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Case Study



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Droga5 ANZ,
part of Accenture Song

Client
SBS

Title
How SBS won by shirking category orthodoxy and boldly going where only it can

Category
A08. Travel, Leisure and Media

Authors
Emma Moore
Droga5 ANZ,
part of Accenture Song

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Q1. EXECUTIVE SUMMARY & WHY DOES THIS CASE DESERVE AN AWARD?

Entering its 50th year, SBS found itself in its biggest battle for relevance amidst the billion-dollar Streaming Wars. Once the daring home of "Sex Before Soccer," it had drifted into being perceived as an earnest, educational broadcaster.

To win back audiences and prove SBS' value to advertisers, we couldn't afford to play it safe.

Our platform, "We Go There," repositioned SBS as the playfully provocative antidote to algorithmic entertainment.

We launched a film featuring a fully nude streaker crashing through SBS programming. Too daring for commercial TV, we gated the uncensored cut exclusively on SBS On Demand, turning a media constraint into a powerful pull-through mechanic.

The campaign proved SBS' value to viewers, increasing consideration by [redacted] amongst the core campaign audience of 35-64-year-olds, and driving a [redacted] spike in new viewership.

Crucially, despite a flat combined TV and BVOD advertising market in H22025, SBS was able to grow its total unique client count by [redacted]

By shirking the category orthodoxy of 'blockbuster content is king', we didn't just get Australians talking about SBS again, we got them watching too.



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Q2. WHAT WAS THE STRATEGIC COMMUNICATIONS CHALLENGE?

For 50 years, SBS has been shaping how Australia sees itself.
SBS (the Special Broadcasting Service) is a public service broadcaster connecting Australians of different cultural backgrounds.

50 years ago, the Fraser government established SBS "to provide multilingual and multicultural radio and television services that inform, educate, and entertain all Australians and, in so doing, reflect Australia's multicultural society," as the nation began to embrace its cultural diversity. (Chart 1)

Starting as two ethnic radio stations in 1975, today it's a multi-platform free-to-air network broadcasting in over 60 languages.

Chart 1

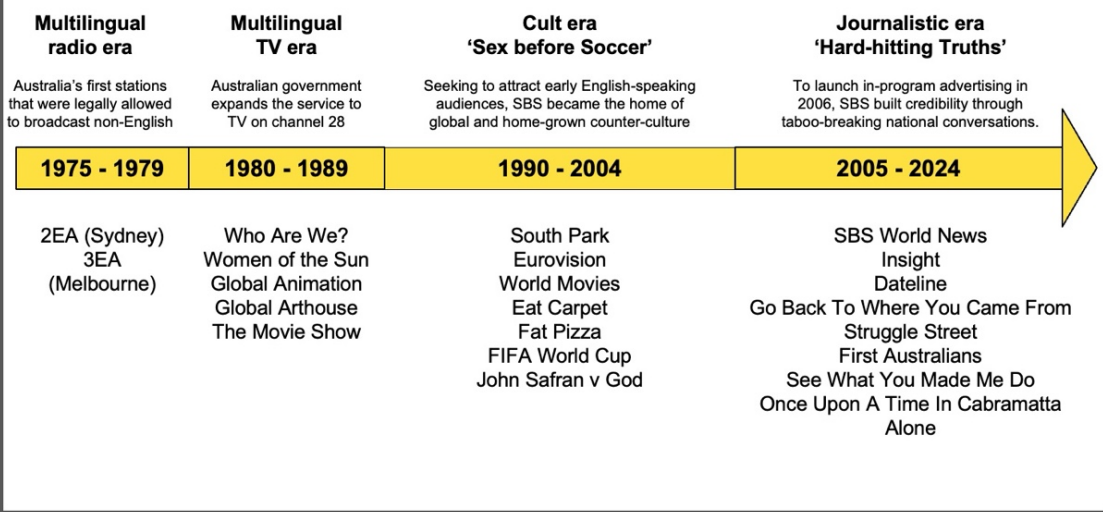
"Fifty years ago, we were given the chance to see the world from a different point of view. And fifty years today, the world has had a chance to see us."
Ernie Dingo

"It's a true reflection of the Australian story and the Australian experience."
Melissa Leong

Source: SBS Annual Report FY25

While its programming has evolved, SBS's core purpose remains to inspire all Australians to explore, respect, and celebrate our diverse world. (Chart 2)

Chart 2



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SBS' ability to fulfil its purpose hangs on a unique funding model.
SBS' funding is two-thirds government and one-third generated through advertising and sponsorship.[1] Without the ad revenue, SBS could not produce or procure the quality content needed to deliver on its purpose.

Like other media organisations, SBS's revenue depends on (A) proving content value to viewers and (B) proving viewer value to advertisers.

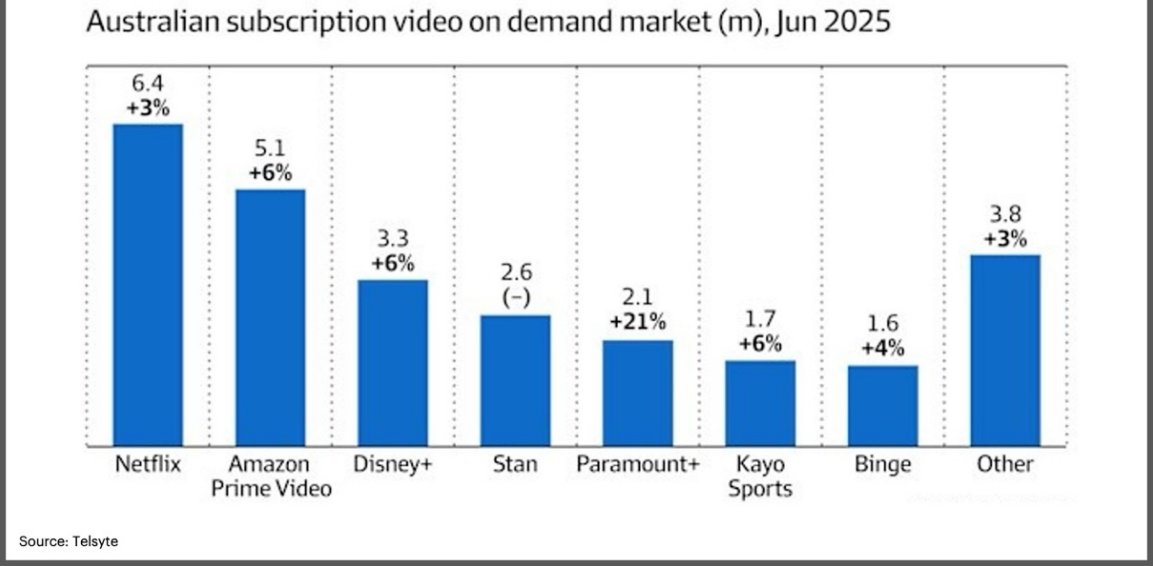
But unlike others, SBS cannot increase ad inventory, having been capped at 5 minutes per hour since 1991[2].

Amidst ongoing disruption in the 'attention economy', both factors were under threat from prevailing industry dynamics as the 'Streaming Wars' unfolded.

Streamers enticed audiences away from traditional TV viewing.
Once dominated by a handful of free-to-air broadcasters and Foxtel, the Australian entertainment category has undergone profound change over the last decade. As well as competing with 30+ free-to-air channels and hundreds more via satellite, SBS was battling a scrum of deep-pocketed streamers.

By mid-2025, global goliaths Netflix, Amazon and Disney had all overtaken local platforms with a combined 14.8 million Australian subscribers.[3] (Chart 3)

Chart 3

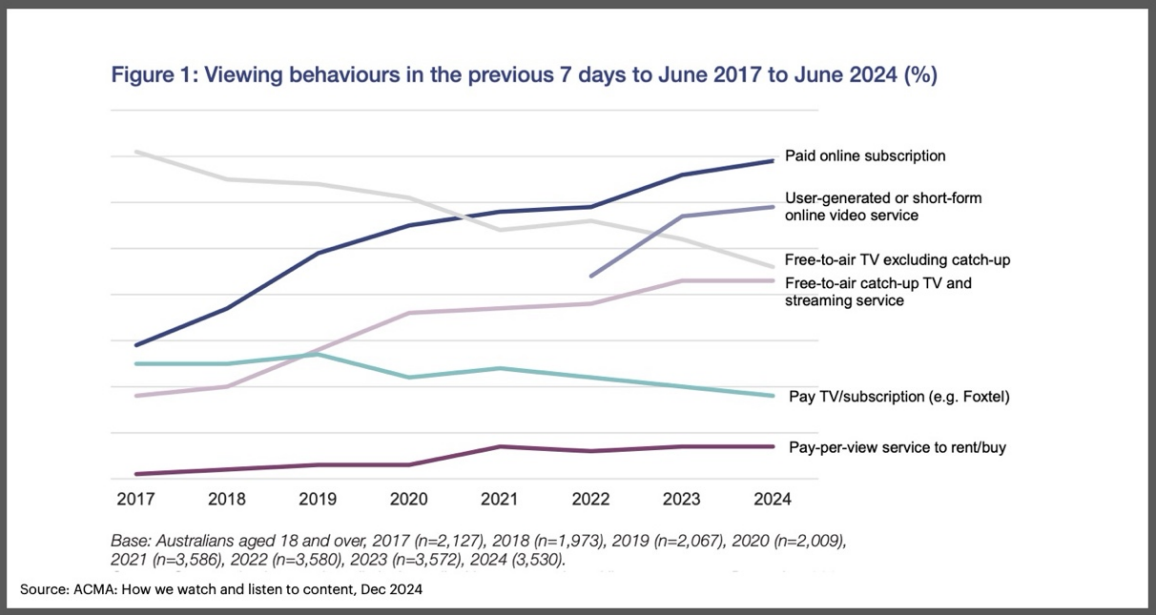


[1] In 2024-25, SBS revenue split was [redacted] ad-generated and [redacted] from the government.
[2] Section 45(2) of the Special Broadcasting Service Act, 1991
[3] Telsyte Australian Subscription Entertainment Study, 2025.

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And the number of Australian adults watching free-to-air TV declined from 71% in 2017 to 46% in 2024, as paid subscriptions overtook linear free-to-air TV.[4] (Chart 4)

Chart 4



Billionaire brands in an arms-race for the next dominant global entertainment property. Led by Netflix, global streamers used algorithmic platforms to bring the 'Network Effect' to entertainment.

As researchers put it in their seminal 2024 paper for the Journal of Information Technology, *Keeping viewers hooked: Netflix's innovative strategies for reducing churn* put it:[5]

> The platform employs sophisticated algorithms to recommend titles, effectively nudging viewers to explore new genres or original content based on their viewing history. This strategy has been pivotal in fostering a binge-watching culture, contrasting sharply with traditional broadcasting.

In chasing Netflix, other global streamers bet big on content catering to mass global audiences. The world's biggest streamers spent a combined $210bn a year producing or licensing content.[6]

[4] Trends and developments in viewing and listening 2023–24 Communications and media in Australia, ACMA
[5] https://journals.sagepub.com/doi/10.1177/20438869241296895
[6] https://kpmg.com/kpmg-us/content/dam/kpmg/pdf/2025/future-content-spend-business-models-in-media.pdf

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Ironically, by the time South Park created a 2-part special lampooning *The Streaming Wars*, SBS had lost the rights to Paramount+.

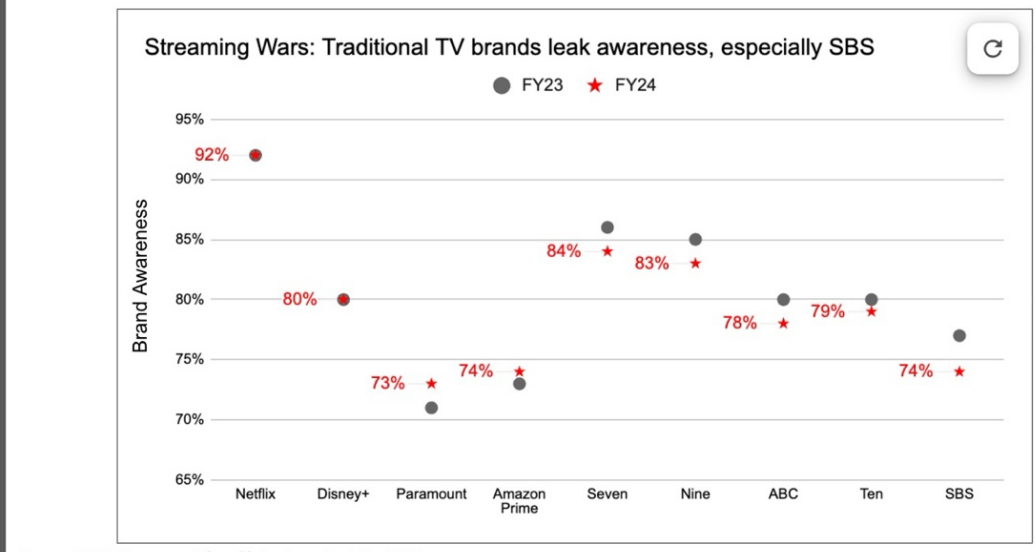
Unlike global goliaths Paramount, Netflix, Disney and Amazon, SBS didn't have the big-name franchises or marketing budget to compete.[7] And putting all eggs into a monolithic entertainment property would be at-odds with the SBS purpose.

Broadcasters fragment audiences even further with the proliferation of BVOD.
Seeing the writing on the wall, SBS' traditional competitors in 7, Nine, 10 and ABC sought to fight back, pushing their own on-demand offerings, especially through tentpole programming like the Tokyo Olympics on 7Plus and Paris Olympics on 9Now.

While incumbent media brands deployed the streamer 'blockbuster content is king' playbook, like SBS they lacked the global tech, algorithm, and content budgets to make the behaviour stick.

Lost in the fog of streaming wars, SBS was slipping out of mind, leaking awareness faster than any other broadcaster. (Chart 5)

Chart 5



Source: ACMA: How we watch and listen to content, Dec 2024

Streamers dilute the dollar-value of audiences by introducing ad-supported options.
If the streaming goliaths had stuck to a pure subscription-based model that'd be challenging enough.

But when they introduced cheaper ad-supported options, it multiplied the damage due by diluting advertising inventory and leading to heavily discounted prices.

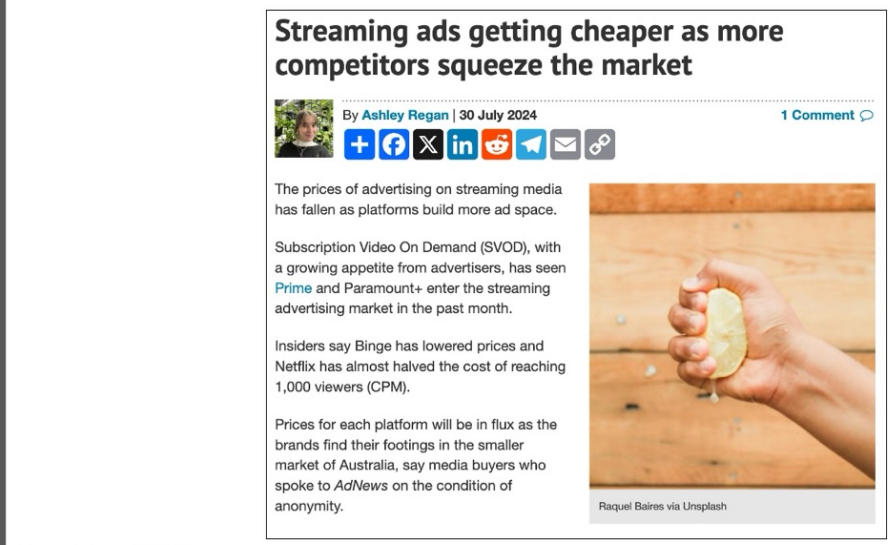
[7] SBS Annual Report 2025, SBS total supplier budget was [redacted], or less than [redacted] of Disney's.

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Netflix dropped its initial CPMs of $100-$150 to $60 within 18 months, as Amazon and Paramount followed them into the advertising market. Binge's CPMs halved[8].

Netflix could afford to halve its CPMs; ad revenue is all upside for subscription-based streamers. But this level of price dilution is an existential threat for free broadcasters like SBS. (Chart 6)

Chart 6



Streaming ads getting cheaper as more competitors squeeze the market

By Ashley Regan | 30 July 2024 1 Comment

The prices of advertising on streaming media has fallen as platforms build more ad space.

Subscription Video On Demand (SVOD), with a growing appetite from advertisers, has seen Prime and Paramount+ enter the streaming advertising market in the past month.

Insiders say Binge has lowered prices and Netflix has almost halved the cost of reaching 1,000 viewers (CPM).

Prices for each platform will be in flux as the brands find their footings in the smaller market of Australia, say media buyers who spoke to *AdNews* on the condition of anonymity.

Raquel Baires via Unsplash

Source: Adnews, July 2024

Audience at risk of being further devalued by advertisers.
Despite commanding a unique audience[9] with high disposable income, SBS was struggling to convince advertisers of its premium value.

Savvy marketers had begun applying the strategic logic of James Hurman's book 'Future Demand - Why Building Your Brand Among Tomorrow's Customers Is the Key to Success'.[10]

Understanding the rich storytelling potential of TV advertising to build 'future demand', marketers devalued audiences which had fewer 'tomorrows' ahead of them.[11]

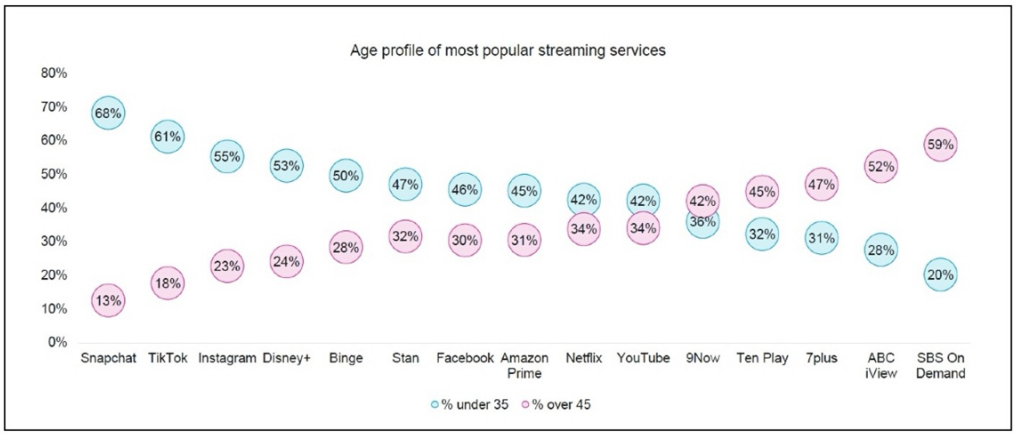
With the oldest age profile of any streaming service, (Chart 7) to restore the value of its viewership SBS needed to reignite interest among the valuable [redacted] audience with both the purchasing power and lifetime value that command premium advertising dollars.

Prior to the campaign, SBS lacked relevance amongst this audience with consideration languishing at [redacted].[12]

[8] Streaming ads getting cheaper as more competitors squeeze the market - AdNews
[9] 70% of SBS on Demand viewers don't watch BVOD from 7, 9, 10 or Foxtel
[10] First published in 2022, James Hurman's 'Future Demand' has been influential amongst marketing strategists.
[11] Ampere Analysis, as reported in Mi3, 2023.
[12] SBS Brand Tracking

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Chart 7



Source: Ampere Consumer

The SBS brand felt more earnest than entertaining.

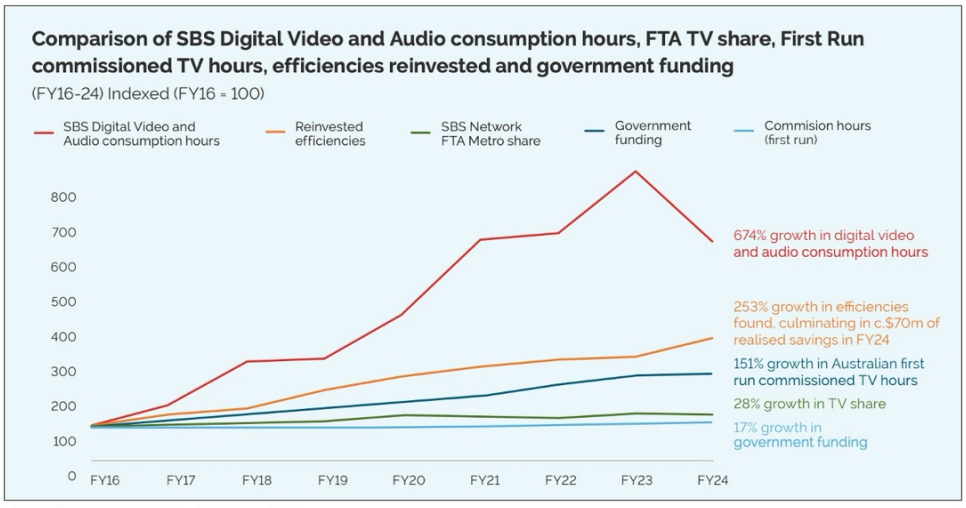
[redacted]

(SBS client brief)

Through its ‘Journalistic Era’, the strength in factual programming successfully propelled SBS to Australia’s most-trusted news brand.[13]

But this was also a double-edged sword, reinforcing the perception that SBS was primarily just a destination for the serious stuff rather than the more entertaining content that 35–64-year-olds crave when they’re looking to kick back and relax.[14] SBS consumption hours declining for the first time in FY24. (Chart 8)

Chart 8

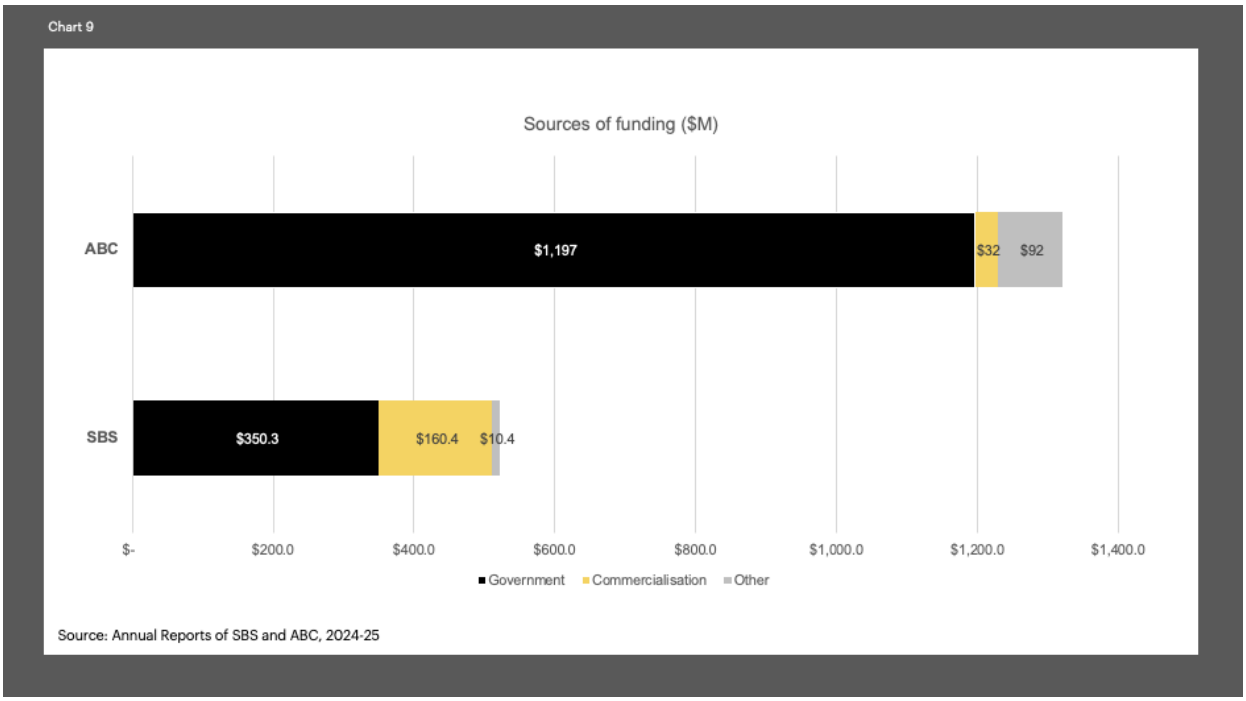


Source: OzTAM VPM, Adobe Analytics; SBS internal data

[13] University of Canberra and Reuters Institute for the Study of Journalism, 2024.
[14] Nightly TV news has been in decline since the early 2000s when Nine News and 7 News were regularly Australia's top-rating shows.

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While the challenge was considerable, the budget was not.
To compound the challenge, as a public service broadcaster, SBS's budget pales in comparison to the streaming giants and commercial free-to-air rivals. Even the perennially 'cash-strapped' ABC enjoys [redacted] more government funding.[15] (Chart 9)



With just [redacted] share of voice in the category, it was clear that we couldn't buy enough attention to compete conventionally. We needed to find a way to earn it. A constraint that meant we couldn't afford to play it safe.

The strategic challenge: ***Get [redacted] Aussies to think of SBS as a place to be entertained not just informed – by reigniting excitement around SBS' distinctive programming and personality***

[15] Annual Reports of SBS and ABC, 2024-25.

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Q3. WHAT WERE YOUR OBJECTIVES? State specific goals.

As the average age of linear TV audiences became older than ever, SBS needed to regain relevance among the high value [redacted] segment that were not only more predisposed to its diverse programming but had the future purchasing power that advertisers value. We set three tiers of objectives to ensure:

a) the advertising cut through and positively impacted perceptions
b) that this was leading to positive impact on brand health metrics
c) ultimately resulted in a change in viewer behaviour

Wherever possible, targets were focused on our [redacted] target audience, as specified below. However, for some metrics it was only possible to track at a total audience level.

The following objectives were prioritised because they address the dual audience goals to:

(A) Justify SBS's public license through audience relevance, and
(B) Generate proof to attract more media spend from advertisers.

ADVERTISING OUTCOMES

KPI 1: Deliver a campaign as unique as the brand it represents

Target: [redacted] of our target audience [redacted] think the campaign is unique compared to other media advertising[16]

KPI 2: Motivate Australians to want to watch SBS

Target: [redacted] of our target audience [redacted] believe the campaign makes them want to watch SBS[17]

KPI 3: Positively change perceptions of SBS

Target: [redacted] of our target audience [redacted] say the campaign positively changed their perceptions of SBS[18]

[16] Target to be measured through SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.
[17] Target benchmarked against category norm, SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620 nationally representative sample sourced from Dynata.

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BRAND OUTCOMES

KPI 4: Increase perception of SBS as entertaining

Target: [redacted] see SBS as entertaining[19]

KPI 5: SBS has premium content

Target: [redacted] believe SBS has premium content[20]

KPI 6: Improve brand consideration of SBS among our target audience

Target: [redacted] of target audience [redacted] consider SBS[21]

BEHAVIOURAL OUTCOMES

KPI 7: Increase new viewers to SBS on Demand

Target: [redacted] increase in new viewers[22]

KPI 8: Drive talkability and recommendation of SBS

Benchmark: [redacted] in Top-2 box for recommendation[23]

KPI 9: Make SBS a top choice for relaxing & switching off

Benchmark: [redacted] agree that SBS is a top choice when I want to relax and switch off[24]

[18] Target to be measured through SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620 nationally-representative sample sourced from Dynata.
[19] SBS Brand Tracking, benchmarked against pre-campaign period.
[20] Benchmarked against control group, Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, Jan 2026, n=498
[21] SBS Brand Tracking, benchmarked against pre-campaign period.
[22] SBS tracking
[23] Benchmarked against control group, Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, Jan 2026, n=498.
[24] Benchmarked against control group, Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, Jan 2026, n=498.

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Q4. WHAT WAS YOUR STRATEGY AND HOW DID YOU GET THERE?

The Trap: Drowning in the Streaming 'Sea of Sameness'

Across the streaming category, everyone was running the exact same marketing playbook: clips from their latest blockbuster with a generic "Now Streaming" or "Only on ___" CTA. (Chart 10)

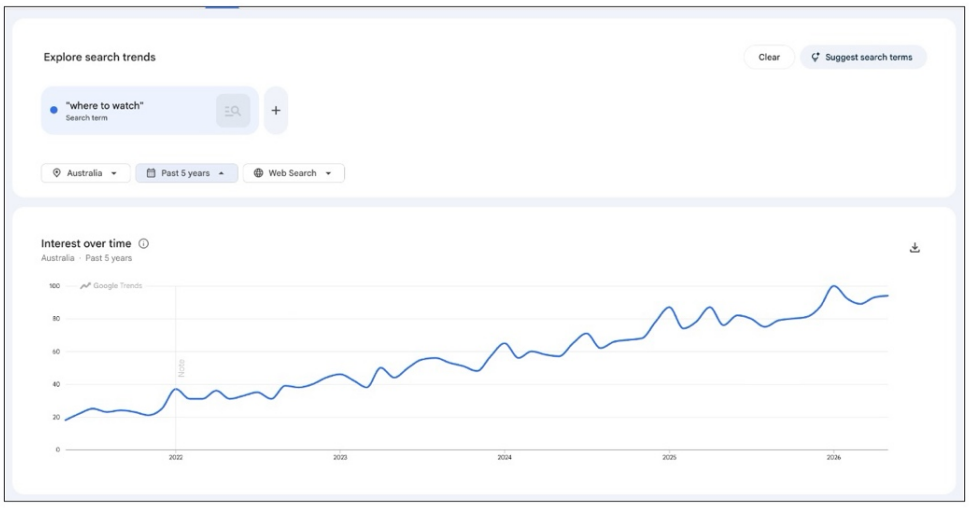
Chart 10



Source: Montage of Steaming Service advertising

This 'content is king' obsession commoditized streaming brands. The mental disconnect between show titles and platforms resulted in a 5-fold increase in viewers Googling "where to watch…" (Chart 11)

Chart 11

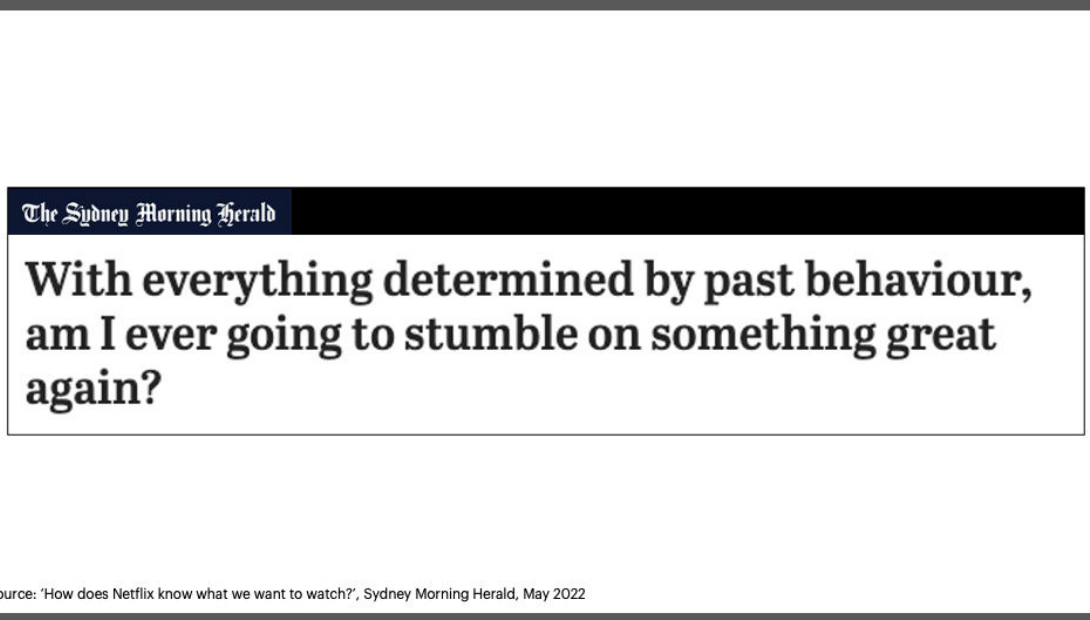


Source: Google Trends

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Worse, algorithms trapped audiences in a loop of formulaic franchises and repeatable formats. Despite drowning in content, the average Netflix user was spending 19 minutes looking for something to watch, a behaviour so prevalent it's been termed 'Binge Scrolling'.[25] (Chart 12)

Chart 12



Source: 'How does Netflix know what we want to watch?', Sydney Morning Herald, May 2022

Ignoring industry noise and tuning-in to actual viewer behaviour.
SBS didn't have the deep pockets to go all-in on blockbuster titles. But it did have a deep understanding of diverse Australian viewing habits, having conducted research studies with 20,700 unique respondents in the past 12 months.

The research revealed that 57% of the time Australian viewers don't know what we're looking for when we reach for the remote.[26]

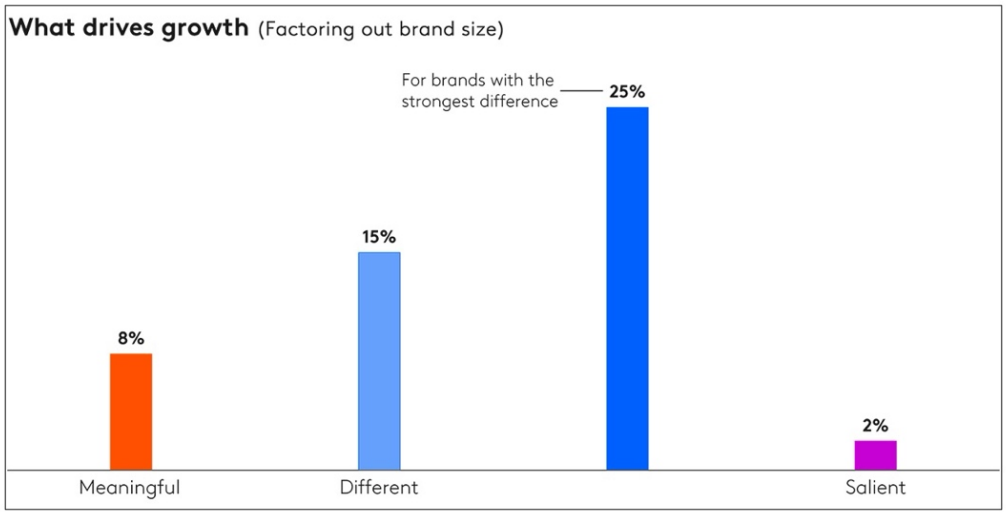
This meant the traditional media marketing playbook was missing out on the most powerful opportunity: Brand. Instead of using advertising to draw audiences to a platform only with a specific show in mind, we saw real power in attracting Australians with the distinctive SBS brand.

Doubling-down on the SBS brand difference
In a quest to compete, it is always tempting to try and replicate larger rivals by highlighting mainstream, algorithm-friendly content. But as Byron Sharp notes, *"Advertising works better when there are existing memory structures."* Furthermore, Kantar research proves that brands leaning heavily into 'difference' turbocharge their growth potential. (Chart 13)

[25] 'Solving Netflix's Binge Scrolling Problem', Medium, July 2023.
[26] SBS Deep Dive into Australian Viewing Habits.

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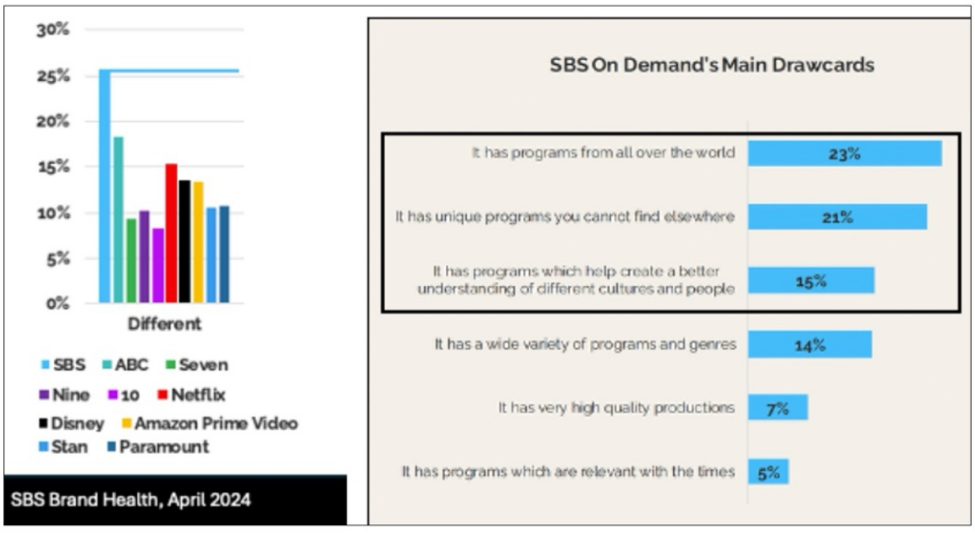
Chart 13



Source: IPA, Kantar BrandZ analysis 2023

Despite its modest size, SBS outperformed every other media brand on perception of ‘difference’. And this wasn’t just vibes - it was underpinned by tangible differentiators, notably the fact SBS has uniquely diverse programming from around the world. (Chart 14)

Chart 14



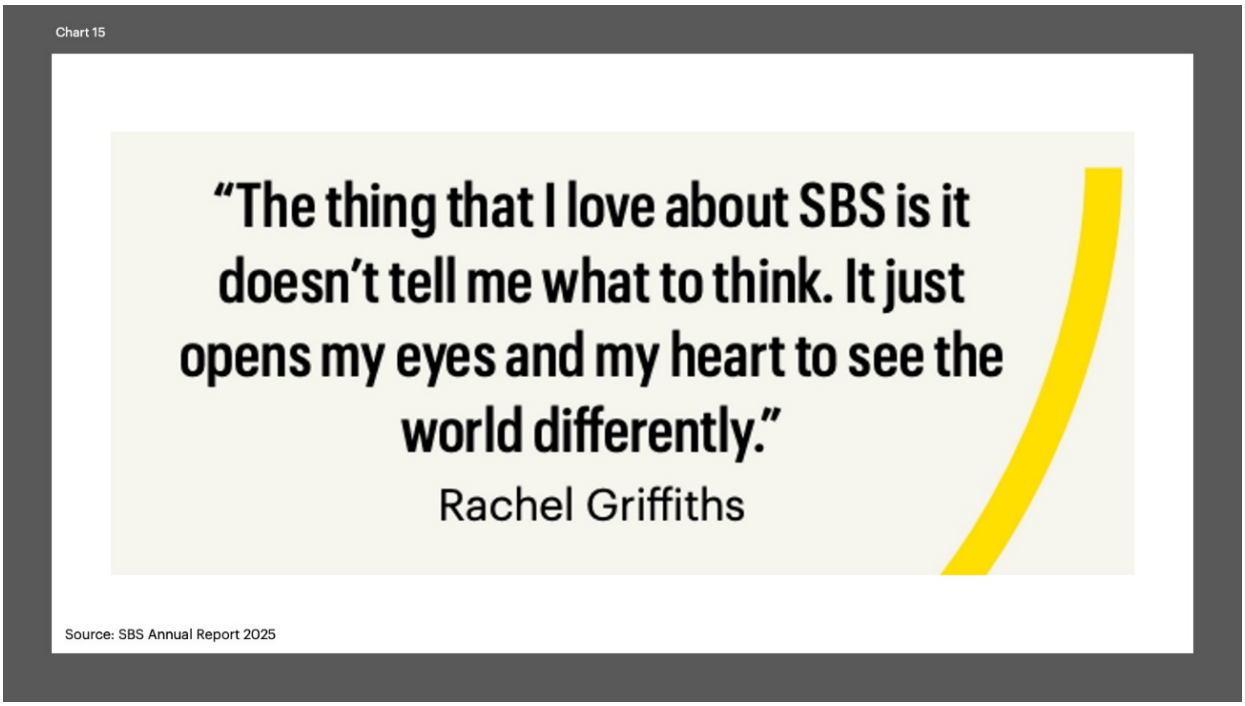
Source: SBS Brand Health Tracking

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The Brand Truth: Reawakening the Open-Minded Provocateur
To turn this unique selling proposition into a *unique selling personality*, we looked to our past. Back in 2014, in a bid for serious journalistic legitimacy, SBS management had quietly tried to shrug off the “Sex Before Soccer" moniker.[27]

But our audience hadn't forgotten. Qualitative research revealed a strong, latent affection for SBS as a daring pioneer that pushed boundaries as the network that introduced Australia to everything from steamy European cinema to *South Park* and Nordic Noir. Our content was still just as provocative, we just hadn't communicated it like that in a decade.

By reclaiming this playfully adventurous spirit, we could position SBS as the ultimate antidote to the algorithm, priming a highly valuable, open-minded audience ready to be taken somewhere unexpected. (Chart 15)



An unique audience mindset to unleash advertiser value.
While overlooked for a decade, this audience mindset is incredibly valuable to advertisers who want to reach curious, interested people who are up for discovering something new.

And crucially, SBS’ programming still backed this up. The upcoming slate to be unveiled at the media industry’s Upfronts season was more varied than ever, encompassing everything from hard-hitting international docos to provocative comedy, gripping drama, eye-opening travel shows, iconic movies and world-class sport.

SBS’ daring spirit hadn't gone away - it just wasn't being communicated.

[27] For example, see this 2015 article ‘Beyond Sex Before Soccer’ published on the SBS News site.

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THE UNIFYING INSIGHT

For audiences, advertisers and Australian society alike, the unique value of SBS lies in its ability to take you somewhere different.

For audiences, taking you to unexpected places.
For advertisers, taking you to a valuable audience mindset.
For Australia, taking us to all corners of our diverse society.

THE STRATEGIC OPPORTUNITY

Our strategic opportunity was to position SBS as the playfully provocative broadcaster that opens up an unexpected world of entertainment.

We distilled this into a simple proposition:

SBS takes you places others don't.

The proposition encapsulated three dimensions of SBS's unique offer:

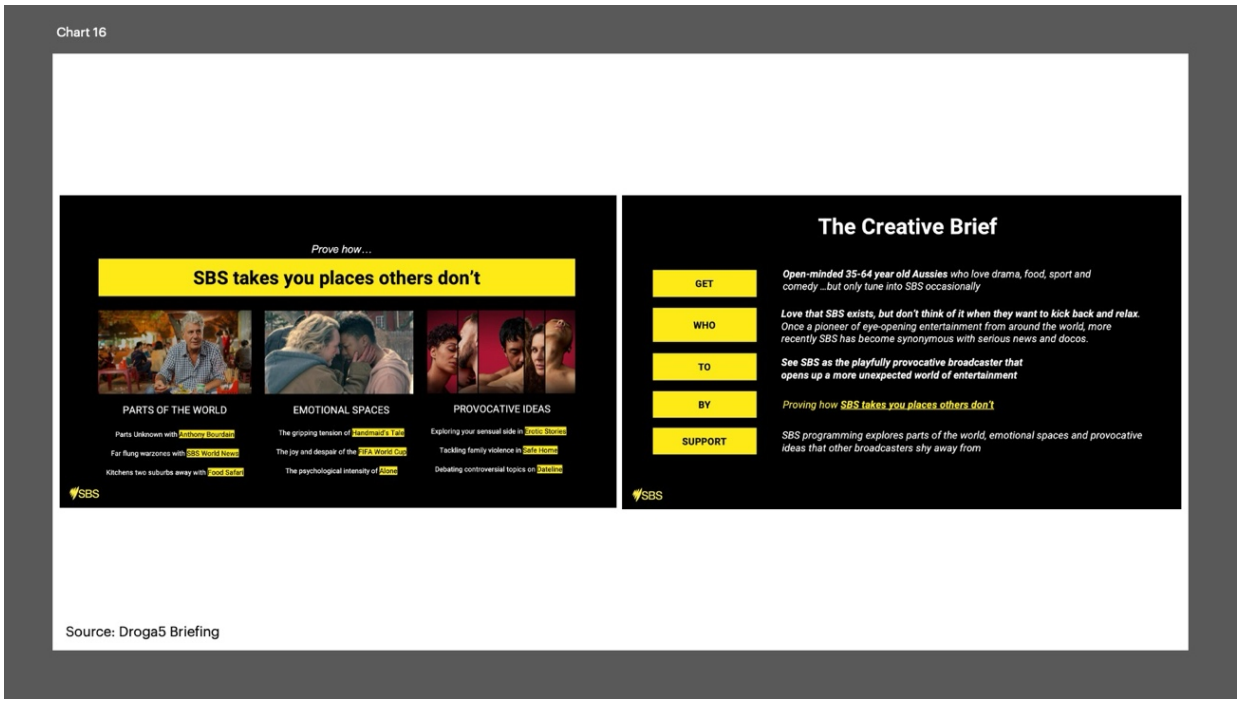
PLACES = Parts of the world.
Content that opens a window on countries, cultures and people most broadcasters ignore.

PLACES = Emotional spaces.
Taking you somewhere unexpected - dark, joyful, tense, hilarious - beyond familiar TV comfort zones.

PLACES = Provocative ideas.
Irreverent, racy, thought-provoking content that others shy away from. (Chart 16)

But it wasn’t enough to just tell Australians about this.

To earn their attention and make SBS culturally resonant again we needed to prove it.



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Q5. HOW WAS YOUR STRATEGY BROUGHT TO LIFE?

> At SBS we know who we are and in our 50th year this unique campaign pays tribute to that heritage. We are a national broadcaster who is prepared to truly go there. To challenge, to inform, and to provoke with purpose.

[28]

Jane Palfreyman, Chief and Commercial Officer then, now Managing Director, SBS

THE CREATIVE IDEA: 'We Go There'

If the strategy was for SBS to 'take you places others don't', the creative idea needed to prove it, not just claim it. 'We Go There' did exactly that. It didn't just describe SBS's bold spirit. It embodied it.

The creative platform 'We Go There' raised the bar for what the campaign would need to become: an idea so bold it was living proof of the brand promise.

How would we deliver on this? With an ad so provocative it can only be aired on SBS itself.

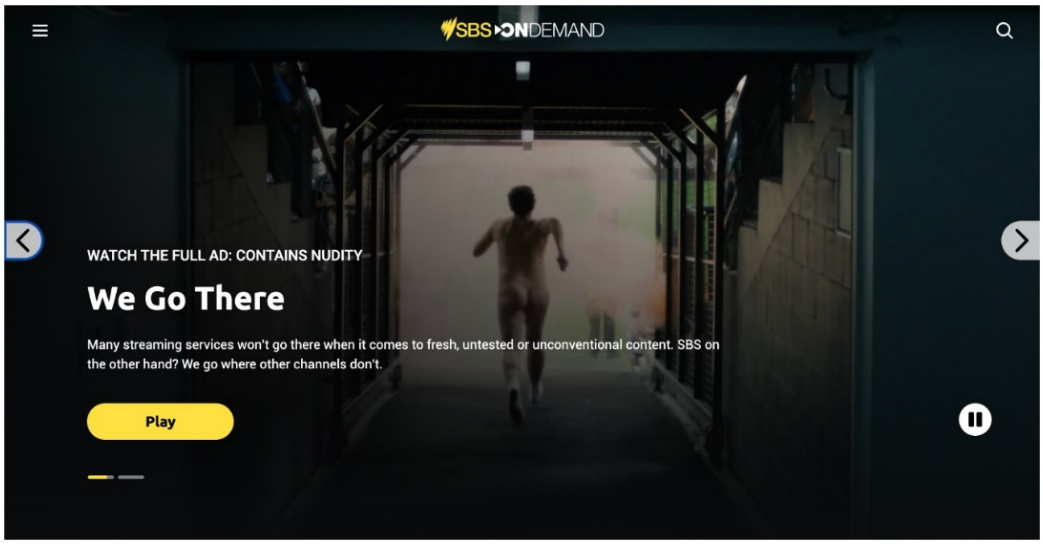
THE HERO FILM: The ad so provocative it could only be seen on SBS

The centrepiece of the campaign was a 60-second film featuring a streaker gatecrashing diverse SBS programming, from the World Cup to *Alone*, Nordic noir, French erotica, and *Insight*.

The streaker was a living embodiment of SBS's refusal to be constrained by conventions that hold other brands back. Unsurprisingly, it got Australians talking.

The M-rated version, featuring full nudity, could only be streamed on SBS On Demand - meaning audiences literally had to ‘go there’ to view it. (Charts 17, 18)

Chart 17

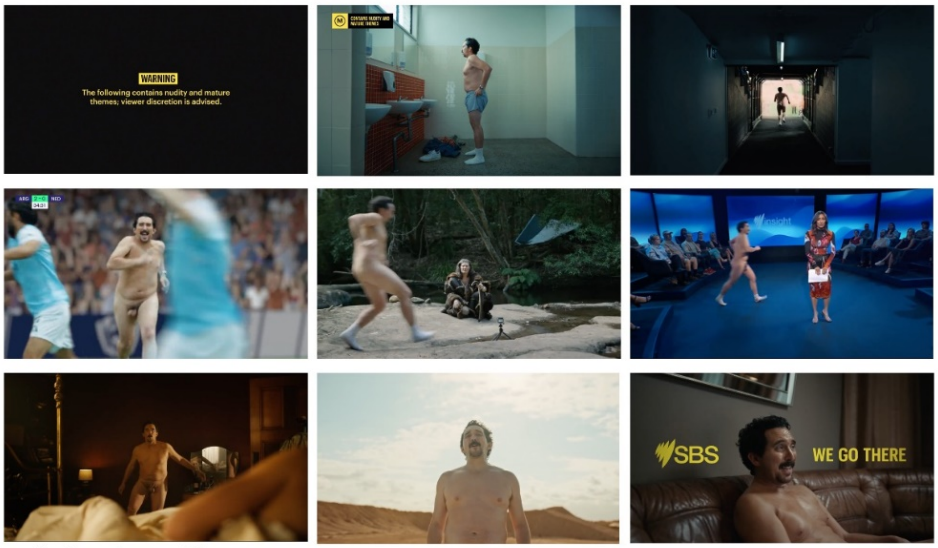


Source: SBS OnDemand

[28] SBS Annual Report 2025

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Chart 18



Source: Montage of key frames from uncut film

THE MEDIA STRATEGY: Engineered to maximise talkability

With limited media budget, the campaign couldn't rely on paid reach alone. Instead, the media strategy was built around a simple insight: if we made the PG ad available widely but kept the full ad exclusive to SBS, we could create a pull-through mechanic - intriguing viewers to seek out the full version themselves, and generating the kind of organic conversation that no media budget can replicate.

This led to a deliberately provocative earned media strategy. (Charts 19, 20) The result was coverage across major Australian media outlets, and a five-minute segment on competitor network ABC's Gruen panel show who joked enviously about SBS' ability to show what the more uptight ABC can't.

Chart 19

M-rated Hero Film 60-seconds	The show-stopper and talkability hook. Exclusively on SBS and SBS On Demand, driving platform visits.
PG TVC 30 seconds	Extend reach by broadcasting a shorter, censored version across commercial TV, encouraging viewers to see the full monty on SBS.
Teaser Promos 4 x 15-seconds	Executions designed to showcase the unexpected range of programming and prompt viewers to watch the M-rated hero film.
Social Reactions	Social videos creating intrigue and buzz around the hero film by clipping viewers unexpected reactions.
Display	Suite of bold, type-driven OOH, digital and on-air executions featuring provocative descriptions of SBS programming.
PR and earned	Amplifying the campaign story via proactive media outreach including media trade press and events.

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Chart 20

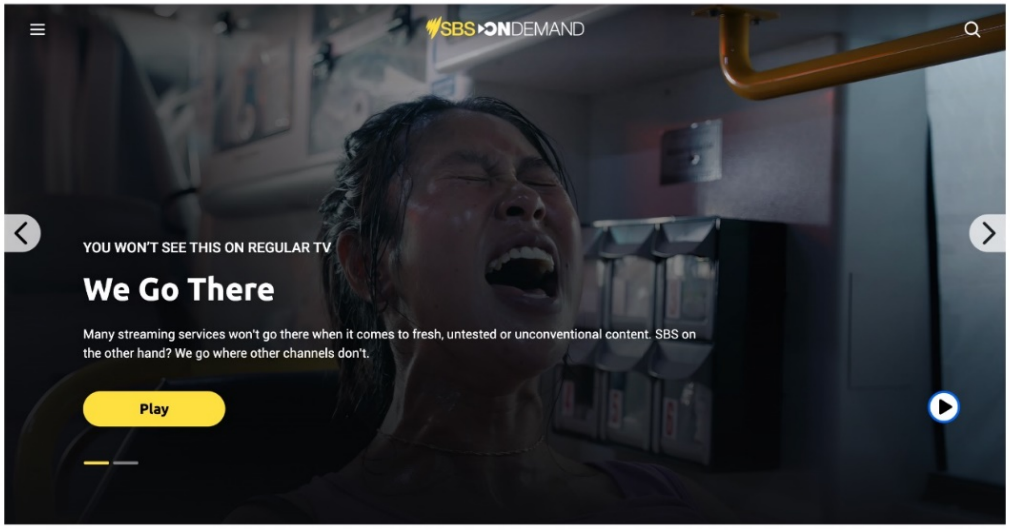


Source: Montage of OOH executions

THE CONTENT STRATEGY: Elevating SBS programming as proof on-platform

'We Go There' didn't start and end with the advertising, it became its own curated hub for SBS content that's fresh, untested or unconventional. (Chart 21)

Chart 21

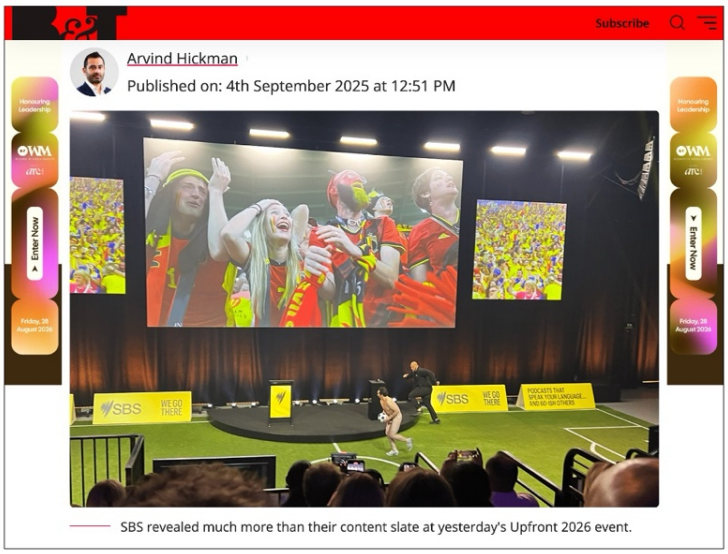


Source: SBS OnDemand

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THE TRADE STRATEGY:
The second burst of campaign activity was timed to coincide with the media industry's annual Upfronts season, where broadcasters and streamers spruik their programming slate for the year ahead. True to form, even in a professional setting, SBS showed up…uniquely. (Chart 22)

Chart 22



SBS revealed much more than their content slate at yesterday's Upfront 2026 event.

Source: B&T, Sept 2025

B&T who were covering the event captured it best:

> SBS's World Cup themed Upfront event had media buyers cheering from the rafters…The evening kicked off in cheeky fashion. The actor (streaker) who starred in SBS's 'We Got There' brand campaign entered the auditorium naked and had to be escorted from the field of play by security. It set the tone for a lively, confident and, at times, tongue-in-cheek presentation that **left buyers in raptures and very clear about who SBS is and their unique position in the market**.

Arvind Hickman, B&T

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We extended the cheeky ‘We Go There’ headlines to trade packs which reinforced the uniqueness of the SBS brand and viewership. (Chart 23)

Chart 23



Source: SBS Upfronts Trade Promoters

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Q6. HOW DO YOU KNOW THAT YOUR CAMPAIGN WAS SUCCESSFUL?

In short, yes – the campaign exceeded all expectations. As mentioned in Q3, each of these outcomes were prioritised for their dual role in:

(A) Justifying SBS's public license by attracting audiences, and
(B) Generating proof to attract more media spend from advertisers.

ADVERTISING OUTCOMES

KPI 1: Deliver a campaign as unique as the entertainment brand it represents

Target: [redacted] think the campaign is unique compared to other media advertising.

Result: [redacted][29] (Chart 24) A [redacted] relative uplift against the target

In the words of the audience: "Bold, unique and refreshingly different in every way."[30]



KPI 2: Motivate Australians to want to watch SBS

Target: [redacted] believe the campaign makes them want to watch SBS

Result: [redacted][31] (Chart 25) A +[redacted] relative uplift against the target

"It made me feel inspired to watch more SBS"[32]

[29] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620 nationally-representative sample sourced from Dynata.
[30] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.
[31] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.
[32] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.

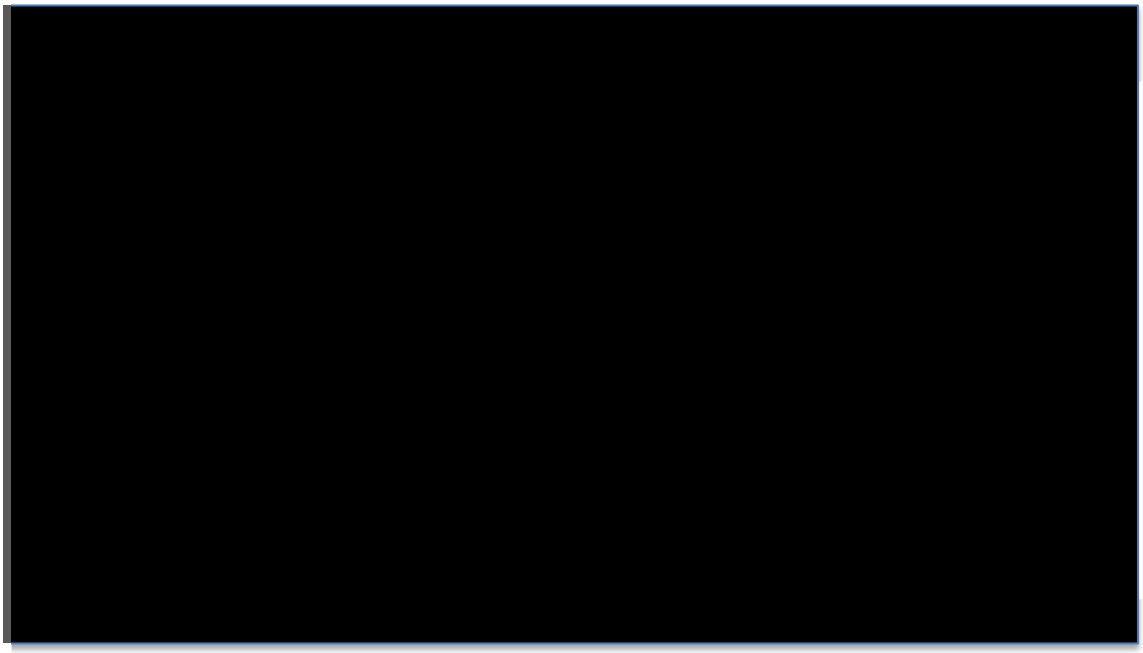
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KPI 3: Positively change perceptions of SBS
Target: [redacted] say the campaign positively changed their perceptions of SBS

Result: [redacted][33] (Chart 26) A [redacted] relative uplift against our target.

"Highlights SBS' reputation for bold and boundary-pushing storytelling and showcases its diverse content"[34]



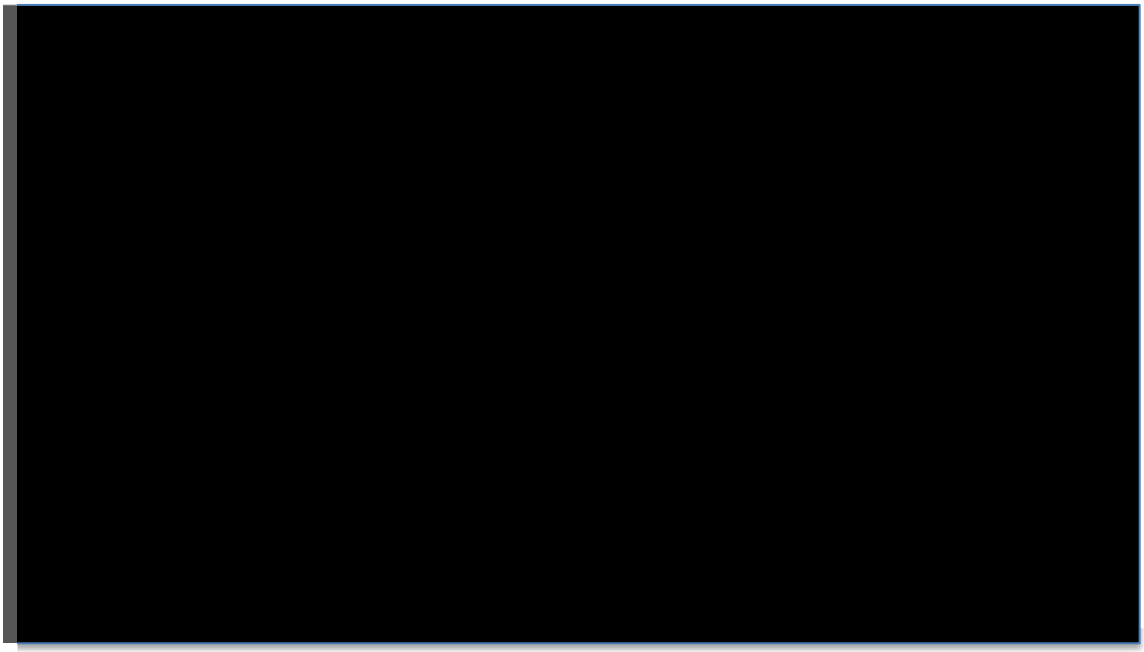
[33] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.
[34] SBS 'We Go There' Brand Campaign Evaluation, July 2025, n=620.

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BRAND OUTCOMES

KPI 4: Increase perception of SBS as entertaining
Target: [redacted] see SBS as entertaining[35]

Result: [redacted] (Chart 27) A [redacted] relative uplift against the benchmark.[36]



KPI 5: SBS has premium content
Target (control sample benchmark): [redacted] believe SBS has premium content[37]

Result: [redacted][38] (Chart 28) An incredible [redacted] relative uplift against the benchmark.

[35] SBS Brand Health Tracking, Pre-campaign perception
[36] SBS Brand Health Tracking, Post-campaign perception
[37] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.
[38] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.

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KPI 6: Improve brand consideration of SBS among our target audience
Pre-campaign benchmark: [redacted] consider SBS[39]

Result: [redacted] **(Chart 29)** A considerable [redacted] relative uplift against the benchmark[40].



[39] SBS Brand Health Tracking, Pre-campaign perception
[40] SBS Brand Health Tracking, Post-campaign perception

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BEHAVIOURAL OUTCOMES

KPI 7: Increase new viewers to SBS on Demand
Target: [redacted] increase in new viewers/returning lapsed viewers[41]

Result: [redacted][42] (Chart 30) [redacted] times our target increase.



KPI 8: Drive talkability and recommendation of SBS
Benchmark: [redacted] in Top-2 box for recommendation[43]

Result: [redacted][44] (Chart 31) A [redacted] relative uplift in recommendation against the target.

[41] SBS Internal Dashboard, October 2025
[42] SBS Internal Dashboard, October 2025
[43] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.
[44] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.

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KPI 9: Make SBS a top choice for relaxing & switching off
Benchmark: [redacted][45]

Result: [redacted][46] (Chart 32) A [redacted] relative uplift against the benchmark.



[45] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.
[46] Kantar Brand Lift Insights Study - advertising research provided for Seven and SBS, January 2026, n=498.

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Q7. WAS THE CAMPAIGN A GOOD INVESTMENT?

COMMERCIAL CONTEXT:

As a government-funded public service broadcaster, SBS cannot measure commercial impact ROI. Its mandate is to inform, educate, and entertain, reflecting Australia's multicultural society, not to directly change behaviour.

Therefore, SBS marketing evaluates ROI based on:

AUDIENCE ROI: Did the campaign increase viewership, specifically among the [redacted] audience?

BRAND ROI: Did it improve long-term brand perceptions to sustain and grow the audience and protect SBS's unique public value?

COMMERCIAL ROI: Does a stronger, more relevant brand and a broader, engaged audience support future advertising revenue and commercial sustainability?

As detailed in Q6 above, the campaign smashed targets on Audience ROI and Brand ROI, so here we'll focus on Commercial ROI.

In the year prior to the campaign, SBS's advertising and sponsorship activities [47] generated [redacted] Given the campaign costs totalled [redacted], an uplift of [redacted] in ad revenue would suffice to cover the investment.

As an ongoing brand platform which reinforces SBS's distinct and premium offering, 'We Go There' has defined the new era in the brand's evolution. But as it only launched 12 months ago, we'll restrict our commercial uplift to 1 year.

In that time, both quantity and quality of viewership has improved with a [redacted] new audience growth in October and viewers have demonstrated significantly higher interest in advertising on SBS.[48]

[47] SBS Annual Report 2023-24.
[48] SBS Brand Tracking.

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[redacted]

It's clear that this increased value of SBS audiences to advertisers hasn't been lost on influential executives in the media buying industry. (Chart 34)



So it's no surprise that as of SBS' most recent annual report, they'd realised [redacted], a whopping [redacted] YOY.[49]

And despite a flat combined TV and BVOD advertising market in H2 2025, SBS was able to grow its total unique client count by [redacted]

"The 'We Go There' campaign didn't just capture the spirit of the brand, it inspired Aussies to take another look at SBS – it's been a huge success with viewers and advertisers alike"

Uma Oldham, SBS Director of Marketing & Audiences (Acting)

[49] SBS Annual Reports, 2023-24 and 2024-25.

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Q8. DEMONSTRATE THAT THE RESULT WAS NOT DUE TO OTHER FACTORS

Was the streaming landscape getting less competitive? No.
The number of SVOD services available to Australians continued to grow during the campaign period, with Netflix, Amazon, Disney+ and others all increasing their Australian content investment and marketing spend. SBS was fighting for attention in an increasingly crowded market.

Did households cut back on paid streaming subscriptions? No.
Australians now subscribe to an average of 3.3 paid streaming services[50] and their average monthly spend on streaming services jumped 18%, outpacing the 13% average rise in plan prices as of September 2025.[51]

Were there any significant programming advantages? Some.
The campaign was not launched to coincide with a blockbuster new SBS show or tentpole event that might independently have driven viewership growth. SBS' biggest draw, Alone Australia Season 3 ran from March to June. The final season of 'The Handmaids Tale' also ran from April to May 2025. This coincides with both the pre-campaign benchmark period and the first month of the campaign (wave one ran from mid-May to mid-June). This means any increase would be baked into the pre-campaign benchmarks.

Did SBS introduce a new pricing or service model? No.
SBS On Demand remained free throughout the campaign period. As a free-to-air broadcaster and free streaming service, there were no promotional incentives or trial offers that could have driven the observed uptick in new viewers independently of the campaign.

Did SBS significantly increase its overall media spend? No.
The campaign operated within existing SBS marketing budget parameters. The improvements in brand metrics and viewership were not driven by a significant increase in paid media investment over prior years - reinforcing that the creative idea, not additional spend, drove the results.

[50] Australian Financial Review, 'Netflix, Disney+, Amazon Prime Video extend lead over local streamers', 25th October 2025.
[51] Telsyte Australian Subscription Entertainment Study, October 2025.

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