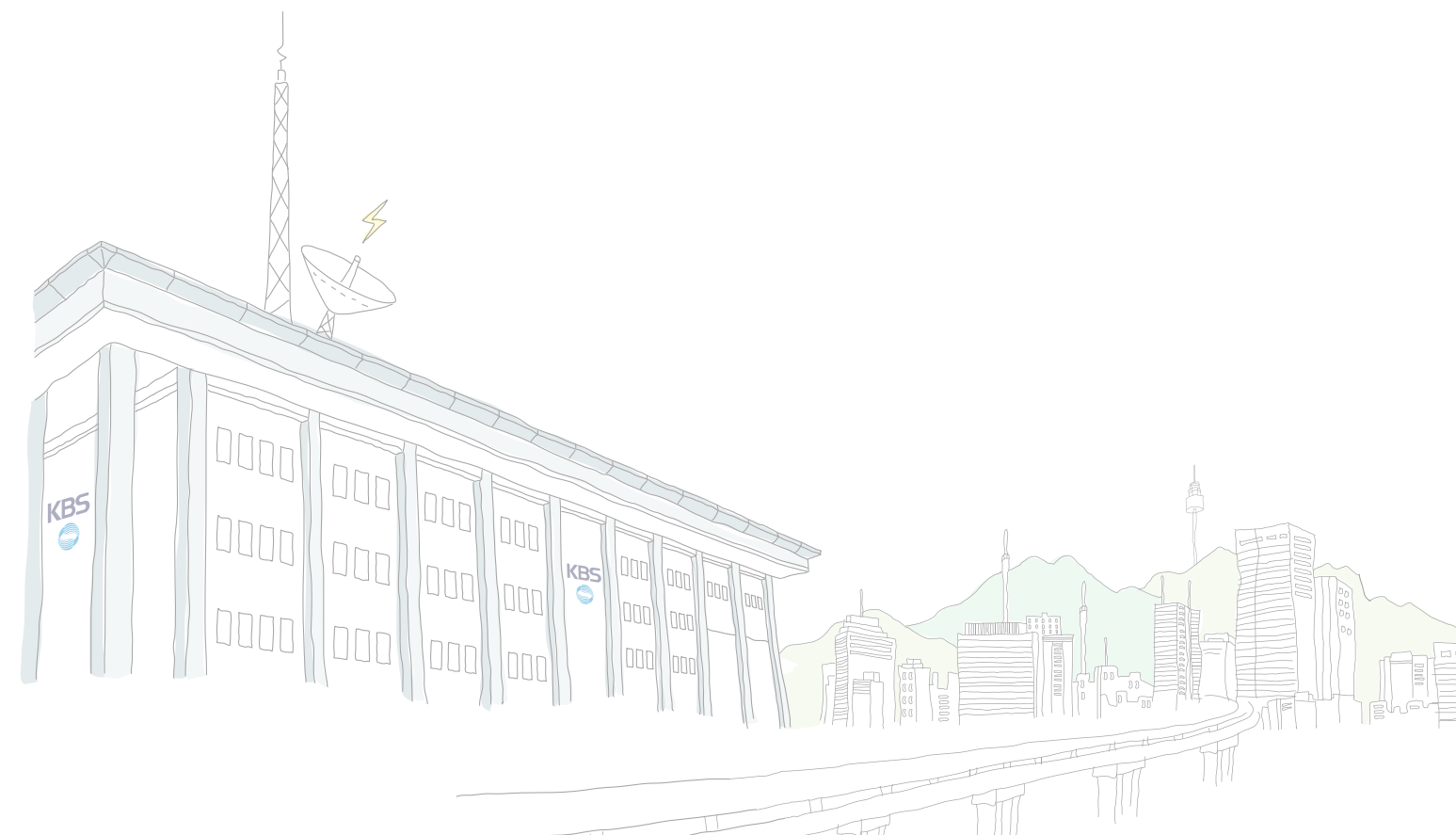


**KOREAN BROADCASTING SYSTEM**  
**2019 Annual Report**

# 2019

**KOREAN BROADCASTING SYSTEM**  
**2019 Annual Report**





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KOREAN BROADCASTING SYSTEM

2019 Annual Report



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## KBS was able to rank No. 1 in credibility & influence thanks to the people of Korea.



### Greetings. I am Yang Sung-dong, the President & CEO of KBS.

2019 was a year of challenges that allowed KBS to transform crises into opportunities and establish a foundation for growth. Despite national disasters occurring one after another, and the expansion of KBS' fiscal crisis due to the contraction of the terrestrial advertising market, we did our best to keep our promises with the nation by strengthening our philosophy and vision as a public broadcaster and by increasing credibility.

First of all, KBS fully reformed the national Disaster Broadcast System to provide differentiated broadcast services for the people as the nation's primary public service media for emergencies and disasters. The system was modified to help audiences quickly check disaster related news not only through TV, but also through their mobile devices and computers while our goal was set to 'minimize damage and protect lives'.

In order to strengthen independence of broadcasts and produce programs that are fair and share good public values, KBS amended its 「Broadcast Policy Regulations」 for the first time in 16 years. With each member doing their best as a public service media based on the foundation of autonomy for reporting and production, KBS was able to rank at the top for the first time in nine years for credibility and influence according to the 2019 Media Consumer's Awareness Report conducted by the Korea Press Foundation.

KBS also gave impetus to invigorating local networks. KBS Jeju's weekly 7 p.m. local news(airing from 7:00 to 7:40 p.m.), which was piloted in 2018, was expanded to nine different local networks. KBS networks also strengthened their agenda setting function with in-depth news closely focusing on the region's issues.

In addition, 2019 was the centennial for the 3.1 Movement and the establishment of the Provisional Government of the Republic of Korea. As such, KBS aired various special features looking into the current meaning of the centennial such as <When the Day Comes>, <My Independence Patriots> and <Secret Agent>.

KBS reclaimed its title as the 'Home of Dramas' in 2019. Weekend series were particularly strong with <My Only One> reaching 49.4% for its highest viewers' rating. Various mini-series such as <Liver or Die> and <When the Camellia Blooms> also became national hits, earning the title of the 'nation's drama'. Meanwhile, KBS-style contents for entertainment and variety shows increased their presence with programs such as <Boss In The Mirror> and <Two Days and One Night 4>.

KBS made efforts for in-house innovation in order to continuously produce high-quality content such as the programs mentioned above. KBS made all out efforts for reform in its organization and cost structure through organizational restructuring that focused on strengthening content competitiveness, rank system reform for the effective management of personnel and the implementation of the '2019 KBS Emergency Management Plan' to overcome its financial crisis. In addition, KBS worked to increase competitiveness on OTT platforms by launching 'wavve' an OTT platform created through cooperation among Korea's three main terrestrial broadcasters and a major telecommunications company.

Our employees and management will continue to do our best for KBS to take firm root as a genuine broadcaster for the people in 2020.

Thank you.

KBS President & CEO  
**Yang Sung-dong**

# 2019 Broadcasting Policy



Together in Peace,  
Together for the Future

Commemorating the 100th anniversary of the establishment of the Provisional Government of Korea and the 3.1 Independence Movement, KBS honored the historic year of 2019 by designating "Together in Peace, Together for the Future" as our annual broadcast policy. KBS created programs in the spirit of solidifying peace on the Korean Peninsula and to create harmony between Korean people and audiences around the world. In 2019, KBS fulfilled its role as the nation's primary public service media by producing programs that provided insight on a peaceful future for the Korean Peninsula, presented visions for the Korean society of the future and strengthened audience trust through fair and accurate news and in-depth current affairs programs.

## Medium-to-Long Term Goals

KBS puts the best efforts to be the influential public service media across time, place and generation.

Beyond the bounds of TV and Radio broadcasting, KBS will carry out the responsibilities of public service media on various platforms and formats.

## 5 Goals



## Channels

TV

KBS1

Key National Channel for News,  
Current Affairs, Sports, Culture &  
Documentaries

KBS2

Wholesome Family  
Content, Culture,  
Entertainment &  
Variety

Radio

KBS 1Radio

News &  
Current Affairs

KBS 2Radio

Popular Music  
Channel

KBS 3Radio

Social Welfare  
Channel for  
the Disabled &  
Underprivileged

KBS 한민족방송

Inter-Korean  
Cooperation &  
Exchange

KBS 1FM

Korea's Only Channel  
for Classical Music &  
Gugak (Traditional  
Korean Music)

KBS 2FM

Music, Variety &  
Entertainment  
Channel

Terrestrial DMB

KBS★

Korea's Main DMB  
Channel based on KBS  
1TV Contents

KBS♥

Family & Culture  
DMB Channel based  
on KBS 2TV Contents

KBS♪

Terrestrial DMB Audio's Only  
Music Channel

KBS♣

Two-way Data  
Channel

Cable TV

KBS N

KBS Drama

Drama Channel

KBS Joy

Entertainment  
Channel

KBSN SPORTS

Korea's Leading  
Sports Channel

KBS W

Life Leading  
Women's Channel

KBS Kids

Children's  
Edutainment  
Channel

KBSN LIFE

People, History,  
Documentary, Culture  
& Information Channel

KBS World

KBS WORLD TV

Hallyu Channel for the World

KBS WORLD RADIO

Multilingual Public Diplomacy  
Channel Spreading Korea to the  
World

KBS WORLD 24

Channel Centered on Koreans  
Broadcast to Overseas Koreans

Digital Platforms

myK

Online video streaming service  
providing various KBS programs  
in real time VOD and hot clips



Mobile service providing real  
time on-air, listen & watch again,  
podcast services for KBS radio  
contents

KBS 24 뉴스

Internet-only news channel  
providing quick news updates  
24 hours a day



# Affiliates

## KBS Media



**Established** Sept. 1, 1991  
**Headed By** Woo Chong-taek  
**Phone** 02-6939-8100  
**Address** 5F, KBS Media Center, 45 Maebongsan-ro, Mapo-gu, Seoul  
**Main Business** Domestic & international broadcasting & transmission rights sales, new media platform development, advertisement & marketing, content production & investment, performing arts & exhibitions, education & training, etc.

## KBS BUSINESS



**Established** April 1, 1989  
**Headed By** Kim Jin-seok  
**Phone** 02-2600-8600  
**Address** KBS Sports World, 376 Gonghangdae-ro, Gangseo-gu, Seoul  
**Main Business** Broadcast facility management, sports, broadcast technology business, performing arts and culture, broadcast vehicle service, education & training, IT, electricity, fire, machine equipment & facilities management

## KBS ARTS VISION



**Established** Oct. 1, 1991  
**Headed By** Park Sang-jae  
**Phone** 02-6099-7799  
**Address** 7F, KBS Annex, 359 Yeouidaebang-ro, Yeongdeungpo-gu, Seoul  
**Main Business** Stage design, costume, CG, set design makeup, culture & exhibitions, rental business, theme park business

## KBS SECURITY



**Established** March 1, 2011  
**Headed By** Bae Jeong-cheol  
**Phone** 02-6099-7111  
**Address** 1F, KBS Main Building, 13 Yeouigongwon-ro, Yeongdeungpo-gu, Seoul  
**Main Business** KBS facilities security, maintaining public order at event venues, remote education, parking, custodial work and other building management, employee assignment, other securities related work

## KBS N



**Established** March 8, 2001  
**Headed By** Park Jung-mi  
**Phone** 02-787-3333  
**Address** 3F, KBS Media Center, 45 Maebongsan-ro, Mapo-gu, Seoul  
**Main Business** KBS W, KBS Kids, KBS N Life, advertising, events/performing arts/ culture/character business, program co-production, KBS World transmission agency

## KBS MEDIATECH



**Established** Sept. 1, 2009  
**Headed By** Shin Gi-ho  
**Phone** 02-6099-7312  
**Address** Unit 303, KBS Research Building 3, Gukhoedaero-62-gil 4, Yeongdeungpo-gu, Seoul  
**Main Business** KBS News image production & news cast, special effects production, outsourcing

## KBS AMERICA



**Established** July 15, 2004  
**Headed By** Lee Myung-shin  
**Phone** 213-739-1111  
**Address** 625 S. Kingsley Dr. Los Angeles, CA 90005, USA  
**Main Business** KBS contents & channels provider in North America

## KBS JAPAN



**Established** Oct. 19, 2005  
**Headed By** Yoon Suk-koo  
**Phone** 03-3568-7792  
**Address** 2F, 5F Akasaka Shuzan Bldg. 5-5-13, Akasaka, Minato-ku, Tokyo, Japan  
**Main Business** KBS contents & channels provider in Japan

## MONSTER UNION



**Established** June 9, 2016  
**Headed By** Jung Hae-ryong  
**Phone** 02-303-7600  
**Address** 20F, KBS Media Center, 45 Maebongsan-ro, Mapo-gu, Seoul  
**Main Business** Drama series & variety show production

# KBS CONTENTS

KBS will transcend the boundaries of terrestrial broadcasters(TV, Radio) to become the most trusted public service media across all the time slots, location and demographics.

*Innovation in journalism and debates on a wider socio-economic agenda will be instrumental in securing an unrivaled trust from viewers for KBS as a 'final verifier of information' and 'social compass'.*





# International Award winning Programs

## New York Festivals TV & Film Awards

- Gold World Medal - ENTERTAINMENT SPECIAL & Mini-series  
〈Mad Dog〉
- Silver World Medal - DOCUMENTARY Nature & Wildlife  
〈Home Within Home: Micro Safari〉

## WorldFest-Houston International Film Festival

- SPECIAL JURY AWARD Nature/Wildlife  
〈The Secret of the Little Tern Seabird of the Inland Lake〉
- PLATINUM REMI Local Programming  
〈A Choice for the Future, Farm Revolution〉
- PLATINUM REMI News & News Features  
〈News 9 - 'I am a Single Mother in Korea'〉
- GOLD REMI Reality Program  
〈Oops! We Forgot Your Order〉
- GOLD REMI Documentary  
〈Window to the Society - 'Ep.1 War Crime, Ep.2 The Nation Deserted Them'〉



- GOLD REMI TV Mini-series  
〈Witch at Court〉
- GOLD REMI TV Series - Documentary  
〈Human Theater - 'Until Death Do Us Part'〉
- SILVER REMI TV Series - Dramatic  
〈Marry Me Now〉
- SILVER REMI TV Special - Dramatic  
〈Review Notebook of My Embarrassing Days〉
- SILVER REMI Investigative Journalism  
〈In-Depth 60 Minutes - 'Seongmin's Case is Still Ongoing'〉
- BRONZE REMI Information, Cultural or Historical  
〈The Insight - 'Breaking Barriers'〉
- BRONZE REMI Live Event  
〈KBS News Special Coverage: 2018 Inter-Korean Summit〉
- BRONZE REMI Nature/Wildlife  
〈Home Within Home: A Micro Safari〉

## Festival de l'Oiseau et de la Nature (Abbeville Bird & Nature Festival)

- Prix Vie Sauvage 2019 Wildlife  
〈UHD Special - The Secret of the Little Tern Seabird of the Inland Lake〉

## AIBD (Asia-Pacific Institute for Broadcasting Development) World TV Awards

- Best TV Program on Taming the Sea of Plastic (Science/Environment)  
〈Plastic Earth〉



## New York Festivals Radio Awards

- GOLD RADIO WINNER Entertainment  
The 70th Anniversary of Jeju 4.3 Docudrama Trilogy 〈Suni-Samchon〉
- SILVER RADIO WINNER Information/Documentary National or International Affairs  
Children's Day Gift in Celebration of 2018 Inter-Korean Summit 〈Spring in My Hometown〉

## Seoul Drama Awards

- Outstanding Korean Drama  
〈Doctor Prisoner〉

## ABU Awards

- 2019 RADIO COMMENDED ENTRIES Documentary  
〈A Documentary on the Fifth Anniversary of the Sewol Ferry Sinking〉



# Domestic Award winning Programs

## Special Award for Correct Broadcast Language Use (1st Half, 2019)

(Designated by the Korea Communications Standards Commission)  
KBS Cheongju 〈Sisa Plus - 'Right Not Welfare, Obvious Rights of the Disabled'〉

## Special Award for Correct Broadcast Language use (2nd Half, 2019)

(Designated by the Korea Communications Standards Commission)  
Hangeul Day Special 〈The Golden Bell Challenge〉

## 31st Korea Producers Awards

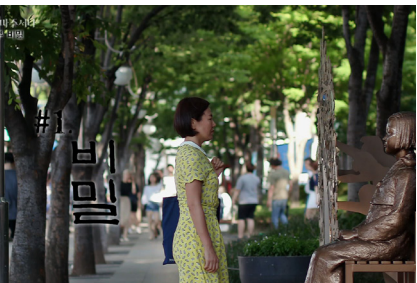
- TV Regular Programming on Regional Networks Award  
KBS Changwon 〈All Kinds of Broadcasts〉
- RADIO Current Affairs, Culture & Drama Award  
〈Finding History 700th Episode Special - 'The Story of History We Found'〉

## 55th Baeksang Arts Awards

- TV Cultural Program Award  
〈Journalism Talk Show J〉

## Korea Communications Commission Awards

- Grand Prize  
〈KBS Special - 'Plastic Earth'〉
- Award of Excellence (Innovative Experiment)  
〈KBS Special - 'Oops! We Forgot Your Order'〉
- Award of Excellence (Regional Development)  
Jeju Dialect Mini-series 〈Mom's Ocean〉
- Award of Excellence (Regional Development)  
The 70th Anniversary of Jeju 4.3 Docudrama Trilogy 〈Suni-Samchon〉



## 46th Korea Broadcast Awards (Korean Broadcasters Association)

- Grand Prize  
KBS Daegu 〈Confronting Memories〉
- Regional News Report Award  
KBS Busan 〈News 9 - 'Is Centum2 District Development Just'〉
- News Report Award  
〈Documentary Window- 'Joseon School, 70 Years of National Education for Korean Residents in Japan'〉
- TV Living & Information Program Award  
〈I Don't Wanna Go to Work 2019 - Episode 1: A Wooden Lath Never Passes the Seat of the Department Head〉
- TV Documentary Award  
〈KBS Special - Plastic Earth〉
- Program for Social Benefit Award  
〈Oops! We Forgot Your Order〉

## BRONZE Award for Regional Programs

(Designated by Foundation for Broadcast Culture)  
KBS Changwon 〈All Kinds of Broadcasts〉

## 21st Gender Equality in Media Awards

- (Designated by the Ministry of Gender Equality and Family)
- Top Excellence Award for Broadcasting  
〈News 9 - 'Stalking' the Early Signs of Female Homicide〉
- Top Excellence Award for Broadcasting  
〈Feast of the Road - 'The Children Ask'〉
- Top Excellence Award for Broadcasting  
〈I Don't Wanna Go to Work 2019 - 'There is No Superwoman'〉
- Excellence Award for Broadcasting  
3.1 Movement & Establishment of Provisional Gov't of Korea Centennial Special 〈My Independence Patriots〉

## 27th Korean Buddhist Media Awards

- Top-excellence Award for Broadcasting  
KBS Special 〈World Cultural Heritage Daeheungsa - 'In the Forest of Indra's Net'〉
- Excellence Award for Broadcasting  
Buddha's Birthday Special Documentary 〈Flower of the Soul, Lotus Lantern〉

## Programs of the Month (Designated by the Korea Communications Standards Commission)

### JAN

- 2019 KBS World Radio New Year's Special 〈Koreans Speak of Peace〉

### FEB

- KBS 〈5 o'clock Popular Man - 'The Peoples' Cries for Independence'〉

### MAR

- 3.1 Movement Centennial Special Docudrama 〈When the Day Comes〉
- 3.1 Movement Centennial Special 〈Arirang Road〉
- KBS Daejeon 3.1 Movement Centennial Special 〈Shadow of Honor〉

### APR

- KBS Classic FM 40th Anniversary Special 〈40 Years by Your Side, KBS Classic FM〉

### MAY

- 〈Feast of the Road - 'Over the Rainbow'〉
- KBS Busan 〈News 9 - 'Forbidden Land 70 Years'〉

### JUL

- 〈Mysteries of the Human Body - 'War with Cancer'〉
- SaegoryeoShinmun 70th Anniversary Special Documentary 〈Our Language is Flowing Through My Veins〉

### AUG

- 〈Window to Society - 'Secret Agent'〉
- KBS Jeonju 〈The Secret of 1.5 Degrees, Wooden Structures〉

### SEPT

- Chuseok Special Drama 〈Birthday Letter〉
- Digital Media 〈KBS Korean Diaspora〉

### OCT

- 110th Anniversary of Patriot Ahn Jung-geun's Death Special 〈Mystery Pursuit Ahn Jung-geun's Gun〉
- 4th KBS WORLD Radio Korean Language Video Contest 〈#Korea, Hashtag Korea〉

### NOV

- 〈Docu Insight - 'Soft Revolution'〉
- 〈When the Camellia Blooms〉

### DEC

- KBS Busan 〈Super Tower〉



## News & Sports

2019 represented an 'incomplete mission' for KBS. On the plus side, KBS News maintained its top spot in viewer ratings while pursuing bold changes. It discovered important agendas to rebuild journalism, digital innovation became regularized and efforts were made to differentiate emergency broadcasts. However, there were also mistakes that brought on controversy and criticism. 2019 was a year that reaffirmed there are still tasks to be completed before KBS' mission is complete.

### Unrivaled News Only Capable by KBS

KBS triumphed by attempting unrivaled journalism that is only possible from a public service media. KBS became the first to discover 895 secret agents among independent patriots. To unmask the secret agents who destroyed the provisional government of Korea in time for the centennial of the Provisional Government of Korea's establishment, KBS produced the two-part special <Secret Agent>. The program swept awards including the Korea Journalist Award and the Journalist of the Month Award. <The 3.1 Movement Centennial Special - Manse Map> project proved KBS' accumulated capacity for data journalism. From the start to the very last moments, KBS was on site to cover the 'Hungarian Cruise Ship Tragedy', which left 20 Koreans dead, presenting international news that stood out from others. Through these efforts, KBS expanded the consensus on the quality of journalism that a public service media should pursue both inside and outside the company.

### Broadcasting Innovation Continues While Innovation for Digital Content Begins

KBS' marquee news program, <News 9> continued innovations that began in 2018. It strengthened 'block editing' to delve deeper into major issues and greatly expanded live coverage connecting viewers with the scene of the news. In the 2nd half of 2019, a female reporter was chosen as the main anchor for <News 9> making it a first for the nation and a source of major praise. Innovative projects, which had been pushed back, began in earnest for digital platform content. The production of digital articles increased 2.6 times compared to 2018, while various digital platform-only programs were launched with <Comment Reading Reporters> successfully taking root. Live news for major issues, which are difficult to program on TV, were actively presented through YouTube and Kakao. KBS also established our digital-only studio called 'Live On' to expand infrastructure for digital content production.

### Transformation Begins into Trustworthy Public Disaster Media Network

KBS created the Disaster Broadcast Center, which will become the 'control tower' of disaster broadcasts, to enable the use of the entire company's resources in cases of emergency. The focus for disaster broadcasts was also changed to 'prevention' and the content and format of disaster broadcasts were changed to swiftly report on confirmed facts in order to realistically contribute to damage prevention. KBS fully prepared plans for emergency broadcasts while repeatedly conducting emergency training in preparation for natural disasters, even for those that occur infrequently such as earthquakes and forest fires. We also actively programmed disaster broadcasts for new social disasters such as fine dust. In addition, we did not stop short at disaster broadcasts but continued efforts to expand into a 'public disaster media network'. KBS News' website introduced a digital disaster section, which allowed users to clearly view disaster related news from the mobile devices and computers.

### Innovation of Election Broadcasts Using 'Linear' Strategy

Ahead of the 21st General Elections, KBS began a paradigm shift for election



broadcasts by changing the existing tradition of focusing on ballot counts. KBS prepared ahead of elections to capture the audience's interests in advance and employed a new 'linear' strategy to maintain their interest all the way to the ballot count. The election talk show, <Let's Do Politics> was launched six months ahead of the election. KBS tried to overcome regressive reporting that only instigates aversion to politics by actively hyping up the virtue of politics. In time for the launching of <Let's Do Politics>, KBS continued to provide election-related digital content tailored to those in their teens and 20s.

### A Public Broadcasting Approach to Sporting Events

KBS approached sporting events that are becoming more commercialized by day, while maintaining its identity as a public service media. KBS actively programmed sporting events for the public good regardless of their success. We planned and produced the 'Asian Peace Cup 2019' to fulfill our responsibility as a bridge for inter-Korean cooperation. We successfully fulfilled our role as the primary broadcaster of the '100th Korean National Sports Festival' and covered more than 30 sports reform related issues including the Me Too movement in sports and the promotion of sports at school through the series 'The Next 100 Years for Korean Sports'. Digital sports content such as <Lee Gwang-yong's Yellow Card Season 3>, KBS Museum actively attracted advertisements and sponsors to establish a stable production system.

### Successive Errors & Criticism, Affirmation of Accumulated Tasks

Despite all-out efforts for innovation and reform, there were unexpected accidents that occurred throughout the year. KBS was unable to escape criticism that it neglected its responsibilities as the nation's primary disaster broadcaster with the belated reports of the forest fires in Gangwon Province. The controversy over the report on 'Private Banker Kim Kyung-rok' reaffirmed that there was a large gap between the way KBS has been traditionally collecting and producing news internally and outside expectations. With audiences reprimanding KBS every time small and large incidents occurred, we were unable to fully achieve our goal of making KBS News the unshakeable standard for credibility.





## TV Cultural Programs & Documentaries

*KBS revolutionized current culture programs and documentaries while expanding diversity to strengthen its influence and agenda setting capabilities. We fulfilled our responsibility as a public service media by letting the voices of the marginalized such as laborers, minorities, foreigners and disabled be continuously heard. Celebrating the 100th anniversary of the 3.1 Movement and establishment of the Provisional Government of the Republic of Korea, we produced special programs to remember the meaning of independence. We made creative new programs angled towards the audience while strengthening communication through SNS.*

### Evolution of Current Events & Documentary Programs

KBS strengthened current events and the depth and timeliness of documentaries by replacing programs such as <In-Depth 60 Minutes> and <KBS Special> with new shows such as <Direct Hit Sisa> and <Docu Insight>. <Direct Hit Sisa> swiftly responded to internal and external current affairs issues through episodes such as 'Hong Kong, Put to Suicide', which closely reported on the demonstrations in Hong Kong, and 'Rediscovering the Alliance' which presented new angles for the Korea-US Alliance. In addition, <Direct Hit Sisa> strengthened its investigative function to monitor authorities through episodes such as 'Standing at the Edge of a Knife' and 'Testimonies of Prosecutor Kim Hong-Young', which investigated reforms for the prosecution, as well as 'Exclusive Report - Martial Law Document Writers' Testimonies', which uncovered the existence and illegality of martial law documents. Through concentration and selection, <Docu Insight> aired episodes such as <Wild Map>, <Modern Korea>, <At the End of the World - Carthusian Monastery>, which received a lot of praise for the choice of novel topics and original direction.

### Arousing Interest for Social Minorities and the Marginalized

KBS' cultural programs continuously worked to let the voices of the marginalized be heard. The current affairs talk show <Feast of the Road> aired 'The Conditions of Labor', which focused on laborers who experience danger in the work environment and 'Eighteen Year Old Adult' dealing with children who become independent after their protection period terminates, to continuously voice the stance of marginalized neighbors. Episodes such as 'Over the Rainbow', which listened to the families of citizens, and 'Children's Day, Their Questions', dealing with gender education for children, won the Korea Communications Standards Commission's Program of the Month Award for May and the Excellence Award for Gender Equality Media in December, respectively. <My Neighbor, Charles> continuously brought out support and interest for multicultural programs while <Family of Love>, the only program for the disabled on terrestrial TV, shared the lives of the disabled who are living as independent members of society, helping to fulfil KBS' role as a public service media.

### Creative Programs Meeting Viewers' Expectations

KBS continued to produce new and experimental programs, taking into account heightened audience expectations and the spirit of the times. KBS pioneered new genres by combining social media and broadcasts for <Sweet Fun Quiz Room> and experimenting with 'mocudramas', which combine the documentary and drama genres for <I don't Wanna Go To Work>. <Deokhwa's Coffeehouse> and <Knowledge Collection Project - Grasshopper> succeeded in meeting the expectations of younger viewers. <Modern Korea> which reconstructs the vast archives of KBS video content in a three-dimensional and satisfying way, received a lot of praise from the audience for its new format and highly experimental production method. KBS also continued to experiment with pilots and new seasons for programs of various genres such as <Singing Brings Fortune, Traveling Singing Room>, <Isolation Paradise>, <UHD One Night Trip with Song>, <Boss in



the Mirror> and <Wise Kidult Life> to satisfy the eyes and ears of the audience.

### Specials for 3.1 Movement & Establishment of Provisional Gov't Centennial

Commemorating the centennial of the 3.1 Movement and the establishment of the Provisional Government of Korea, KBS produced programs that look back at the past and remember the significance of liberation. Through special features such as <The Birth of Citizens> and <Korea is a Democratic Republic>, audiences were able to reaffirm Korea's democratic roots through the founding process of the Republic of Korea, and think about the conditions and future of a mature democratic republic. The documentary <Arirang Road> which looked at how the song of the people spread to the world, remembered how Koreans overcame hardships throughout history. Korea's iconic modern philosopher Do-ol Kim Yong-ok and actor Yoo Ah-in were cast in <Do-ol Ah-in, Going All Directions> which revisited the past 100 years of Korean modern history and presented insightful historical discussions overcoming generational gaps. Regular programs such as <Backpack Travels>, <Morning Forum>, <My Neighbor, Charles> and <TV Show Authentic Masterpieces> produced special features such as 'Backpack Travels to the Provisional Government' and 'Independence Fighter Special' throughout the year.

### Strengthening Audience Participation and Communication

In order to overcome conflict and division in our society, KBS took the lead in creating an atmosphere for communication and listened to audience feedback. Specials such as <Citizens Assembly> and <New People's Assembly> brought societal issues such as increasing the number of National Assembly men, military duty exceptions for the arts and sports sector and fine dust to the forefront for public debate and presented solutions. The daily current affairs show <The Live> strengthened audience participation through online comments and real time communication while <Morning Forum> utilized the audience participation app, 'TVUT', to create a corner where the audience became the main character. The nature and ecosystem program, <Wild Map> made a new attempt to communicate with the audience through social media, overcoming the limits of nature documentaries and taking root as a new format. New programs such as <Deokhwa's Coffeehouse>, <Wise Kidult Life> as well as <Mysteries of the Human Body> and <TV Kindergarten> also utilized social media channels to step closer to the audience.





## TV Entertainment & Variety

In 2019, KBS made big advancements in both viewer ratings and relevance through new variety shows that were produced with an experimental spirit. KBS also established a new department solely dedicated to digital content branded 'Studio K' to develop new digital products and diversify distribution channels such as YouTube to increase earnings. We faithfully carried out our role as a public service media by promoting social unity through the production of large-scale music programs and worked to continuously promote Hallyu around the world.

### Production of 'Killer' New Content

KBS presented new and experimental programs such as <Boss in the Mirror>, <Two Days and One Night 4>, <Stars' Top Recipe at Fun-Staurant>, <Trio's Childcare Challenge> and <Jung Hae In's Travel Log>. <Boss in the Mirror> discussed the 'right kind of leader' by featuring leaders from all walks of life and emerged as a 'killer' new content scoring the highest viewer rating for its time slot on Sunday. Making a comeback after a long hiatus, <Two Days and One Night 4> quickly re-established its position as KBS' nameplate variety show and became the talk of the town while ranking 1st for weekend entertainment & variety show viewer's ratings. <Stars' Top Recipe at Fun-Staurant> has been in the spotlight as a new attempt for consumers to experience new menus developed by stars at local convenience stores.



### New Attempts & Production in Various Formats

KBS made new attempts by producing programs in various formats such as <Trio's Childcare Challenge> (which discusses Korea's childcare problems), <Jung Hae In's Travel Log> (a top star's travel v-log), and <Dogs are Incredible> (which targets the nation's 10 million dog owners). <Trio's Childcare Challenge> aroused social interest in the grievance of parenting problems with celebrities visiting ordinary homes and participating in childcare instead of the parents. <Jung Hae In's Travel Log> became a hot topic as related videos hit over 150,000 views and the title rose to the top of the search rankings on portal sites. In addition, KBS created content for various topics that were much talked-about such as <Dogs are Incredible>, <Sooro's Rovers>, <Matching Survival 1+1> and <Music Shuffle Show - The Heat>.

### Diversification of Hallyu Content

<Immortal Songs> held its first concert abroad in April. 'Legend Kim Yeon-ja' and 'Korean Songs Loved by Japan' were aired as specials for the 399th and 400th episodes respectively in Japan's Chiba Prefecture. The large-scale performance attracted over 7,300 people including not only ethnic Koreans living in Japan, but also Japanese citizens. Despite maintaining the program's original competition format, it was met with huge enthusiasm by the audience and proved the show's power even on the international stage. The program also contributed to the expansion of the Hallyu by producing a concert with K-Pop idols (i.e. IZ\*ONE, Kim



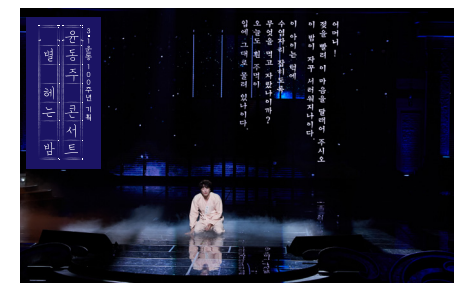
Jae-hwan, JBJ95) currently popular in Japan and other talented K-pop artists (i.e. Ali, Chung Dong-ha, Gummy, Son Seung-yeon, Ben).

### Strengthening Production Capacity for Digital Content

KBS established a new department in charge of digital content within the Entertainment Content Center called 'Studio K' to strengthen competitiveness with content combining traditional broadcast and the digital platform. KBS Entertainment also made new attempts by creating original digital content as well as various spin-off programs from the additional footage created from the production process and original digital content. KBS also developed new content in the digital domain such as 'Music Bank's FANCAM' service which was monetized, while KBS Entertainment shows were made available through YouTube. Since the YouTube service was launched, the number of views and ad revenue surged, which showed the strength and popularity of KBS' entertainment programs in the digital domain.

### Fulfilling Duties as Public Media Network for National Events

KBS' entertainment programs satisfy audiences from all walks of life. KBS faithfully produced programs that fulfilled its responsibilities for social integration. <Open Concert> is Korea's nameplate large-scale music program with the longest tradition. To provide opportunities to think back on the significance of the nation's major memorial days, it presented special features for the Centennial of the 3.1 Movement & Provisional Government of Korea and the Korea-ASEAN Special Summit. <Korea Sings> also produced a special with athletes, in celebration of the 100th Anniversary of the Korean National Sports Festival.





# TV Drama Series

*In 2019, KBS Dramas achieved two goals: 1) realizing public good and 2) gaining popularity through a diverse lineup of weekend, daily, short and special drama series that only a public service media can materialize. This was a meaningful achievement as it was done in an increasingly more competitive environment for dramas.*



## Combining Popularity & Quality - Miniseries

In 2019, KBS miniseries satisfied audience expectations by showcasing a more diverse array of genres compared to any other year. The heartwarming family drama <Liver or Die>, recorded an average viewer's rating of 12.2%, opening the year for success. It was followed by the medical drama <Dr. Prisoner>, which recorded 14.2% in average viewer's rating and received a lot of love from the audience. The popularity of KBS dramas was reaffirmed with the fantasy melodrama, <Angel's Last Mission: Love> and the social thriller, <Justice> generating a huge buzz on the internet. <When the Camellia Blooms>, which created a new genre combining melodrama, human drama, and thriller, was highly praised as the 'nation's drama' recording up to 23.8% for the viewer's rating. The human legal drama <My Lawyer, Mr. Joe 2: Crime and Punishment> reaffirmed the possibility of having new seasons for popular dramas following the success of <Queen of Mystery Season 2>. KBS presented miniseries dealing with fresh and diverse topics such as the comic crime drama <My Fellow Citizens!>, human fantasy drama <Perfume>, mystery comic melodrama <I Wanna Hear Your Song>, romantic comic period drama <The Tale of Nokdu> etc. both entertaining and moving the audience.



## The Cradle of KBS Dramas - Drama Shorts & Specials

<Drama Special> is known as the birthplace of new producers and writers and a total of 10 pieces, including script competition winners, were broadcast in 2019. The colorful subject material for <Drama Special> pieces were not limited by genre or format and received a lot of love from the audience for their unique topics and themes. The Chuseok feature which was produced in commemoration of the 100th anniversary of the 3.1 Movement and Establishment of the Provisional Government of Korea, <Birthday Letter>, dealt with the tragedy of Korean youth who were drafted by force during the Japanese colonial occupation. The special was a touching drama with significance that only a public broadcaster can provide, which won the Korea Communications Standards Commission's Program of the Month Award for September.



## Still a Commanding Force - Weekend Series

KBS weekend drama series received a lot of love from the audience in 2019 by both respecting traditional values and accepting new changes to not only entertain but also move viewers. <My Only One>, which depicts a father's love, recorded up to 49.4% in ratings, becoming the weekend drama series with the 3rd highest ratings in the last decade. <Mother of Mine> also recorded 26.1% on average and 35.9% for the highest viewer ratings to continue the success. <Beautiful Love, Wonderful Life> dealt with recent issues such as refraining from marriage and divorce, recording up to 32.3% in viewer ratings and deep empathy from all generations. As such, KBS was able to maintain its position as a commanding force for weekend dramas.

## A Break from Everyday Life - Daily Series

KBS dailies such as <It's My Life>, <Home for Summer>, <Unskated Family> calmly portrayed the lives of our neighbors and allowed KBS to maintain its time-honored place as the leading channel for daily evening dramas. As the average viewers rating of 15-18% show, 1TV's daily drama series were acknowledged for their value as a place of rest for audiences tired of their daily lives. Meanwhile, 2TV's daily drama series such as <Left-Handed Wife>, <A Place in the Sun> and <Gracious Revenge> consistently recorded average two-digit viewer's ratings to secure competitiveness from other broadcasters in the same time slot through bold planning and not holding back on the subject material.





## Radio

*KBS Radio produced sophisticated cultural programs and fun informative entertainment programs to promote social integration and contribute to the happiness of the people. It worked hard to fulfill its public responsibility as a public service media by providing broadcast services for social minorities, overseas Koreans and our neighbors to the North. To sensitively respond to the changing digital media environment, KBS Radio Center created the Digital Audio Office to showcase diverse online contents and prepare for the future of audio contents.*

### Radio1 - Korea's Main Radio Channel

Radio1 strengthened news & current affairs programs to restore its function of setting the national agenda. It also fulfilled its responsibilities as the nation's primary disaster broadcaster by programming swift and accurate emergency broadcasts when disasters struck. Through representative programs such as <Kim Kyung-rae's Top Current Affairs>, <Success Projection Kim Bang-hee>, <Oh Tae-hoon's Current Events Headquarters> and <Kim Yong-min Live> various issues were widely dealt with to strengthen the channel's identity as a current affairs channel. <News Brunch> a current affairs show from a woman's perspective, was newly established to enhance diversity while <KBS Open Discussion> recruited professional hosts to enhance competitiveness. Major issues at home and abroad were broadcast in a timely manner to increase influence through programs such as the '2019 North Korea-United States Summit Special' and the '2019 Korea-United States DMZ Summit Special', while <Reunification Operation Manual>, a program preparing for a unified Korea, became part of the regular broadcasting schedule to contribute to bridging the gap between the two Koreas. Various specials were programmed to commemorate the 100th anniversary of the 3.1 Movement and establishment of Korea's Provisional Government to get an in-depth look back into Korea's modern history. A special commemorating the 5th anniversary of the Sewol Ferry sinking called <5th Spring, 1st School Excursion> was broadcast in efforts to heal the scars of a social tragedy.

### Radio3(Voice of Love) - Channel for the Disabled & Social Minorities

As the nation's only terrestrial radio welfare channel, Radio3 fulfilled public responsibilities by providing various content for the socially disadvantaged such as the disabled, elderly and multicultural families. KBS contributed to creating empathy and consideration within society and social integration by producing educational programs and materials to improve awareness of the disabled at schools through the <Disability Awareness Campaign> held throughout the year and programs such as the <National Disabled Persons Day Special, Korea 1st Period - Happy Together> and <Empathy Classroom>. Radio3 also co-programmed the <Talk Concert for North Korean Defectors and the Disabled> with Global Korean Network to contribute to the exchange between the disabled in the two Koreas and provided a healthy discourse for community on the Korean Peninsula. Additionally, <Empathy Korea We Are Korean> provided information about jobs and stable settlement for multicultural families, drawing empathy on various policies encompassing the nation's 'one million multicultural families'.

### FM2(Cool FM) - Popular Music Channel

FM2 strengthened competitiveness as a music and entertainment channel by carrying out frequent adjustments and introducing new hosts for programs such as <Yoon Jung-soo & Nam Chang-hee's Mr. Radio>, <Jung Eun-ji's Gayo Plaza> and <Lee Hye-sung's Heart Fluttering Night>. FM2 also expanded its influence in the digital domain by producing the YouTube content <Cool FM & the Houseguest> and operating the live-music only channel, 'Cool Looc'. FM2 also organized various open studio shows such as KBS Radio KONG's 'Autumn KONGcert: 2019 Autumn Ending', a special for <Su-hyun's Volume Up>, <Park Won's Kiss the Radio Special> and <Kiss the Busking> to become one with the audience and improve the channel's image.



### Radio2(Happy FM) - Radio with Good Music

Radio2 Happy FM is a pop-music channel for middle-aged audiences. It produced a variety of programs featuring music tailored to their main audience. In the first half of the year, <Lucky Seven>'s main host, announcer Jo Choong-hyun, was replaced with announcer Kim Sun-geun to provide more vitality to audiences during the early morning rush hour. In the second half of the year, 90s idol star Kim Won-jun became the new host of <Radio Star>, following other popular singers from the 80s and 90s such as Jo Kyu-chan, Im Baek-cheon, Yangpa, and Yurisangja's Lee Se-joon who have hosted the show. This was in efforts to strengthen the channel's identity as a specialized music channel for middle-aged audiences.

### FM1(Classic FM) - Korea's Only Classical Music Channel

FM1 strengthened its mass appeal to focus on the proliferation of classical music-loving people. It also created specialized content to elevate its status as a classical music-focused channel. FM1 ensured internal stability with programs that both appealed to the masses while also having expertise such as <Kim Mi-sook's Family Music>, <Saeng Saeng Classic>, <Masterpiece Performance and Masterpiece Album> while strengthening digital content and audiences services by airing <KBS Music Room>'s corner 'Salon de Piano' and 'Monthly Opera' on social media in real time. FM1 also organized open studios for the 20th anniversary of <FM Concert Hall> and <Jazz Notebook>, which invite the audience for music concerts, while also producing albums such as the KBS 40th Anniversary Commemorative Album '40, Falling Into Classic', the 10th 'All the Music of the World' and 'Korea's Young Musicians' which became hot topics in the classical music scene.

### Global Korean Network - Channel for All Ethnic Koreans

Global Korean Network reflected efforts for denuclearization and settlement of peace on the Korean Peninsula such as the 2019 North Korea-United States Hanoi Summit and the June trilateral meeting between the two Koreas and the US in Panmunjom regularly and through special features. It also strengthened capabilities as a channel specializing on North Korea by producing the eight-part series <Radio Talk of Peace> to restore national homogeneity. In addition, the KBS ABU International Forum was successfully held under the theme, 'The Role of Media for Social Integration' with

around 200 media officials from 19 countries in attendance. The event was introduced as a successful case during the ABU General Assembly. Global Korean Network also provided an opportunity to reestablish historical awareness through programs such as <Her Struggle>, a six-part documentary series focused on the lives of female independence fighters and <Following the Footsteps of the Provisional Government of the Republic of Korea>. In addition, the channel played a pivotal role in bringing together ethnic Koreans through programs such as <2019 Tashkent Korean People's Big Feast> and <Our Language is Flowing Through My Veins>, which focuses on the 70-year history of Sakhalin's Korean language newspaper, Saegoryeo Shinmun.

### Think Tank for Media Expansion - Digital Audio

In order to stay ahead of the changing digital media environment, the KBS Radio Center established the Digital Audio Office through an organizational reshuffle in March 2019. The Digital Audio Office developed audio-based digital content and various content aimed at effective digital radio service and higher reach rate. In particular, programs such as <Comment Reading Reporters>, <Choi Kyeong-young's Economy Show+>, and <Jo & Son's NBA> improved KBS' conservative image and was praised as a fresh attempt by creating a passionate class of subscribers. In addition, by providing Radio1 as a YouTube streaming channel, the audience which was previously limited to the existing radio medium was expanded online to increase the media reach rate. Radio1's YouTube streaming channel, which was launched at the end of April, reached 100,000 subscribers by the end of December. Also, KBS produced <Someone Somewhere>, a music show hosted by Artificial Intelligence (AI), to prepare for the future of radio.





# Local Networks

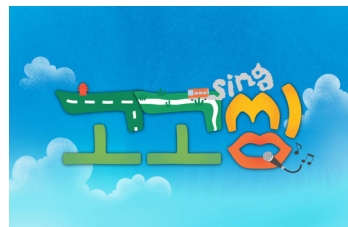
*In 2019, KBS opened a new chapter for regional news with nine local networks independently producing and programming <News 7>, a daily news show, four times a week. In addition, we created high-quality programs tailored to a region's characteristics. Our audience-focused programs were steeped in local context that pioneered a new era of regional public broadcasting.*



## [KBS Busan]

Produced to celebrate the designation of the official memorial day of the Bu-Ma Democratic Protests and remember its historical significance as a democratic movement, <1979 Bu-Ma>,

earned favor from audiences and won the Civic Coalition for Democratic Media's 'Good Press Award' for October. The documentary, <Super Tower>, pointed out the reckless development of high-rise buildings, which was an issue rarely dealt with by local media. The program won the Korea Communications Standards Commission's Program of the Month award for December. This proved KBS' capability of producing and planning differentiated local current affairs programs. KBS Busan also became the first local network to implement a tapeless system, making the production and editing process more efficient. 'KBS Busan Singing Class', which has been a hit with citizens, was expanded to help it grow into the largest audience program in the nation with 240,000 participants annually.



## [KBS Changwon]

KBS Changwon produced programs tailored to the local audience such as <Go Go Sing>, where popular singers visit the audience and sing together and <Observers>, a show that

digs deep into the current affairs of the region. These programs gained favorable response from audiences in South Gyeongsang Province. For news programs, <News 7 Gyeongnam>, airing at 7 p.m. for forty minutes Monday through Thursday, covers daily events of the region in a fast, accurate and friendly way. In addition, <Debate Gyeongnam>, the region's only traditional debate show that airs every Friday evening, provides proven facts to viewers in the region.

## [KBS Daegu]

KBS Daegu elevated the status of KBS local networks with the 10-part series <Confronting Memories>. The series, which is based on the past century's grim human rights incidents in Daegu & North Gyeongsang Province, won the Grand Prize at the 46th Korean Broadcast Awards in September. KBS Daegu also produced programs close to the heart of the locals such as <The Road of



current affairs combining music and news which was loved by the audiences in the region). KBS Daegu internally produced the daily news program, <News 7 Daegu-Gyeongbuk>, to strengthen the regionality of news, and fulfilled the role of the nation's primary disaster broadcaster by providing prompt and accurate information through its own newflash in the event of disasters including typhoons.



## [KBS Gwangju]

KBS Gwangju produced the 77th Anniversary Special, <Singing of Spring>, in time for the 100th anniversary of the 3.1 Movement. The program focused on songs of freedom and liberation which

were a source of strength for our people during the dark days of Japan's colonial occupation. Meanwhile, the special feature, <New Spring Navillera, Gayageum Sanjo>, helped rediscover the beauty of sanjo and the traditional sounds of Korea. The four-part radio special, <Korea 100 Years Songs of the Era>, featured songs of the people that were passed down for the past century in Jeolla Province. The public interest and locality of public broadcasting was improved through programs such as <Jeollado's Charming Office> and <Namdo Geography>(which focused on the people, culture and heritage of the region) and the special documentary <Again, Girls Generation>. For news, <News 7 Gwangju-Jeonnam>, looked at national issues from the region's point of view while deeply analyzing the region's current affairs. The show successfully took root and was highly praised by the audience.

## [KBS Jeonju]

Befitting the city of culture and arts and providing audiences with the beauty and charm of Korean traditional music, KBS Jeonju held the 'Visiting Gugak Concert' which aired every other week nationwide through KBS 1TV's <Korean Traditional Music Theater>. Programs such as <Unexpected Village Table> and <Saemangeum Adventures> gave the channel a youthful and vibrant image, while



the special documentary <Granny-Eminem> showed the moving connection between rappers and grannies through striking visuals. For news, the special feature <The Secret of 1.5 Degrees, Wooden Structures>, looked at the value of wooden structures in the context of global warming and climate change. The program helped to draw relevant government policies and received five awards from various organizations including the Korea Broadcasting Journalist Association. In addition, KBS Jeonju signed a disaster CCTV screen sharing agreement with the local government and actively utilized it for disaster broadcasts during the rainy season, which provided quicker disaster information to the region's audience.



## [KBS Daejeon]

As the anti-Japanese movement was fierce in the Chungcheong region, KBS Daejeon's 100th Anniversary of 3.1 Movement & Establishment of Korea's Provisional Government special held

greater meaning for the region's audiences. KBS Daejeon's status was elevated at KBS' in-house program awards as <Women Who Became Independence Fighters>, which told the story of people who were excluded from the historical records of independence, won the grand prize and <Danjae Shin Chae-ho>, which dealt with Shin Chae-ho's passionate struggle for independence and historical awareness, won the excellence award. On radio, <5 o'clock Popular Man>'s special feature, 'The Peoples' Cries for Independence', represented the people's voices for independence during the Japanese occupation and won the KBS in-house award for excellence, the Korea Communications Standards Commission's Program of the Month award for February and the Daejeon-Chungnam Civic Coalition for Democratic Media's Democratic Media Special Award in May. In addition, KBS Daejeon contributed to the development of regional culture by producing eight high-quality documentaries including <The Birth of the Name Yesan, The Great Legacy of 1,100 Years> and <Junggoje, the Sound of Chungcheong>.



## [KBS Cheongju]

KBS Cheongju produced documentaries representing the spirit of the times such as the 100th Anniversary of the Provisional Government of Korea Project <Independence Fighter Yeon Mi-dang>

and special feature <Spotlighting Ryu Ja-myung Again>. It also aired <Disappearing Freshwater Fish>, a year-long once-a-month mini-documentary series on the environment and ecosystem. KBS Cheongju also produced various programs on international festivals such as the 'Chungju World Martial Arts Festival' and 'Cheongju Craft Biennale'. Additionally, the radio program <Where

the Music Is> aired 'Audio Cinema - One Fine Spring Day' and the Gender Equality Week Special 'Female Musicians' which both won the Excellent Program Award for local network radio at the KBS in-house awards. For news, KBS Cheongju produced news items in a new format by analyzing SNS big data, while the special documentary <A Choice for the Future, Livestock Revolution> won the top prize for regional programming at the WorldFest-Houston International Film Festival in April. In addition, <Independence Did Not Arrive in Sakhalin> and other high-caliber news programs received rave reviews from the audience.



## [KBS Chuncheon]

KBS Chuncheon fulfilled the role of a public broadcaster by discussing the social, educational and historical agendas for Gangwon Province through various special features such as

KBS' 74th Anniversary Special <Homocosmetus>, Centennial of the 3.1 Movement Special <Popcorn, Gangwon's Independence Fighters and Current State of Punishment for Pro-Japanese Koreans>, Patriot's Month Special <Burying DMZ>, and <Student Publicizing Committee - Jeans>. KBS Chuncheon's new program, <Searching for Regional Names>, produced in collaboration with the local government and historical research centers, contributed to historical research into the region by shedding new light on the stories related to various place names. In addition, KBS Chuncheon became the first to produce mobile-only digital content with outside support, succeeding in the experimental service of distributing content through the 'wavve' OTT service. Meanwhile, KBS' public value was increased through KBS Chuncheon's high-quality cultural content such as <Lake Music Festival - 'Again Top 10 Songs'>, <Remember 1990 Concert> and 75th Anniversary <Year end Concert with Forestella>.



## [KBS Jeju]

KBS Jeju broke new ground for regional public broadcasting through the local network activation pilot program, <7 p.m. Today Jeju>. <7 p.m. Today Jeju> was the first local daily news and current affairs

program which began airing in December 2018, and successfully transitioned to a daily show on April 1, 2019. <7 p.m. Today Jeju> approached local issues in-depth through a variety of methods such as giving in-depth reports, inviting reporters and experts to the studio, connecting cameras on-site, fact checking, using video news, and linking with MNG cameras abroad. The program also provided a new direction for innovation for KBS' organizational culture through collaborations between the reporter, producer, video journalist and camera technician. Based on KBS Jeju's success, <News 7>'s regionalization expanded nationwide, proving the reason for existence for KBS' local networks through various experiments and innovation in regional broadcast journalism.



# Broadcast Technology

*In 2019, KBS continued to invest in facilities to strengthen stability in services for terrestrial UHD TV, mobile DMB and radio broadcasts. Digital workflow and production technology were enhanced to strengthen media competitiveness, while R&D for future broadcast services were linked with AI and 5G technologies. In addition, KBS faithfully fulfilled its role as Korea's primary public service media by relaying large-scale events held both at home and abroad, conducting international technical cooperation and strengthening disaster broadcasting.*

## UHD TV Infrastructure Investment & Service Promotion

In compliance with the government's UHD policy roadmap, KBS established a new UHD relay station covering the Seoul Metropolitan Area in Yongmunsan while doubling the UHD transmission network between regional network studios and transmitting stations. KBS continued to invest in UHD facilities by optimizing the SFN for UHD broadcasting networks and improving the production environment(through developing software for open source-based self-monitoring). In order to respond to the changing media environment, KBS is both planning and promoting new services such as mobile broadcasts in UHD and a platform combining terrestrial and 5G communication. At the same time, KBS made efforts to promote UHD services by creating and distributing copy left 'UHD Standard Videos' through the 「Broadcasting Equipment Industry Infrastructure Building」 national project, which contributed to the development of the domestic broadcasting equipment industry.



<NPS Editing Room Opening>



<Making of 'The Saint in Rags, Sohn Jung-do':  
Game Engine Implementation>

## Enhancement of Digital Workflow & Production Technology

In order to improve the efficiency of content creation and transmission, KBS promoted the 'Digital Workflow Enhancement' project. In order to switch to a full tapeless production system, we expanded the NPS editing system at the head office, improved the advertising editing system, built a standard audio file system for local networks, and carried out plans to build a tapeless system for KBS Busan. We also responded to platform diversification by creating a new digital news studio called 'Live On' and digital-only radio studio to air content through YouTube, Twitter and other forms of social media. We were able to realize high-quality graphics close to real life by utilizing game engines for virtual graphic production and the technology was applied to the production of programs such as <The Saint in Rags, Sohn Jung-do>, <Docu Insight> and <KBS Special> among others.

## Relay Transmission of Large-Scale Events Held at Home & Abroad

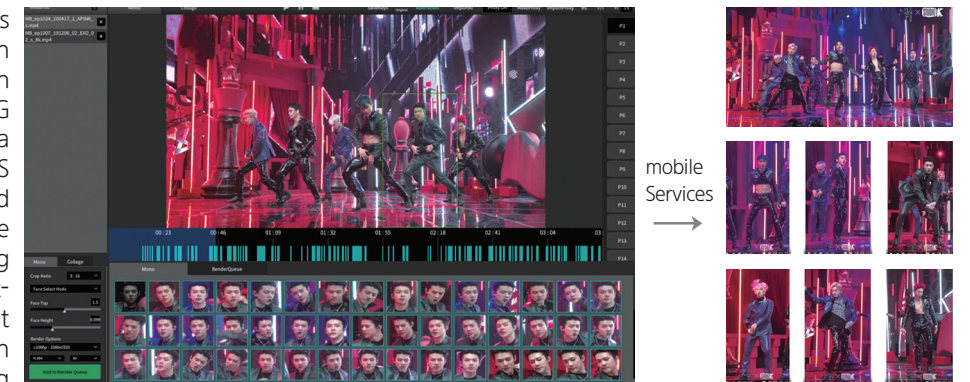
KBS successfully transmitted relay broadcasts of large-scale national events such as the 2019 North Korea-United States Hanoi Summit and the 100th Anniversary Memorial for the 3.1 Movement & Establishment of the Provisional Government of the Republic of Korea. In particular, <News 9>'s 3.1 Movement Special was able to use a VR van<sup>1)</sup> equipped with a graphics engine to show the former Japanese General Government Building in Seoul through augmented virtual reality. KBS also made new attempts to improve the quality of production for relay broadcasts by actively utilizing MNG(Mobile News Gathering) equipment in order to realistically broadcast the atmosphere of various sites. In addition, KBS successfully relay broadcast regularly held large-scale domestic sporting events such as the 100th Korean National Sports Festival, and the 39th National Para Games.

## Broadcast Technology R&D for Future Broadcasting Services

KBS developed the VERTIGO software system which extracts metadata by person and automatically creates videos through facial recognition and tracking based on artificial intelligence(AI). VERTIGO was utilized in the resale of <Music Bank>

1) VR van: mobile vehicle equipped with graphics engine

content, while other contributions to profits were made through detailed commercialization studies on advancing DMB TPEG technology and establishing a high-definition DMB network. KBS also designed new services and provided a direction for the future development of broadcasting technology by establishing a test-bed for IP-based UHD broadcast production through participation in national projects, advancing character generator(CG) equipment for election broadcasts and participating in the activities of external standardization organizations. KBS is also continuing research to further upgrade disaster warning broadcasting to strengthen social functions.



<VERTIGO Production Tool>

## Strengthening Broadcast Network Stability & Effective Facilities Management

KBS improved the direct reception environment by replacing the short-wave antenna(including feeder) at the Gimje Transmitting Station, building new relay stations for FM Radio2 in Jinju and Chuncheon and replacing the head office and local network's worn-out relay transmitters in 16 areas(including Gwanak, Gwangryung, Muryong, and Kyeryong) at four DTV transmitting stations and 25 relay transmitters (in Nogo, Hakga, Sammae and 21 other areas) at 17 FM radio transmitting stations across Korea. For existing AM media, KBS was able to maintain its broadcasting service area while reducing the power usage fees through the revision of relevant radio station technology standards for the application of 'high-efficiency modulation mode transmission technology'. KBS also improved the operation efficiency of transmission facilities by closing two AM transmission stations in regions with low usage rates due to changes in the media environment.



<KOBA 2019, AI Vertical Video System Demonstration>

## Strengthening International Technical Cooperation & Exchange

KBS led the way in international public relations and technology sharing by displaying advanced technology at the 15th Digital Broadcasting Symposium(DBS) held by the ABU and conducting broadcast technology consulting and support services through the Knowledge Sharing Program(KSP) for the Dominican Republic. KBS also received the ABU Broadcast Engineering Excellence Award(BEEA) at the ABU General Assembly held in November in Tokyo, Japan, in recognition of efforts in UHD broadcasting service implementation, technical support for developing countries, and the fulfillment of public responsibilities in the broadcast technology field. Also, a KBS thesis published in the ABU's technical review for the 2nd half of the year on Administrating IP-Based UHD Studio, was awarded the ABU's 2019 Best Article Prize.



<ABU Technical Bureau Meeting>

## Strengthening Role as Primary Disaster Broadcaster

In order to reinforce disaster broadcast infrastructure, KBS installed transmission systems for disaster newflash captions at its ten local networks, established an emergency radio broadcast transmission system using text-to-speech(TTS) technology for KBS Radio1 at the head office and dualized the TV subtitle newflash system for Civil Defense Warning Broadcasts. KBS also revised domestic standards set by the Telecommunications Technology Association(TTA), by participating in the national project for 'Disaster Broadcasting Experimentation Using UHD Broadcasting Network', while promoting services to transmit disaster information in images and text on specialized receivers(i.e. electronic display boards etc.) using UHD signals. In addition, KBS conducted simulation exercises for various disaster scenarios according to the 'KBS Disaster Broadcasting Management Plan' twice a year and made every effort to effectively fulfill the public responsibilities given to the primary disaster broadcasting network of Korea.



# Digital Media

*KBS began its transition from the nation's 'public broadcaster' to public service media, by strengthening audience services on digital platforms. KBS content can be enjoyed anywhere at any time. KBS developed new programs optimized for the digital platform and actively opened past content stored in the KBS Archives to the public, receiving a favorable response from the audience. In addition, KBS improved web accessibility and user convenience for video playback to help the disabled access KBS' web contents without difficulty.*

## KBS YouTube Channels Full of Diversity, Public Interest & Business Value

In order to share the extensive amount of content accumulated in KBS' archives more efficiently, KBS launched YouTube channels for different genres. With the 'newtro'(new+retro) trend taking over the nation in 2019, KBS' retro comedy, entertainment and K-pop channels showed remarkable growth. The KBS Comedy YouTube channel covers the entire history of Korean comedy from legendary <Humor No.1> episodes to <Gag Concert>, while the variety and entertainment channel, KBS Entertain, surpassed 100,000 subscribers in five months since being launched in May 2019. KBS' K-POP channel, KBS K-POP Classic, was one step ahead of Online Topgol Park, and gained a great response by bringing back fond memories for those who missed the bygone days, and novelty for the younger generation. The <my K> YouTube channel was switched to <KBS Human>, focusing on human documentaries, while additional knowledge channels for history, travel, and health were created to increase the quality of KBS' YouTube service.

## New Content Optimized for Digital Platforms

In order to nurture digital content for audiences in their 20s and 30s, a YouTube channel for the nation's only terrestrial e-sports channel, <eSports KBS>, was launched. The channel aired the <President's Cup eSports Competition> and the <2019 KeSPA Cup> in real time. In particular, the <2019 KeSPA Cup> saw over 110,000 simultaneous daily logins, ranking 1st on YouTube's most popular game-related videos, becoming a major feat for KBS in the new domain of digital platforms. Also, KBS' development of various original content in cooperation with outside platforms stood out. For example, digital content such as <Awesome Live>, a real-time idol star fan meet & greet through mobile applications(e.g. myK, KONG, V-LIVE etc.), <eGame Thrones>, a new type of variety show that combines eSports and entertainment and <W Mate>, showing friendships that transcend nationality between Koreans and Vietnamese established through visiting Korea's must-eats and must-sees helped KBS connect closer to digital audiences.

## Public Access of KBS Archives

KBS opened access for archived content to the public. Based on <Finding Dispersed Families>(453 hrs), which has been registered as a UNESCO Memory of the World, KBS officially opened the <Korean Diaspora KBS> YouTube channel in June, which covers various information and materials on the Korean War and dispersed families. The 'Korean Diaspora' project, which was a moving feature not only to domestic audiences but also overseas Koreans, won the Korea Communications Standards Commission's 'Program of the Month Award' for



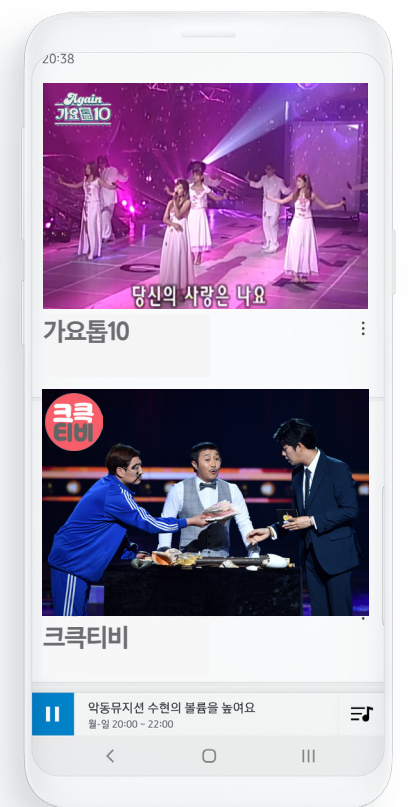
September. Meanwhile, KBS secured content and video data produced by KBS that it did not possess, through the 'Audience-owned Video Contest' project. Later, the content was re-released to the public, strengthening the public interest of KBS Archives. Through these efforts, popular KBS content from the past and audience-donated videos including <Fetters of Love>, <TV's The Art of War>, <100 Minute Show>, <Shantytown>, <Festival of Youth>, and <TV Literary House> were provided through the KBS YouTube channel, <KBS Archive>.

## Increasing Public Use and Convenience of KBS Digital Services

KBS established the 「Standard Guideline for Web Accessibility of Digital Services for the Disabled」. In order for the disabled to easily access and use the KBS website, we improved web accessibility and convenience of video playback. We also provided closed captioning(CC) for the hearing impaired on VODs of some programs and cooperated with the Community Media Foundation to expand CC service. Recognized for these efforts, KBS received the Web Accessibility National Certification in November. Meanwhile, KBS continued to improve the UI/UX functions based on results of the 'Usage Behavior Data Analysis & Content Consumption Statistics' report for the myK and KONG mobile apps and converted the KBS On-Air picture quality to HD level in August, to guarantee free and universal viewing rights for digital audiences.

## Digital Services Based on Cloud & AI Technology

KBS worked hard to incorporate the core technologies leading the 4th industrial revolution such as cloud services and AI in its production process. By improving and optimizing the digital infrastructure in line with the cloud environment, KBS laid the foundation for providing fast and stable major services such as the KBS website and myK app. As a result, large-scale events and breaking news, which see surges in the number of users, were still serviced without delay. KBS developed a 'Voice Recognition AI Service' that automatically converts what is said on video to text, dramatically reducing the time and cost of production. Also, KBS is in the process of developing an AI voice to be used on disaster broadcasts and programs utilizing 'Voice Synthesis AI Technology'. In addition, the 'Media Factory' project, integrating KBS' production and distribution system for digital content on a cloud platform, has been making steady progress with plans to open in the first half of 2020.



## VALUE OF LICENSE FEE

As a dedicated disaster and crisis broadcaster by the Basic Act for the Development of Broadcasting and Communications, KBS does its utmost to provide safety for the people of Korea in the midst of disasters or crises.

*As a global media company, KBS will cultivate content that can be enjoyed by the world through an international broadcasting exchange, and will provide Korean perspectives through an expansion of KBS World TV and Radio.*





## KBS World TV & Radio

*KBS World TV & Radio faithfully carried out its role of spreading Korean culture and KBS content to the world. KBS World TV actively utilized social media to strengthen communication with the audience, and elevated KBS' status as a Hallyu channel by strategically programming content tailored to the main audience. KBS World Radio established all ethnic Koreans as one network and responded faithfully to global listeners' requests for information related to Korea.*

### KBS World Social Media Subscribers Top 18.9M

In 2019, KBS World TV actively utilized social media to achieve memorable growth at the frontlines of Hallyu proliferation. KBS World TV's large-scale events and quality programs were aired in real-time to the world through YouTube and social media while various video clips were provided for Hallyu fans. Social media-only events such as <Battle Trip in Daegu> helped to expand the accessibility of Hallyu content to social media as well as TV and strengthen communication with global viewers. As a result, KBS World's social media subscribers recorded 18.95 million as of the end of December. In particular, KBS World's YouTube channel subscribers exceeded 10 million in May, and it was awarded the Diamond Play Button to commemorate 10 million YouTube subscribers. Annual advertising revenue through YouTube reached 2.8 billion won, increasing 8.6% from 2018.

### Strengthened Capacity as a 'Channel for Ethnic Koreans' - KBS World 24

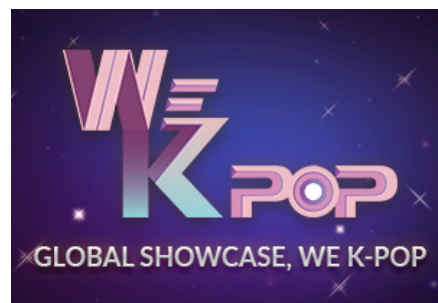
KBS World 24 established an independent transmission system and customized programming to provide appealing contents to its main audience, overseas Koreans. KBS World 24 helped raise awareness of the history and culture of the Korean people through period dramas such as <The Great King Sejong> and <Taejo Wang Geon>, historical programs such as <History Special> and <The Day, History Journal> infotainment and sports programs such as <Korean Cuisine & Dining> and <New Year's & Chuseok Ssireum Championships> and <North Korea Now>, a program on inter-Korean relations. KBS World 24 also aired <Korean Language Competition> five times a week, while OTT devices giving access to KBS World and KBS World 24 services were provided free-of-charge to over 70 King Sejong Institute Foundations in 33 different countries contributing to Korean language and Korean culture education, and allowing KBS to fulfil its role as a public broadcaster.

### Efforts to Expand KBS Transmission on Overseas Channels

KBS World TV established an agreement for transmission exchange with India's public broadcaster, Prasar Bharati(PB), to provide programs on PB's satellite platform DD Free Dish. Through the agreement, KBS World TV not only secured 30 million potential viewers in India, but also saved on various transmission expenses needed for entry into the region(around 800M won annually). KBS World 24 also began broadcasting across the U.S. through the satellite platform DirecTV, and in the Russia /CIS region, services began through satellite broadcasting and OTT on Yamal 401 and Megogo respectively.

### Hallyu-centered Channel with Strengthened Competitiveness - KBS World TV

KBS World TV's self-produced programs achieved growth in both quantity and quality to continue the spread of Hallyu across the world. Taking place for the



9th year, the <Changwon K-POP World Festival> established itself as a top Hallyu festival holding the largest-ever preliminaries in around 110 cities across 84 countries worldwide. In addition, <Quiz on Korea>, which celebrated its 8th year, served as a facilitator to spread Korean culture and language to the world with Hallyu fans from over 20 countries taking part in the preliminaries. In 2019, KBS World TV also produced a new in-depth variety show called <We K-POP> featuring K-POP performances, discussions and fan meetings. A total of 16 bands including NCT Dream, GFriend, TXT, and WINNER made appearances to meet with fans, while the program featured Billboard columnist Jeff Benjamin in each episode to analyze K-POP, which differentiated itself from existing programs.

### Korea's Public Diplomacy Channel 'Beyond Radio' - KBS World Radio

With a balanced schedule of programs for news, culture and entertainment produced in 11 different languages, KBS World Radio has been contributing to cultural exchange and international friendship as a public diplomacy channel. A variety of special programs such as the Special for the Centennial of the 3.1 Movement <Dilkusha and Chain of Amber>, The Yoons' 100 Years, KBS World Radio's 66th Anniversary Special <Chunhyangjeon Becomes a World Classic> and 100 Years of Korean Film Special <Takeda Hiromitsu's K-Movie Diary> helped enhance the world's understanding of Korea's history and culture. KBS World Radio conducted the <4th Korean Language Video Contest #korea> for non-Koreans who love the Korean language, communicating with listeners around the world through SNS and the internet, contributing to the Korean language and education fever. To increase the accessibility and satisfaction of listeners in the digital age, KBS World Radio actively utilized digital platforms by expanding multilingual digital news and social media content services. Thanks to these efforts, the cumulative views for KBS World Radio's website (8.27M as of Dec.31) increased by 22% compared to the previous year and the Arabic service's Facebook and YouTube channel each surpassed 100,000 subscribers.



## International Relations

*In 2019, KBS succeeded in being re-elected for the 7th consecutive time as a member of the ABU administrative council and was also elected as vice president. This has cemented KBS' leadership position as Korea's preeminent public media firm and strengthened its international cooperation network. KBS successfully hosted the Asian region semifinals for the International Emmy Awards and actively participated in judging at various international awards. Also, KBS submitted selected contents at international awards, winning 21 prestigious awards abroad, including the top prize at the Bird and Nature Film Festival in France, thereby sharing the excellence of KBS contents with the world.*

### Strengthening International Broadcasting Leadership as ABU Vice President & 7-term Administrative Council Member

During the 2019 ABU (Asia-Pacific Broadcasting Union) general assembly held in Tokyo, KBS succeeded in being re-elected as a member of the administrative council for the 7th consecutive time with the overwhelming support of major members such as Japan's NHK, China's CMG and India's DDI. Also, KBS CEO & President Yang Seung-dong was unanimously elected as vice-president, reaffirming KBS' broadcast leadership on the global stage and establishing the foundation for us to continuously participate in the ABU's major decision-making process. During the ABU General Assembly, KBS made various achievements in international broadcasting cooperation, such as winning sympathy for the resumption of Korea-China broadcasting cooperation, which had been at a deadlock since the THAAD missile deployment in 2016, through discussions with the Chinese delegation.



〈KBS Visit by Ambassadors of French-Speaking Countries to Korea〉



〈The 56th ABU General Assembly - ▲ From the left: KBS President & CEO Yang Seung-dong, NHK President Ryoichi Ueda, ABU Secretary General Javad Mottaghi〉

### Successful Hosting of the IATAS Semifinals and 21 International Awards

KBS cooperated with the International Academy of Television Arts & Sciences(IATAS) to successfully host the Asian region semifinals for current affairs and news for the International Emmy Awards. KBS' selected works entered the competition at international awards, with 〈Plastic Earth〉 winning the top award at AIBD, and UHD Special 〈The Secret of the Little Tern Seabird of the Inland Lake〉, also winning the Prix Vie Sauvage at the Festival de L'oiseau et de la Nature in France. KBS earned a total of 21 international awards, greatly promoting the excellence of KBS content to the world.



### Expanding International Co-production

KBS provided an opportunity for audiences from Korea and Iran to meet through the joint production and programming of a documentary with Iran's IRIB. The two-part program, 〈Insight Iran〉, a high-quality documentary with two episodes, was co-produced by Korea and Iran thanks to an MOU achieved through cooperation by the two broadcasters and was broadcast on major channels in both countries. KBS also expanded the scope of international co-production by getting Rai(Italy) and Khabar Agency(Kazakhstan) to participate for the first time in CARE9 〈New Generation〉, a co-production documentary project led by KBS with the cooperation of ABU members.

### Strengthening Global Network through Broadcast Cooperation Agreements

KBS strengthened its global network by renewing an MOU on program exchange such as the joint production and programming of contents with Vietnam's VTV, and signed broadcast cooperation agreements with major broadcast networks in various regions including major ASEAN countries such as Myanmar, Laos and Thailand, as well as Italy(Rai), Afghanistan(RTA), Tonga, and Vanuatu. In 2019 alone, KBS signed broadcast cooperation agreements with four broadcasters in four countries including Vietnam and Turkmenistan. With interest in Hallyu content growing in Fiji, KBS also signed a broadcast cooperation agreement with Fiji's FBC for the broadcasting rights to the 24-episode drama series 〈Jang Yeong-sil〉, contributing to the spread of the Korean Wave in the Pacific.



〈Asian Region Semifinals Screening for International Emmy Awards〉



# License Fee

*KBS was able to protect its independence and autonomy while carrying out its responsibilities as the nation's primary public broadcaster through license fee. At times of national disaster, KBS provided accurate information quickly, fulfilling its role as the national broadcaster overseeing disaster and emergency broadcasts. KBS also worked to spread top Hallyu content to the world, elevating Korea's position on the global stage.*

## License Fee for High-quality Broadcast Service

Based on license fee, which is a public fund stipulated by the Korea Broadcasting Act, KBS has carried out public responsibilities differentiated from other media in accordance with its establishment purpose, which is to 'promote a healthy and just broadcasting culture'(Broadcasting Act, Article 43). As the primary disaster broadcaster, KBS swiftly and accurately updated the nation on damages and countermeasures against the typhoons that struck the nation over the summer. We innovated by selecting a female journalist with on-field experience and expertise for the main anchor position on <News 9>. For the public to enjoy better public broadcasting services, we also continued to invest in the production of high-quality content and the improvement of the UHD broadcasting environment. Although there was internal controversy and harsh reprimand from the outside in the process, we continued to carry out our duty with a humble attitude.



## License Fee, The Foundation for Korea's Representative Public TV

License fee is the key economic resource for KBS to function as the central axis of the spread of Hallyu. KBS not only produces excellent cultural contents such



## License Fee Statistics (as of the end of 2019)

### 1. License Fee Income (in KRW)

- 1) Total Revenue: 670.5 billion
- 2) Net Income: 606.6 billion
  - Consignment Collection Fee: 45.1 billion
  - EBS Support Fund: 18.8 billion

### 2. Registered TV Sets (in units)

- 1) Total Number: 25,436,301
- 2) For Household Use: 21,945,838
  - For General Use: 3,490,463

### 3. License Fee Exemptions (in units)

- 1) Total Number of Exemptions: 2,599,422
- 2) Basic Livelihood National Subsidy Recipients: 604,799
  - Blind or Hearing Impaired: 223,504
  - Irregular Reception: 268,414
  - Households with Electricity Usage Under 50kWh/mo.: 1,424,524
  - Patriots & Veterans: 70,166
  - Other: 8,015

as <Music Bank> and <When the Camellia Blooms>, but it also continuously presents them to audiences around the world through its international broadcast channels(i.e. KBS World TV, KBS World Radio, KBS World 24). License fee is also used by KBS to become not only a public broadcaster representative of Korea, but also Asia. In August last year, KBS hosted an international forum titled 'Media's Role for Social Integration and Peace' with the ABU, which includes 274 media firms from 72 countries, to share its experiences and collect opinions from public broadcasting experts from around the world. In November, the KBS President & CEO was unanimously elected ABS Vice-President during the 56th ABU General Assembly, providing the opportunity to elevate the status of Korea's public broadcasting on the global stage.

## License Fee Sharing the Nation's Difficulties

KBS' financial situation has continued to deteriorate with the rapid growth of paid and commercial media, a decrease in advertisement revenue due to the economic downturn and the license fee rate which has remained frozen since 1981. As a result, KBS had to improve internal efficiency through an emergency management plan, which in effect reduced the input of resources for creative and innovative production and also negatively influenced the fulfillment of our public duties. However, as a public broadcasting system, we continued efforts to solve the nation's difficulties together. We reduced additional charges for license fee defaults and simplified the procedures to verify eligibility for payment exemptions. Additionally, we are doing our best to expand the welfare of our viewers, such as creating a platform to share hope with our neighbors in need through the special live broadcast <Sharing is Happiness> which aired in December. This is KBS' basic policy that will never change. We created a platform to share hope with our neighbors in need.





# Management

*In 2019, KBS strengthened broadcast independence and faithfully fulfilled its public responsibilities while attempting to overcome crises in credibility, influence and finance through management innovation such as organization and rank system reform and the establishment of emergency management plans. KBS also worked to improve unfair practices in the organization and promote a healthy organizational culture.*

## Content-Oriented Public Service Media

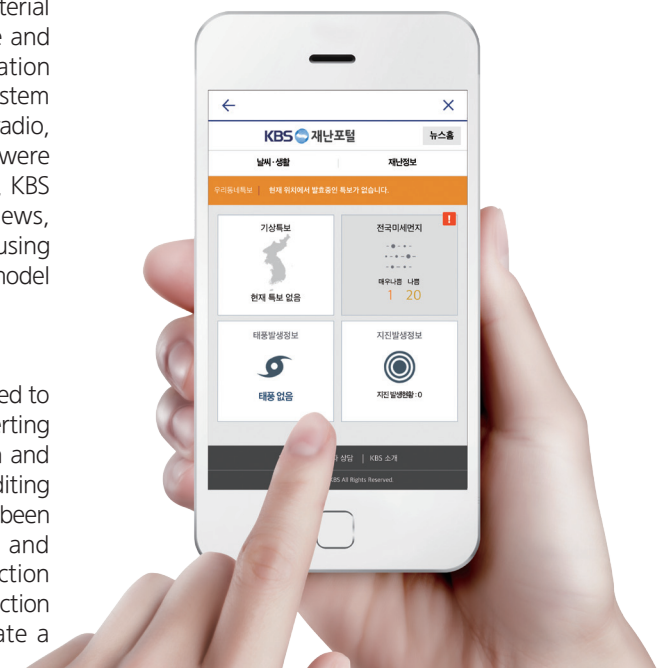
KBS carried out an organizational reform plan to respond to the rapidly changing media environment and step forward as a content-oriented public service media network that is optimized for the digital age. We now aim to be a content-oriented, audience-oriented and digitally innovative organization. To strengthen KBS 2TV's competitiveness, the Content Production2 Division was newly created to oversee entertainment shows and drama production as well as advertising and content businesses. The Audience Relations Center became an executive department to systematize the protection of audience rights and expand audience participation. We changed the production and distribution process for digital content while strengthening the planning and reporting functions of digital news. In order to institutionally establish the autonomy and independence of broadcasting production, the Broadcast Planning Regulation was amended for the first time in 16 years. We increased institutional effectiveness by making Planning Committee meetings mandatory and newly implementing a regulation for executive director appointment approval. We also created a new provision to guarantee independence, making it clear that we must maintain our independence from external pressure and unfair interference.

## Carrying Out Public Responsibilities

After the fire in Goseong, KBS supplemented the shortcoming of disaster broadcasts and improved the overall system. KBS improved its disaster response capacity by extensively revising the Disaster Response System Manual and regularly holding simulation training. While reinforcing our human and material resources, we also strengthened communication between the head office and regional networks and made it possible to quickly share disaster information by using CCTV footage from local governments. KBS also established a system that can provide timely disaster information on all platforms including TV, radio, internet and mobile devices while regional new media promotion groups were formed to pave the way for regional content to be consumed on YouTube. KBS took a step closer to regional audiences by replacing the daily general news, <News 7>, with regional networks' programming. With in-depth news focusing on local issues, we communicated with the audience and presented a new model for public broadcasting based on locality and autonomy.

## Cooperation for Co-existence

KBS strived to create a healthy media ecosystem through co-existence. We tried to resolve discrimination between non-regular and regular employees by converting 223 non-regular workers into regular workers who are assigned a position and salary class. Employees belonging to subsidiaries responsible for news and editing were also hired directly to prevent any violations of the law. We have also been continuously increasing support for independent production companies and writers. We also revised the standard for calculating the standard production cost of outsourced programs to ensure the soundness of independent production companies and regularly conducted round-table discussions to facilitate a production system based on communication.



## Management Innovation

In order to overcome a structural financial crisis, KBS conducted a total review of the budget and overall business. The total review task force established the Emergency Management Plan by searching for wasted resources and reexamining the necessity of a project from square one. The key to the Emergency Management Plan is to create a virtuous cycle by reducing costs and increasing program competitiveness. In other words, the plan calls for increasing efficiency by abolishing unnecessary work and improving work practices while overhauling programming and production through careful selection and concentration. Through the Emergency Management Plan, we expect to save around 60B won annually from 2020 to 2023. KBS also reorganized the job grade system, which is the basis for manpower management. We abolished managerial and 1st grade positions while implementing a variable job grade system to temporarily assign an employee a managerial position only his or her term in the position (to take effect Jan. 1, 2020). We also changed to a performance-based pay system and restrained the increase in wages for high-ranking positions. Through these efforts, we have been able to resolve issues such as the oversupply of high-ranking positions and rigidity in human resources management which have both been pointed out as examples of lax management.

## Improving Organizational Competitiveness Through Effective Personnel Management

In order to respond to the changing media and labor environment, and to actively respond to the demand for new talent for new projects such as strengthening digital content as well as retirement of older employees, KBS carried out open recruitment for competent new employees and verified experienced employees. We maintained and strengthened

the pre-existing blind recruitment process which emphasizes capacity and character rather than external specifications, while expanding recruitment for experienced employees in specialized fields so they could begin work immediately. In order to efficiently staff our employees in the right place, we focused on regular and frequent transfers of personnel according to organizational changes and business needs, while also utilizing a job change system allowing employees to move between jobs according to their vocational aptitude.

## Executing Responsibilities as Public Broadcaster & Improving Unfair Practices

KBS also made efforts to fulfill its social responsibilities as a public broadcaster by resolving unfair practices in the organization and creating employment opportunities for the disabled. In addition to the existing method of providing the disabled with more points in the hiring process, we actively identified jobs suitable for them and created positions only for the disabled in connection with the Korea Employment Agency for Persons with Disabilities. These efforts helped to realistically increase the employment of people with disabilities, as we continue to seek various ways to expand employment opportunities for them.

## Promoting Healthy Organizational Culture

According to the amendment of the Labor Standards Act, KBS established 「Guidelines to Prevent Bullying at Work」 to promote the healthy development of organizational culture. We established a process to provide counseling for employees undergoing distress while establishing regulations for investigation and processing according to the victim's intention. In addition, training was provided to prevent bullying at the workplace and enhance awareness on improving organizational culture.



# Audience Services

*KBS belongs to the audience. As its management goal for 2019, KBS designated the credo 'The Key Public Service Media of Korea - Trust, Creativity, Innovation'. We worked to expand protection for audience interests in line with the changing media environment. We also carried out various audience participation projects to deliver the value of license fee back to the public. KBS also increased programs promoting audience participation and evaluation while conducting media literacy training projects to help all citizens easily utilize digital media.*

## Operation of Various Services to Protect Audience Rights & Interests

The KBS Audience Advisory Council, which consists of audience representatives of various sectors, held meetings each month to protect the rights and interests of the audience. Through the meetings, KBS was able to listen to a diverse range of opinions and reflected the opinions in production to increase the quality of its programs. Also, small committee meetings for the protection of audience rights, audience evaluation and audience participation were held which contributed greatly to the participation and protection of rights for audiences, improving the quality of programs and the procurement of public interests and benefits. In particular, the 1st KBS National Audience Advisory Council Solidarity Meeting (held in April), which brought together audience advisory councils of all KBS networks, and the KBS Audience Advisory Council & Civil Society Organization Joint Meeting (held in Oct.) allowed KBS to listen to and communicate with the greatest variety of audience voices compared to previous years and promote a deeper understanding of public broadcasting and the license fee system.

The Audience Petition System, now in its 2nd year, provided responses to 39 out of the 1,257 petitions that garnered over 1,000 signatures. KBS is the only broadcaster in Korea to operate an Audience Services Center around the clock which is accessible by phone, ARS, internet, mail and fax. The center collects suggestions and input from the audience with 373,000 cases registered and processed. KBS also actively protected the rights and interests of the audience by handling 55 cases through its Audience Distress Settlement System, which operates in accordance with the Press Arbitration Law. Also, 58 information request cases were handled through the Information Disclosure System which not only increased the company's transparency but also satisfied the audiences' right to know.



## 29th KBS Audience Advisory Council

### Chairman

**Lee Chang-hyun**

Professor, Kookmin University, School of Communication

### Vice-chairman

**Lee Jong-im**

Member of Executive Committee, Cultural Action

### Members

**Kwon Oh-joo**

Policy Director, Parents' Union on Net

**Choung Min-young**

Attorney, Duku Law Offices

**Lim Yun-ok**

Standing Representative, Korea Certified Public Labor Attorneys Association

**Jin Sun-mi**

President, Disability Rights Advocate Center

**Bae Sang-kun**

Executive Director, The Federation of Korean Industries

**Choi Soo-young**

Visiting Professor, Kangwon National University

**Choi Jun-ho**

Secretary General, Korea Federation for Environmental Movements

**Lee Seo-jeong**

Head of Internet & Media, Youth and Future

**Kim Ye-won**

President, Human Rights Center for Disabled People

**Jeon Jin-han**

President, Right to Know Institute

**Shim Jae-woong**

Professor, Sookmyung Women's University, School of Communications & Media

**Park Jun-mo**

Attorney, Taeseung LLC

**Do Seung-lee**

Vice President, Korea Educational Psychology Association



## Strengthening of Audience Evaluation & Participation Programs

The audience feedback program, <TV Review Audience Desk> strengthened communication between the audience and production staff while increasing the participation rate of audiences. We increased the number of participating groups and individuals for the weekly show, Close-up TV, that brings non-profit organizations related to civil and cultural affairs on air to deliver their opinions of news and programs. KBS worked to ensure the opportunity for participation by a variety of audiences from elementary school students to homemakers on Into the Production Site, a program where audiences directly visit production sites and gain a better understanding of the reality reproduced by the media. Open Channel, which ensures direct public access from the audience, promoted the expansion of participation by regional citizens and those who have difficulty accessing media, which resulted in a total of 57 episodes produced by regional audiences of the total 90 episodes in 52 editions.

## Literacy Training for the Entire Nation

Despite the advent of various digital media platforms and the mobile-centered media use environment and its convenience and efficiency, various side effects such as the digital divide, overflow of fake news, the spread and consumption of confirmatory biased information, and digital bullying are also becoming more prevalent in our society. As a public service media, KBS established the new Audience Media Office in March and carried out media literacy training to help all citizens use digital media without being left out in a healthy way. Broadcast producers were nurtured as media education instructors and starting from September, tours and media experience programs were carried out to 400 visitors at the KBS On experience hall. KBS simultaneously carried out the Visiting Media Training Project targeting middle and high school students in the Seoul Metropolitan area with over 2,000 students taking part in the project. For regional networks, KBS Wonju began a pilot project for audience participation media training where local residents who complete media training programs directly participate in the production process. In 2020, KBS will further carry out more diverse projects in cooperation with media training related institutions such as the Ministry of Education, Community Media Foundation, and National Council of Media Centers. Recognized for these efforts, KBS has been selected as the leading broadcaster of the Global Media and Information Literacy Conference hosted by UNESCO.



## Social Contributions

*KBS delivered the value of its license fee to the audience through various social contribution projects and worked to present hope and happiness to the people of Korea. KBS provided audiences with opportunities for cultural experiences, such as holding Visiting Music Concerts for the culturally marginalized and discovering new talent in gugak and classical music through competitions. Also, KBS worked to spread the spirit of sharing in our society by discovering and promoting various instances of sharing and giving.*

### KBS Together with the Audience & Culture

Based on KBS' infrastructure for music, we held various cultural projects for the audience to realize the value of the license fee. The KBS Symphony Orchestra and KBS Gugak Orchestra held Visiting Music Concerts for those who have difficulty accessing culture by visiting regional schools, elderly care facilities, welfare facilities, military bases and other locations to help more audiences experience culture. As 2019 marked the 100th anniversary of the 3.1 Movement, KBS held the 'Liberation Music Concert' at Liberation Hall to commemorate the 100th anniversary of the Battle of Fengwudong&Qingshanli, which were landmark battles between Korean independence militias and Japanese forces, as well as honoring the 80th anniversary of the founding of the Korean Liberation Army. In commemoration of Veterans Day, KBS planned and held the Korean Veterans Association's 67th Anniversary Concert while the Concert for Patriotic Martyrs Day was held to commemorate the 80th anniversary of the day on a special stage set up at Seodaemun Independence Park. KBS contributed to the promotion of classical and traditional music by holding the 26th KBS KEPCO Music Competition to discover new, young talent in the classical music scene and the 29th KBS Gugak



Competition, which has grown into one of the most prestigious competitions and become a gateway to success for young gugak musicians. In addition, the 2nd KBS Spring Flower Concert was held at KBS Hall, providing music and a variety of attractions for audiences visiting Yeouido during the Spring Flower Festival.



### Realizing Sharing Services for the Audience

Through the 8th National Sharing Grand Award and award ceremony, KBS discovered people of merit who made contributions to various areas of society by sharing. A total of 155 awards and prizes were given to the awardees and their individual efforts were promoted to help expand the culture of sharing in our society. Through designated donations by KBS executives and staff, the Air Purifier Sharing Project helped to prevent damage from fine dust at communal living facilities for the vulnerable while KBS' Talent Sharing Volunteers held concerts to comfort the marginalized. KBS also organized fundraisers for neighbors in need, the Matching Grant program sponsored youth in need, and the spare change from salaries of executives and staff were collected to be used for a good cause. KBS promoted social contribution culture and caring for the socially disadvantaged by broadcasting the web documentary drama Hidden Heroes which was based on the real heroes of our society, to spread the spirit of sacrifice and service for our neighbors. In this way, KBS faithfully fulfilled its role as a public service media to help our nation become a happier place.





# GENERAL INFORMATION

KBS to the hearts of the audience.  
KBS belongs to the audience.

*The key to the creative organization flexible to adapt and lead  
in the fast changing media environment is a content-oriented  
structure, the efficient use of resources and a securing of a  
stable financial sources.*



# Board of Governors

The Board of Governors is the highest decision-making body for KBS management policy. It ensures media independence that serves the public interest. The Board of Governors consists of 11 governors including the chairman. Each governor serves a maximum 3-year term. Governors are recommended by the Korea Communications Commission in consideration of their field of expertise and appointed by the President of the Republic of Korea. The board deliberates and decides on matters concerning the broadcaster's public responsibilities and basic broadcasting plan, budget and settlement of accounts, operational evaluation and its disclosure, recommendations for the appointment of the President & CEO and Auditor General, approval of appointed Executive Vice-Presidents, installation and abolition of local stations, acquisition and disposal of basic assets, investment in other entities and amendments to the Articles of Association and other important policies. The 11th Board of Governors was inaugurated on September 1st, 2018 and is currently in operation.

※ As of Dec. 31, 2019



**Kim Sang-keun**  
• Former Director, Gyeonggi Institute of Education  
• Former Executive Vice-chairperson, National Unification Advisory Council  
• Former Director, Christian Broadcasting System



**Kang Hyung-cheol**  
• Professor, School of Communication & Media, Sookmyeong University  
• President, Korea Association for Telecommunications Policies  
• Former President, Korean Association for Broadcasting & Telecommunication Studies



**Kim Kyong-dal**  
• CEO, Neo Touch Point  
• Former Video Service Manager, Naver  
• Former Reporter, The Dong-a Ilbo



**Kim Young-keun**  
• Former Governor, KBS Board of Governors  
• Former Commentator, KBS News & Sports  
• Former Deputy Chief Manager of Culture, KBS News & Sports Department



**Kim Tae-il**  
• Professor of Political Science & Diplomacy, Yeungnam University  
• Executive Chariman, Decentralization Movement for Sustainable Korea Daegu-Gyeongbuk Center  
• Chairman, Z18 Foundation for Safety Culture



**Moon Kun-young**  
• Arbitrator, The Korean Commercial Arbitration Board  
• Assistant Professor, Jeju National University Law School  
• Former Attorney, Hankyul Law Group



**Park Ok-hee**  
• Chairperson, Korea Foundation for Women  
• Former Member, Korea Communications Standards Commission Special Committee on Advertising  
• Former Vice Chairperson, MBC Audience Committee



**Suh Jae-suhk**  
• Former CEO of KBS Art Vision  
• Former Executive Managing Director, KBS Policy Planning  
• Former Executive Director, KBS Programming Department



**Cho Yong-whan**  
• Attorney Jipyong Law Firm  
• Director, The Truth Foundation  
• Former Non-Standing Board Member, Korea Communications Commission



**Chun Young-sik**  
• Former Secretary of Public Affairs, Presidential Secretariat  
• Former Director, The Munhwa Ilbo  
• Former Washington Correspondent, The Munhwa Ilbo



**Hwang Woo-seop**  
• Co-Representative, Media Coalition  
• Former Director Manager, KBS Human Resources Development  
• Former Chairpoerson, KBS Public Broadcasters Union

# Executive Body

The Executive Board is comprised of the President & CEO, up to two Executive Vice Presidents, up to eight Executive Managing Directors and one Auditor General. The President & CEO is recommended by the Board of Governors and is appointed by the President of the Republic of Korea. The President and CEO appoints Executive Vice Presidents who have been approved by the Board of Governors. The Auditor General is recommended by the Board of Governors and is appointed by the Korea Communications Commission, while the Executive Managing Directors are appointed by the President & CEO. The term for Executive Board members is three years and they may serve consecutive terms.

※ As of Dec. 31, 2019



**Yang Sung-dong**  
President & CEO



**Kim Young-heon**  
Auditor General



**Jung Pil-mo**  
Executive Vice President



**Lim Byung-kul**  
Executive Managing Director, Strategy & Planning



**Hwang Yong-ho**  
Executive Managing Director, Broadcast & Marketing



**Kim Jong-myong**  
Executive Managing Director, News & Sports



**Kim Deock-jae**  
Executive Managing Director, Content Production 1



**Lee Hun-hee**  
Executive Managing Director, Content Production 2



**Lee Chang-hyung**  
Executive Managing Director, Technology



**Jo Hyeon-guk**  
Executive Managing Director, Management

# Financial Statements 2019

## Income Statement

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2019	FY2018	CHANGE	% CHANGE
<b>I. REVENUE</b>	13,621	14,352	△ 731	-5.1%
1. BUSINESS REVENUE	13,621	14,352	△ 731	-5.1%
1) BROADCASTING REVENUE	13,456	14,199	△ 743	-5.2%
- LICENSE FEE REVENUE	6,705	6,595	110	1.7%
- COMMERCIAL REVENUE	2,548	3,328	△ 780	-23.4%
- TIME RATE REVENUE	-	14	△ 14	-100.0%
- GOV'T REVENUE	146	131	15	11.5%
- OTHER BROADCASTING REVENUE	4,057	4,131	△ 74	-1.8%
2) AUDIENCE BUSINESS REVENUE	165	153	12	7.8%
- TMO REVENUE	3	3	-	0.0%
- FACILITIES ETC.	162	150	12	8.0%
<b>II. COST OF SALES</b>	12,320	12,703	△ 383	-3.0%
1. BUSINESS COSTS	12,320	12,703	△ 383	-3.0%
1) BROADCASTING COSTS	12,047	12,488	△ 441	-3.5%
- PRODUCTION COSTS	9,848	10,285	△ 437	-4.2%
- FACILITY OPERATION COSTS	2,199	2,203	△ 4	-0.2%
2) AUDIENCE BUSINESS COSTS	273	215	58	27.0%
- KBS ORCHESTRA & TMO OPERATION COSTS	58	55	3	5.5%
- FACILITY OPERATION COSTS	215	160	55	34.4%
<b>III. GROSS PROFIT</b>	1,301	1,649	△ 348	-21.1%
<b>IV. SELLING &amp; ADMINISTRATIVE COSTS</b>	2,060	2,234	△ 174	-7.8%
1. GENERAL ADMINISTRATIVE COSTS	743	781	△ 38	-4.9%
2. LICENSE FEE COLLECTION COSTS	848	843	5	0.6%
- EBS SUPPORT FUND	188	185	3	1.6%
- COMMISSIONED COLLECTION	453	447	6	1.3%
- OTHER EXPENDITURES	207	211	△ 4	-1.9%
3. COMERCIAL OPERATION COSTS	469	610	△ 141	-23.1%
- COMMERCIAL FEES	357	466	△ 109	-23.4%
- BROADCASTING DEVELOPMENT	58	95	△ 37	-38.9%
- OTHER EXPENDITURES	54	49	5	10.2%
<b>V. OPERATING PROFIT (LOSS)</b>	△ 759	△ 585	△ 174	-29.7%
<b>VI. NON-OPERATING REVENUE</b>	945	406	539	132.8%
1. GENERAL ADMINISTRATIVE COSTS	894	331	563	170.1%
2. EQUITY METHOD REVENUE	51	75	△ 24	-32.0%
<b>VII. NON-OPERATING COSTS</b>	161	142	19	13.4%
1. GENERAL	120	117	3	2.6%
2. EQUITY METHOD LOSS	38	25	13	52.0%
3. INTEREST COSTS	3	-	3	
<b>VIII. NET INCOME BEFORE INCOME TAX (-NET LOSS)</b>	25	△ 321	346	-107.8%
<b>IX. INCOME TAX COST</b>	9	-	9	
<b>X. NET INCOME</b>	16	△ 321	337	-105.0%

## Statement of Financial Position

## [ ASSETS ]

ACCOUNT TITLE	FY2019	FY2018	CHANGE
<b>I. CURRENT ASSETS</b>	3,119	2,704	415
1. QUICK ASSETS	3,049	2,646	403
- CASH & CASH EQUIVALENTS	22	471	△ 449
- SHORT-TERM INVESTMENTS	-	600	△ 600
- TRADE RECEIVABLES	2,625	1,447	1,178
- OTHER RECEIVABLES	95	44	51
- ACCRUED REVENUE	5	7	△ 2
- AMOUNT PREPAID	230	21	209
- PREPAID EXPENSES	15	15	-
- SHORT-TERM LOANS	7	3	4
- DEFERRED TAX ASSET	50	38	12
- OTHER	-	-	-
2. INVENTORIES	70	58	12
- PRODUCTIONS	29	31	△ 2
- FILMS	4	7	△ 3
- STORED GOODS	37	20	17
<b>II. NON-CURRENT ASSETS</b>	9,771	9,616	155
1. INVESTMENT ASSETS	3,463	3,376	87
- LONG-TERM INVESTMENT	283	373	△ 90
- INVESTMENT STOCKS ACCOUNTED IN EQUITY METHOD	2,623	2,416	207
- LONG-TERM LOANS	397	427	△ 30
- OTHER INVESTMENT ASSETS	160	160	-
2. TANGIBLE ASSETS	5,507	5,631	△ 124
- LAND	1,567	1,587	△ 20
- BUILDINGS	2,894	2,959	△ 65
- STRUCTURES	204	227	△ 23
- MACHINERY	692	710	△ 18
- DELIVERY EQUIPMENT OR VEHICLES	5	11	△ 6
- OTHER TANGIBLE ASSETS	64	64	-
- CONSTRUCTION IN PROGRESS	81	73	8
3. INTANGIBLE ASSETS	12	12	-
- DEVELOPMENT COSTS	9	7	2
- OTHER	3	5	△ 2
4. OTHER NON-CURRENT ASSETS	789	597	192
- DEPOSITS	157	163	△ 6
- NON-CURRENT DEFERRED TAX ASSETS	216	206	10
- LONG-TERM RECEIVABLES	296	89	207
- LONG-TERM UNAMORTIZED EXPENSES	14	17	△ 3
- LONG-TERM UNAMORTIZED PAYMENTS	106	122	△ 16
<b>[ TOTAL ASSET ]</b>	12,890	12,320	570

## [ LIABILITIES ]

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2019	FY2018	CHANGE
<b>I. CURRENT LIABILITIES</b>	2,123	1,433	690
- SHORT-TERM BORROWING	586	-	586
- CURRENT PORTION OF LONG-TERM BORROWINGS	329	303	26
- TRADE PAYABLE	1,045	863	182
- ACCRUED CHARGE	-	-	-
- ACCOUNTS PAYABLE	7	76	△ 69
- ADVANCE RECEIVED	102	140	△ 38
- DEPOSITS RECEIVED	4	-	4
- PREPAID INCOME	43	45	△ 2
- OTHER	7	6	1
<b>II. NON-CURRENT LIABILITIES</b>	3,877	4,139	△ 262
- LONG-TERM ADVANCE RECEIVED	-	-	-
- SEVERANCE & RETIREMENT BENEFIT ALLOWANCE	3,951	4,234	△ 283
- NATIONAL PENSION TRANSFERS	△ 9	△ 12	3
- RETIREMENT INSURANCE DEPOSITS	△ 65	△ 83	18
<b>[ TOTAL LIABILITIES ]</b>	6,000	5,572	428

## [ EQUITY ]

ACCOUNT TITLE	FY2019	FY2018	CHANGE
<b>I. CAPITAL</b>	2,062	2,062	-
1. STATE-OWNED EQUITY	2,062	2,062	-
<b>II. CAPITAL ADJUSTMENTS</b>	△ 13	△ 13	-
1. OTHER	△ 13	2,062	△ 2,075
<b>III. ACCUMULATED OTHER COMPREHENSIVE INCOME</b>	25	△ 101	126
1. GAIN ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	173	2	171
2. LOSS ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	△ 1	△ 24	23
3. UNREALIZED GAINS ON AVAILABLE-FOR-SALES SECURITIES	-	-	-
4. UNREALIZED LOSS ON AVAILABLE-FOR-SALE SECURITIES	△ 147	△ 79	△ 68
<b>IV. RETAINED EARNINGS</b>	4,816	4,800	16
1. EARNED SURPLUS RESERVE	1,031	1,031	-
2. APPROPRIATED RETAINED EARNINGS FOR BUSINESS DEVELOPMENT	2,037	2,037	-
3. BUSINESS RATIONALIZATION RESERVE	90	90	-
4. BUSINESS EXPANSION RESERVE	1,642	1,963	△ 321
5. UNAPPROPRIATED RETAINED EARNINGS	16	△ 321	337
(△DEFICIT YET UNATTENDED)		-	
<b>[ TOTAL EQUITY ]</b>	6,890	6,748	142
<b>[ TOTAL LIABILITIES &amp; EQUITY ]</b>	12,890	12,320	570

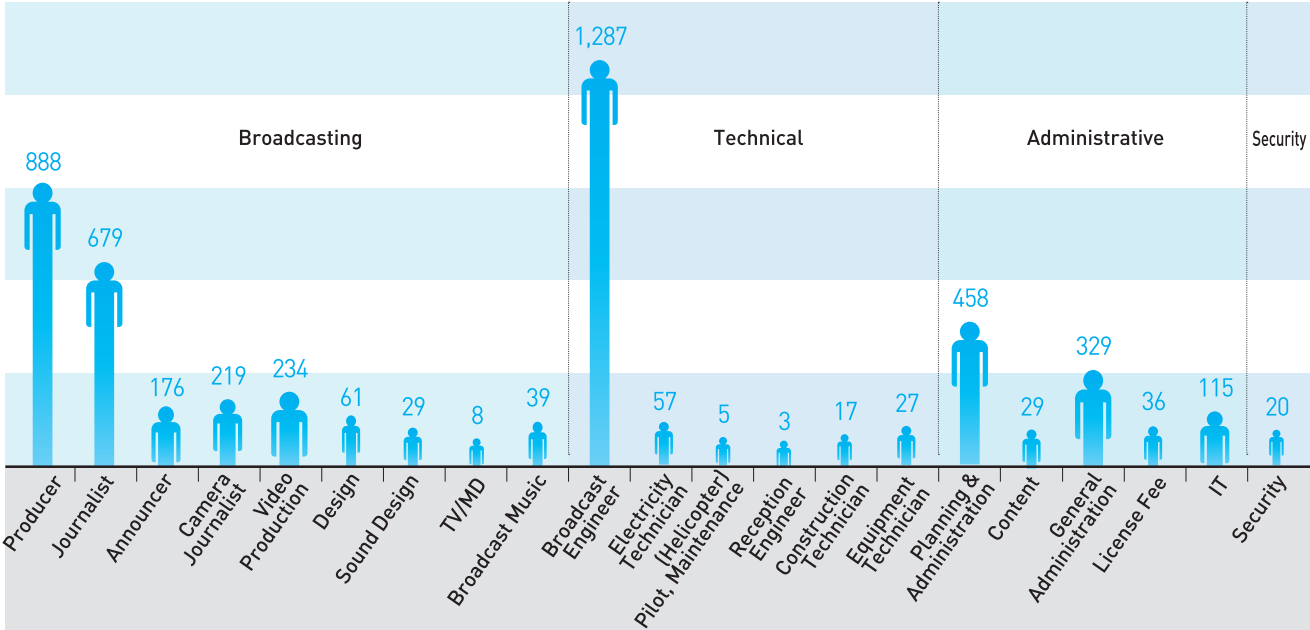


# Personnel

Total **4,716**

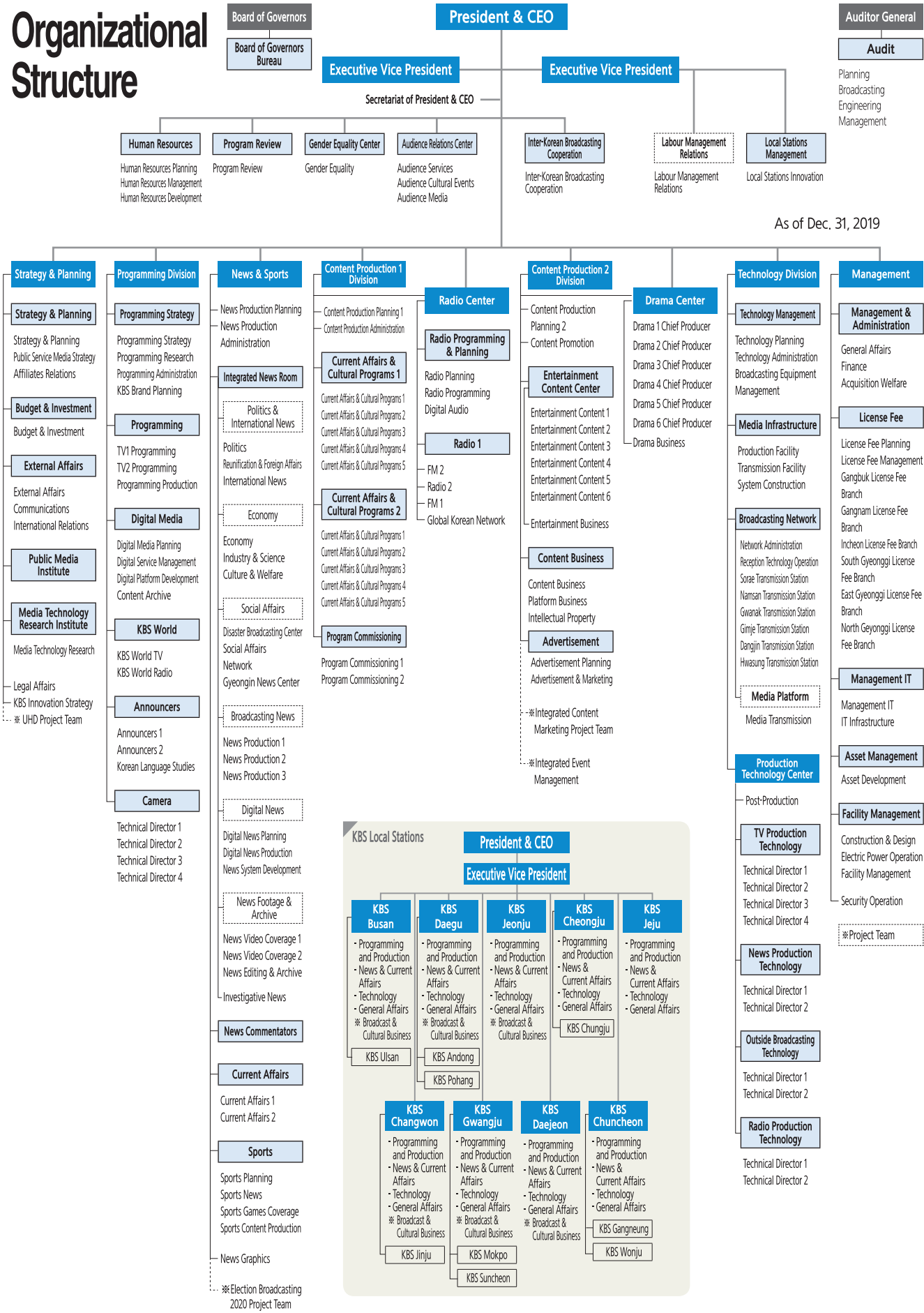
As of Dec. 31, 2019 (unit: persons)

\* Excludes retirees



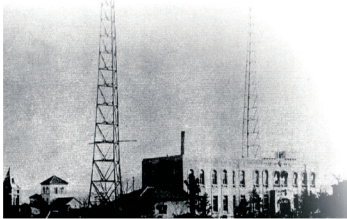
<2019 1st Half New & Career Recruits>

# Organizational Structure





# KBS History



- 1926** - Established Kyeongseong Broadcasting Corporation
- 1927** - Started the first radio broadcasting in Korea (JODK)

## 1920 2000

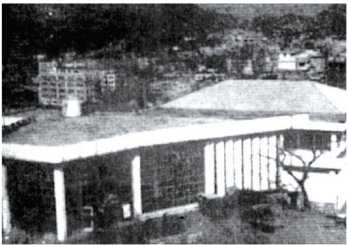
- 2000** - Launched Radio3, Sound of Love
- 2001** - Terrestrial digital TV broadcasting
- 2002** - The official broadcaster of the Korea-Japan World Cup
- Host broadcaster for the Busan Asian Games
- Launched KBS Korea, KBS Sky Sports and KBS Sky Drama
- 2003** - President Chung Yeon-ju took office
- Opened the global satellite station KBS World
- Radio1 restarted as a news and current affairs channel
- Established the KBS code of ethics
- 2004** - Started the team system for DTV broadcasting in 5 major cities and divided local stations into 9 regional headquarters and 9 local stations
- 2005** - Host Broadcaster for APEC 2005 Korea
- Opened terrestrial DMB broadcasting
- Conducted TV daytime broadcasting
- 2006** - Conducted MMS test broadcasting
- Opened KBS JOY-Conducted test broadcasting on IPTV
- 2007** - Launched nationwide terrestrial DMB broadcasting
- Hosted the PBI Seoul Conference
- 2008** - President Lee Byung-soon took office
- 2009** - President Kim In-kyu took office
- 2010** - Opened KBS Gyeong-in Broadcasting Center
- Broadcast the G20 Seoul Summit as the host broadcaster



- 1947** - ITU allocated the call sign 'HL' to Korea
- 1948** - Launched the state-run Seoul Central Broadcasting Station

## 1940 2011~2012

- 2011** - Hosts 2011 Seoul INPUT conference
- Host broadcaster for 2011 Daegu World Championships in Daegu
- President Kim In-kyu takes office as 13th president of ABU
- KBS TV celebrates 50th anniversary
- 2012** - KBS Kids begins broadcasting
- Host broadcaster for 2012 Seoul Nuclear Security Summit
- President & CEO Gil Hwan-young takes office
- New era of digital broadcasting begins



- 1961** - Opened Seoul TV Broadcasting Station, KBS TV

## 1960 2013~2014

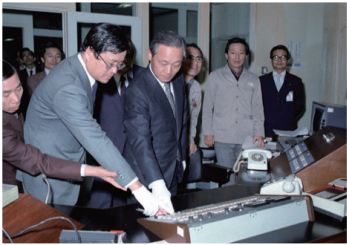
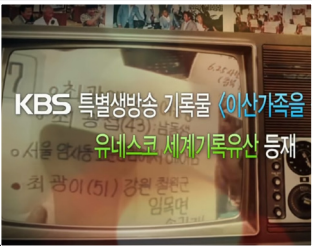
- 2013** - KBS W begins broadcasting
- KBS celebrates 40 years of establishment and 86 years of broadcasting
- KBS World celebrates 60th anniversary
- 2014** - President & CEO Cho Dae-hyun takes office
- <Colors, 4 Desires> Won the Grand Jury Award at the BANFF World Media Festival
- 124-hour live global broadcasting of Pope Francis's visit to Korea
- President Cho Dae-hyun takes office as 15th president of ABU
- World's first successful live UHD broadcast



- 1973** - Founded the Korean Broadcasting System, KBS
- Founding president Hong Kyeong-mo took office
- 1979** - President Choi Se-gyeong took office
- Launched FM broadcasting

## 1970 2015

- 2015** - President & CEO Ko Dae-young takes office
- <Weaving the Sound, Pansori> wins top awards at BANFF World Media Festival & Korea Communications Commission Awards
- <Special Live Broadcast - Finding Dispersed Families> inscribed on UNESCO Memory of the World Register
- <National Grand Chorus - I am Korea> celebrates 70 years of Independence
- KBS Mission & Vision Statement Declared



- 1980** - Launched 2TV and Radio2
- President Lee Won-hong took office
- Introduced color TV broadcasting
- 1981** - Launched 3TV and Educational FM broadcasting
- Set the license fee for color TV (2,500 won/month for color TV & 800 won/month for black-and-white TV)
- 1983** - Live Special <The Reunion of the Separated Families>
- 1985** - President Park Hyeon-tae took office
- Launched multiplex broadcast
- 1986** - President Jeong Gu-ho took office
- Host Broadcaster for the Seoul Asian Games
- 1988** - Host Broadcaster for the Seoul Olympic games
- President Seo Young-hoon took office

## 1980 2016~2017

- 2016** - Largest structural reform in KBS history
- Launch of KBS-KDB Korean Wave Contents Fund
- Establishment of independent production company, Monster Union
- KBS Board of Governors agree on plans to establish Future Broadcast Center
- President Ko Dae-young elected 15th President of ABU
- Korea Communications Commission gives permission for terrestrial UHD broadcast project
- 2017** - High-definition DMB service begins
- World's first terrestrial UHD service launched
- Special Exhibition held in Berlin of KBS Special Live Broadcast 'Finding Dispersed Families'
- Disaster Response System Manual revised
- KBS UHD Guidelines published



- 1990** - President Seo Gi-won took office
- KBS Established the KBS Broadcasting Code
- Transferred the control of 3TV and Educational FM to the Ministry of Education
- 1993** - President Hong Du-pyo took office
- 1994** - Improved the license fee collection system and stopped commercial advertising on 1TV
- 1995** - Launched Internet broadcasting
- 1996** - Launched test satellite broadcasting
- 1997** - Held the 34th ABU Seoul General Assembly
- 1998** - President Park Kwon-sang took office

## 1990 2019

- 2019** - KBS carries out sweeping disaster broadcast system reforms
- KBS amends its Broadcast Policy Regulations
- KBS local networks broadcast
- <News 7>, an independently produced news and current affairs program
- <Plastic Earth> wins the Korea Communications Commission Awards' Grand Prize
- <Journalism Talk Show J> wins the TV Cultural Program Award at the Baeksang Arts Awards
- <Confronting Memories> wins the Grand Prize at the 46th Korea Broadcast Awards

