	5,780	4,632	5,780	4,632
Other comprehensive income											
Asset revaluation		-	-	6,195	(64)	-	-	-	-	6,195	(64)
Loss on cash flow hedging instrument		-	-	-	-	(1,980)	(240)	-	-	(1,980)	(240)
Total comprehensive income		-	-	6,195	(64)	(1,980)	(240)	5,780	4,632	9,995	4,328
Transfers between equity components											
Transfer of revaluation gain in relation to assets written off during the year ⁽ⁱ⁾		-	-	(208)	(272)	-	-	208	272	-	-
Total transfers between equity components		-	-	(208)	(272)	-	-	208	272	-	-
Closing balance as at 30 June											
		110,403	110,403	87,024	81,037	(1,567)	413	39,169	33,181	235,029	225,034

(i) During the year the Corporation wrote off plant and equipment that had previously been revalued upwards by \$0.208m (2020: \$0.272m) (Refer Note 11E). At the time of write-off this asset revaluation surplus was transferred to retained surplus.

* Comparative information restated as per Note 7.

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

Cash Flow Statement

for the year ended 30 June 2021

		2021	2020
	Notes	\$'000	\$'000 Restated*
Operating activities			
Cash received			
Receipts from Government		296,933	290,054
Sale of goods and rendering of services		141,057	134,893
Interest		739	1,711
Net GST received		6,443	9,527
Total cash received		445,172	436,185
Cash used			
Employees		(150,196)	(141,914)
Suppliers		(272,675)	(243,286)
Interest payments on lease liabilities		(732)	(1,051)
Total cash used		(423,603)	(386,251)
Net cash from operating activities		21,569	49,934
Investing activities			
Cash received			
Term investments		238,196	203,152
Total cash received		238,196	203,152
Cash used			
Purchase of plant and equipment		(7,216)	(11,482)
Term investments		(247,658)	(211,714)
Total cash used		(254,874)	(223,196)
Net cash used by investing activities		(16,678)	(20,044)
Financing activities			
Cash used			
Principal payments of lease liabilities		(12,027)	(16,587)
Total cash used		(12,027)	(16,587)
Net cash used by financing activities		(12,027)	(16,587)
Net (decrease) / increase in cash held		(7,136)	13,303
Cash and cash equivalents at the beginning of the reporting period		18,926	5,623
Cash and cash equivalents at the end of the reporting period	2.1A	11,790	18,926

* Comparative information restated as per Note 7.

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*.

a) The basis of preparation

The financial statements are general purpose financial statements and 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 – Reduced Disclosure Requirements 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.

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.

Notes to the Financial Statements

(Continued)

1. Financial Performance

This section analyses the Corporation's financial performance for the year ended 30 June 2021.

1.1 Expenses

	2021	2020
	\$'000	\$'000

1.1A Employee benefits

Wages and salaries	119,918	113,680
Superannuation		
Defined contribution plans	12,495	12,065
Defined benefit plans	4,253	3,734
Leave and other entitlements	14,448	13,689
Total employee benefits	151,114	143,168

Accounting Policy

Accounting policies for employee related expenses are contained under Note 3, People and relationships.

1.1B Suppliers

Goods and services supplied or rendered		Restated*
Materials and minor items	11,460	9,865
Office supplies	2,450	1,554
Other program purchases	35,797	30,570
Broadcasting	67,821	65,733
Administrative expenses	43,841	39,586
Contract staff	19,820	15,523
Production services	3,659	4,230
Audit fees	120	140
Total goods and services supplied or rendered	184,968	167,201
Goods supplied	49,707	41,981
Services rendered	135,261	125,220
Total goods and services supplied or rendered	184,968	167,201
Other supplier expenses		
Workers' compensation premiums	361	211
Short-term leases	63	185
Low value leases	1,015	1,221
Variable lease payments	314	345
Total other supplier expenses	1,753	1,962
Total suppliers	186,721	169,163

* Comparative information restated as per Note 7.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 1.2B, 2.2B and 2.4.

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

	2021	2020
	\$'000	\$'000
Interest on lease liabilities	732	1,051
Unwinding of discount – provision for restoration	9	10
Total finance costs	741	1,061

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	2
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1.1E Write-down and impairment of other assets

Plant and equipment	485	188
Intangible assets	533	11
Impairment of program inventories	10,482	8,638
Total write-down and impairment of other assets	11,500	8,837

1.2 Own-source and Government revenue

Own-source revenue

1.2A Revenue from contracts with customers

Service delivery, including advertising revenue	130,472	114,069
Sale of goods	547	854
Other revenue	1,045	439
Total revenue from contracts with customers	132,064	115,362

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.

Notes to the Financial Statements

(Continued)

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.

Term deposit interest income

Interest revenue is recognised using the effective interest method.

1.2B Rental income

	2021	2020
	\$'000	\$'000
Total operating lease income	1,402	1,342
Maturity analysis of operating lease income receivables (undiscounted):		
Within 1 year	1,419	1,387
One to two years	1,226	1,214
Two to three years	357	349
Three to four years	176	170
Four to five years	178	171
More than five years	427	413
Total undiscounted lease payments receivable	3,783	3,704

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 6-month notification period) and are subject to market rent reviews. There were no sub-leases as at 30 June 2021.

Accounting Policy

Operating lease income received is recognised on a straight-lined basis over the lease term. Refer to accounting policy under Note 1.2A Revenue from contracts with customers.

1.2C Revenue from Government

	2021	2020
	\$'000	\$'000
Department of Infrastructure, Transport, Regional Development and Communications	296,933	290,054
Total revenue from Government	296,933	290,054

Accounting Policy

Funding received or receivable from the Department of Infrastructure, Transport, Regional Development and Communications 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.

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

	2021	2020
Notes	\$'000	\$'000
Total cash on hand or on deposit	11,790	18,926

Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- a) Cash on hand; and
- b) 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)	24,943	18,997
Other receivables			
Net GST receivable from the Australian Taxation Office		2,357	1,245
Interest		3	4
Total other receivables		2,360	1,249
Total trade and other receivables (gross)		27,303	20,246
Less impairment allowance			
Goods and services		(215)	(101)
Total trade and other receivables (net)		27,088	20,145

- (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 (2020: 45 days) and 30 days for all other trade receivables (2020: 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 (2020: 12 months).

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.

Notes to the Financial Statements

(Continued)

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 ¹	Other intangibles ²	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000 Restated*	\$'000	\$'000
As at 1 July 2020								
Gross book value	48,500	35,000	9,540	44,540	22,066	33,465	11,850	160,421
Accumulated depreciation and impairment	–	–	(642)	(642)	(1,094)	(22,258)	(2,531)	(26,525)
Total as at 1 July 2020	48,500	35,000	8,898	43,898	20,972	11,207	9,319	133,896
Additions:								
Purchase	–	–	–	–	5,882	162	–	6,044
Internally developed	–	–	–	–	–	1,172	–	1,172
Revaluations recognised in other comprehensive income	5,463	1,477	–	1,477	(745)	–	–	6,195
Impairments recognised in net cost of services	–	–	–	–	–	–	–	–
Depreciation and amortisation	–	(1,522)	(874)	(2,396)	(4,864)	(3,886)	–	(11,146)
Retirements:								
Cost	–	–	–	–	(12,711)	(3,742)	–	(16,453)
Accumulated depreciation	–	–	–	–	12,226	3,209	–	15,435
Total as at 30 June 2021	53,963	34,955	8,024	42,979	20,760	8,122	9,319	135,143
Total as at 30 June 2021 represented by								
Gross book value	53,963	34,955	9,540	44,495	20,760	31,057	11,850	162,125
Accumulated depreciation and impairment	–	–	(1,516)	(1,516)	–	(22,935)	(2,531)	(26,982)
Total as at 30 June 2021	53,963	34,955	8,024	42,979	20,760	8,122	9,319	135,143

1. The carrying amount of computer software included \$3.381m of purchased software (2020: \$4.96m) and \$4.741m of internally generated software (2020: \$6.87m). Impairment of internally generated software for current year was \$0.532 (2020: Nil).

2. 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 14.75% (2020: 14.75%).

* Comparative information restated as per Note 7.

No intangible assets or land and buildings are expected to be sold or disposed of within the next 12 months.

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 and a full valuation of Plant and Equipment. A full Land & Building and Leasehold Improvements valuation was conducted in the prior financial year.

Contractual commitments for the acquisition of property, plant, equipment and other intangibles

At 30 June 2021, the Corporation had a total contractual commitment of \$1.015m (2020: \$3.323m) for the acquisition of television and radio broadcasting equipment, and building improvements.

The Corporation has no contractual commitments (2020: \$0.173m) 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.

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.

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

Notes to the Financial Statements

(Continued)

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	2020-2021	Average	2019-2020	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 2021. 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 2021. The useful lives of the Corporation's software are 5 to 7 years (2020: 5 to 7 years).

Goodwill

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 and trademark

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.

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 2020			
Gross book value	10,601	79,930	90,531
Accumulated depreciation	(1,027)	(15,069)	(16,096)
Total as at 1 July 2020	9,574	64,861	74,435
Depreciation	(1,038)	(12,100)	(13,138)
Adjustments to leases during the period ¹	6	(14,954)	(14,948)
Total as at 30 June 2021	8,542	37,807	46,349
Total as at 30 June 2021 represented by			
Gross book value	10,607	61,952	72,559
Accumulated depreciation	(2,065)	(24,145)	(26,210)
Total as at 30 June 2021	8,542	37,807	46,349

1. The adjustment relates mainly to leasing contract changes to the utilisation of one of the transponders effective 1 July 2020, and is no longer accounted for as a lease under AASB 16, but deemed a service agreement. Following this, the cost of this service arrangement is recognised in Note 11B Suppliers.

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.

In the previous year, the Corporation aggregated its right-of-use buildings and plant and equipment together with owned buildings and plant and equipment in the Statement of Financial Position, and its accompanying depreciation expenses in the Statement of Comprehensive Income. In the current year, the Corporation has decided to separately present owned and right-of-use buildings and plant and equipment on the face of the Statement of Financial Position and its accompanying depreciation expenses in the Statement of Comprehensive Income. The comparatives are restated to present the equivalent amount of assets in the comparative period on the face of the statement of financial position and its accompanying depreciation expenses in the Statement of Comprehensive Income.

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.

Notes to the Financial Statements

(Continued)

2.2C Program inventories

		2021	2020
	Notes	\$'000	\$'000
Program acquisitions	(i)	24,947	25,132
Commissioned programs	(i)	30,658	36,605
Commissioned programs – in progress		19,747	10,789
Prepaid program rights	(ii)	1,785	2,559
Total inventories	(iii)	77,137	75,085

- (i) Program inventory balances are the net of cost less accumulated amortisation and impairment. During the current financial year, \$52.56m was recognised as amortisation expense (2020: \$55.70m).
- (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 \$10.48m being written off during the year ended 30 June 2021 (2020: \$8.64m). 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.

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

	2021	2020
Notes	\$'000	\$'000
Prepayments	24,386	14,621
Total other non-financial assets	24,386	14,621

No indicators of impairment were found for other non-financial assets.

2.3 Payables

2.3A Trade creditors and accruals

		2021	2020
	Notes	\$'000	\$'000
Trade creditors and accruals	(i)	25,729	17,804
Other payables			
Salaries and wages		7,341	6,110
Superannuation		274	158
Prepayments received		1,296	1,430
Contract liabilities		8,884	6,099
Payable to Government	(ii)	–	3,151
Other payables		–	116
Total other payables		17,795	17,064
Total payables		43,524	34,868

(i) Trade creditors and accruals settlement was usually made within 30 days.

(ii) The Corporation previously received funds from Government for providing broadcasting and program work which has come to an end. The amount has been repurposed for the maintenance of services at retransmission sites through to 30 June 2025. This is now reported as Contract Liabilities in Note 2.3A.

2.3B Other provisions

Provision for restoration as at 1 July	1,031	745
Revaluation adjustment	–	276
Unwinding of discount or change in discount rate	9	10
Total as at 30 June	1,040	1,031

The Corporation currently has an agreement 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.

2.4 Interest bearing liabilities

Lease liabilities	47,016	73,958
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The cash outflow for leases for the year ended 30 June 2021 was \$12m (2020 – \$16.6m).

Maturity analysis – contractual undiscounted cash flows

Within 1 year	9,433	16,728
Between 1 to 5 years	15,831	33,834
More than 5 years	25,589	29,355
Total leases	50,853	79,917

The Corporation in its capacity as lessee has lease arrangements for the leasing of office spaces, transmission equipment, payout facilities, 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.

Notes to the Financial Statements

(Continued)

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's incremental borrowing rate.

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

	2021	2020
	\$'000	\$'000
Leave	33,229	30,420
Separation and redundancies	144	383
Total employee provisions	33,373	30,803

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.

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:

	2021	2020
	\$	\$
Short-term employee benefits	2,978,915	3,068,101
Post-employment benefits	320,488	292,143
Other long-term benefits	117,706	103,810
Total key management personnel remuneration expenses	3,417,109	3,464,054

The total numbers of key management personnel that are included in the above table are 16 individuals (2020: 14 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.

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 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.

Notes to the Financial Statements

(Continued)

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

		2021	2020
	Notes	\$'000	\$'000
Financial assets at amortised cost			
Term investments	2.1C	38,089	28,586
Cash on hand or on deposit	2.1A	11,790	18,926
Trade and other receivables	2.1B	24,731	18,900
Total financial assets at amortised cost		74,610	66,412
Total financial assets		74,610	66,412
Financial liabilities			
Financial liabilities measured at amortised cost			
Suppliers and trade creditors	2.3A	25,729	17,804
Payable to Government	2.3A	–	3,151
Total financial liabilities measured at amortised cost		25,729	20,955
Total financial liabilities		25,729	20,955

The Corporation's investments are held to maturity and are not held for sale. No financial asset was pledged, nor held as collateral, in 2021 (2020: 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

	2021	2020
	\$'000	\$'000
Financial assets at amortised cost		
Interest revenue	779	1,680
Impairment on trade and other receivables	117	2
Exchange gains	2	(3)
Net gains on financial assets	898	1,679

There were no other gains or losses arising from financial assets.

4.1C Net gains or losses on financial liabilities

Interest on lease liabilities	732	1,051
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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.

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.

Notes to the Financial Statements

(Continued)

4.2A Fair value measurement

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*.

		Fair value measurements at the end of reporting period ⁽ⁱ⁾	
		2021	2020
	Notes	\$'000	\$'000
Non-financial assets	(ii)		
Land (Craigieburn)	(iii)	9,053	8,500
Land (Artarmon)		44,910	40,000
Buildings on freehold land		34,955	35,000
Leasehold improvements		8,024	8,898
Other plant and equipment		20,760	20,972
Total fair value measurements of non-financial assets in the Statement of Financial Position		117,702	113,370

Notes:

- (i) The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2021.
- (ii) Recurring and non-recurring fair value measurements – valuation processes.
The Corporation tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken 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 2021. 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

	2021	2020
	\$'000	\$'000
Assets expected to be recovered in:		
Cash and cash equivalents	11,790	18,926
Trade and other receivables	27,088	20,145
Term investments	38,089	28,586
Program inventories	77,137	75,085
Other non-financial assets	24,386	14,621
Total no more than 12 months	178,490	157,363
Owned		
Land	53,963	48,500
Buildings	42,979	43,898
Plant and equipment	20,760	20,972
Computer software	8,122	11,207
Other intangibles	9,319	9,319
Right-of-use		
Buildings	8,542	9,574
Plant and equipment	37,807	64,861
Total more than 12 months	181,492	208,331
Total assets	359,982	365,694
Liabilities expected to be settled in:		
Trade creditors and accruals	25,729	17,804
Other payables	17,795	17,064
Lease liabilities	8,834	15,849
Employee provisions	12,746	11,226
Total no more than 12 months	65,104	61,943
Lease liabilities	38,182	58,109
Employee provisions	20,627	19,577
Other provisions	1,040	1,031
Total more than 12 months	59,849	78,717
Total liabilities	124,953	140,660

Notes to the Financial Statements

(Continued)

6. Contingencies

There were no contingent assets or liabilities for the financial year ended 30 June 2021 (2020: 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. Correction of Errors

During 2021, following the April 2021 International Financial Reporting Interpretations Committee (IFRIC) decision and related guidance on Software as a Service (SaaS) arrangements, management undertook an assessment of its capitalised cloud-based arrangements applying this decision which now provides recognition guidance.

Prior to the above IFRIC decision there was no specific accounting guidance for either cloud computing arrangements or the treatment of costs to implement them. Accordingly, in line with market practice, historically SBS had recognised intangible assets for SaaS implementation costs and amortised these over the useful life of the underlying software. The above IFRIC decision results in a change in SBS's intangible asset software recognition approach.

The following table summarises the impacts of the assessment on the corporation's financial statements on the prior year comparatives.

(i) Statement of comprehensive income for the year ended 30 June 2020

	Notes	Impact of correction of errors		
		Previously reported	Adjustments	Restated
		\$'000	\$'000	\$'000
Suppliers	1.1B	168,977	186	169,163
Depreciation and amortisation on owned assets		11,818	(102)	11,716
Total expenses		405,736	84	405,820
Total own-source revenue		120,398	-	120,398
Total own-source income		120,398	-	120,398
Net cost of services		285,338	84	285,422
Surplus on continuing operations		4,716	(84)	4,632
Total other comprehensive income		(304)	-	(304)
Total comprehensive income		4,412	(84)	4,328

(ii) Statement of financial position as at 30 June 2020

Total financial assets		67,657	-	67,657
Non-financial assets				
Computer software	2.2A	11,825	(618)	11,207
Total non-financial assets		298,655	(618)	298,037
Total assets		366,312	(618)	365,694
Total liabilities		140,660	-	140,660
Net assets		225,652	(618)	225,034
Retained surplus		33,799	(618)	33,181
Total equity		225,652	(618)	225,034

	Notes	Impact of correction of errors		
		Previously reported	Adjustments	Restated
		\$'000	\$'000	\$'000

(iii) Cash flow statement for the year ended 30 June 2020

Operating activities

Total cash received	436,185	–	436,185
Suppliers	(243,100)	(186)	(243,286)
Total cash used	(386,065)	(186)	(386,251)
Net cash from operating activities	50,120	(186)	49,934

Investing activities

Total cash received	203,152	–	203,152
Purchase of plant and equipment	(11,668)	186	(11,482)
Total cash used	(223,382)	186	(223,196)
Net cash used by investing activities	(20,230)	186	(20,044)

Financing activities

Total cash used	(16,587)	–	(16,587)
Net cash used by financing activities	(16,587)	–	(16,587)
Net increase in cash held	13,303	–	13,303
Cash and cash equivalents at the end of the reporting period	18,926	–	18,926

8. Budgetary reports and explanations of major variances

8.1 Budgetary reports

The following tables provide a comparison between the 2020-21 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2020-21 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.

Notes to the Financial Statements

(Continued)

8.1A Statement of Comprehensive Income for the year ended 30 June 2021

		Actual	Budget estimate	
			Original ¹	Variance ²
	Notes	2021 \$'000	2021 \$'000	2021 \$'000
Net cost of services				
Expenses				
Employee benefits		151,114	144,897	6,217
Suppliers	8.2 (ii)	186,721	177,435	9,286
Depreciation and amortisation on owned assets		11,146	12,246	(1,100)
Depreciation and amortisation on right-of-use assets	8.2 (v)	13,138	15,683	(2,545)
Program inventory amortisation	8.2 (iii)	52,559	61,790	(9,231)
Finance costs		741	1,486	(745)
Impairment loss on financial instruments		117	–	117
Write-down and impairment of other assets	8.2 (iv)	11,500	–	11,500
Total expenses		427,036	413,537	13,499
Less:				
Own-source income				
Own-source revenue				
Revenue from contracts with customers	8.2 (i)	132,064	108,502	23,562
Term deposit interest income		779	1,000	(221)
Rental income		1,402	1,411	(9)
Royalties from program rights		1,393	1,096	297
Other revenue		196	95	101
Total own-source revenue		135,834	112,104	23,730
Gains				
Foreign exchange gains		49	–	49
Total own-source income		135,883	112,104	23,779
Net cost of services		291,153	301,433	(10,280)
Revenue from Government		296,933	296,933	–
Surplus / (deficit) on continuing operations		5,780	(4,500)	10,280
Other comprehensive income				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		6,195	–	6,195
Items subject to subsequent reclassification to net cost of services				
Loss on cash flow hedging instruments		(1,980)	–	(1,980)
Total other comprehensive income		4,215	–	4,215
Total comprehensive income		9,995	(4,500)	14,495

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 2020-21 PBS).

2. Between the actual and original budgeted amounts for 2021. Explanations of major variances are provided further below.

8.1B Statement of Financial Position as at 30 June 2021

		Actual	Budget estimate	
			Original ¹	Variance ²
	Notes	2021 \$'000	2021 \$'000	2021 \$'000
Assets				
Financial assets				
Cash and cash equivalents	8.2 (i), 8.2 (ii), 8.2 (x)	11,790	9,888	1,902
Trade and other receivables		27,088	23,145	3,943
Term investments	8.2 (i), 8.2 (ii), 8.2 (vii)	38,089	15,086	23,003
Total financial assets		76,967	48,119	28,848
Non-financial assets				
Owned				
Land	8.2 (viii)	53,963	48,500	5,463
Buildings		42,979	42,722	257
Plant and equipment		20,760	17,902	2,858
Computer software		8,122	11,825	(3,703)
Other intangibles		9,319	9,319	–
Right-of-use				
Buildings		8,542	9,921	(1,379)
Plant and equipment	8.2 (v), 8.2 (vi)	37,807	50,244	(12,437)
Program inventories	8.2 (iii), 8.2 (iv)	77,137	82,057	(4,920)
Other non-financial assets		24,386	29,130	(4,744)
Total non-financial assets		283,015	301,620	(18,605)
Total assets		359,982	349,739	10,243
Liabilities				
Payables				
Trade creditors and accruals	8.2 (ii), 8.2 (ix)	25,729	17,804	7,925
Other payables	8.2 (ix)	17,795	17,064	731
Total payables		43,524	34,868	8,656
Interest bearing liabilities				
Lease liabilities	8.2 (v), 8.2 (vi)	47,016	61,184	(14,168)
Total interest bearing liabilities		47,016	61,184	(14,168)
Provisions				
Employee provisions		33,373	31,503	1,870
Other provisions		1,040	1,032	8
Total provisions		34,413	32,535	1,878
Total liabilities		124,953	128,587	(3,634)
Net assets		235,029	221,152	13,877
Equity				
Contributed equity		110,403	110,403	–
Reserves	8.2 (viii)	85,457	81,450	4,007
Retained surplus	8.2 (i), 8.2 (x)	39,169	29,299	9,870
Total equity		235,029	221,152	13,877

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 2020-21 PBS).

2. Between the actual and original budgeted amounts for 2021. Explanations of major variances are provided further below.

Notes to the Financial Statements

(Continued)

8.1C Statement of Changes in Equity for the year ended 30 June 2021

	Contributed equity			Asset revaluation reserve			Hedge reserve			Retained surplus			Total equity		
	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate
	Original ¹	Variance ²		Original ¹	Variance ²		Original ¹	Variance ²		Original ¹	Variance ²		Original ¹	Variance ²	
Notes	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021	2021
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening balance															
Balance carried forward from previous year	110,403	110,403	-	81,037	81,026	11	413	424	(11)	33,181	33,799	(618)	225,034	225,652	(618)
Comprehensive income															
Surplus / (deficit) for the year	-	-	-	-	-	-	-	-	-	5,780	(4,500)	10,280	5,780	(4,500)	10,280
Other comprehensive income															
Asset revaluation	-	-	-	6,195	-	6,195	-	-	-	-	-	-	6,195	-	6,195
Loss on cash flow hedging instrument	-	-	-	-	-	-	(1,980)	-	(1,980)	-	-	-	(1,980)	-	(1,980)
Total comprehensive income	-	-	-	6,195	-	6,195	(1,980)	-	(1,980)	5,780	(4,500)	10,280	9,995	(4,500)	14,495
Transfers between equity components															
Transfer of revaluation gain in relation to assets written off during the year	-	-	-	(208)	-	(208)	-	-	-	208	-	208	-	-	-
Total transfers between equity components	-	-	-	(208)	-	(208)	-	-	-	208	-	208	-	-	-
Closing balance as at 30 June	110,403	110,403	-	87,024	81,026	5,998	(1,567)	424	(1,991)	39,169	29,299	9,870	235,029	221,152	13,877

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 2020-21 PBS).

2. Between the actual and original budgeted amounts for 2021. Explanations of major variances are provided further below.

8.1D Cash Flow Statement for the year ending 30 June 2021

		Actual	Budget estimate	
			Original ¹	Variance ²
	Notes	2021 \$'000	2021 \$'000	2021 \$'000
Operating activities				
Cash received				
Receipts from Government		296,933	296,933	–
Sale of goods and rendering of services	8.2 (i)	141,057	120,103	20,954
Interest		739	1,000	(261)
Net GST received		6,443	11,500	(5,057)
Total cash received		445,172	429,536	15,636
Cash used				
Employees		(150,196)	(145,233)	(4,963)
Suppliers	8.2 (ii)	(272,675)	(283,170)	10,495
Interest payments on lease liabilities		(732)	(1,486)	754
Total cash used		(423,603)	(429,889)	6,286
Net cash from / (used by) operating activities		21,569	(353)	21,922
Investing activities				
Cash received				
Term Investments	8.2 (i), 8.2 (vii)	238,196	200,000	38,196
Total cash received		238,196	200,000	38,196
Cash used				
Purchase of plant and equipment		(7,216)	(7,999)	783
Term Investments	8.2 (i), 8.2 (vii)	(247,658)	(186,500)	(61,158)
Total cash used		(254,874)	(194,499)	(60,375)
Net cash (used by) / from investing activities		(16,678)	5,501	(22,179)
Financing activities				
Cash used				
Principal payment of lease liabilities		(12,027)	(14,186)	2,159
Total cash used		(12,027)	(14,186)	2,159
Net cash used by financing activities		(12,027)	(14,186)	2,159
Net decrease in cash held		(7,136)	(9,038)	1,902
Cash and cash equivalents at the beginning of the reporting period		18,926	18,926	–
Cash and cash equivalents at the end of the reporting period		11,790	9,888	1,902

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 2020-21 PBS).

2. Between the actual and original budgeted amounts for 2021. Explanations of major variances are provided further below.

Notes to the Financial Statements

(Continued)

8.2 Major budget variances for 30 June 2021

Explanations of major variances	Affected line items (and statement)
(i) Revenue from contracts with customers	
The 2020-21 budget was predicated on a significant decline in the advertising market due to COVID-19. However, the advertising market recovery from COVID-19 was stronger than anticipated, resulting in advertising sales revenue better than budgeted	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 (Statement of Financial Position); Retained surplus (Statement of Financial Position); Sale of goods and rendering of services (Cash Flow Statement); Term investments (Cash Flow Statement)
(ii) Suppliers	
Suppliers were higher than original budget with planned cuts to the business not required due to stronger than anticipated advertising sales revenue. Suppliers were also higher due to higher sales costs associated with higher revenue	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) Program inventory amortisation	
The Corporation's amortisation was less than budget given the timing of acquisitions in the 2021 financial year	Program inventories (Statement of Financial Position); Program inventory amortisation (Statement of Comprehensive Income)
(iv) Program inventory impairment	
The Corporation brought to account an impairment write down on its program inventory (acquired and commissioned content) in the 2021 financial year	Program inventories (Statement of Financial Position); Write-down and impairment of other assets (Statement of Comprehensive Income)
(v) Right of use – Plant and equipment	
Right of use – Plant and Equipment was lower than budget mainly due a lease asset no longer identified under AASB 16 following a change in the contract agreement	Right of use – Plant and equipment (Statement of Financial Position); Lease liabilities (Statement of Financial Position); Reserves (Statement of Financial Position)
(vi) Lease liabilities	
Same as above	Right of use – Plant and Equipment (Statement of Financial Position); Lease Liabilities (Statement of Financial Position); Reserves (Statement of Financial Position)
(vii) Term investments	
This was higher than budget due to a combination of higher than budgeted operating result and the impacts from delays in the content production sector due to COVID-19	Term investments (Statement of Financial Position); Term investments – Total cash used (Cash Flow Statement); Term investments – Total cash received (Cash Flow Statement)
(viii) Land	
Increased value of Land due to revaluation conducted in June 2021	Land (Statement of Financial Position); Reserves (Statement of Financial Position); Asset revaluation reserve (Statement of Changes in Equity)
(ix) 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); Term investments (Statement of Financial Position)
(x) Retained surplus	
The retained Surplus was higher than budget mainly due to stronger than expected revenue from advertising sales	Retained surplus (Statement of Financial Position); Cash and cash equivalents (Statement of Financial Position); Term investments (Statement of Financial Position)

Appendices

1	Multilingual Programming	122
2	SBS Television: Broadcast hours by genre, run and source	124
3	SBS Television: Languages broadcast	131
4	SBS Television: Cultures represented	134
5	SBS Television: SBS-commissioned programs first run	137
6	SBS Radio: Language programs broadcast (6am-11pm Mon-Sun)	139
7	SBS Radio Schedules	141
8	WorldWatch: Languages broadcast and source broadcasters	144
9	SBS Television: Language and dialects subtitled	148
10	SBS Television: Audience share, reach and demographics	149
11	SBS Digital Television: Areas served	152
12	SBS Analogue Radio: Areas served	157
13	SBS Digital Radio: Areas served	159
14	SBS Television: Advertisers	160
15	Television: Program sponsorship	165
16	SBS Online: Advertisers	171
17	SBS Radio: Advertisers	180
18	SBS Sponsorships and Partnerships	182
19	SBS Radio: Community Events	183
20	SBS Executive Remuneration 2020-21	184
21	Ongoing and Non-ongoing employees	188

Appendix 1

Multilingual Programming

FY21 Summary

SBS Radio ¹		SBS Television ²					Total Annual Hrs
		SBS	VICELAND	NITV	SBS Food	SBS World Movies	
Languages ³	67	35	52	34	7	59	N/A
LOTE (hrs)	20,436 (75%)	2,319 (26%)	3,375 (39%)	180 (2%)	17 (<1%)	4,164 (48%)	30,491 (43%)
English (hrs)	6,708 (25%)	6,441 (74%)	5,384 (61%)	8,560 (98%)	8,742 (100%)	4,546 (52%)	40,381 (57%)
No Dialogue (hrs)	156 (<1%)	2 (<1%)	1 (<1%)	18 (<1%)	–	51 (<1%)	228 (<1%)

1. Hours are indicative based on weekly averages for Mon-Sun broadcasting 6am-11pm.

2. 24-hour schedule.

3. SBS Television: number for which more than one hour of programming was broadcast.

SBS Television¹

2019-20			2020-21	
	Hrs	%	Hrs	%
SBS (24 Hours)				
LOTE	2,624	30%	2,319	26%
English	6,160	70%	6,441	74%
No Dialogue	7	<1%	2	<1%
Total	8,791	100%	8,762	100%
SBS VICELAND (24 Hours)				
LOTE	3,824	44%	3,375	39%
English	4,956	56%	5,384	61%
No Dialogue	4	<1%	1	<1%
Total	8,784	100%	8,760	100%
NITV (24 Hours)				
LOTE	258	3%	180	2%
English	8,473	96%	8,560	98%
No Dialogue	16	<1%	18	<1%
Total	8,747	100%	8,758	100%
SBS Food (24 Hours)				
LOTE	24	<1%	17	<1%
English	8,758	100%	8,742	100%
No Dialogue	0	0%	0	0%
Total	8,782	100%	8,759	100%
SBS World Movies (24 Hours)				
LOTE	3,595	41%	4,164	48%
English	5,134	59%	4,546	52%
No Dialogue	50	<1%	51	<1%
Total	8,779	100%	8,761	100%

1. 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 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%	–		–	100%	118	99%
English	10	8%	–		119	100%	–	–	1	1%
No dialogue	3	2%	–		–		–	–	–	
Total	119	100%	119	100%	119	100%	119	100%	119	100%

1. See Appendices 6-7. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDesi).

Appendix 2

SBS Television: Broadcast hours by genre, run and source

SBS

24 Hours ¹									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Arts	0.5	0.0	0.5	0.0%	9.8	7.5	17.3	0.3%	17.8
Comedy	0.0	3.0	3.0	0.1%	0.0	0.3	0.3	0.0%	3.3
Drama	8.2	60.8	69.0	3.3%	329.8	551.9	881.8	13.2%	950.8
Entertainment	217.0	98.4	315.4	15.2%	106.8	26.8	133.6	2.0%	449.0
Factual	119.8	191.8	311.5	15.0%	568.9	1,489.9	2,058.9	30.8%	2,370.4
Fillers	0.0	3.8	3.8	0.2%	0.0	0.0	0.0	0.0%	3.8
Film	5.6	9.7	15.3	0.7%	85.3	148.3	233.6	3.5%	248.8
Food	29.8	112.6	142.3	6.9%	5.8	53.3	59.2	0.9%	201.5
News and Current Affairs	637.1	52.7	689.7	33.3%	3,071.6	0.0	3,071.6	45.9%	3,761.3
Short Film	5.2	2.3	7.5	0.4%	2.1	0.0	2.1	0.0%	9.6
Sport	488.6	26.9	515.5	24.9%	222.1	8.1	230.2	3.4%	745.7
Grand Total	1,511.6	562.0	2,073.6	100%	4,402.4	2,286.1	6,688.5	100%	8,762.1

6pm-midnight ⁴									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Arts	0.0	0.0	0.0	0.0%	2.3	2.1	4.3	0.3%	4.3
Comedy	0.0	0.0	0.0	0.0%	0.0	0.3	0.3	0.0%	0.3
Drama	8.2	4.8	13.0	1.2%	220.7	89.0	309.7	21.6%	322.7
Entertainment	63.0	94.3	157.3	15.0%	32.0	11.1	43.1	3.0%	200.4
Factual	54.0	62.1	116.1	11.1%	485.2	353.3	838.4	58.5%	954.5
Film	4.0	4.0	8.0	0.8%	80.2	82.2	162.3	11.3%	170.3
Food	0.0	1.3	1.3	0.1%	0.0	0.0	0.0	0.0%	1.3
News and Current Affairs	575.9	2.0	577.9	55.2%	0.0	0.0	0.0	0.0%	577.9
Short Film	0.3	0.3	0.6	0.1%	0.8	0.0	0.8	0.1%	1.3
Sport	172.9	0.0	172.9	16.5%	74.3	0.0	74.3	5.2%	247.2
Grand Total	878.3	168.8	1,047.1	100%	895.3	537.9	1,433.2	100%	2,480.3

- 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 VICELAND

24 Hours ¹									
Local ²					International				
Genre	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	Total
Arts	0.0	0.0	0.0	0.0%	0.0	0.9	0.9	0.0%	0.9
Comedy	4.5	8.3	12.8	1.3%	97.5	197.8	295.3	3.8%	308.1
Drama	10.5	0.0	10.5	1.1%	270.4	251.3	521.7	6.7%	532.2
Entertainment	64.5	58.0	122.5	12.7%	398.2	245.0	643.2	8.3%	765.7
Factual	42.8	122.9	165.7	17.1%	667.6	842.4	1,510.0	19.4%	1,675.7
Film	0.0	10.2	10.2	1.1%	188.2	371.5	559.7	7.2%	569.8
Food	0.0	18.0	18.0	1.9%	0.8	35.3	36.1	0.5%	54.1
Magazine	1.0	22.1	23.1	2.4%	0.0	0.0	0.0	0.0%	23.1
News and Current Affairs	96.0	43.6	139.6	14.4%	3,789.8	0.8	3,790.7	48.6%	3,930.2
Short Film	4.8	8.1	12.8	1.3%	3.2	0.0	3.2	0.0%	16.0
Sport	448.9	4.0	452.9	46.8%	292.8	138.5	431.3	5.5%	884.3
Grand Total	672.9	295.1	968.0	100%	5,708.5	2,083.5	7,792.0	100%	8,760.0

6pm-midnight ⁴									
Local ²					International				
Genre	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	Total
Comedy	4.5	6.1	10.6	3.2%	69.8	42.3	112.1	5.7%	122.7
Drama	8.5	0.0	8.5	2.5%	165.6	104.1	269.7	13.8%	278.2
Entertainment	28.6	13.3	41.9	12.5%	391.3	143.0	534.3	27.4%	576.3
Factual	29.1	2.2	31.3	9.3%	573.8	191.8	765.7	39.2%	796.9
Film	0.0	0.0	0.0	0.0%	127.3	121.3	248.6	12.7%	248.6
Food	0.0	0.0	0.0	0.0%	0.8	2.5	3.3	0.2%	3.3
News and Current Affairs	52.2	1.3	53.4	15.9%	9.7	0.0	9.7	0.5%	63.1
Short Film	0.4	0.9	1.3	0.4%	0.0	0.0	0.0	0.0%	1.3
Sport	188.2	0.0	188.2	56.1%	7.5	1.0	8.5	0.4%	196.7
Grand Total	311.4	23.8	335.2	100%	1,345.8	606.0	1,951.8	100%	2,287.0

- 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 2

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 ³	Repeat	Total	%	
Arts	0.0	74.5	74.5	1.3%	0.0	28.8	28.8	0.9%	103.3
Childrens	75.1	740.4	815.5	14.4%	29.0	1,633.7	1,662.7	53.8%	2,478.2
Comedy	0.0	4.0	4.0	0.1%	0.0	15.0	15.0	0.5%	19.0
Drama	2.8	19.6	22.4	0.4%	6.3	31.9	38.2	1.2%	60.6
Entertainment	73.7	2,124.2	2,197.8	38.8%	2.0	90.3	92.3	3.0%	2,290.1
Factual	123.4	995.2	1,118.6	19.7%	106.8	478.4	585.2	18.9%	1,703.8
Fillers	0.3	12.6	12.8	0.2%	0.0	1.3	1.3	0.0%	14.1
Film	1.7	189.3	191.0	3.4%	45.7	382.0	427.7	13.8%	618.6
Food	5.8	90.9	96.8	1.7%	9.3	126.1	135.3	4.4%	232.1
News and Current Affairs	114.6	259.1	373.7	6.6%	56.9	13.0	69.9	2.3%	443.6
Short Film	1.6	22.2	23.8	0.4%	0.0	10.9	10.9	0.4%	34.7
Sport	498.0	238.1	736.1	13.0%	9.8	14.0	23.8	0.8%	759.9
Grand Total	897.0	4,769.9	5,666.9	100%	265.8	2,825.3	3,091.0	100%	8,757.9

6pm-midnight ⁴									
Genre	Local ²				International				Total
	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	
Arts	0.0	24.7	24.7	1.9%	0.0	14.9	14.9	1.6%	39.6
Childrens	10.8	6.0	16.8	1.3%	1.0	7.0	8.0	0.9%	24.8
Comedy	0.0	4.0	4.0	0.3%	0.0	10.0	10.0	1.1%	14.0
Drama	2.8	14.8	17.7	1.4%	6.3	25.6	31.8	3.4%	49.5
Entertainment	64.7	114.3	178.9	13.9%	2.0	44.3	46.3	4.9%	225.2
Factual	102.6	407.8	510.3	39.7%	99.3	267.8	367.1	39.2%	877.4
Fillers	0.3	8.2	8.4	0.7%	0.0	1.3	1.3	0.1%	9.7
Film	1.7	97.3	98.9	7.7%	45.7	242.9	288.6	30.9%	387.5
Food	5.8	75.4	81.3	6.3%	9.3	122.7	131.9	14.1%	213.2
News and Current Affairs	101.3	119.7	220.9	17.2%	29.5	0.5	30.0	3.2%	250.9
Short Film	1.6	8.1	9.7	0.8%	0.0	5.1	5.1	0.5%	14.8
Sport	85.7	27.0	112.7	8.8%	0.0	0.3	0.3	0.0%	113.0
Grand Total	377.1	907.1	1,284.2	100%	192.9	742.3	935.3	100%	2,219.4

- 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									
Local ²					International				
Sub-genre	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	Total
Cooking	160.6	2,253.8	2,414.4	76.8%	358.5	2,096.1	2,454.6	43.7%	4,869.0
Culture & Society	5.6	5.0	10.6	0.3%	0.0	0.0	0.0	0.0%	10.6
Food Lifestyle	13.4	253.8	267.3	8.5%	175.6	567.1	742.7	13.2%	1,009.9
Reality	0.0	26.5	26.5	0.8%	150.5	679.2	829.7	14.8%	856.2
Travel	39.2	385.0	424.2	13.5%	217.9	1,371.3	1,589.2	28.3%	2,013.3
Grand Total	218.8	2,924.2	3,142.9	100%	902.5	4,713.6	5,616.1	100%	8,759.0

6pm-midnight ⁴									
Local ²					International				
Sub-genre	First Run ³	Repeat	Total	%	First Run ³	Repeat	Total	%	Total
Cooking	81.8	441.6	523.3	70.3%	221.0	258.8	479.8	32.0%	1,003.2
Culture & Society	5.6	0.0	5.6	0.8%	0.0	0.0	0.0	0.0%	5.6
Food Lifestyle	13.4	68.3	81.8	11.0%	167.7	63.8	231.4	15.4%	313.2
Reality	0.0	7.5	7.5	1.0%	150.5	168.5	319.0	21.3%	326.5
Travel	29.5	96.8	126.3	17.0%	175.0	294.2	469.2	31.3%	595.4
Grand Total	130.3	614.2	744.4	100%	714.2	785.2	1,499.4	100%	2,243.8

- 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 2

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	0.0	0.0	0.0	0.0%	104.5	839.7	944.2	11.2%	944.2
Animation	0.0	25.3	25.3	7.5%	21.0	599.1	620.1	7.4%	645.3
Biography	0.0	6.5	6.5	1.9%	79.6	526.6	606.2	7.2%	612.7
Comedy	1.7	17.8	19.5	5.8%	191.7	1,500.5	1,692.2	20.1%	1,711.7
Documentary Feature	0.0	0.0	0.0	0.0%	5.1	16.8	21.9	0.3%	21.9
Drama	20.9	194.0	214.9	64.2%	333.6	2,447.2	2,780.9	33.0%	2,995.7
Entertainment	0.5	0.0	0.5	0.1%	0.0	0.0	0.0	0.0%	0.5
Fantasy	1.6	28.3	29.9	8.9%	31.0	485.1	516.1	6.1%	546.0
History	2.1	0.0	2.1	0.6%	12.2	51.3	63.5	0.8%	65.6
Horror	0.0	0.0	0.0	0.0%	14.4	22.2	36.6	0.4%	36.6
Martial Arts	0.0	0.0	0.0	0.0%	0.0	20.1	20.1	0.2%	20.1
Musical	0.0	0.0	0.0	0.0%	4.5	55.9	60.4	0.7%	60.4
Mystery/Crime	0.0	2.1	2.1	0.6%	75.2	103.2	178.3	2.1%	180.4
Romance	0.0	0.0	0.0	0.0%	19.8	142.6	162.3	1.9%	162.3
Romantic Comedy	0.0	4.2	4.2	1.2%	11.9	178.8	190.8	2.3%	194.9
Science Fiction	0.0	1.6	1.6	0.5%	10.3	89.5	99.8	1.2%	101.3
Thriller	1.8	18.1	19.9	6.0%	58.8	225.0	283.9	3.4%	303.8
War	0.0	0.0	0.0	0.0%	17.6	123.9	141.5	1.7%	141.5
Western	0.0	8.1	8.1	2.4%	6.0	2.1	8.1	0.1%	16.2
Grand Total	28.5	306.0	334.5	100%	997.0	7,429.7	8,426.8	100%	8,761.3

1. 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.
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.
3. 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	0.0	0.0	0.0	0.0%	63.9	118.1	182.0	8.7%	182.0
Animation	0.0	0.0	0.0	0.0%	3.7	14.8	18.5	0.9%	18.5
Biography	0.0	4.3	4.3	5.3%	68.7	107.5	176.1	8.4%	180.5
Comedy	1.7	3.8	5.5	6.7%	137.9	318.3	456.2	21.9%	461.7
Documentary Feature	0.0	0.0	0.0	0.0%	3.5	2.1	5.6	0.3%	5.6
Drama	12.9	43.2	56.0	68.1%	254.2	493.2	747.4	35.8%	803.4
Entertainment	0.5	0.0	0.5	0.6%	0.0	0.0	0.0	0.0%	0.5
Fantasy	0.0	0.0	0.0	0.0%	12.0	20.6	32.6	1.6%	32.6
History	2.1	0.0	2.1	2.5%	7.3	7.6	14.9	0.7%	17.0
Horror	0.0	0.0	0.0	0.0%	6.7	6.5	13.2	0.6%	13.2
Martial Arts	0.0	0.0	0.0	0.0%	0.0	10.1	10.1	0.5%	10.1
Musical	0.0	0.0	0.0	0.0%	2.8	10.7	13.5	0.6%	13.5
Mystery/Crime	0.0	2.1	2.1	2.5%	75.2	42.7	117.8	5.6%	119.9
Romance	0.0	0.0	0.0	0.0%	14.3	31.6	45.9	2.2%	45.9
Romantic Comedy	0.0	4.2	4.2	5.1%	7.8	25.1	32.9	1.6%	37.1
Science Fiction	0.0	1.6	1.6	1.9%	7.1	10.6	17.7	0.8%	19.3
Thriller	0.0	2.1	2.1	2.5%	56.7	98.7	155.3	7.4%	157.4
War	0.0	0.0	0.0	0.0%	15.1	25.8	40.9	2.0%	40.9
Western	0.0	4.0	4.0	4.8%	6.0	0.0	6.0	0.3%	10.0
Grand Total	17.1	65.2	82.3	100%	742.9	1,343.7	2,086.6	100%	2,168.9

1. Based on program start time, includes full program duration.

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.

3. 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 2

SBS Television: Broadcast hours by genre, run and source (continued)

SBS On Demand

All SBS On Demand Content ¹					
Genre	Local ²		International		Total
	Total	%	Total	%	
Arts	0.7	0.0%	5.8	0.1%	6.5
Childrens	15.1	0.6%	0.0	0.0%	15.1
Comedy	18.8	0.8%	426.1	4.6%	445.0
Drama	61.2	2.6%	3,363.1	36.3%	3,424.4
Entertainment	301.0	12.8%	260.0	2.8%	561.0
Factual	368.3	15.7%	1,762.8	19.0%	2,131.1
Fillers	6.2	0.3%	0.0	0.0%	6.2
Film	124.3	5.3%	2,584.5	27.9%	2,708.9
Food	170.8	7.3%	87.1	0.9%	257.9
Magazine	47.2	2.0%	0.0	0.0%	47.2
News and Current Affairs	101.4	4.3%	346.8	3.7%	448.2
Short Film	21.6	0.9%	4.3	0.0%	25.9
Sport	1,106.8	47.2%	418.4	4.5%	1,525.2
Grand Total	2,343.4	100%	9,259.0	100%	11,602.4

1. All programs available on SBS On Demand at any time in FY20-21 where SBS holds 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 3

SBS Television: Languages broadcast

SBS

Language	Hours ¹	% LOTE	% Total
English	6,441.4		73.5%
French	416.3	18.0%	4.8%
Greek	357.2	15.4%	4.1%
German	237.3	10.2%	2.7%
Italian	222.1	9.6%	2.5%
Spanish	200.8	8.7%	2.3%
Arabic	176.8	7.6%	2.0%
Filipino	172.5	7.4%	2.0%
Turkish	165.6	7.1%	1.9%
Danish	104.7	4.5%	1.2%
Japanese	96.4	4.2%	1.1%
Swedish	27.2	1.2%	0.3%
Norwegian	22.5	1.0%	0.3%
Hebrew	21.9	0.9%	0.3%
Dutch	11.7	0.5%	0.1%
Korean	10.5	0.5%	0.1%
Flemish	10.1	0.4%	0.1%
Old Latin	10.1	0.4%	0.1%
Mandarin	6.1	0.3%	0.1%
Czech	5.6	0.2%	0.1%
Icelandic	5.2	0.2%	0.1%
Hungarian	4.3	0.2%	0.0%
Thai	3.7	0.2%	0.0%
Hindi	3.5	0.1%	0.0%
Russian	2.8	0.1%	0.0%
Polish	2.7	0.1%	0.0%
Burmese	2.5	0.1%	0.0%
Dzongkha	2.1	0.1%	0.0%
Vietnamese	2.0	0.1%	0.0%
Punjabi	1.9	0.1%	0.0%
Nepali	1.7	0.1%	0.0%
Cantonese	1.3	0.1%	0.0%
Latin	1.3	0.1%	0.0%
Tibetan	1.0	0.0%	0.0%
Yolngu Matha	1.0	0.0%	0.0%
LOTE <1 Hour	6.5	0.3%	0.1%
Total LOTE	2,319.0	100.0%	26.5%
Total English	6,441.4		73.5%
No Dialogue	1.7		0.0%
Grand Total	8,762.1		100%

1. Hours are indicative, based on the proportion of language within program.

SBS VICELAND

Language	Hours ¹	% LOTE	% Total
English	5,384.3		61.5%
Indonesian	222.5	6.6%	2.5%
Korean	218.1	6.5%	2.5%
Russian	183.3	5.4%	2.1%
Mandarin	181.1	5.4%	2.1%
Japanese	180.4	5.3%	2.1%
Punjabi	179.7	5.3%	2.1%
Macedonian	176.5	5.2%	2.0%
Bengali	175.9	5.2%	2.0%
Polish	174.4	5.2%	2.0%
Sinhalese	172.5	5.1%	2.0%
Thai	171.6	5.1%	2.0%
Croatian	171.5	5.1%	2.0%
Serbian	170.8	5.1%	1.9%
Dutch	149.8	4.4%	1.7%
Hindi	139.2	4.1%	1.6%
Cantonese	127.1	3.8%	1.5%
Ukrainian	52.7	1.6%	0.6%
Portuguese	52.5	1.6%	0.6%
Spanish	51.2	1.5%	0.6%
Maltese	48.5	1.4%	0.6%
French	36.5	1.1%	0.4%
Urdu	33.4	1.0%	0.4%
Bosnian	25.9	0.8%	0.3%
Romanian	25.0	0.7%	0.3%
Italian	24.6	0.7%	0.3%
Nepali	24.0	0.7%	0.3%
Armenian	24.0	0.7%	0.3%
Hungarian	23.4	0.7%	0.3%
Tamil	20.5	0.6%	0.2%
Norwegian	20.4	0.6%	0.2%
German	19.4	0.6%	0.2%
Old Latin	10.3	0.3%	0.1%
Greek	10.2	0.3%	0.1%
Danish	10.0	0.3%	0.1%
Swedish	9.0	0.3%	0.1%
Swiss German	8.0	0.2%	0.1%
Somali	7.7	0.2%	0.1%
Arabic	6.7	0.2%	0.1%
Flemish	4.8	0.1%	0.1%
Finnish	4.1	0.1%	0.0%
French Canadian	3.8	0.1%	0.0%
Jamaican English	3.7	0.1%	0.0%
Vietnamese	3.3	0.1%	0.0%

Appendix 3

SBS Television: Languages broadcast (continued)

Language	Hours ¹	% LOTE	% Total
Maori	2.0	0.1%	0.0%
Taiwanese	2.0	0.1%	0.0%
Nahuatl	1.9	0.1%	0.0%
Icelandic	1.7	0.0%	0.0%
Burmese	1.5	0.0%	0.0%
Tongan	1.3	0.0%	0.0%
Samoan	1.3	0.0%	0.0%
Dzongkha	1.1	0.0%	0.0%
LOTE <1 Hour	4.8	0.1%	0.1%
Total LOTE	3,375.2	100.0%	38.5%
Total English	5,384.3		61.5%
No Dialogue	0.5		
Grand Total	8,760.0		100%

1. Hours are indicative, based on the proportion of language within program.

NITV

Language	Hours ¹	% LOTE	% Total
English	8,559.8		97.7%
Maori	27.1	15.1%	0.3%
Ngunawal	13.8	7.7%	0.2%
Warlpiri	13.5	7.5%	0.2%
Spanish	9.3	5.2%	0.1%
Gaelic	8.0	4.4%	0.1%
French	7.8	4.3%	0.1%
Arrernte	6.8	3.8%	0.1%
Yolngu Matha	6.7	3.7%	0.1%
Farsi	6.5	3.6%	0.1%
Pitjantjatjara	6.2	3.4%	0.1%
Finnish	6.0	3.3%	0.1%
Arabic	5.5	3.0%	0.1%
Italian	4.8	2.7%	0.1%
Indonesian	4.1	2.3%	0.0%
Kriol	3.6	2.0%	0.0%
Samoan	3.6	2.0%	0.0%
Inuktitut (Eastern Canadian)	3.5	2.0%	0.0%
Zulu	3.5	1.9%	0.0%
Cree	3.0	1.7%	0.0%
Anmatyerre	2.6	1.4%	0.0%
Yawuru	2.5	1.4%	0.0%
Tongan	2.4	1.3%	0.0%
Ritarungo	2.4	1.3%	0.0%
Ngandi	2.4	1.3%	0.0%
Japanese	2.0	1.1%	0.0%

Language	Hours ¹	% LOTE	% Total
Djambarrpuyngu	1.9	1.1%	0.0%
Swahili	1.8	1.0%	0.0%
Ngaanyatjarra	1.5	0.8%	0.0%
Arrernte, Eastern	1.5	0.8%	0.0%
Greenlandic	1.4	0.8%	0.0%
Walmajarri	1.3	0.7%	0.0%
Ngarluma	1.0	0.6%	0.0%
Bardi	1.0	0.6%	0.0%
LOTE <1 Hour	11.2	6.2%	0.1%
Total LOTE	180.2	100.0%	2.1%
Total English	8,559.8		97.7%
No Dialogue	17.9		0.2%
Grand Total	8,757.9		100%

1. Hours are indicative, based on the proportion of language within program.

SBS Food

Language	Hours ¹	% LOTE	% Total
English	8,741.8		99.8%
Mandarin	6.8	39.6%	0.1%
Japanese	3.4	19.8%	0.0%
Vietnamese	1.4	8.4%	0.0%
Greek	1.4	8.0%	0.0%
Thai	1.1	6.5%	0.0%
Arabic	1.0	5.8%	0.0%
LOTE <1 Hour	2.0	11.9%	0.0%
Total LOTE	17.2	100.0%	0.2%
Total English	8,741.8		99.8%
No Dialogue	0.0		0.0%
Grand Total	8,759.0		100%

1. Hours are indicative, based on the proportion of language within program.

SBS World Movies

Language	Hours ¹	% LOTE	% Total
English	4,545.9		51.9%
French	1,454.2	34.9%	16.6%
Mandarin	347.7	8.4%	4.0%
German	277.3	6.7%	3.2%
Spanish	195.2	4.7%	2.2%
Hindi	176.3	4.2%	2.0%
Danish	160.9	3.9%	1.8%
Arabic	147.1	3.5%	1.7%
Italian	138.4	3.3%	1.6%
Cantonese	138.1	3.3%	1.6%
Farsi	122.2	2.9%	1.4%
Norwegian	119.2	2.9%	1.4%
Japanese	110.8	2.7%	1.3%
Swedish	103.5	2.5%	1.2%
Samoan	66.0	1.6%	0.8%
Russian	58.5	1.4%	0.7%
Icelandic	40.3	1.0%	0.5%
Portuguese	40.3	1.0%	0.5%
Polish	37.6	0.9%	0.4%
Korean	37.4	0.9%	0.4%
Punjabi	35.3	0.8%	0.4%
Tamil	30.0	0.7%	0.3%
Dzongkha	24.0	0.6%	0.3%
Dutch	21.9	0.5%	0.3%
Thai	18.6	0.4%	0.2%
Vietnamese	18.1	0.4%	0.2%
Turkish	17.6	0.4%	0.2%
Finnish	14.6	0.4%	0.2%
Hebrew	14.1	0.3%	0.2%
Swahili	13.4	0.3%	0.2%
Bengali	12.8	0.3%	0.1%
French Canadian	11.8	0.3%	0.1%
Georgian	11.2	0.3%	0.1%
Gaelic	11.0	0.3%	0.1%
Tagalog	10.1	0.2%	0.1%
Dari	10.0	0.2%	0.1%
Indonesian	9.6	0.2%	0.1%
Maori	9.3	0.2%	0.1%
Romanian	8.7	0.2%	0.1%
Flemish	8.2	0.2%	0.1%
Swiss German	8.2	0.2%	0.1%
Tongan	6.3	0.2%	0.1%
Burmese	5.8	0.1%	0.1%
Tsotsitaal	5.3	0.1%	0.1%

Language	Hours ¹	% LOTE	% Total
Filipino	5.3	0.1%	0.1%
Maya	5.0	0.1%	0.1%
Greenlandic	4.8	0.1%	0.1%
Bulgarian	4.2	0.1%	0.0%
Kurdish	4.2	0.1%	0.0%
Khmer	4.0	0.1%	0.0%
Serbian	3.9	0.1%	0.0%
Bislama	3.8	0.1%	0.0%
Latin	3.7	0.1%	0.0%
Ukrainian	2.8	0.1%	0.0%
Lao	2.8	0.1%	0.0%
Somali	2.2	0.1%	0.0%
Hokkien	1.9	0.0%	0.0%
Armenian	1.7	0.0%	0.0%
Urdu	1.6	0.0%	0.0%
LOTE <1 Hour	5.8	0.1%	0.1%
Total LOTE	4,163.9	100.0%	47.5%
Total English	4,545.9		51.9%
No Dialogue	51.4		0.6%
Grand Total	8,761.2		100%

- Hours are indicative, based on the proportion of language within program.

Appendix 4

SBS Television: Cultures represented

SBS

Afghan	Botswanan	Inuit	Roman	Australian Indian
African American	Brazilian	Iranian	Romanian	Australian Indigenous
Albanian	British	Iraqi	Russian	Australian Indonesian
Algerian	Bulgarian	Irish	Rwandan	Australian Israeli
American	Burmese	Israeli	Samoan	Australian Italian
Angolan	Cambodian	Italian	Saudi Arabian	Australian Lebanese
Argentinian	Canadian	Jamaican	Scottish	Australian Macedonian
Armenian	Central African Republic	Japanese	Serbian and Montenegrin	Australian Maltese
Australian	Chilean	Jordanian	Sierra Leonean	Australian Philippines
Australian Chinese	Chinese	Kazakhstani	Singaporean	Australian Polish
Australian Croatian	Colombian	Kenyan	Slovenian	Australian Sri Lankan
Australian Dutch	Congolese	Korean	South African	Australian Thai
Australian French	Croatian	Kyrgyz	Spanish	Australian Turkish
Australian German	Cuban	Laotian	Sri Lankan	Australian Vietnamese
Australian Greek	Cypriot	Latvian	Sudanese	Belgian
Australian Hungarian	Czech	Lebanese	Surinamese	Bhutanese
Australian Indian	Danish	Libyan	Swedish	Bolivian
Australian Indigenous	Djiboutian	Lithuanian	Swiss	Bosnian
Australian Indonesian	Dutch	Macedonian	Syrian	Brazilian
Australian Israeli	East Timorese	Malaysian	Tahitian	British
Australian Italian	Ecuadorian	Maltese	Thai	Bulgarian
Australian Korean	Egyptian	Maori	Tibetan	Burmese
Australian Macedonian	Emirati	Mayan	Trinidadian	Canadian
Australian Maltese	English	Melanesian	Turkish	Central African Republic
Australian Philippines	Eritrean	Mexican	Ukrainian	Chilean
Australian Polish	Estonian	Moldovan	Uzbekistani	Chinese
Australian Portuguese	Ethiopian	Mongolian	Vietnamese	Colombian
Australian Serbian	Fijian	Moroccan	Welsh	Congolese
Australian Sri Lankan	Filipino	Native American	Zimbabwean	Croatian
Australian Thai	Finnish	Nepalese		Cuban
Australian Vietnamese	Flemish	New Caledonian		Danish
Austrian	French	New Zealand		Dutch
Azerbaijani	French Guyanese	Nigerian		Ecuadorian
Bangladeshi	Georgian	Norwegian		Egyptian
Belarusian	German	Omani		Emirati
Belgian	Ghanaian	Pakistani		English
Bhutanese	Greek	Panamanian		Estonian
	Greenland	Paraguayan		Ethiopian
	Guatemalan	Peruvian		Faroe Islands
	Hong Kong	Polish		
	Hungarian	Polynesian		
	Icelandic	Portuguese		
	Indian	Puerto Rican		
	Indonesian	Qatari		

SBS VICELAND

Afghan
African American
Algerian
American
Argentinian
Armenian
Australian
Australian Chinese
Australian Croatian
Australian Egyptian
Australian French
Australian German
Australian Greek

Fijian	Nepalese	Vietnamese	Finnish	Ugandan
Filipino	New Zealand	Welsh	First Nations (Canada)	Venezuelan
Finnish	Nigerian	Yemeni	French	Vietnamese
First Nations (Canada)	Norwegian	Zambian	Greek	SBS Food
French	Omani	Zimbabwean	Greenland	Abyssinian
French Canadian	Pakistani	NITV	Inca	American
German	Palestinian	Afghan	Indian	Angolan
Ghanaian	Panamanian	African American	Indonesian	Argentinian
Greek	Papua New Guinean	American	Inuit	Armenian
Greenland	Paraguayan	American Indian	Iranian	Australian
Guatemalan	Peruvian	Argentinian	Irish	Australian Cambodian
Guyanese	Polish	Australian	Israeli	Australian Chinese
Hong Kong	Polynesian	Australian African	Italian	Australian Croatian
Hungarian	Portuguese	Australian	Ivorian	Australian Dutch
Icelandic	Qatari	Cambodian	Jamaican	Australian French
Indian	Roman	Australian Chinese	Japanese	Australian Greek
Indonesian	Romanian	Australian Croatian	Jordanian	Australian Hungarian
Iranian	Russian	Australian French	Lebanese	Australian Indian
Iraqi	Samoan	Australian Greek	Libyan	Australian Indigenous
Irish	Saudi Arabian	Australian Hungarian	Malaysian	Australian Indonesian
Israeli	Scottish	Australian Indian	Maori	Australian Italian
Italian	Senegalese	Australian Indigenous	Mauritanian	Australian Korean
Jamaican	Serbian and Montenegrin	Australian Indonesian	Mauritian	Australian Lebanese
Japanese	Singaporean	Australian Italian	Mayan	Australian Maltese
Jordanian	Slovenian	Australian Lebanese	Melanesian	Australian Philippines
Kenyan	Somali	Australian Philippines	Mexican	Australian Portuguese
Korean	South African	Australian Sri Lankan	Micronesian	Australian Spanish
Kurdish	Spanish	Australian Thai	Mongolian	Australian Sri Lankan
Kuwaiti	Sri Lankan	Australian Vietnamese	Native American	Australian Thai
Laotian	Sudanese	Bolivian	New Zealand	Australian Turkish
Latvian	Swedish	Brazilian	Papua New Guinean	Australian Vietnamese
Lebanese	Swiss	British	Polynesian	Austrian
Liberian	Syrian	Cameroonian	Romanian	Barbados
Macedonian	Tahitian	Canadian	Samoan	Belizean
Malaysian	Taiwanese	Chinese	Scottish	Brazilian
Maltese	Tamil	Colombian	Singaporean	British
Maori	Thai	Egyptian	South African	Bulgarian
Mauritanian	Tibetan	English	Spanish	Cambodian
Mexican	Tongan	Estonian	Sri Lankan	
Mongolian	Tunisian	Filipino	Sudanese	
Moroccan	Turkish		Syrian	
Namibian	Ugandan		Tahitian	
Native American	Ukrainian		Taiwanese	
Native Hawaiian	Venezuelan		Tongan	

Appendix 4

SBS Television: Cultures represented (continued)

Cameroonian	Malaysian	Ukrainian	Irish
Chilean	Maltese	Venezuelan	Israeli
Chinese	Maori	Vietnamese	Italian
Colombian	Mauritanian	Zimbabwean	Japanese
Croatian	Mauritian	SBS World Movies	Jordanian
Cypriot	Melanesian		Kenyan
Danish	Mexican		Korean
Dutch	Moroccan		Laotian
Egyptian	Mozambican		Lebanese
English	Native American		Maori
Eritrean	Nepalese		Mayan
Estonian	New Zealand		Mexican
Ethiopian	Nigerian		Moroccan
Fijian	Norwegian		New Zealand
Filipino	Pakistani	American	Norwegian
Finnish	Peruvian	Argentinian	Pakistani
French	Polish	Armenian	Palestinian
German	Polynesian	Australian	Polish
Greek	Portuguese	Australian Indigenous	Roman
Haitian	Roman	Austrian	Romanian
Hong Kong	Romanian	Belgian	Russian
Hungarian	Russian	Bhutanese	Samoan
Icelandic	Samoan	Botswanan	Saudi Arabian
Indian	Scottish	Brazilian	Scottish
Indonesian	Senegalese	British	Somali
Iranian	Serbian and Montenegrin	Canadian	South African
Iraqi	Sierra Leonean	Catalan	Spanish
Irish	Singaporean	Central African Republic	Swedish
Israeli	South African	Chinese	Swiss
Italian	Spanish	Danish	Taiwanese
Ivorian	Sri Lankan	Egyptian	Thai
Jamaican	Sudanese	English	Turkish
Japanese	Swedish	Flemish	Ugandan
Jordanian	Swiss	French	Vietnamese
Kenyan	Syrian	French Canadian	
Korean	Taiwanese	Gabonese	
Kyrgyz	Tanzanian	German	
Laotian	Thai	Greenland	
Latvian	Trinidadian	Hong Kong	
Lebanese	Turkish	Hungarian	
		Indian	
		Indonesian	
		Iranian	
		Iraqi	

Appendix 5

SBS Television: SBS-commissioned programs first run

SBS, SBS VICELAND, SBS FOOD and SBS On Demand Commissioned First Run Hours Broadcast in FY2020-21¹

Genre/Title	Episodes	Hours
Drama		
Hungry Ghosts Series 1	4	4.2
Tailings, The ²	1	1.1
Unusual Suspects Series 1, The	4	4.0
Sub-Total	9	9.3
Entertainment		
Australia's Biggest Singalong	1	2.0
Eurovision Song Contest 2021	3	8.2
Mastermind Series 2	5	3.0
Mastermind Series 3	85	43.0
Sydney Gay And Lesbian Mardi Gras 2021	1	4.0
The Unusual Suspects: Unwrapped ²	1	0.4
Sub-Total	96	60.6
Factual		
Addicted Australia Series 1	4	4.5
Are You Addicted To Technology?	1	0.6
Australia Come Fly With Me Series 1	3	3.1
Australia In Colour Series 2	4	4.0
Birdsville Or Bust	1	1.0
Bowled Over	1	1.0
Every Family Has A Secret Series 2	3	3.0
Going Places With Ernie Dingo Series 4	12	6.2
Life Drawing Live	1	2.0
See What You Made Me Do Forum	1	0.9
See What You Made Me Do Series 1	3	2.9
Stutter School	1	1.0
Swiping Game: What Is Yellow Fever?, The ²	1	0.2
Who Do You Think You Are? Series 11	1	1.1
Who Do You Think You Are? Series 12	4	4.2
Who Gets To Stay In Australia? Series 1	4	4.2
Sub-Total	45	39.8

Genre/Title	Episodes	Hours
Food		
Adam Liaw's Road Trip For Good Series 1	4	2.0
Asia Unplated With Diana Chan Series 2	10	5.0
Australia's Food Bowl Series 1	5	2.5
Cook Like An Italian With Silvia Colloca Series 2	10	5.0
Cook Up With Adam Liaw Series 1, The	53	26.5
Middle East Feast With Shane Delia Series 1, A	1	0.5
Palisa Anderson's Water Heart Food Series 1	5	2.5
Plat Du Tour Series 1	2	1.0
Wok X Pot With Marion And Silvia Series 1 ³	3	1.5
Sub-Total	93	46.5
Grand Total	243	156.1

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.

Appendix 5

SBS Television: SBS-commissioned programs first run (continued)

NITV Commissioned First Run Hours Broadcast in FY2020–21¹

Genre/Title	Episodes	Hours
Childrens		
Little J And Big Cuz Series 2 Language Versions	2	0.5
Mustangs FC Series 3	13	6.5
Sub-Total	15	7.0
Entertainment		
Celebrating Naidoc Awards	1	2.0
Dance Rites 2020	1	1.5
First Nations Arts Awards 2021	1	0.9
National Indigenous Fashion Awards 2020	1	0.7
National Indigenous Music Awards 2020	1	2.0
Over The Black Dot 2020	16	16.0
Over The Black Dot 2021	16	13.3
Stand Up And Be Counted: A Naidoc Concert Special	1	2.0
Sunrise Ceremony 2021	1	2.0
Vigil 2021, The	1	2.0
Yokayi Footy 2020	17	9.2
Yokayi Footy 2021	16	9.1
Sub-Total	73	60.7
Factual		
Always Blak Always Cracked	1	0.3
Bamay Series 2	1	6.1
Family Rules Series 3	6	3.0
Going Places With Ernie Dingo Series 4	12	12.0
Karla Grant Presents Series 1	3	1.5
Looky Looky Here Comes Cooky	1	1.0
Nyoongar Footy Magic Bio Pics Series 1	1	0.1
Our Stories 2019 Compilation	1	0.3
We Say No More	1	1.3
Whole Table Series 1, The	3	3.0
Sub-Total	30	28.6
Food		
Strait To The Plate Series 1	5	2.5
Sub-Total	5	2.5
Grand Total	123	98.7

1. Excludes network repeats and in-house production of News, Current Affairs and Sport (included in Appendix 2).

Appendix 6

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 and MCD)	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	–	2			1	✓	✓	✓
Macedonian	5	–			2	✓	✓	✓
Malayalam	–	2			1	✓	✓	✓

Appendix 6

SBS Radio: Language programs broadcast (6am-11pm Mon-Sun) (continued)

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	
Maltese	–	2			1	✓	✓	✓
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](https://www.sbs.com.au/radio).

6. SBS Radio app.

7. Program in recess.

8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.

9. Podcast in recess from February 14, 2020.

Appendix 7

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	Polish	Hungarian	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	Samoa	Japanese	Amharic	Japanese	Samoa
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).

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	Dari	Gujarati	Nepali	Gujarati	Dari	Nepali
5pm	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi
6pm	Bangla	Swahili	Urdu	Hmong	Kurdish	Bangla	Urdu
7pm	German	German	German	German	German	Czech	Slovak
8pm	Tamil	Assyrian	Tamil	Malayalam	Tamil	Assyrian	Tamil
9pm	Punjabi	Punjabi	Punjabi	Punjabi	Punjabi	Lao	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).

Appendix 7

SBS Radio Schedules (continued)

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	Samoa	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.

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)						
12pm ²	BBC Arabic (variety of programs)					BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
3pm ²	SBS Australia Alyaom (Australia Today)						
6pm ²	MCD Sante Durable						
7pm-6am	BBC Arabic (variety of programs)						

Notes:

1. Digital radio; digital TV; and SBS Radio app.
2. 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 8

WorldWatch: Languages broadcast and source broadcasters

Languages Broadcast

SBS

Language	Country	Bulletins per week	Total pw ¹	Yearly	% LOTE	% Total	Available Online On Demand
Arabic	France	7	3:30	182:00	10%	6%	yes
Arabic	UAE	0	0:00	0:00	0%	0%	yes
Filipino	Philippines	7	3:30	182:00	10%	6%	yes
French	France	7	5:50	303:20	17%	9%	yes
German	Germany	7	3:30	182:00	10%	6%	yes
Greek	Greece	7	7:00	364:00	20%	11%	yes
Greek	Cyprus	0	0:00	0:00	0%	0%	yes
Italian	Italy	7	4:40	242:40	13%	7%	yes
Spanish (Spain)	Spain	7	3:30	182:00	10%	6%	yes
Turkish	Turkey	7	3:30	182:00	10%	6%	yes
Total LOTE			35:00	1820:00	100%	56%	
English (CCTV News)	Beijing	7	1:45	73:30		2%	no
English (France 24-Feature)	France	7	1:45	17:30		1%	no
English (NHK World)	Tokyo	7	1:45	91:00		3%	no
English (France 24)	France	7	3:30	182:00		6%	yes
English (DW)	Germany	7	3:30	182:00		6%	yes
English (Al Jazeera)	Qatar	6	3:00	156:00		5%	no
English (BBC at 6)	UK	5	2:30	130:00		4%	yes
English (This Week)	USA	1	1:00	52:00		2%	yes
English (PBS NewsHour)	USA	5	5:00	260:00		8%	yes
English (ABC World News Tonight)	USA	7	3:30	182:00		6%	yes
English (Al Jazeera NewsHour)	Qatar	2	2:00	104:00		3%	no
Total English			29:15	1430:00		44%	
Total			64:15	3250:00		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	% LOTE	% Total	Available Online On Demand
Armenian	Armenia	1	0:30	26:00	0.8%	1%	yes
Bangla	Bangladesh	7	3:30	182:00	5.6%	4%	yes
Bosnian	Bosnia Herzegovina	1	0:30	26:00	0.8%	1%	yes
Cantonese	Hong Kong	7	2:20	121:20	3.8%	3%	yes
Croatian	Croatia	7	3:30	182:00	5.6%	4%	yes
Dutch	Netherlands	6	3:00	156:00	4.8%	4%	yes
Korean	Korea	7	3:30	182:00	5.6%	4%	yes
Hindi	India	7	2:55	151:40	4.7%	4%	yes
Hungarian	Hungary	1	0:30	26:00	0.8%	1%	yes

Language	Country/Region	Bulletins per week	Total pw ¹	Yearly	% LOTE	% Total	Available Online On Demand
Indonesian	Indonesia	7	4:40	242:40	7.5%	6%	yes
Japanese	Japan	6	3:30	182:00	5.6%	4%	yes
Macedonian	Macedonia	7	3:30	182:00	5.6%	4%	yes
Maltese	Malta	2	1:00	52:00	1.6%	1%	yes
Mandarin	China	7	3:30	182:00	5.6%	4%	yes
Nepali	Nepal	1	0:30	26:00	0.8%	1%	yes
Polish	Poland	7	3:30	182:00	5.6%	4%	yes
Portuguese	Portugal	1	0:50	43:20	1.3%	1%	yes
Punjabi	India	7	3:30	182:00	5.6%	4%	yes
Romanian	Romania	1	0:30	26:00	0.8%	1%	yes
Russian	Russia	7	3:30	182:00	5.6%	4%	yes
Serbian	Serbia	7	3:30	182:00	5.6%	4%	yes
Sinhalese	Sri Lanka	7	3:30	182:00	5.6%	4%	yes
Somali	Somalia	1	0:30	26:00	0.8%	1%	yes
Spanish (Chile)	Chile	1	0:30	26:00	0.8%	1%	yes
Tamil	India	1	0:30	26:00	0.8%	1%	yes
Thai	Thailand	7	3:30	182:00	5.6%	4%	yes
Ukrainian	Ukraine	2	1:00	46:00	1.4%	1%	yes
Urdu	Pakistan	1	0:30	26:00	0.8%	1%	yes
Total LOTE			62:15	3231:00	100.0%	78%	
English (CCTV NEWS)	China	1	1:00	52:00	N/A	1%	no
English (DW)	Germany	1	1:00	52:00	N/A	1%	no
English (France 24)	France	3	3:00	156:00	N/A	4%	no
English (NHK World)	France	1	1:00	52:00	N/A	1%	no
English (RT)	Russia	1	1:00	52:00	N/A	1%	no
English (France 24)	Africa	1	0:30	26:00	N/A	1%	yes
English (PBS NewsHour®)	USA	5	5:00	260:00	N/A	6%	yes
English (World News Tonight)	USA	7	3:30	182:00	N/A	4%	yes
English (ABC This Week)	USA	1	1:00	52:00	N/A	1%	yes
English (Vice News)	USA	4	2:00	46:00	N/A	1%	yes
Total English			19:00	930:00		22%	
Total LOTE & English			81:15	4161:00		100%	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

Appendix 8

WorldWatch: Languages broadcast and source broadcasters (continued)

Sources

Country/Region	Language	Origin	Broadcaster		Signal
Africa	English	Paris	F24	France Médias Monde	Satellite/Fibre
Armenia	Armenian	Yerevan	H1	Public Television Company of Armenia	Satellite/Fibre
Bangladesh	Bangla	Dhaka	Channel-i	Impress Telefilm Ltd	Satellite/Fibre
Bosnia Herzegovina	Bosnian	Sarajevo	BHT1	Radio-Televizija Bosne i Hercegovine	Live Streaming
Chile	Spanish	Santiago	TVN	Televisión Nacional de Chile	FTP
China	Mandarin	Beijing	CCTV 4	China Central Television	Satellite/Fibre
China	English	Beijing	CGTN	China Global Television Network	Satellite
Croatia	Croatian	Zagreb	HRT	Hrvatska radiotelevizija	Satellite
Cyprus	Greek	Nicosia	CyBC	TV Plus & Cyprus Broadcasting Corporation	Satellite/Fibre
France	French	Paris	FT2	France Télévisions SA	Satellite/Fibre
France	English	Paris	F24	France Médias Monde	Satellite
Germany	German	Berlin	DW	Deutsche Welle	Satellite
Germany	English	Berlin	DW	Deutsche Welle	Satellite
Greece	Greek	Athens	ERT	New Hellenic Broadcasting Corporation	Satellite/Fibre
Hong Kong	Cantonese	Kowloon	TVB	Television Broadcasts Limited	Satellite
Hungary	Hungarian	Budapest	DTV	Duna Televízió	Satellite
India	Hindi	New Delhi	NDTV	New Delhi Television Limited	Satellite/Fibre
India	Tamil	Chennai	Polimer TV	New Generation Media Corp Private Ltd (PT)	Satellite/Fibre
India	Punjabi	New Delhi	PTC News	G-Next Media Pvt Ltd	Satellite/Fibre
Indonesia	Indonesian	Jakarta	TVRI	Televisi Republik Indonesia	Satellite
Italy	Italian	Rome	RAI	RAI International / Raitalia	Satellite/Fibre
Japan	Japanese	Tokyo	NHK	Nippon Hōsō Kyōkai	Satellite
Japan	English	Tokyo	NHK World	Nippon Hōsō Kyōkai	Satellite
Korea	Korean	Seoul	YTN	Yonhap Television News	Satellite
Macedonia	Macedonian	Skopje	MRT	Makedonska radio-televizija	FTP
Malta	Maltese	G'mangia	PBS	Public Broadcasting Service of Malta	FTP
Middle East	Arabic	Paris	F24	France Médias Monde	Satellite/Fibre
Middle East	Arabic	Dubai	DTV	Dubai TV part of Dubai Media Incorporated	Satellite/Fibre
Nepal	Nepali	Kathmandu	NTV	Nepal Television	Satellite/Fibre
Netherlands	Dutch	Hilversum	NOS	Nederlandse Omroep Stichting	Satellite
Pakistan	Urdu	Islamabad	PTV	Pakistan Television Corporation	Satellite
Philippines	Filipino	Manila	ABS-CBN	Alto Broadcasting System – Chronicle Broadcasting Network	Satellite
Poland	Polish	Warsaw	Polsat	Telewizja Polsat S.A.	Satellite/Fibre
Portugal	Portuguese	Lisbon	RTP	Rádio e Televisão de Portugal, S.A.	Satellite
Qatar	English	Doha	ALJ	Al Jazeera Satellite Network	Satellite

Country/Region	Language	Origin	Broadcaster		Signal
Romania	Romanian	Bucharest	TVRi	Romanian Television	Satellite
Russia	Russian	Moscow	NTV	Телекомпания НТВ	Satellite/Fibre
Russia	English	Moscow	RT	Russia Today	Satellite
Serbia	Serbian	Belgrade	RTS	Radio-televizija Srbije	Satellite
Somalia	Somali	Mogadishu /London	Universal TV	Universal Television Network	Satellite/Fibre
Spain	Spanish	Madrid	RTVE	Radiotelevisión Española	Satellite
Sri Lanka	Sinhalese	Colombo	SLRC	Sri Lanka Rupavahini Corporation	Live Streaming
Thailand	Thai	Bangkok	Thai PBS	Thai Public Broadcasting Service	Satellite/Fibre
Turkey	Turkish	Ankara	TRT	Türkiye Radyo Televizyon Kurumu	Satellite/Fibre
UAE	Arabic	Dubai	DTV	Dubai Television	Satellite/Fibre
UK	English	London	BBC	British Broadcasting Corporation	Satellite/Fibre
Ukraine	Ukrainian	Kyiv	NTCU	National Television Company of Ukraine	Satellite/Fibre
USA	English	Washington DC	PBS	Public Broadcasting Service	Satellite/Fibre
USA	English	New York City	ABC	American Broadcasting Company	Satellite/Fibre
USA	English	Brooklyn NY	Vice News	Vice Media LLC	Fibre

Appendix 9

SBS Television: Language and dialects subtitled

SBS

Albanian
Arabic
Cantonese
Chinese
Czech
Danish
Dutch
Flemish
French
German
Hebrew
Hindi
Hungarian
Icelandic
Italian
Japanese
Korean
Latin
Mandarin
Nepali
No Dialogue
Norwegian
Old Latin
Polish
Punjabi
Russian
Spanish
Swedish
Thai
Tibetan
Vietnamese

SBS VICELAND

Arabic
Cantonese
Danish
Dutch
Finnish
Flemish
French
French Canadian

German
Greek
Hindi
Icelandic
Italian
Jamaican English
Japanese
Korean
Mandarin
Maori
Nahuatl
Norwegian
Old Latin
Portuguese
Russian
Samoan
Spanish
Swedish
Swiss German
Tongan
Urdu
Vietnamese

NITV

Alyawarr
Anmatyerre
Arabic
Arrernte
Arrernte (Eastern)
Bardi
Cree
Dari
Djambarrpuynu
Farsi
Finnish
French
Gaelic
Indonesian
Inuktitut
(Eastern Canadian)
Italian
Japanese
Kalaallisut

Kriol
Maori
Ngaanyatjarra
Ngandi
Ngarluma
Ngunawal
Palawa Kani
Pitjantjatjara
Portuguese
Ritarungo
Samoan
Spanish
Swahili
Tiwi
Tongan
Wanman
Warlpiri
Yawuru
Yindjibarndi
Yolngu Matha
Zulu

SBS On Demand

Arabic
Arabic (Moroccan)
Arabic (Sudanese)
Armenian
Czech
Danish
Dutch
Filipino
Finnish
Flemish
French
French Canadian
German
Greenlandic
Hebrew
Hindi
Icelandic
Italian
Japanese

Korean
Mandarin
Norwegian
Old Latin
Portuguese
Russian
Sinhalese
Spanish
Swedish
Tagalog
Vietnamese

SBS World Movies

Arabic
Armenian
Bengali
Bislama
Bulgarian
Burmese
Cantonese
Danish
Dari
Dutch
Dzongkha
Farsi
Filipino
Finnish
Flemish
French
French Canadian
Gaelic
Georgian
German
Greenlandic
Hebrew
Hindi
Hokkien (Chinese)
Icelandic
Indonesian
Irish
Italian
Japanese

Khmer
Korean
Kurdish
Lao
Latin
Mandarin
Maori
Maya
No Dialogue
Norwegian
Polish
Portuguese
Punjabi
Romanian
Russian
Samoan
Serbian
Sign Language
Somali
Spanish
Swahili
Swedish
Swiss German
Tagalog
Tamil
Thai
Tibetan
Tongan
Tsotsitaal
Turkish
Ukrainian
Urdu
Vietnamese

Appendix 10

SBS Television: Audience share, reach and demographics

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV) People 16+, Metro FTA Share

Financial Year	Share	Major Events
2016-17	7.5%	SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2
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

Source: OzTAM 5 City Metro FTA Database; SBS Network 01/07/2016-30/06/2021; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 7 09/06/2021-30/06/2021; Consolidated 28 01/07/2016-08/06/2021; People 16+.

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV) Total Individuals, Metro FTA Share

Financial Year	Share	Major Events
2016-17	7.1%	SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2
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

Source: OzTAM 5 City Metro FTA Database; SBS Network 01/07/2016-30/06/2021; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 7 09/06/2021-30/06/2021; Consolidated 28 01/07/2016-08/06/2021; Total Individuals.

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach

Financial Year	5 Capital Cities	Aggregated Regional
	000s	000s
2016-17	5,118	2,120
2017-18	5,596	2,327
2018-19	5,243	2,191
2019-20	5,180	2,178
2020-21	4,766	2,014

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA); SBS Network 01/07/2016-30/06/2020; Sun-Sat 0200-0200; Average Weekly 5minute Consecutive Reach; Consolidated 7 09/06/2021-30/06/2021; Consolidated 28 01/07/2016-08/06/2021; Total Individuals.

Appendix 10

SBS Television: Audience share, reach and demographics (continued)

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV), Total Individuals, Average Weekly Cumulative Reach By Market

	2016-17	2017-18	2018-19	2019-20	2020-21
	000s	000s	000s	000s	000s
5 Capital Cities					
Sydney	1,430	1,620	1,514	1,480	1,358
Melbourne	1,646	1,739	1,620	1,617	1,496
Brisbane	929	973	909	905	843
Adelaide	498	563	535	521	467
Perth	615	701	665	657	602
5 City Metro Total	5,118	5,596	5,243	5,180	4,766
Aggregated Regional Areas					
Queensland	445	476	446	449	407
Northern NSW	475	517	464	458	421
Southern NSW	471	538	526	499	472
Victoria	388	432	409	400	373
Western Australia	176	179	170	185	177
Tasmania	164	186	176	187	165
Aggregated Regional Total	2,120	2,327	2,191	2,178	2,014

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network (SBS + SBS VICELAND + SBS Food + NITV + SBS World Movies); 01/07/2016-30/06/2021; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive); Sun-Sat 0200-0200; Consolidated (Live + As Live + Time Shifted).

SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV)
Average Weekly Cumulative Reach By Demographic

	2016-17	2017-18	2018-19	2019-20	2020-21
	000s	000s	000s	000s	000s
5 Capital Cities					
Total Individuals	5,118	5,596	5,243	5,180	4,766
People 0-17	463	515	446	423	337
Men 18-39	517	590	517	461	387
Men 40-54	626	699	664	639	573
Men 55+	1,120	1,205	1,187	1,223	1,197
Men 18+	2,265	2,494	2,368	2,323	2,157
Women 18-39	610	631	548	511	427
Women 40-54	604	675	618	595	530
Women 55+	1,176	1,281	1,264	1,327	1,316
Women 18+	2,390	2,587	2,430	2,433	2,273
Aggregated Regional					
Total Individuals	2,120	2,327	2,191	2,178	2,014
People 0-17	194	219	186	167	138
Men 18-39	160	178	151	136	116
Men 40-54	254	288	269	262	219
Men 55+	520	582	579	607	590
Men 18+	935	1,048	999	1,004	925
Women 18-39	217	213	179	169	134
Women 40-54	229	271	246	231	215
Women 55+	546	576	580	607	602
Women 18+	992	1,060	1,006	1,007	951

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA); SBS Network 01/07/2016-30/06/2021; Sun-Sat 0200-0200; Average Weekly Cumulative Reach (5 mins Consecutive); Consolidated 7 09/06/2021-30/06/2021; Consolidated 28 01/07/2016-08/06/2021; Various demographics as listed.

Appendix 11

SBS Digital Television: Areas served

Area Served	Frequency (MHz)
Australian Capital Territory	
Canberra	184.5
Conder*	578.5
Tuggeranong	648.5
Weston Creek/ Woden	648.5
New South Wales	
Adelong	571.5
Albury North	536.5
Anna Bay*	683.5
Armidale	571.5
Armidale North*	226.5
Ashford	613.5
Balranald	634.5
Batemans Bay/ Moruya	613.5
Bathurst	191.5
Batlow	613.5
Bega	557.5
Belmont North*	550.5
Bermagui*	613.5
Boambee/Sawtell*	683.5
Bombala	655.5
Bonalbo	613.5
Bouddi	613.5
Bourke Town	655.5
Bowning+	613.5
Bowral/Mittagong	676.5
Braidwood	655.5
Brewarrina	648.5
Broken Hill	226.5
Bulahdelah*	676.5
Bungendore*	655.5
Byron Bay*	620.5
Captains Flat	613.5
Central Tablelands	606.5
Central Western Slopes	184.5
Cobar	219.625
Coffs Harbour	620.5
Coffs Harbour North*	529.5
Condobolin	613.5
Coolah	655.5
Cooma Town	613.5
Cooma/Monaro	529.5

Area Served	Frequency (MHz)
Cootamundra*	613.5
Cowra	648.5
Crookwell*	550.5
Dalmeny*	655.5
Deniliquin	613.5
Dubbo	648.5
Dungog	627.5
Eastgrove*	529.5
Eden	655.5
Elizabeth Beach*	683.5
Eugowra*	648.5
Forster*	613.5
Glen Innes	613.5
Gloucester	550.5
Gosford	613.5
Goulburn	613.5
Grafton/Kempsey	606.5
Grenfell*	529.5
Gundagai*	613.5
Gunning*	613.5
Harden*	613.5
Hay	613.5
Hillston*	613.5
Holbrook (Motor Village)+^	529.5
Illawarra	606.5
Inverell	613.5
Jerilderie	613.5
Jindabyne	613.5
June*	571.5
Kandos	683.5
Khancoban	683.5
Kings Cross	557.5
Kotara	599.5
Kyogle	648.5
Laurieton	613.5
Lightning Ridge	690.5
Lithgow	529.5
Lithgow East	655.5
Maclean/Ashby*	655.5
Manly/Mosman	557.5
Manning River	177.5
Medowie*	627.5
Merewether	599.5

Area Served	Frequency (MHz)
Merimbula*	606.5
Merriwa	613.5
Mount Kembla*	683.5
Mudgee	613.5
Mudgee Town*	690.5
Murrumbidgee Irrigation Area	564.5
Murrurundi	571.5
Narooma	655.5
Narrandera*	571.5
Newcastle	599.5
Nowra North	655.5
Nyngan	613.5
Oberon*	648.5
Ocean Shores	655.5
Parkes (Spicer Park CP)+	690.5
Peak Hill*	690.5
Picton**	557.5
Port Stephens	550.5
Portland/ Wallerawang	613.5
Richmond/Tweed	564.5
Smiths Lake*	613.5
Stanwell Park	676.5
Stroud*	627.5
SW Slopes/ E Riverina	669.5
Sydney	184.5
Sydney North West**	557.5
Sydney South West**	613.5
Talbingo	613.5
Tamworth	613.5
Taralga+	550.5
Tenterfield	655.5
Thredbo	543.5
Tumbarumba	613.5
Tumbarumba Town+	529.5
Tumut	613.5
Ulladulla	550.5
Upper Hunter	655.5
Upper Namoi	529.5
Uralla*	655.5
Vacy	543.5
Wagga Wagga	613.5

Area Served	Frequency (MHz)
Walcha	613.5
Walgett	627.5
Walwa/Jingellic	683.5
Warialda*	683.5
Warners Bay*	550.5
Wellington*	690.5
West Wyalong*	613.5
Wilcannia	571.5
Wollongong	641.5
Woolgoolga*	690.5
Woronora**	613.5
Wyang	613.5
Yass+	550.5
Young	613.5
Northern Territory	
Alice Springs	177.5
Batchelor	613.5
Darwin	536.625
Darwin City	613.5
Jabiru	529.5
Katherine	177.5
Nhulunbuy	177.5
Tennant Creek	219.5
Tindal**	669.5
Yulara+	662.5
Queensland	
Agnes Water*	683.5
Airlie Beach	571.5
Alpha+	655.5
Anakie+	613.5
Aramac+	662.5
Atherton	655.5
Augathella+^	655.5
Ayr	613.5
Babinda	662.5
Bancroft+	564.5
Barcaldine	641.5
Bedourie+	655.5
Bell	648.5
Birdsville+	655.5
Blackall	571.5
Blackwater	655.5
Boonah	613.5
Bowen Town	571.5

Area Served	Frequency (MHz)
Boyne Island	613.5
Brisbane	184.5
Brisbane North West**	648.5
Brisbane South East**	564.5
Burketown+	655.5
Burnett Heads (Holiday Park)+	564.5
Cairns	184.5
Cairns East	648.5
Cairns North	571.5
Canungra**	564.5
Capella	529.5
Cardwell	662.5
Carmila+	655.5
Charleville	226.5
Charters Towers	613.5
Clairview+	613.5
Clermont	571.5
Cloncurry	571.5
Collinsville	571.5
Cooktown	571.5
Cooloola Cove*	571.5
Coolum Beach (Coolum Beach HP)+	184.5
Cow Bay+	655.5
Crows Nest*	683.5
Cunnamulla	571.5
Currumbin	676.5
Daintree Village+	613.5
Darling Downs	564.5
Dimbulah	613.5
Dysart	613.5
Eidsvold+	655.5
Elliott Heads (Holiday Park)+	564.5
Emerald	226.5
Emu Park (Bell Caravan Park)+	655.5
Eromanga+	655.5
Esk	571.5
Eulo+	655.5
Flametree/ Jubilee Pocket*	571.5
Gladstone East	543.5

Area Served	Frequency (MHz)
Gladstone West	655.5
Glenden+	641.5
Gold Coast	613.5
Gold Coast Southern Hinterland	676.5
Goldsborough Valley*	578.5
Goondiwindi	613.5
Gordonvale	662.5
Gympie	613.5
Gympie Town	683.5
Herberton	571.5
Hervey Bay	648.5
Hughenden	571.5
Isisford+	662.5
Jericho+	662.5
Karumba+	655.5
Kooralbyn**	564.5
Longreach	219.5
Mackay	536.5
Mareeba	613.5
Maroochydore (Holiday Park)+	184.5
Maroon+^	655.5
Miara (Miara HP)+	564.5
Middlemount	571.5
Miles	613.5
Mission Beach	662.5
Mitchell	592.5
Monto	648.5
Moonford+	655.5
Moore Park (Moore Park HP)+	564.5
Moranbah	683.625
Moranbah Town	571.5
Morven+^	662.5
Mossman	529.5
Mount Alford**	683.5
Mount Isa	205.5
Mount Morgan*	683.5
Moura*	655.5
Mudjimba (Mudjimba Beach HP)+	578.5
Mundubbera*	648.5
Murgon	648.5

Appendix 11

SBS Digital Television: Areas served (continued)

Area Served	Frequency (MHz)
Murwillumbah	564.5
Muttaborra+	655.5
Nambour	613.5
Nanango*	683.5
Nebo	606.5
Noosa/Tewantin	613.5
Noosaville (Noosa River HP)+	578.5
Normanton+	662.5
Peregian Beach*	564.5
Point Arkwright*	564.5
Port Douglas	655.5
Proserpine	613.5
Quilpie+	655.5
Rainbow Beach*	571.5
Rathdowney**	564.5
Ravenshoe	613.5
Redlynch	669.5
Richmond+	655.5
Rockhampton	592.5
Rockhampton East	613.5
Roma	184.5
Sapphire/Rubyvale+	655.5
Sarina Beaches*	648.5
Shute Harbour	655.5
Southern Downs	606.5
Speewah+^	655.5
Springsure	613.5
St George	212.5
St Lawrence+	613.5
Stuart	690.5
Sunshine Coast North	683.5
Sunshine Coast South	578.5
Tambo+	571.5
Tara	613.5
Texas	648.5
Thursday Island	571.5
Tieri	606.5
Tin Can Bay*	571.5
Toowoomba	655.5
Toowoomba East*	613.5
Toowoomba South*	613.5
Townsville	592.5

Area Served	Frequency (MHz)
Townsville North	690.5
Tully	648.5
Warwick	648.5
Weipa	571.5
Wide Bay	177.5
Willows+	655.5
Winton	571.5
Wonga Beach*	571.5
Wyandra+	655.5
Yarraman*	606.5
Yeppoon	613.5
Yowah+	662.5
South Australia	
Adelaide	184.5
Adelaide Foothills	571.5
Angaston**	571.5
Bordertown	620.5
Burra	571.5
Cape Jervis**	620.5
Caralue Bluff	655.5
Carrickalinga**	683.5
Ceduna/Smoky Bay	613.5
Clare	655.5
Coffin Bay	648.5
Cooper Pedy	571.5
Cowell	606.5
Craigmore/Hillbank	571.625
Eudunda**	571.5
Gumeracha**	683.5
Keith	578.5
Kingston SE/Robe	578.5
Lameroo	620.5
Lyndoch**	571.5
Maitland**	683.5
Mannum**	620.5
Morgan*	620.5
Myponga**	620.5
Naracoorte	620.5
Normanville**	606.5
Orroroo*	662.5
Pinnaroo	578.5
Port Lincoln	683.5
Quorn	655.5
Renmark/Loxton	529.5

Area Served	Frequency (MHz)
Roxby Downs	571.5
South East	529.5
Spencer Gulf North	620.5
Strathalbyn**	620.5
Streaky Bay (Islands CP)+	620.5
Swan Reach**	571.5
Tumby Bay	529.5
Victor Harbor	571.5
Waikerie	655.5
Woomera**	578.5
Yankalilla**	620.5
Tasmania	
Acton Road	578.5
Barrington Valley	655.5
Bicheno	578.5
Binalong Bay	599.5
Burnie	655.5
Currie+	571.5
Cygnnet	620.5
Derby (Tas)	655.5
Dover	655.5
Dover South	613.5
East Devonport	606.5
Forth*	641.5
Geeveston	571.5
Hillwood	655.5
Hobart	177.5
Hobart NE Suburbs	655.5
King Island	690.5
Launceston	571.5
Lileah	219.5
Lilydale	655.5
Maydena	634.5
Meander	662.5
NE Tasmania	641.5
Neika/Leslie Vale*	683.5
New Norfolk	571.5
Orford	613.5
Penguin	606.5
Queenstown/Zeehan	655.5
Rosebery	529.5
Smithton	592.5

Area Served	Frequency (MHz)
St Helens	529.5
St Marys	690.5
Strahan	613.5
Swansea	655.5
Taroona	627.625
Ulverstone	606.5
Waratah	606.5
Wynyard	536.5
Victoria	
Alexandra	655.5
Alexandra Environs	627.5
Anglesea/ Aireys Inlet**	529.5
Apollo Bay*	571.5
Bairnsdale	571.5
Ballarat	571.5
Ballarat East*	613.5
Bendigo	529.5
Birchip*	613.5
Bonnie Doon	536.5
Boolarra*	690.5
Bright	529.5
Broadford+	655.5
Bruthen	655.5
Cann River	655.5
Casterton	648.5
Charlton*	613.5
Churchill	690.5
Cobden	613.5
Cohuna*	613.5
Colac	676.5
Corryong	578.5
Eildon	592.5
Eildon Town	627.5
Falls Creek+	613.5
Ferntree Gully	613.5
Foster	613.5
Geelong**	683.5
Genoa	578.5
Goulburn Valley	585.5
Halls Gap	655.5
Halls Gap (Lakeside TP)+	536.5
Harrietville+	655.5

Area Served	Frequency (MHz)
Healesville**	571.5
Hopetoun (Vic)	550.5
Horsham	613.5
Howqua*	578.5
Inverloch*	683.5
Jeeralang/ Yinnar South*	690.5
Kiewa	613.5
Koondrook/Barham*	655.5
Lakes Entrance	655.5
Latrobe Valley	543.5
Lorne*	571.5
Mallacoota	655.5
Mansfield	655.5
Marysville	571.5
Melbourne	184.5
Melbourne Inner Suburbs**	613.5
Mildura/Sunraysia	191.5
Monbulk**	683.5
Mt Cowley IBL*	676.5
Murray Valley	655.5
Myrtleford	655.5
Newborough*	613.5
Nhill	655.5
Orbost	627.5
Ouyen*	648.5
Portland	613.5
Robinvale*	571.5
Rosebud	613.5
Safety Beach	613.5
Selby	571.5
Seymour	613.5
South Yarra	613.5
Tanybryn IBL*	683.5
Tawonga South	529.5
Terang*	571.5
Timboon*	529.5
Trafalgar/Yarragon*	613.5
Underbool*	571.5
Upper Murray	184.5
Upwey	571.5
Warburton (Vic)	571.5
Warracknabeal*	550.5

Area Served	Frequency (MHz)
Warrnambool	662.5
Warrnambool City	529.5
Western Victoria	184.5
Wycheproof*	613.5
Wye River**	571.5
Yea	592.5
Western Australia	
Albany	620.625
Augusta	662.5
Bayu-Undan+	613.5
Blackstone (WA)+	655.5
Bridgetown	634.5
Broome	205.625
Bruce Rock	669.5
Bunbury	571.5
Carnamah	662.5
Carnarvon	219.625
Central Agricultural	634.5
Cervantes+	669.5
Coolgardie+	613.5
Dampier	543.5
Denham+	571.5
Derby (WA)	184.5
Dongara+	564.5
Esperance	198.5
Exmouth	198.625
Fitzroy Crossing	613.5
Geraldton	627.5
Halls Creek	205.5
Jurien Bay+	599.5
Kalbarri	212.5
Kalgoorlie	184.625
Kambalda	620.5
Karratha	641.5
Katanning	641.5
Kojonup	669.5
Koorda+	655.5
Kununurra	212.625
Kununurra East	620.5
Lancelin**	613.5
Laverton+	655.5
Leonora+	620.5
Mandurah/Waroona	613.5
Manjimup	662.5

Appendix 11

SBS Digital Television: Areas served (continued)

Area Served	Frequency (MHz)
Margaret River	634.5
Meekatharra	205.5
Menzies+	620.5
Merredin	669.5
Mingenew	662.5
Moora	606.5
Morawa	564.5
Mount Magnet	205.5
Mullewa	662.5
Nannup	529.5
Narrogin	669.5
Newman	219.5
Norseman	662.5
Northam	669.5
Northampton	662.5
Onslow+	620.5
Pannawonica	212.5
Paraburdoo	226.5
Pemberton	529.5
Perth	184.5
Perth City**	683.5
Perth Coastal**	683.5
Port Hedland	177.5
Roebourne	191.5
Roleystone	613.5
Southern Agricultural	212.5
Southern Cross Town	529.5
Tom Price	219.5
Toodyay	655.5
Two Rocks**	529.5
Wagin	529.5
Warburton (WA)+	655.5
Wongan Hills+^	655.5
Wyndham	219.5

Area Served	Frequency (MHz)
External Territories	
Christmas Island Drumsite**	184.5
Christmas Island Phosphate Hill**	578.5
Christmas Island Rocky Point**	620.5
Cocos Islands Home Island**	627.5
Cocos Islands West Island**	184.5

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 12

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
June*	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**
Muttaborra*	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

Appendix 12

SBS Analogue Radio: Areas served (continued)

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 13

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 14

SBS Television: Advertisers

SBS Television: Advertisers (SBS, SBS VICELAND, SBS Food, NITV and SBS World Movies)

2K Games	ANZ Bank	Bega
3m	Apple Computer	Belong
7-Eleven	Apunipima Cape York Health Council	Bendigo And Adelaide Bank
A2 Milk	Arcare	Bendigo Art Gallery
AAMI	Arla Foods	Bendigo District Aboriginal Co-Op
Abbott	Aruma	Bendigo Writers Festival
Ach Group	Asahi	Bene Aged Care
Actegy Health	Asaleo	Berlei
Ada's Place	Ateco	Best & Less
Adelaide Appliance Gallery	Atkins	Bethanie WA
Mr Dishwasher	Atout France	Betta Blinds
Adelaide Central Market	Audi	BHP
Admedia	Audible	Bicycle Express
Advanced Hair Studio	AusCycling	Big W
Advanced Personnel Management (APM)	Australian Events	Bing Lee
Advantage Air	Australian Greens, The	Bizcover
Aerometrex	Australian Health Management	Blackmores
AGL	Australian National Maritime Museum	Blinds Online
Airbnb	Australian Nursing and Midwifery Federation (SA Branch)	Blinkist
Alcohol & Drug Foundation	Australian Outdoor Living	Bluescope Steel
Alcon	Australian Pensioners Insurance	BMW Australia
Aldi	Australian Seniors Insurance Agency	Boating Camping Fishing
Alfred Foundation	Australian Services Union WA Branch	Bob Burns Blinds
Alfred Hospital	Australian Super	Bowra & O'Dea
Alinta Energy	Australian Unity	Boylan Lawyers
All Seasons Gutter Guard	Avis Car Rental	BP Australia
Allen & Unwin	Aware Super	BPAY
Allianz Australia Services	B&D Doors	Brauer
ALP WA	Bailey Nelson	Bravecto
Alpha Industries	Bakers Delight	Breast Cancer Research Centre WA
Amana Living	Bank Australia	Bremerton Wines
Amart Furniture	Bank First	Brickworx Australia
Amazon	Bank of Melbourne	Bridgestone
Amgen	Bank SA	Brown Forman
Amnesty International	Bank West	Budget Direct
Amp	Bargain Steel Centre	Bunnings Warehouse
Amplifon	Bayer Australia	Bunnings Warehouse Orion
Ampol	Beacon Lighting	Bupa Australia Health
AMX	Bedshed	Burns For Blinds
Anaconda		Butt Out Boondah
Ancestry.Com		Buy West Eat Best
Anglicare		Cabots
Animals Australia		Campaign Edge

Campbells Arnotts
 Canteen
 Caravan & Camping
 Industry Association NSW
 Caravan and Camping
 Association of SA
 Carbon Cancer Australia
 Care Super
 Caritas
 Carlton United Breweries
 Caruso Natural Health
 Cash Converters
 Catch.com.au
 Cbus
 Cedar Woods SA
 Celebrity Cruises
 Centellino
 Cerbis Ceramics
 Cerebral Palsy Alliance
 Challenge Community Services
 Challenger
 Chemist Warehouse
 Chesini House
 Chisholm Institute of TAFE
 Choice
 Choices Flooring
 Choosi
 Christian Blind Mission
 City of Fremantle
 City of Melbourne
 Classic Ceiling Supplies
 Climat
 Clive Palmer United Australia Party
 Clorox
 Coca Cola
 Cochlear
 Coex
 Coffee Club, The
 Coles Express
 Coles Financial Services
 Coles Supermarkets
 Colgate
 Commonwealth Bank
 Complete Removals

Council on The Ageing
 Western Australia
 CPL
 CQ University
 Creative Home Renovations
 Credit Union SA
 Cricket Australia
 Crime Stoppers Australia
 Cross River Rail
 Crowies Paints
 Crown Perth
 Crown Resorts
 Curtin University
 Dairy Australia
 Dan Murphy's
 Darrell Lea
 David Jones
 Deakin University
 Dell Computers
 Dementia Australia
 Destination Gold Coast
 Destination NSW
 Devondale
 Diabetes QLD
 Diageo
 Dirt Company, The
 Discount City Carpets
 Disney
 Disney Plus
 Divine Mercy
 Dodo
 Dollar Curtains
 Domain
 Dominos Pizza
 Don
 Doordash
 Doors Plus
 DPPP Design, Print and Press
 Drakes Supermarket
 Dreamland
 Dulux
 E&S
 Ear Science Institute Australia
 Ebay
 ECH Incorporated

Ego Pharmaceuticals
 Ekornes
 Elanco
 Elders
 Elite Singles
 Energy Australia
 Energy QLD
 Energy Safe Victoria
 Erizon
 Evidence Based Probiotics
 Expoz
 Fairmont Homes
 Fantastic Furniture
 Far East Consortium
 FCA Group
 Fed Australia Post
 Fed Australian Egg Corporation
 Fed Dept of Defence
 Fed Dept of Education
 Fed Dept of Education,
 Skills & Employment
 Fed Dept of Health & Aged Care
 Fed Dept of Infrastructure
 and Regional Development
 Fed Dept of Prime Minister
 & Cabinet
 Fed Dept of Social Services
 Fed Dept of Treasury
 Fed National Australia Day Council
 Federal Chamber
 of Automotive Industries
 Federal Group
 Ferrari East
 Ferrero Australia
 Finder
 First State Super
 Fonterra
 Foodland
 Ford
 Ford Dealers
 Forty Winks
 Foxtel
 Fred Hollows Foundation
 Free To Play
 Frontier Touring Company, The

Appendix 14

SBS Television: Advertisers (continued)

Fujitsu	Hospital Research Foundation, The	Ladbrokes	McDonalds
Gameco	Hostplus	Land Rover Australia	McDonalds WA
Geeks 2 U	HSBC	Landcom	McDonalds-QLD
General Mills	Hungry Jacks	Latrobe University	McLeay And Sons
Get Up	Huon Aqua	Lavazza	Me Bank
GLO	Huon Aquaculture Group	Lenovo	Medecins Sans Frontieres
Glaxo Smithkline	Hyundai	Lexus	Medex Australia
Global Players Network	IAG	Lexus Dealers	Medibank
Global Shop	Icon Films	Liberal National Party QLD	Memories
GMHBA	IGA	The Liberal Party WA	Mepacs
Go Daddy	Ikea	Life Without Barriers – NSW	Mercedes Benz
Golden Casket	Image Robes	Life Without Barriers – Tasmania	Mercy Ships
Good Guys, The	IMB Bank	Life Without Barriers – Victoria	Message Bureau, The
Good Meal Company, The	Industry Super Funds	Life Without Barriers – WA And SA	Metagenics
Good Shepherd	Ing Direct	Lifestyle Communities	Metricon
Good Start Early Learning	Inova	Lilydale	Metricon Adelaide
Google	Instant Security Doors and Screens	Limelight Distribution	Metricon Melbourne
Gourmet Gardens	Intuit Quick Books	Lindt	Michael Hill
Grand Pacific Health	Invisalign	Lion	Miele Australia
Great Southern Bank	Isuzu	Lite N Easy	Mindil Beach Casino Resort
Great Southern Rail Trail	Jag Kitchens	Living Gems	Mitre 10
Green Industries SA	Jalna Dairy Foods	Lonsdale Shores	Mitsubishi Motors
Griffith University	Jarvis Cars	Lotterywest	MLC
Guide Dogs NSW/ACT	JDE Master Blenders	Lovehoney	Mobil
Haggle Huge	Jemena Gas Works	Lumo Energy	Mobile Muster
Harley Davidson	Jenny Craig	Luv-A-Duck	Monash IVF
Harris Scarfe	Jetstar	Luxottica	Mondelez – Chocolate
Harrison Riedel Foundation, The	Journey Beyond	Mable	Mr Kipling
Harvey Norman	Karcher	Macpac	Ms Society (WA)
Hatchette	Kathmandu	Macquarie Bank	Mummu Cycling
HBF	Kayo	Magain Real Estate	My Forever Family
HBF WA	Kelloggs	Main Roads WA	My Plates
HCF	KFC	Mannix Airconditioning	Mycar
Hearing Australia	Kia Dealers	Marley Spoon	Myer Stores
Hello Fresh	Kia Motors Australia	Mars Foods	Mystery of Henri Pick, The
Henkel	Kleenheat Gas	Master Builders QLD	Naked Wines
Henley Homes	Kmart	Masterpet	Narooma Oyster Festival
Herzen SA Inc	Koala	Maximus Ag	National Australia Bank
Hesta	KPMG	Mazda	National Basketball League
Hisense	L'Oréal	McCain	National Party, The
Homesafe	La Trobe Financial	McCormicks Foods (QLD)	National Rugby League
Honda	La-Z-Boy		Natuzzi (Qld)
Honda Motorcycles	Lactalis		Natuzzi Adelaide

NBN	Palliative Care Australia	QLD Dept of Premier & Cabinet	SA Dept for Innovation and Skills
Neds	Parmalat	QLD Dept of Treasury and Trade	SA Dept of Drug and Alcohol Services
Nestle	Parrtjima	QLD Electoral Commission	SA Dept of Health
Network Gaming	Penrite Oil	QLD Fire and Emergency Services	SA Dept of Premier & Cabinet
Newcastle Permanent	People's Choice Credit Union	QLD Labor Party	SA Flinders University SA
News Limited	Pepe Saya	QLD Museum	SA Lotteries Commission
NIB	Pepsico	QLD Reconstruction Authority	SA PIRSA
Nike	Perfection Fresh	QLD Transport	SA Police Department
Nintendo Australia	Perrigo-N	QM Properties	SA Power Networks
Nissan	Perron Institute, The	Qsuper	SA South Australian Tourism Commission
Noble Oak	Persian Carpet Gallery	Queensland University of Technology	SA Underpinning
Noel's Caravans	Persian Carpet Gallery – Peter Faeghi	RAA	SA University of Adelaide
Noom	Perth Zoo	RAC (WA)	SA University of SA
Norwegian Cruise Lines	Peters	Racing & Wagering WA	SA Water Corporation
NRMA	Pfitzner Furniture (Nercoba)	Racing Queensland	SA Wellbeing SA
NSW Cancer Institute of NSW	Pharmacare	RACQ	SABIC
NSW Dept of Customer Service	Phil Hoffmann Travel	RACT	Sabrand
NSW Dept of Education	Philips	Ractin	Sales Force
NSW Dept of Education & Training	Plantation Homes	Rams Home Loans	Salvation Army
NSW Government	Plush	RB (Hygiene Home)	Samsung
NSW Lotteries	PMN Lawyers	Real Insurance	Samtass
NSW Rural Fire Service	Police & Nurses	Real Pet Food Company	San Remo
NSW Sydney Water	Poolwerx	Rebel Sport	Sanitarium Health Food Co
NSW TAFE	Pope	Reckitt Benckiser	Santos
NSW Transport for NSW	Porsche	Reconciliation Australia	Save The Children
NT Dept of Education	Powershop	Red Energy	Schreuder
NT Dept of the Chief Minister	PRD Real Estate	Renault	Seafood Industries
NT Tourism	Priceline	ResMed	Sealink
Nutricia	Prime Liquidators	Respect Victoria	Sealy
Officeworks	Primo	Rest Superannuation	Seek
OFX	Procter & Gamble	Resthaven	Seq Water
Olympic Industries	Prospect Contractors	Retravision South West	Shannons Insurance
Online Education Services	Providoor	Rio Sound and Vision	Shaver Shop
Open Colleges	PZ Cussons	Rivalea	Shine Lawyers
Optical Superstore	Qantas	Road Safety Advisory Council	Shurtape
Optus	QBE Insurance	RSPCA Insurance	Sigma
Orana	QLD Dept of Child Safety	SA Adelaide Festival	Simonds Homes
Original Pancake Kitchen, The	QLD Dept of Children, Youth Justice and Multicultural Affairs	SA Art Gallery of SA	Simplot
Oticon	QLD Dept of Education	SA Country Fire Service	Simply Energy
Our Watch	QLD Dept of Health	SA	Skoda
Oxfam Australia			Slater & Gordon

Appendix 14

SBS Television: Advertisers (continued)

Sleeping Duck	Tasmania Election	VIC Dept of Environment, Land, Water and Planning	WA Electoral Commission
Smeg	Tasmanian Electoral Commission	VIC Dept of Families, Fairness and Housing	WA Mentally Healthy
Smile Direct Club	Tassal	VIC Dept of Health	WA Police
Smith Family	Tatts	VIC Dept of Health and Human Service	WA Primary Health Alliance
Snooze	Telstra	VIC Dept of Health and Human Services	WA Road Safety Commission
Sodastream	Terragen	VIC Dept of Justice	WA Water Corp (Brand)
Soft Med	Terri Scheer	VIC Dept of Justice and Community Safety	Warner Bros
Sony Electronics	Thrive Homes	VIC Dept of Premier & Cabinet	Waterpik
Southern Cross Care	TIO Insurance	VIC Dept of Sustainability	Weber Australia
Specsavers	Titan Sheds	VIC Dept of Transport	Werther's Original
Spicers	Tobin Brothers	VIC Dept of Treasury & Finance	Western Australia Return Recycle Renew
Spirit Super	Tourism Australia	Vic Gov Art Centre	Western Power
Sportsbet	Tourism Barossa	VIC Government	Western Union
Spotlight	Tourism Events QLD	VIC Kangan Institute	Westpac
Spudshed	Tourism Tasmania	VIC Level Crossing Removal Project	Wilson Homes
Squarespace	Tourism Tasmania	VIC Major Transport Infrastructure Authority	Wohlers
St George Bank	Toyota	VIC Melbourne Museum	Woolworths Insurance
St John Ambulance (SA)	TPG	VIC Responsible Gambling Foundation	Woolworths Online Shop
St Vincent De Paul Society	TPT Wealth	VIC Tourism	Woolworths Supermarkets
Staffords Warehouse	Trivago GmbH	VIC Victoria Police	Worksafe Victoria
Stan	TWE – Treasury Wine Estates	Victoria Police	World Animal Protection
Stayz	Twinnings	Village Roadshow	World Wildlife Fund
Stephen Browne	Tyrepower	Village Roadshow Theme Parks	W/WF
Stratco	Uber	Virgin Australia	Yonex Tennis
Subway	Ultramatic	Visa Australia	Youfoodz
Sunboost	UNHRC	Vitasoy	Youi
Suncorp	Uniting Care Queensland	Vodafone	Yumi's
Super Cheap Auto	Universal Group	Volkswagen Australia	Zest Advertising
Supercamp	Universal Pictures International	WA Cancer Council	Zoetis
Swinburne University	University of New England	WA City of Perth	Zoetis – Avenue C
Syngenta	University of Queensland	WA Dept of Health	Zwift
T2	University of Southern Queensland	WA Dept of Premier & Cabinet	
TAB	University of Western Australia	WA Dept of Training & Workforce Development	
TAFE QLD	Upfield	WA Dept of Transport	
Tailors of Distinction	Vanguard		
Tango Energy	Veetel		
Target	VIC Arts Centre Melbourne		
TAS Dept of Communities	VIC Cancer Council Victoria		
TAS Dept of Premier and Cabinet	VIC Dept of Education and Training		
TAS Fire			
TAS Networks			
TAS Plates			
TAS Water			

Appendix 15

Television: Program sponsorship

Program Sponsors SBS, SBS VICELAND, SBS Food, NITV and SBS World Movies

Program	Sponsors
Be Water	Powershop
Beautiful Baking With Juliet Sear Series 1	Southern Cross Care
Big Mob Brekky Series 1	Commonwealth Bank
Blitz: Britain On Fire Series 1, The	Hatchette
Bonacini's Italy Christmas Specials Series 1	Officeworks
Britain's Most Historic Towns Series 2	Australian Pensioners Insurance
Britain's Most Historic Towns Series 3	Australian Pensioners Insurance
Brooklyn Nine-Nine Series 5	Sportsbet
Building The Channel Tunnel	Australian Pensioners Insurance
Bushwhacked Series 2	Commonwealth Bank
Celtics / Lakers: Best Of Enemies Series 1	NSW Cancer Institute of NSW
Christmas Feast With Peter Kuruvita, A	Officeworks
Come Dine With Me UK Couples Series 5	SA PIRSA
Come Dine With Me UK Couples Series 5	Southern Cross Care
Come Dine With Me UK Daytime Series 17	SA PIRSA
Come Dine With Me UK Daytime Series 17	Southern Cross Care
Come Dine With Me UK Series 15	Southern Cross Care
Come Dine With Me UK Series 15	Western Union
Cook And The Chef Series 1 (Rere), The	Officeworks
Cook And The Chef Series 3 (Rere), The	Officeworks
Cook Like An Italian With Silvia Colloca Series 1	BMW Australia
Cook Like An Italian With Silvia Colloca Series 2	Smeg
Cook Up With Adam Liaw Series 1, The	AAMI
Cook Up With Adam Liaw Series 1, The	Harvey Norman
Cook Up With Adam Liaw Series 1, The	Southern Cross Care
Croatian News	Hungry Jacks
Cycling: Amstel Gold Mens Race 2021	Zwift
Cycling: Amstel Gold Womens Race 2021	Zwift
Cycling: Criterium Du Dauphine 2021	Zwift
Cycling: Fleche-Wallonne 2020	Zwift
Cycling: Fleche-Wallonne Mens Race 2021	Zwift
Cycling: Fleche-Wallonne Womens Race 2021	Zwift
Cycling: Gent-Wevelgem Mens Race 2021	Zwift
Cycling: Gent-Wevelgem Womens Race 2021	Zwift
Cycling: Giro D'italia 2021	Zwift
Cycling: Giro Rosa 2020	Skoda
Cycling: Giro Rosa 2020	Zwift
Cycling: La Course By Le Tour De France Review	Zwift
Cycling: La Vuelta 2020 Highlights	Zwift
Cycling: La Vuelta 2020 Live Stages	Zwift
Cycling: Liege-Bastogne-Liege 2020	Zwift
Cycling: Liege-Bastogne-Liege Mens Race 2021	Zwift
Cycling: Liege-Bastogne-Liege Womens Race 2021	Zwift
Cycling: Paris-Nice 2021	Zwift

Appendix 15

Television: Program sponsorship (continued)

Program	Sponsors
Cycling: Road National Championships 2021	Zwift
Cycling: Tour De France 2011, Conquering Le Tour	Zwift
Cycling: Tour De France Etape Classique 2020	Zwift
Cycling: Tour De France Virtual Race 2020	Zwift
Cycling: Tour Of Flanders 2020	Zwift
Cycling: Tour Of Flanders Mens Race 2021	Zwift
Cycling: Tour Of Flanders Womens Race 2021	Zwift
Cycling: UCI Road World Championships 2020	Zwift
Deadwater Fell Series 1	Australian Pensioners Insurance
Delia's How To Cook Series 2 (Re)	Western Union
Departure Series 1	Australian Pensioners Insurance
Destination Flavour China Bitesize Series 1	Medex Australia
Diagnosis Detectives Series 1, The	Medibank
Diana: The Interview That Shook The World	Powershop
Donal's Cook, Eat, Burn Series 1	Lilydale
Donal's Kitchen Hero Feast Series 1	Officeworks
Donal's Kitchen Hero Series 1	Officeworks
Donal's Kitchen Hero Series 3	Officeworks
Eco Feast	Lion
Einstein And Hawking Series 1	Powershop
Every Family Has A Secret Series 2	Ancestry.Com
Fargo Series 4	Sportsbet
Food Safari Fire Series 1 (Re)	Weber Australia
French Food Safari Series 1 (Re)	Western Union
Gomorra Series 1	National Australia Bank
Gondola On The Murray Series 2	Western Union
Good Fight Series 4, The	Skoda
Gordon's Ultimate Christmas Series 1	Officeworks
Gourmet Farmer Afloat Series 1	Drakes Supermarket
Gourmet Farmer Afloat Series 1	Jalna Dairy Foods
Gourmet Farmer Series 1	Jalna Dairy Foods
Gourmet Farmer Series 1	Lilydale
Gourmet Farmer Series 2	Jalna Dairy Foods
Gourmet Farmer Series 3	Jalna Dairy Foods
Gourmet Farmer Series 3	Western Union
Gourmet Farmer Series 3	Yumi's
Gourmet Farmer Series 4	Jalna Dairy Foods
Gourmet Farmer Series 4	Western Union
Gourmet Farmer Series 4	Yumi's
Hairy Bikers' Mississippi Adventure Series 1	Western Union
Handmaid's Tale Series 4, The (S)	Airbnb
Handmaid's Tale Series 4, The (S)	Optus
Handmaid's Tale Series 4, The (S)	SA South Australian Tourism Commission
Hemsley & Hemsley: Healthy And Delicious Series 1	Foodland
Heston's Fantastical Food Series 1	Officeworks

Program	Sponsors
Heston's Feasts Series 1	Officeworks
Historic House Rescue Series 1	Ancestry.com
How To Cook Like Heston Series 1 (Re)	Western Union
Hugh's Three Hungry Boys Series 1	Western Union
Hunting Egypt's Lost Treasures Series 1	Amplifon
I Am Not Your Negro	National Australia Bank
Indian Food Made Easy Series 1	Western Union
Inside Harrods At Christmas	Officeworks
Italian Food Safari Series 1 (Re)	Western Union
Jamie's Easy Christmas Countdown	Officeworks
Jamie's Kitchen Series 1	Southern Cross Care
Jamie's Ultimate Veg Series 1	Drakes Supermarket
Jimmy's Australian Food Adventure Series 1	Western Union
John Torode's Australia Series 1	Drakes Supermarket
Looky Looky Here Comes Cooky	Commonwealth Bank
Loving Gluten Free Series 1	Lilydale
Luke Nguyen's France Series 1 (Rere)	Harvey Norman
Luke Nguyen's France Series 1 (Rere)	Western Union
Luke Nguyen's Street Food Asia Series 1 (Re)	Western Union
Macao Gourmet Series 1	Western Union
Made In Italy With Silvia Colloca Series 1 (Rere)	BMW Australia
Made In Italy With Silvia Colloca Series 1 (Rere)	Western Union
Maggie Beer's Christmas Special	Officeworks
Maggie Beer's Christmas Special	Western Union
Mary Berry Classic Series 1	Western Union
May's Kitchen Series 1	Western Union
Michael Palin's Travels Series 1	Australian Pensioners Insurance
Michela's Tuscan Kitchen Series 1	AAMI
Motor Sport: Dakar Rally 2021	Isuzu
Motor Sport: Dakar Rally 2021	Shannons Insurance
Motorcycles: Superbike World Championship 2021	Shannons Insurance
Motorsport: Ausmoto Show 2021	Shannons Insurance
Motorsport: Australian Motorcross 2021	AMX
Motorsport: Australian Motorcross 2021	Medex Australia
Motorsport: Australian Motorcross 2021	Penrite Oil
Motorsport: Australian Motorcross 2021	Shannons Insurance
Motorsport: Australian Motorcross 2021	Zwift
Motorsport: Australian Superbikes 2021	Medex Australia
Motorsport: Australian Superbikes 2021	Shannons Insurance
Move It Mob Style Series 1 (Re)	Commonwealth Bank
My Second Restaurant In India Series 2	Western Union
Nigella Bites Christmas Special (Re)	Officeworks
Nigella Express Series 1 (Re)	Southern Cross Care
Nigella Feasts Series 1 (Re)	Southern Cross Care
Nigellissima Christmas (Re)	Officeworks

Appendix 15

Television: Program sponsorship (continued)

Program	Sponsors
Nigellissima Series 1 (Re)	Western Union
Oliver's Twist Series 1	Officeworks
Our Stories 2018 Compilation	VIC Dept of Premier & Cabinet
Over The Black Dot 2021	Nike
Over The Black Dot 2021	NSW Cancer Institute of NSW
Paul Hollywood's Pies And Puds Series 1	Western Union
Perfect Serve Series 1, The	Drakes Supermarket
Peter Kuruvita's Coastal Kitchen Series 2	Western Union
Plat Du Tour Series 1 (30min Version)	Smeg
Poh & Co. Best Bites Series 1	Lilydale
Poh's Kitchen Series 1 (Re)	Lilydale
Pompeii Rising Series 1	Powershop
Portuguese News	Hungry Jacks
Princess Royal – Anne At 70	Powershop
Rachel Allen: All Things Sweet Christmas Special	Officeworks
Rachel Allen: Coastal Cookery Christmas Special	Officeworks
Rachel Khoo: My Swedish Kitchen Series 1	Western Union
Ready Steady Cook UK Series 20	Western Union
Richo's Bar Snacks Series 1	Western Union
Rick Stein's Cornwall Series 1	Foodland
Rick Stein's Far Eastern Odessey Series 1 (Rerere)	Western Union
Rick Stein's French Odyssey Series 1 (Rerere)	Australian Pensioners Insurance
Rick Stein's Fruits Of The Sea Series 1 (Re)	Australian Pensioners Insurance
Rick Stein's India Series 1 (Rere)	Southern Cross Care
Rick Stein's India Series 1 (Rere)	Western Union
Rick Stein's Long Weekends Series 2	Australian Pensioners Insurance
Rick Stein's Long Weekends Series 2	Western Union
Rick Stein's Seafood Odyssey Series 1 (Re)	Southern Cross Care
Rick Stein's Seafood Odyssey Series 1 (Re)	Western Union
Rick Stein's Spain Series 1 (Rerere)	Australian Pensioners Insurance
River Cottage Australia One Hours Series 3 (Re)	Foodland
River Cottage Australia One Hours Series 4 (Re)	Foodland
River Cottage Road Trip Series 1	Foodland
Rugby League 2021: Nrl WA	VIC Dept of Premier & Cabinet
Secrets Of The Factories Series 1	Drakes Supermarket
Serbian News	Hungry Jacks
Serbian News	TPG
Space Shuttle – Triumph And Tragedy Series 1	Medex Australia
Spanish News	AMX
Speedweek 2020	Medex Australia
Speedweek 2020	Shannons Insurance
Speedweek 2021	AMX
Speedweek 2021	Medex Australia
Speedweek 2021	Shannons Insurance
Stand Up And Be Counted: A NAIDOC Concert Special	Commonwealth Bank

Program	Sponsors
Superstition Series 1	NSW Cancer Institute of NSW
Sydney Gay And Lesbian Mardi Gras 2021	AAMI
Sydney Gay And Lesbian Mardi Gras 2021	Airbnb
Sydney Gay And Lesbian Mardi Gras 2021	Apple Computer
Sydney Gay And Lesbian Mardi Gras 2021	Mitsubishi Motors
Sydney Gay And Lesbian Mardi Gras 2021	National Australia Bank
Sydney Gay And Lesbian Mardi Gras 2021	Telstra
Sydney Harbour Patrol Series 1	Australian Pensioners Insurance
Taskmaster Series 3	SA University of Adelaide
Taskmaster Series 4	SA University of Adelaide
Taskmaster Series 6	AAMI
Tennis: French Open 2020	Skoda
Tennis: French Open 2020 Highlights	Skoda
Tennis: Us Open 2020	Aerometrex
Tennis: Us Open 2020	Harvey Norman
Titanic: Dead Reckoning	Australian Pensioners Insurance
Tom Kerridge's Proper Pub Food Series 1	Officeworks
Tony Robinson's History Of Britain Series 1	Australian Pensioners Insurance
Tour De France 2020 Daily Highlights	Commonwealth Bank
Tour De France 2020 Daily Highlights	Harvey Norman
Tour De France 2020 Daily Highlights	Skoda
Tour De France 2020 Daily Highlights	TPG
Tour De France 2020 Daily Highlights	Zwift
Tour De France 2020 Daily Update	Commonwealth Bank
Tour De France 2020 Daily Update	Harvey Norman
Tour De France 2020 Daily Update	Skoda
Tour De France 2020 Daily Update	TPG
Tour De France 2020 Daily Update	Zwift
Tour De France 2020 Live Stages	Commonwealth Bank
Tour De France 2020 Live Stages	Harvey Norman
Tour De France 2020 Live Stages	Skoda
Tour De France 2020 Live Stages	TPG
Tour De France 2020 Live Stages	TWE – Treasury Wine Estates
Tour De France 2020 Live Stages	Zwift
Tour De France 2020 Stage Replays	Commonwealth Bank
Tour De France 2020 Stage Replays	Harvey Norman
Tour De France 2020 Stage Replays	Skoda
Tour De France 2020 Stage Replays	TPG
Tour De France 2020 Stage Replays	Zwift
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

Appendix 15

Television: Program sponsorship (continued)

Program	Sponsors
Tour De France 2021 Live Stages	Commonwealth Bank
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	Shannons Insurance
Tour De France 2021 Morning Update	Skoda
Tour De France 2021 Morning Update	TPG
Tour De France 2021 Morning Update	Zwift
Tour De France 2021 Stage Replays	Commonwealth Bank
Tour De France 2021 Stage Replays	Harvey Norman
Tour De France 2021 Stage Replays	Memories
Tour De France 2021 Stage Replays	Skoda
Tour De France 2021 Stage Replays	TPG
Tour De France 2021 Stage Replays	Zwift
Trust Me, I'm A Doctor 30 Mins Series 7	Medibank
Trust Me, I'm A Doctor Series 8	Medibank
Trust Me, I'm A Doctor Series 9	Medibank
Truth About Cosmetic Treatments Series 1, The	Medibank
Truth About Sleep, The	Medibank
Truth About Sleep, The	ResMed
Vikings Series 6b	Australian Pensioners Insurance
War Of The Worlds Series 1 (Re)	People's Choice Credit Union
War Of The Worlds Series 1 (Re)	SA Water Corporation
Watts On The Grill Series 2	Weber Australia
Wellington Paranormal Series 1 (Re)	Sportsbet
Who Do You Think You Are? Series 11	Ancestry.com
Who Do You Think You Are? Series 12	Ancestry.com
Who Do You Think You Are? Series 15 (Uk)	Ancestry.com
Why We Hate Series 1	BMW Australia
Wok X Pot With Marion And Silvia Series 1	BMW Australia
Wok X Pot With Marion And Silvia Series 1	Harvey Norman
Wonderful World Of Chocolate At Christmas, The	Officeworks
World Of Calm Series 1, A	ResMed
World's Most Extraordinary Homes Series 1, The	E&S
World's Most Scenic Railway Journeys Series 1	Amplifon
Yokayi Footy 2021	Nike
Yokayi Footy 2021	VIC Dept of Premier & Cabinet

Appendix 16

SBS Online: Advertisers

eBay	Adobe Systems	Anglicare	Australian Diamond Portfolio
Ford	Adobe systems software	Anheuser-Busch InBev	Australian Ethical Super
General Mills	Adore Beauty	Animals Australia	Australian Gas Networks
Harley Davidson	Advantage Air	ANZ Bank	Australian Health Management
Kimberly Clark	Adventure World	APM	Australian Insurance Holdings
Mitsubishi	Advertising Advantage	Apple Computer	Australian Lamb
Modibodi	AdWords small businesses	Applied Linguistics	Australian Liberal Party
NAB	Aerometrex	AQWA	Australian Made
Netflix	AFT Pharmaceuticals	Arcare	Australian Museum
Red Bull	Afterpay	Arise Solar	Australian National Maritime Museum
Sony	AGL	Arla Foods	Australian Nursing and Midwifery Federation (VIC Branch)
Universal Pictures International	Air New Zealand	Arnold Thomas and Becker	Australian Outdoor Living
Volvo	Airbnb	Artog	Australian Owned Contractors
13CABS	Aka Australia	Asahi	Australian Pensioners Insurance
19Crimes	Akzo Nobel	Asaleo	Australian Pork
2020	Alcohol and Drug Support Line	Aspen	Australian Red Cross
21st Century Fox	Alcohol Think Again	Aspen	Australian Red Cross Blood Service
7eleven	Alcon	AstraZeneca	Australian Super
A2 Milk	Aldi	Asus Technology	Australian Unity
AADANT	Alicia Payne MP	Asylum Seeker Resource Centre	Autism Spectrum
AAMI	Alinta Energy	AT&T	Auto One
AB InBev	Allen & Unwin	Atco	Autobarn
Abbott	Allianz Australia Services	Ateco	Avalon Waterways
Abbott Diabetes Care	ALM	Athlete's Foot	Average
acap.edu.au	ALP National	Atlassian	Avocados Australia
Accenture	Alphabet	Atmx	Aware Super
Ach Group	Alternative Media	Atomic 212 Group	B&D Doors
Acorn TV	Amana Living	AtWork Australia	Baby Bunting
ACT Government	Amart Furniture	Audi	Babylove
ACT Greens Party	Amaysim	Audible	Baileys
ActewAGL	Amazon	Ausclimate	Bain Capital
Activision	Audible	Ausgrid	Bakers Delight
Ad Stopper	Amazon Prime	Aussie Broadband	Balter Brewing Company
adclick.g.doubleclick.net	Amber Tiles	Aussie Home Loans	Bananaboat
Adelaide Central Market	American Express	Australian Bankers Association	Bangarra Dance Theatre
Adelaide Exchange Jewellers	Ames	Australian Beef	Banggood
Adelaide Festival Centre	AMGEN	Australian Broadcasting Corporation	Bank Australia
Adelaide Hospital Research Foundation	Amplifon	Australian Chamber Orchestra	
Lottery	Ampol	Australian Conservation Foundation	
Adidas	Anaconda		
Admatic	Ancestry.com		
Adobe Photoshop	Andersens Carpet		
	Andrew Leigh		

Appendix 16

SBS Online: Advertisers (continued)

Bank First	BMW Australia	Calvin Klein	Chick-fil-A
Bank of Melbourne	Bob Jane	Calypso Mangoes	Chicken Treat
Bank SA	Boehringer Ingelheim	Campaign Edge	Chisholm Institute of TAFE
Bank West	Animal Health	Campari	Chivas Regal
Barbeques Galore	Bole Games	Campbells Arnotts	Chobani
Barilla	Bond University	Canada Corporation	Choice
Battery World	Booze Brothers	Canberra Theatre Centre	Choices Flooring
Be Associated	BoozeBud	Canningvale	Chrysler
Beacon Lighting	Borrowdale Pork	Cannon	Church & Dwight
Beam Suntory	Bosch Group	Canterbury Bankstown	cisco.com
Beaumont Tiles	Bowel Cancer Australia	Council	Citi Power
Beds n Dreams	Boylan Lawyers	Care Pharmaceuticals	City of Ballarat
Bedshed	Bp Australia	Care Super	City of Fremantle
Bega	BPAY	Carers WA	City of Melbourne
Beijing Xike Outdoor	Bras N Things	Carinity	City of Swan
Products Co.	Brauer	Caritas	City of Sydney
Bel Fromageries	Bravecto	Carlisle Homes	City of Wangaratta
Bell Direct	Breast Cancer	Carnival	Clarendon
Bellroy	Research Centre WA	Carpet Hotline	Clarins Group
Belong	Bridgestone	/Carpet Court	Clarks
Belred	Brilliant Earth	Carryology	Clearly
Bendigo and Adelaide	Brisbane City Council	Cash Converters	Click Frenzy
Bank	Brisbane Home Shows	Cashrewards	Climat
Bendigo Writers Festival	Britbox	Catch Group Holdings	Clorox
Bene Aged Care	British Paints	Catch.com.au	CLP Power
Benetas	Broadcom	Catholic Education	CMC Markets
Berkshire Hathaway	Brown Bros	Western Australia	CME Group
Best & Less	Brown Forman	Cbus	CMI
Best Buy	Brown Forman	CDU	Coca Cola
BGC	Brown-Forman	Cedar Woods Properties	Cochlear
BHP	Beverages Worldwide	Cedar Woods SA	Coffee Club, The
Bicycle Network Victoria	Brownbuilt	Celebrity Cruises	Coles Supermarkets
Big Red Group	Budget	Centellino	Colgate
Big W	Budget Direct	Centennial Park	Colgate Palmolive
Big4	Bundaberg Brewed Drinks	Central Queensland	Colonial First State
Bill Scanner	Bunnings Warehouse	University	Colorbond
Bing Lee	Bupa Australia Health	Century Batteries	Comcast Corporation
Binge	Burnside Village	Cerbis Ceramics	Command
Black Hawk	Butterfly Foundation	Cerebral Palsy Alliance	Commonwealth Bank
Black Swan State	BWS	Cetaphil	Communitainment
Theatre Company	Byron Bay Brewery	Chandon	Compare the Market
Blackberry	Bytedance	Charles Darwin University	Containers for Change
Blake eLearning	Cabots	Cheesecake Shop, The	ContextLogic
Blis Probiotics	Cadreon	Chegg	Coogans
Blissy LLC	Caltex	Chemist Warehouse	

COTA Insurance	Doubleclick	ESET North America	Fitness First
Coty	Dr Oetker	Etax	Fiverr International
Council of Small Business Organisations Australia	Drakes Supermarket	Etoro	FlyBuys
Country Road	Dream Home Lottery	Euky Bear	Fonterra
CQ University	Dreamland	Europa Night Market	Foodland
Credit Union SA	Dreamworld	Evergreen	Football Federation Australia
crescenttool.com.au	Drive	Evolution Health	Ford
Cricket Australia	Drug Aware	Excite Online Services	ford.de
Crown Perth	DS Automobiles	Expedia	Forex Global Market
CSBP Fertilisers	dts.innovid.com	Expression Australia	Forty Winks
CUA	Duit	ExpressVPN	Foxtel
Culture Kings	Dulux	Facebook	Frasers Property
Curtin University	Dynamic Home Enhancements	Fairfax	Fred Hollows Foundation
Cyberpunk	Dyson	Fairmont Homes	Freedom
Daimler Chrysler	E-Com Group	Fantastic Furniture	Freudenberg
Dairy Australia	E&S Trading	Fantastic Holdings	Frontier
Dairy Farmers	Ear Science Institute Australia	Far East Consortium	Touring Company, The
Dan Murphy's	Early Settler	Farfetch	FUCHS
Danone	Earworx	Fashion Mia	Fujifilm
Darrell Lea	Easy Forex	Fast Retailing	Fujitsu
Darwin Festival	Easystart Homes	FCA Group	Furniture Bazaar
David Jones	Ebay	Fed Australia Post	Furphy
Deakin University	Ech Incorporated	Fed Australian Digital Health Agency	Furphy Beers
Debortoli	Edgewell	Fed Australian National University	FXCM
Dechellis Homes	Edith Cowan University	Fed Cancer Australia	Galderma
Decor	Eftpos	Fed Commonwealth Superannuation Corporation	Gameco
Defiant Screen Entertainment	Ego Pharmaceuticals	Fed National Australia Day Council	Garmin
Dell Computers	Elders	Federal Government	Gaura Travel
Dementia Australia	Electrolux	Federation University	Genea
Dennis Family Homes	Elementelle	Felix Mobile	General Mills
Destination Gold Coast	Embassy of Republic of Korea	Ferrero Australia	Genesis
Destination NSW	Encore Tissue	Fetch TV Management	George Weston Foods
Destination Queenstown	Endeavour College of Natural Health	Fiat Chrysler Automobiles Brands	Gepps X Home HQ
Diageo	Endurance International Group	Fielders Centenary	GHD
Dior	Energizer	Financial Times	GIO
Discovery Holiday Parks	Energy Australia	Finder	Glaxo Smithkline
Discovery Parks	Energy Safe Victoria	Finecast	Glenvill
Disney Plus	Entertainment One	First Rand Group	GloBird energy
DocuSign	Epson	First State Super	Globus
Dominos Pizza	Ergon Energy	Fitbit	GN Store Nord
DonateLife			Go Daddy
Doordash			go.alliancepharmacy.ca
Double Glazing Perth			Godfreys
			The Good Guys

Appendix 16

SBS Online: Advertisers (continued)

Goodlife	Hayu	Hungry Jacks	Italian Cultural Institute of Melbourne
Goodman Fielder	HBF	Huon Aqua	IXL
Google	HCF	Hyclor	Jack Daniels
Google Adsense	Headspace	Hydralyte	Jag Kitchens
Google Ireland	Health Direct	Hype DC	Jagged Musical
Google Remarketing	Health Insurance Comparison	Hyundai	Jaguar
Business Grouped Brands	Health Partners	I Go Direct	Jalna Dairy Foods
Government of Qatar	healthdirect Australia	IAC	James Squire
Government UK	Heart Foundation, The	IAG	Jameson Irish Whiskey
Government VIC	Heineken	IBM	Jax Tyres
Great Ocean Road Regional Tourism	Hello Fresh	Icon Films	JB Hi-Fi
Great Wall Motors	Hellostake	Icon Health and Fitness	JBRE
Green Skin Avocados	Henkel	Iconic, The	JD Sports
Griffin Theatre	Henley Homes	Ig	Jeep
Griffith University	Heritage Bank	Ig Markets	Jenny Craig
Grill'd	Hesta	IGA	Jetstar
Gro Clinics	Hewlett Packard	Ikea	Jimmy Brings
Guinness	HIF	Ikes	Johnnie Walker
Gumgum	Hill's Pet Nutrition	Illuminate Adelaide	Johnson & Johnson
Gumtree	Hireup	iNC Digital Media	Johnson & Johnson Family of Companies Australia
Guzman y Gomez	Hisense	Indian Motorcycle	Juniper Networks
H&M	HK Internet Group	Industry Super Funds	Jura
Hachette Australia	HM Government	ING Australia	Just Spas
Hachette Livre	Hnry	ING Car Insurance	Kaffeeabo
Haggle Huge	Hollard Group	Ink Station	Karate School
Hair House	Hologic	iNova Pharmaceuticals	Karcher
Hamilton Island	homeloans.com.au	Insearch Limited	Kathmandu
Happyliving Home Care	Homestar Finance	Instagram	Kay & Burton Developments
Harbour Town Premium Outlets	Homestart	Institute of Australia Middle East Business & Educ	Kayo
Hardie Grant Publishing	Homeworld	Integra Group	KDDI
Harley Davidson	Honda	Intel	Kelloggs
Harman	Horticulture Innovation Australia	International Capital Markets	Kennards Hire
Harmony	Hoselink	International Red Cross & Red Crescent Movement	Keno
Harper Collins	Hospital Research Foundation, The	Intuit Quick Books	Key Pharmaceuticals
Harris Scarfe	Hostplus	Inuvo	KFC
Harrison Riedel Foundation	Hotondo Homes	Invisalign	Kia Dealers
Harry Potter – Cursed Child Play	HRA Pharma	iRobot	Kia Motors Australia
Harvey Norman	HSBC	Iron Jack	Kidney Health Australia
Hasbro	Huawei	Israel Blessing	Kikkoman
Hastings Deering	Hugo Boss	Isuzu	Kimberly Clark
Haval Motors	Hume Bank		King Living
	Humm		Kirin Company

Kitchen Capital	Life Without Barriers	Marley Spoon	Metricon Brisbane
Kitchen Craftsmen	Lifeline	Mars	Metricon Melbourne
Kleenheat Gas	Light In The Box	Mars Foods	MG Motor
KM Smith	Lilydale	Martins Brand House	Michael Hill
Kmart	Lime Light	Maserati	Microsoft
Koala	Limelight Distribution	Mastercard	Miele
Koch	LinkedIn	Mater Prize Home	Miele Australia
Kogan Technologies	Linkfire	Mattel	Millmaine Entertainment
Konica Minolta	Lion	Maytronics	Milo
Korea Tourism organization Sydney Office	Lion D&D	Mayvers	Mimecast
Korean Cultural Centre	Lion Nathan	Mazda	Ming Mai Shanghai Industrial
Kraft Heinz	Lite n Easy	McCain	Mini
Krispy Kreme SA	Live Nation Australasia	mcdonaldjoneshomes. com.au	Mini Cooper
Kurraba Residences	LiveLighter	McDonalds	Minor Hotels
L'Occitane	Living Edge	McLaren	Mission Australia
L'Oréal	Living Gems	Me Bank	Mitolo Family Farms
La Trobe Health Services	Lonsdale Shores	Meadow Lea	Mitre 10
La Trobe University	Loreal	Mecca	Mitsubishi Electric
La-Z-Boy	Lorna Jane	MedHealth	Mitsubishi Motors
Ladbrokes	The Lott	Medibank	mitsubishi-motors.co.id
Land Rover Australia	Lotterywest	Medibank Health Solutions Telehealth	Mizuno
Landcom	Loyalty Pacific	Medtronic	Mobil
Lanson	LUCRF	Mega Home Lottery	Moccona
Laser Pointer Wholesale	Lumo Energy	Megaphone	Modibodi
Latitude	Luna	Melbourne Airport	Momentum Energy
Laureate International Universities	Luv-A-Duck	Melbourne Business School	Momentum Wealth
Lavazza	Luxottica	Melbourne Polytechnic	Momuwa
Law Partners	Luxury Escapes	Members Health Fund Alliance	Monarch
Lebara	LVMH	Mental Health	Monash University
Lego	M2 Telecommunications	Mental Health Australia	Mondelez
Lend and Lease	Mable	Menulog	Monkey Shoulder
Lend Lease	Mackay Goodwin	Mercedes Benz	MooGoo
Lenovo	Macpac	Mercedes Benz Adelaide	Mortgage Choice
Leukaemia Foundation	Macquarie Bank	Mercury Cider	mpv.tickets.com
Levis	Macquarie Group	Mercy Ships	mq.edu.au
Lexington Hill Cocktail Club	Macquarie University	Meridian Energy	MS Society (WA)
Lexus	Madman Entertainment	Mersynofen	MS Society of SA & NT
LG Electronics	Maggie Beer Products	Metagenics	MTAA
Liberal National Party QLD	Malts	Metcash	Murdoch University
Liberal Party SA	Mannix Airconditioning	Metcash	Murine
Liberal Party WA, The	MAPINN Holdings Pty Ltd	Metcon Adelaide	Museum of Contemporary Art
	Mark Anthony Group		Muval
	Marketing VF		My Budget

Appendix 16

SBS Online: Advertisers (continued)

My Dental Team	Nissan	Oporto	Personalised Plates
My Forever Family NSW	Noble Oak	Oppo	Queensland
My Muscle Chef	Nokia	Optifast	Perth Mint
Mycar	Noodle Box	Optus	Perth Racing
Myer Stores	Nordic Track	Oracle	Pet Circle
MyPayNow	NordicTrack Fitness	Orana	Pet Culture
MySale Group	Northern Territory	Oriental Merchant	Pet Stock
Mystery of Henri Pick, The	Northern Territory	Origin Energy	Petbarn
Narta	Government	Oroton	Peter Jackson
National Australia Bank	Northern Territory	Ostelin	Peters
National Party WA	Major Events Company	Others	Peters Ice Cream
National Seniors Australia	Norton	Our Watch	Peugeot
National Storage	Norwegian Cruise Lines	Oveltine	Peugeot Citroen
National Stroke	NRMA Motoring &	Oxfam	Pfizer Furniture
Foundation	Services	Oxfam Australia	(Nercoba)
Natural Gas	NSW Art Gallery of NSW	P&O	PGA TOUR Superstore
Natural Pet Food Group	NSW Cancer Institute	P&N Bank	Pharmacare
Nature One Dairy	of NSW	paidescape.wa.gov.au	Philips
Nature's Own	NSW Government	Paintback	Pillow Talk
Natures Organics	NSW Lotteries	Palmer's Australia	Pizza Hut
Natuzzi Adelaide	NSW Minerals	PaloAltoNetworks	Pladis Australia
Natuzzi Brisbane	NSW Rural Fire Service	Panasonic	Plantation Homes
Naval Group Australia	NSW Service NSW	Pandora	Plico Energy
Navitas	NSW TAFE	Paramount Pictures	Plus500
Navitas Professional	NSW Taronga Zoo	Parmalat	Plush
NBCU	NSW Transport for NSW	Pascal Press	Police Credit Union
NBN	Nu Mobile	Patties Foods	Porsche
Neds	Nucleus Network	Paula's Choice	Port Macquarie
Nescafe	Nuheara	PayPal	Porter Davis
Nespresso	Nunn Media	Payright	Port Macquarie
Nestle	Nut Producers Australia	Pearson Australia	Powershop
Netfleet	Nutricia	Pedders	PPG
Netflix	NZ Government	Peet	Praise
New Gardens	Oaktree Capital	Penfolds	Priceline
New Generation Homes	Management	Penguin Books	Princess Cruises
Newcastle Permanent	Oatly	Peninsula Grammar	Princess Yachts
News Limited	Obela	People's Choice Credit	Procter & Gamble
Next Question	Océan Essentials	Union	Prospa
nextgenclubs.com.au	Office Choice	Peoplecare	Proud & Punch
NIB	Officeworks	Pepper Money	Providoor
Nike	Ola	Pepperstone Group	Proximo Spirits
Nine Entertainment	Olympic Industries	PepsiCo	Pubmatic
Nine Publishing	OMD	Perfection Fresh	Puig
Nintendo Australia	Open Universities	Personal Alarm	Pure Blonde
	Opera Australia		

Purina	Reject Shop, The	San Remo	Sodastream
Pymble Ladies College	Renault	Sanitarium	sodastream.cz
PZ Cussons	Repco	Sanofi	Sodexo
Q Super	RESiLIFT	Saputo	Somfy
QAGoMA	Resimax Group	Satterley	Somo
Qantas	ResMed	Save The Children	Sonic Innovations
QBE Insurance	Rest Superannuation	SavourLife	Sonos
QLD Dept of Housing and Public Works	Resthaven	SAXO Capital Markets	Sony Australia
QLD Dept of Premier & Cabinet	revlon.com.au	SC Johnson	Sony Picture Releases
QLD Electoral Commission	Rheem	SDA	South Cape Cheese
Qld Government	Rialto Distribution	sdavic.org	Southern Cross Care
QLD Labor Party	Rivalea Australia	Seafood Industries	Southern Plumbing Plus
QLD Theatre Company	Riverview Farms	Sealy	Spartan Electrical
QLD Tourism Queensland	RMIT University	Seasol	Specsavers
QSRH	Road Safety Advisory Council	SEEK	Spicers
QuestNutrition	Road Safety Commission	Seeley International	Spirit of Tasmania
Quibi	Roadshow Films	Select Harvests	Sportsbet
Quitline	Rocket Internet	Servcorp	Spotify
QUT Online	Ronald McDonald House Charities	Service now	Spotlight
RAA	Royal Life Saving WA	Sesame Workshop	Springfree
RAC (WA)	RSL Art Union	SGIO	Spudshed
Racing & Wagering WA	RSPCA	Shell	Square
RACQ	RSPCA Insurance	Sheridan	Square Au
RACT	Ryobi	Shiels	Squarespace
RAMS	SA Adelaide Festival	Shine Lawyers	St George Bank
Ratchet & Clank	SA Adelaide Festival Centre	Shopify	St George Community Housing
Readly	SA Art Gallery of SA	Simon Schuster	St John Lottery
realestate.com.au	SA Dept Of Health	Simonds Homes	St Vincent de Paul Society
ReAmped	SA Flinders University	Simplot	Stan
Rebar Group	SA Flinders University SA	Singtel	The Star
Rebel Sport	SA Government	Sirena Tuna	Starbucks
Reckitt Benckiser	SA Government Marketing & Communications	Skechers	Starcom
Reckon	SA Power Networks	Skoda	Stayz
Recline	SA South Australian Tourism Commission	Skyn	Stone & Wood
Recruitment legal	SA Tourism Commission	Slack Technologies	Stratco
Red Balloon	SA University of Adelaide	Slater & Gordon	Studio Canal
Red Bull	Salesforce	Smile Direct Club	Study Group
Red Cross	Saltram Wine	Smirnoff	Subaru
Red Energy	Salvation Army	Smith Family	Sun Super
Red Rooster	Samsung	Snapfish	Suncorp
Red Seal		Snooze	Sunsense
Redbull		Snooze Management	Sunshine Coast
		SocietyOne	Sunshine Coast Council

Appendix 16

SBS Online: Advertisers (continued)

Sunsuper	The Loch	Tyre Power	Victorian Government
Supa Centa Moore Park	The McMillan	Tyro	Videology House
Super Retail Group	Shakespeare Group	Ubank	Village Roadshow
Supercars	The Trade Desk	Uber	Theme Parks
Supercheap Auto	The University of Melbourne	Uber Eats	Vintage Cellars
Superhero	The Whitsundays	Uber Technologies	Virgin Active
Sure Insurance	thetradedesk-general.s3.amazonaws.com	Ubisoft	Virgin Australia
Sustagen	Think Innovations	UFC	Vista eyes
Suzuki	Think Mental Health	UFR revenue	Vitasoy
Swanvalley	Thoma Bravo	Ulthera	Vittoria Food and Beverage
Swinburne University	Thursday Plantation	Unclassified advertisers	Vivendi
Sydney Living Museums	Tiffany & Co.	Uncle Toby's	Vocus
Sydney Opera House	TikTok	Unicef	Vodafone
Sydney Theatre Company	Tile Boutique	United Nations	Volkswagen Australia
T2	Together	United Pacific Industries	Volvo
Ta Lang Zhe	Tommy Hilfiger	Universal City Studios	Voyages
TAB	Tooheys	Universal Pictures International	WA Cancer Council
TAFE QLD	Toro	University of Canberra	WA City of Perth
TAFE Queensland	Torrens University	University of Melbourne	WA Department of Education
Tahiti Tourism	Tourism Australia	University of New England	WA Dept of Communities
Tal	Tourism Barossa	University of Newcastle	WA Dept of Health
TAL Insurance	Tourism Events QLD	University of Queensland	WA Dept of Premier & Cabinet
Target	Tourism New Zealand	University of South Australia	WA Dept of Training & Workforce Development
TAS Fire	Tourism Tasmania	University of Southern Queensland	WA Dept. Mines, Industry, Regulation & Safety
TAS Networks	Tourism Whitsundays	University of Tasmania (UTAS)	WA Electoral Commission
TAS Plates	Toyota	University of Western Australia	WA Forest Alliance
TAS Water	TPG	University of Wollongong	WA Government
Tasmanian Government	TPT Wealth	Unknown	WA Mentally Healthy
Tasmanian Labor Party	Tracy Norman	Upfield	WA Primary Health Alliance
Tassal	Transmission Films	Urbex	WA Road Safety Commission
Tatts	transportnsw.info	Vail Resorts	WA Tourism Commission
Techtronic Industries	Travel NT	Vanguard	WA Water Corporation
TEG Live	Travelex	Vans	Wallace Bishop
Telaria	Treasury Wine Estate	VIC Cancer Council Victoria	Walmart
Telstra	Tribe Brands	VIC Dept of Education and Training	Walt Disney Motion Pictures
Temple & Webster	Trip Advisor	VIC Electoral Commission	Walt Disney Studios
Tetley	True Green Capital Management	VIC Government	Warner Bros
The Body Shop	True Protein	Vicinity Centres	Warner Music
The Bottle O	TWE – Treasury Wine Estates	Victoria University	
The French's Food Company	Twilio		
The GetCreditScore	Twinnings		
Glenlivet			
The Grout Guy			

Waterpik
Weber Australia
Webjet
Weight Watchers
Weleda Australia
Wesfarmers
West Coast Hifi
Western Power
Western Union
Western Union Holdings
Westfield
Westpac
Whataburger
White Claw
Whittaker
William Grant & Sons
Wohlers
Wolf Blass
Woolworths Supermarkets
Worksafe Victoria
World Remit
World Vision
World Wildlife Fund
WPEngine
WW – Weight Watchers
ffa.com.au
Wynns
Xandr
XXXX
Yahoo
Yalumba
Yarrabend
Yellow Tail Wine
yoga-pleinfeld.de
You Tube
Youfoodz
Youi
Young's Vegie Shed
Yumis
Zeller
Zendesk
Zest
Zwift

Appendix 17

SBS Radio: Advertisers

3phase Marketing	Diaspora Talktime (Australia)	Masterton Homes	Parramatta City Council
7eleven	DNU VIC Dept of Premier & Cabinet	Max Cash	Peter Khalil, Federal Labor Member for Wills
Alinta Energy	Domayne	Mediamart Services	QLD Dept. Justice & Attorney General
Amazon Flex	Eros Australia	Medibank	QLD Government
Ambassador Coffee	Exchange for Change	Melbourne Polytechnic	Respect Victoria
Amyson	Facilities First Australia	Mental Health Australia	Rocket Remit
Anson Financial Services	Fed Attorney General's Department	Miracle Wands	Rockman (Australia)
Asthma Australia	Fed Australia Post	Miracle Wands Australia	Rookwood General Cemeteries Reserve Trust
Asylum Seeker Resource Centre	Fed Australian Taxation Office	Moreland Turkish Association	Royal Easter Show
Australian Museum	Fed Dept of Health	Mounties Group	SA Dept of Health
Australian National Maritime Museum	Fed Dept of Home Affairs	Multicultural Disability Advocacy Association of NSW	SA Dept of Premier & Cabinet
Australian Vietnamese Womens Association Inc	Fed Dept of Social Services	Museums Victoria	SA Government
Autism Spectrum	Fed Dept of Treasury	National Bank of Greece S.A.	SA PIRSA
Beijing Tong Ren Tang	Fed National Australia Day Council	Navitas Professional	Senior Rights Service
Beijing Tong Ren Tang Australia	Fed Services Australia	Nestle Health Science	Silver Star Motors Doncaster
Bene Aged Care	Foster Street Traders Association (Little India)	NSW Cancer Institute	Solar Power Nation
Benefit Legal Lawyers	Froniditha Care	NSW Dept of Communities and Justice	South East Community Links
Beyond 2000 Auto Care	Galaxy Import & Export Co	NSW Dept of Customer Service	South Eastern Sydney Local Health District
Bizcover	Gaura Travel	NSW Dept of Education TAFE (NSW)	South West Community Transport
Borden Company (Singapore)	Get Up	NSW Dept Of Family & Community Services	St Basil's Homes
Breastscreen Victoria	Go Markets	NSW Dept of Health	St John's Regional College
Business Tax and Money House	Grand Continental Food	NSW Dept of Planning and Environment	The Star
Canterbury Bankstown Council	Green Engineering	NSW Dept of State Emergency Service Department	Stroke Foundation
Carbone Lawyers	Gustohub	NSW Electoral Commission	Sydney Local Health District
Castlereagh Street Medical Centre	Happyliving Home Care	NSW Environmental Protection Authority	Sydney Royal Easter Show
City of Melbourne	Harvey Norman	NSW Government	TPG
City of Monash	Hearing Australia	NSW Multicultural Health Communication Service	Transco Cargo
Commonwealth Bank	HSBC	NSW Rural Fire Service	Treasury Casino, The
Concord International Trading	Hume City Council	NSW Sydney Water	Treasury, The
Core Community Services	IAG	NSW Transport for NSW	Universal Chung Wah Invocare
Country Fire Authority	Infinity Import	Nucleus Network	VIC Cancer Council Victoria
CQ University	Italia Ceramics	Oasis Griffiths Coffee	VIC Dept of Education and Training
Crime Stoppers Victoria	Jemena Gas Works	Officeworks	VIC Dept of Environment, Land, Water and Planning
Crown Perth	Karingal St Laurence		
Destination NSW	Kennedy CPA Practice		
Diabetes Victoria	L&T Trading		
	Lebanese Grocery Store		
	Lumo Energy		

VIC Dept of Families,
 Fairness and Housing
 VIC Dept of Health
 VIC Dept of Health
 and Human Service
 VIC Dept of Health
 and Human Services
 VIC Dept of Justice
 and Community Safety
 VIC Dept of Premier
 & Cabinet
 VIC Dept of Transport
 VIC Responsible
 Gambling Foundation
 VIC Roads
 VIC Transport
 Accident Commission
 VIC West Gate
 Tunnel Project
 Victoria University
 Victorian Chamber of
 Commerce and Industry
 Victorian Fisheries
 Authority
 Victorian Trades Hall
 Council
 Visayab Migration
 Services
 Visit Victoria
 WA Dept of Mines,
 Industry Regulation
 and Safety
 WA Dept of Premier
 & Cabinet
 WA Electoral Commission
 WA Police
 WA Return Recycle
 Renew
 Wellways Australia
 Western Union
 Woolworths
 Worksafe Victoria
 World Remit
 Yarra City Council
 Zebra Creative

Appendix 18

SBS Sponsorships and Partnerships

SBS

Australian Broadcasting Corporation
Australia for UNHCR
Australian Ballet
Australian International
Documentary Conference
Australian National Maritime
Museum
City of Gold Coast
Community Languages Australia
Create NSW
Documentary
Australia Foundation
eSafety Commissioner
Ethnic Communities Council of NSW
European
Broadcasting Union
Federation of Ethnic Communities'
Councils of Australia
Film Victoria
First Languages Australia
Media Ring (Reconciliation Industry
Network Group)
Multicultural Australia
Multicultural NSW
National NAIDOC Committee
Nova
Reconciliation Australia
Refugee Council
of Australia
Screen Australia
Screen Diversity and Inclusion
Network
Screen NSW
Screen Producers Australia
Screen Queensland
Screen Tasmania
Screen Territory
ScreenWest
Settlement Services International
South Australia
Film Corporation
Sweatshop

Sydney Gay and
Lesbian Mardi Gras
The Australian
The Australian Directors Guild
The Australian Film Television and
Radio School
The Guardian
The Australian
Writers Guild
Tourism and Events Queensland
Uluru Dialogue
Victorian Multicultural Commission
Western Sydney University

SBS Food

Parramatta Lanes
Jewish International Film Festival

SBS Movies

Adelaide Film Festival
Dendy Cinemas
French Film Festival
Melbourne Film Festival
Palace Cinemas
Sydney Film Festival

SBS Sport

Brisbane Cycling Festival

SBS On Demand

Flickerfest
Sydney Festival
Sydney Film Festival

NITV

Australian Football League (AFL)
First Nations Media Australia
The Australian Children's Television
Foundation
World Indigenous Television
Broadcasters Network
Yothu Yindi Foundation

Appendix 19

SBS Radio: Community Events

Note: Due to COVID-19 SBS Radio was not able to facilitate outdoor broadcasts or attend on-location activities, instead it shifted online to support three community broadcasts with Virtual Events.

Date	Event	Main Language Communities
2020		
1 November	Virtual Event – pre-produced video included footage from past events, interviews, performers on SBS Italian Facebook page	Italian
14 November	Virtual Event – past event footage edited with new introduction and added commentary on SBS Polish Facebook page	Polish
28 November	Virtual Event – Live Game Show, Zoom & Live streamed on SBS Filipino Facebook page	Filipino

Appendix 20

SBS Executive Remuneration 2020-21

Table 1: Key Management Personnel Disclosure – 30 June 2021

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 FY21.

Name	Position title	Term as KMP	Short-term benefits				Post-employment benefits		Long service leave ³	Other long-term benefits	Termination benefits	Total remuneration
			Base salary ¹	Bonuses ²	Other benefits & allowances	Superannuation contributions						
			(\$)	(\$)	(\$)	(\$)	(\$)	(\$)	(\$)	(\$)	(\$)	(\$)
James Taylor	Managing Director	Full year	713,469	0	2,634	109,188	29,733	0	0	0	0	855,024
Mandi Wicks*	Director, News and Current Affairs	Full year	399,742	0	516	25,000	32,589	0	0	0	0	457,847
Marshall Heald	Director Television and Online Content	Full year	411,122	0	406	25,000	11,753	0	0	0	0	448,281
Darren Farnham**	Chief Technology Officer	Part year – appointed on 29 July 2020	356,145	0	0	23,084	12,905	0	0	0	0	392,134
Nitsa Niarchos	Chief Financial Officer	Full year	321,091	0	1,589	59,463	8,856	0	0	0	0	390,999
David Hua	Director of Audio and Language Content	Part year – appointed on 1 December, 2020	192,330	0	8,486	32,094	1,386	0	0	0	0	234,296
Jim Carroll	Director, News and Current Affairs	Part year – ceased on 27 November 2020	188,486	0	182	11,538	18,715	0	0	0	0	218,921
Noel Leslie	Chief Technology Officer	Part year – ceased on 28 July 2020	19,405	0	737	958	1,769	0	0	0	0	22,869
George Savvides***	Chair – Board of Directors	Full year	110,930	0	0	10,498	0	0	0	0	0	121,428
Peeyush Gupta	Non-executive Director	Full year	44,378	0	0	4,200	0	0	0	0	0	48,578
William Lenehan	Non-executive Director	Full year	44,378	0	0	4,200	0	0	0	0	0	48,578
Prof (Emeritus) Sally Walker	Non-executive Director	Full year	44,378	0	0	4,200	0	0	0	0	0	48,578
Dorothy (Dot) West	Non-executive Director	Full year	44,378	0	0	4,200	0	0	0	0	0	48,578

Name	Position title	Term as KMP	Short-term benefits			Post-employment benefits		Long-term benefits	Termination benefits	Total remuneration
			Base salary ¹ (\$)	Bonuses ² (\$)	Other benefits & allowances (\$)	Superannuation contributions (\$)	Other long-term benefits (\$)			
Christine Zeitz	Non-executive Director	Full year	44,378	0	0	4,200	0	0	0	48,578
Nyunggai Warren Mundine	Non-executive Director	Part year – appointed 29 October 2020	29,755	0	0	2,665	0	0	0	32,420
Daryl Karp ⁴	Non-executive Director	Part year – ceased on 29 June 2021	0	0	0	0	0	0	0	0
Total KMP remuneration			2,964,365	0	14,550	320,488	117,706	0	0	3,417,109

Footnotes:

- * For the year ended 30 June 2021 Mandi Wicks was appointed as Director of News and Current Affairs from 28 September, 2020, having previously held the role of Director, Audio and Language Content.
- ** For the year ended 30 June 2021 Darren Farnham was appointed as the Chief Technology Officer on 10 May 2021 from being Acting Chief Technology Officer for the period from 29 July 2020 to 09 May 2021.
- *** For the year ended 30 June 2021 Mr George Savvides was appointed to the position of Chair on 9 July 2020 from being the Acting Chairman for the period from 3 June 2020 to 8 July 2020.
- 1. Base salary is inclusive of actual earnings for the period with the addition of annual leave accrued minus annual leave taken for the period.
- 2. There is no bonus program for KMP roles.
- 3. Long Service Leave benefit is inclusive of leave accrued and reflective of any adjustments required as a result of role change.
- 4. Ms Daryl Karp is a full time Commonwealth employee and may not receive remuneration for holding a part time public office.

Table 2: Average annual reportable remuneration paid to senior executives in 2020-21

Total Remunerations Bands	Number of senior executives	Short-term benefits				Post-employment benefits		Other long-term benefits		Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long service leave (\$)	Average other long-term benefits (\$)				
\$520,001 – \$545,000	1	284,690	0	8,873	11,542	21,319	0	212,500	538,924		
\$445,001 – \$470,000	1	320,330	109,395	6,637	25,000	8,582	0	0	469,944		
\$345,001 – \$370,000	3	317,756	0	5,032	24,999	10,612	0	0	358,400		
\$295,001 – \$320,000	2	266,068	5,383	979	24,141	11,159	0	0	307,730		
\$270,001 – \$295,000	1	246,849	0	2,884	23,843	14,227	0	0	287,803		
\$0 – \$220,000	1	88,834	0	5,738	16,114	6,676	0	0	117,363		

Table 3: Average annual reportable remuneration paid to other highly paid staff in 2020-21

Total Remunerations Bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long service leave (\$)	Average other long-term benefits (\$)			
\$380,001 – \$405,000	3	267,130	26,526	1,426	24,476	16,800	0	59,242	395,601	
\$355,001 – \$380,000	2	267,811	39,139	2,648	45,113	7,348	0	0	362,058	
\$330,001 – \$355,000	2	259,144	31,697	0	40,452	9,072	0	0	340,365	
\$305,001 – \$330,000	2	182,847	0	9,524	30,277	92,391	0	6,498	321,536	
\$280,001 – \$305,000	7	234,729	23,299	83	28,858	6,162	0	0	293,132	
\$255,001 – \$280,000	9	224,776	13,378	1,086	21,950	4,839	0	0	266,029	
\$230,001 – \$255,000	15	197,430	12,724	525	23,741	8,026	0	0	242,447	

Appendix 20

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 21

Ongoing and Non-ongoing employees

Table 1: All Ongoing Employees Current Report 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 2: All Non-Ongoing Employees Current Report 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.

Table 3: All Ongoing Employees Previous Report Period (2019-20)

	Male			Female			Non-binary			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total non-binary	
NSW	371	31	402	345	86	431	1	0	1	834
QLD	2	1	3	6	0	6	0	0	0	9
SA	2	0	2	3	1	4	0	0	0	6
TAS	0	0	0	0	0	0	0	0	0	0
VIC	45	33	78	35	37	72	0	0	0	150
WA	2	0	2	2	1	3	0	0	0	5
ACT	8	0	8	2	1	3	0	0	0	11
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	430	65	495	394	126	520	1	0	1	1016

Table 4: All Non-Ongoing Employees Previous Report Period (2019-20)

	Male			Female			Non-binary			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total non-binary	
NSW	46	19	65	71	20	91	1	0	1	157
QLD	1	0	1	0	0	0	0	0	0	1
SA	0	0	0	0	0	0	0	0	0	0
TAS	0	0	0	1	0	1	0	0	0	1
VIC	3	2	5	4	3	7	0	0	0	12
WA	1	0	1	0	0	0	0	0	0	1
ACT	1	0	1	0	0	0	0	0	0	1
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
Total	52	21	73	76	23	99	1	0	1	173

Note: the figures in these tables are as at 30 June 2020; 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	4
Responsible Minister	4
Letter to the Minister	5-8
Approval of Annual Report by the Accountable Authority	5
Organisational structure	11
Board of Directors	12-15
Audit and Risk Committee and its Charter	16
Community Advisory Committee	16, 69-71
Key activities; Corporate Plan	17-18, 21-84
Work Health and Safety Act 2011	22
Equal Employment Opportunity (Commonwealth Authorities) Act 1987	24
Audience research and feedback	56-58
Annual Performance Statement	85-88
Transmission coverage and quality	76-77
Revenue earned from advertising and sponsorship	77-78
Key activities and changes affecting the authority	NIL
Related entity transactions	81
Statement of governance	81
Indemnities and insurance premiums for officers	83
Ministerial directions/Government Policy Order	83
Environment Protection and Biodiversity Conservation Act 1999	83-84
Location of major activities and facilities	84
Particulars of any gift, devise or bequest accepted by SBS	NIL
Judicial decisions and reviews by outside bodies	NIL
Financial results	89-120
Advertisers and sponsors	160-182
Executive remuneration	184-187
Ongoing and non-ongoing employee statistics	188-189





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