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## **KOREAN BROADCASTING SYSTEM 2020 Annual Report**

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# To all who love and enjoy public broadcaster KBS. Greetings!



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

We were greatly influenced by COVID-19 in 2020. Although we faced many difficulties in management and broadcasting due to the pandemic, it also helped us to advance our disaster broadcast system, carry out internal reforms and boost production creativity.

As the pandemic dragged on, KBS launched the *COVID-19 Integrated Newsroom* in March, 2020. We activated a round-the-clock news flash system to quickly deliver disaster related news and aired various spots featuring infectious disease prevention tips and practical tips for our daily lives. We also broadcast public service campaigns on solidarity and positivity throughout the year.

KBS strengthened region-specific disaster broadcasts through *News 7*, the local network-produced evening news program. Amid serious disaster situations caused by COVID-19, torrential rain, typhoons and other calamities, KBS aired 570 news flashes by region, which was a ten-fold increase from 2019.

In addition, despite the poor production environment due to COVID-19, KBS produced programs that brought comfort to people in distress from the prolonged pandemic. We created innovation in contactless information, communication technology, augmented reality and other tools to enable viewer participation and improve broadcast quality. For example, the *2020 Chuseok Grand Plan Republic of Korea Again Na Hoon-a* recorded 29% in viewership ratings and presented a new vision for the contactless era.

Despite the unprecedented environment, KBS upheld its official duties as the nation's primary public service media. Ahead of the 2020 General Election, KBS verified candidates and conducted rigorous analysis on their pledges through *Watchers of Lawmakers*. We also provided accurate predictions and in-depth discussions on election day, allowing us to maintain the #1 spot in viewership ratings for the same time slot. In light of 2020 being the 70th anniversary of the Korean War, the 60th anniversary of the April 19 Movement and 40th anniversary of the May 18 Democratic Uprising, KBS looked back at the meaning of each period through special programs such as *1950 U.S.-China War*, *Testimonies of the 4.19 Generation*, and *Song For My Love*.

COVID-19 highlighted the importance of the public domain in the media industry. This is evidenced by the fact that the Korean public selected KBS as the most watched, most trusted and most influential media company in the Korea Press Foundation's "Press Consumer's Survey" and "Daily Changes of People After COVID-19 Survey."

Currently, license fees comprise 45% of KBS' total financial resources. I believe that the proportion of license fees must increase in order for KBS to faithfully provide the necessary public services to the Korean people in a media environment that is increasingly becoming unclear. Not long ago, after extensive efforts to collect public opinion, KBS prepared a license fee adjustment plan that elaborates strengthened and expanded public responsibilities. We will try to reach social consensus on this issue through deliberations among our board of governors, the Korean Communications Commission and the National Assembly.

At the same time, we will also pursue intense internal reforms. In July 2020, KBS announced five major management innovation tasks including reducing the proportion of labor costs, improving outdated regulations and systems, and strengthening subsidiary competitiveness. As we're living in a transitional period that was hastened due to COVID-19, we will further increase the value of your license fee to launch a new KBS at the forefront of the future.

President & CEO **Yang Sung-dong**

# KBS Broadcast Policy 2020

## 2020 New Beginning

KBS to Foster Fairness, Creativity, Innovation

2020 was an important year in Korean history with the 21st General Election, the 70th anniversary of the start of the Korean War, the 60th anniversary of the April 19 Movement, and the 40th anniversary of the May 18 Democratic Uprising. In their honor, "New Beginning, KBS to foster Fairness, Creativity, Innovation" became the broadcast policy for 2020 to advance to the future by retracing modern Korean history. Additionally, amidst turbulent times, we reinforced our role as a "window to the world" by providing news and special programs on inter-Korean relations, Korea-US relations, and the US Presidential Election. Despite an infinitely competitive digital media environment, KBS produced high-quality content such as *23.5* and *70th Anniversary of the Korean War Special* to honor the value of our license fees and maintain our role as Korea's primary public service media.

## 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

<b>TV</b>	<b>KBS1</b> Key National Channel for News, Current Affairs, Sports, Culture & Documentaries	<b>KBS2</b> Channel for Wholesome Family Content, Culture, Entertainment & Variety				
<b>Radio</b>	<b>KBS 1Radio</b> News & Current Affairs	<b>KBS 2Radio</b> Popular Music Channel	<b>KBS 3Radio</b> Social Welfare Channel for the Disabled & Marginalized	<b>KBS 한민족방송</b> Inter-Korean Cooperation & Exchange	<b>KBS 1FM</b> Korea's Only Classical Music & Gugak Channel	<b>KBS 2FM</b> Music, Variety & Entertainment Channel
<b>Terrestrial DMB</b>	<b>OKBS★</b> Korea's Main DMB Channel based on KBS 1TV	<b>OKBS♥</b> Family & Culture DMB Channel based on KBS 2TV	<b>OKBS♪</b> Terrestrial DMB Audio's Only Music Channel	<b>OKBS♣</b> Two-way Data Channel		
<b>Cable TV</b> KBS N	<b>KBS Drama</b> Drama Channel	<b>KBS Joy</b> Entertainment Channel	<b>KBSN SPORTS</b> Korea's Leading Sports Channel	<b>KBS W</b> Life Leading Women's Channel	<b>KBS Kids</b> Children's Edutainment Channel	<b>KBSN LIFE</b> People, History, Documentary, Culture & Information Channel
<b>KBS World</b>	<b>KBS WORLD TV</b> Hallyu Channel for the World	<b>KBS WORLD RADIO</b> Multilingual Public Diplomacy Channel Spreading Korea to the World	<b>KBS WORLD 24</b> Channel for Overseas Koreans			
<b>Digital Platforms</b>	<b>myK</b> Online video streaming service providing real time VOD and hot clips of various KBS programs	<b>myK</b> Mobile service providing live, listen & watch again, and podcast services for KBS radio contents	<b>KBS 24 뉴스</b> Internet-only news channel for quick news updates 24 hours a day			

# Affiliates

## KBS 미디어



**Established** Sept. 1, 1991  
**Headed By** Moon Bo-hyun  
**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

## KBS 비즈니스



**Established** April 1, 1989  
**Headed By** Kim Eui-cheol  
**Phone** 02-2600-8600  
**Address** KBS Sports World, 376 Gonghangdae-ro, Gangseo-gu, Seoul  
**Main Business** Facilities management, sports business, broadcast technology business, performing arts and culture, broadcast vehicle service, education & training, IT, management & maintenance for electricity, fire, machinery and equipment

## KBS 아트비전



**Established** Oct. 1, 1991  
**Headed By** Kim Deok-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 & exhibition business, rental business, theme park business

## KBS 시큐리티



**Established** March 1, 2011  
**Headed By** Oh Sang-seob  
**Phone** 02-6099-7111  
**Address** 1F, KBS Main Building, 13 Yeouigongwon-ro, Yeongdeungpo-gu, Seoul  
**Main Business** KBS facilities security, event venue security, remote education business, custodial work (parking & building maintenance), employee assignment, other security related work

## KBS N



**Established** March 8, 2001  
**Headed By** Park Jung-min  
**Phone** 02-787-3333  
**Address** 3F, KBS Media Center, 45 Maebongsan-ro, Mapo-gu, Seoul  
**Main Business** Channel provider for KBS Drama, KBS N Sports, KBS Joy, KBS W, KBS Kids, KBS N Life; advertising, events related business (planning, stage productions, character business etc.), program co-production, KBS WORLD transmission agency

## KBS 미디어텍



**Established** Sept. 1, 2009  
**Headed By** Oh Jong-yeon  
**Phone** 02-6099-7312  
**Address** Unit 303, KBS Research Building 3, Gukhoedaero-62-gil 4, Yeongdeungpo-gu, Seoul  
**Main Business** Sound design, 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

## 몬스터유니온



**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** Program production

# Award Winning Programs 2020 International Awards

## International URTI Grand Prix for Author's Documentary

- Martine Filippi Award for Discovery Good-Bye, My Girlhood

## Jeonju International Film Festival

- Special Focus: KBS Collection Official Selection  
KBS Archive Project - Modern Korea

## Seoul International Drama Awards

- Outstanding Korean Drama Prizes  
Excellent Korean Drama, Outstanding Korean Actor, Outstanding Korean Drama OST  
When the Camellia Blooms
- International Competition
- Best Screenwriter, Best Actress  
When the Camellia Blooms

## BIFF Asia Contents Awards

- Best Asian Drama Grand Prix  
When the Camellia Blooms



## ABU Prizes

- TV News Reporting Grand Prix  
Watchers of Lawmakers - Legislators and Awards



## 22nd Amnesty International Press Awards

- (Selected by Amnesty Int'l Korea)  
Feast of the Streets "Over the Rainbow"

## 32nd Korea Producers Awards

- TV Drama Series  
When the Camellia Blooms
- Culture & Information  
Feasts of the Streets  
"It's Okay to Remember"

## 47th Korea Broadcast Awards

- News & Current Affairs, TV  
Sisa Project Window "Secret Agent"
- News & Current Affairs, Radio  
"Jung Yong-sil's News Brunch"
- Life & Information, TV  
Hometown Report "My Hometown Market, Let's Live Together"
- Documentary, TV  
Modern Korea



# Domestic Awards

## - Drama Series, TV

When the Camellia Blooms

## - Entertainment, TV

100th Anniversary of the March 1st Movement "Yun Dong-ju Concert - Night of Counting the Stars"

## - Music Composition, Radio

KBS Classic FM 41st Anniversary Special "Immortal Beethoven"

## - Entertainment, Radio

WIFI Romance of the Three Kingdoms

## - Technology Promotion

TVUT service operation

## - Video Filming

KBS Special "23.5"  
Daily Series "Fatal Promise"

## - Lighting

Korea-ASEAN Special Summit Eve Special "ASEAN Fantasia"

## Korea Communications Commission Awards

- Top Excellence Award  
When the Camellia Blooms

## 2020 Int'l Broadcast Co-Production Content Awards

- Top Excellence Award  
"Hockey Dreams, for the Miraculous 1st Win"

## 30th Korean Catholic Mass Communications Awards

### - TV

The Home at the End of the World  
"The Carthusian Cloistered Monastery"

## 22nd Gender Equality in Media Awards

### - Grand Prize

DOCU INSIGHT "Gag Woman"

### - Top Excellence Award

70th Anniversary of the Korean War Special  
"I'm a Female Military Volunteer"

### - Top Excellence Award

Direct Hit Sisa "Who Made the Welcome To Video"

Direct Hit Sisa "Nth Room Tragedy It's Not Your Fault"

### - Top Excellence Award

Music Human Documentary  
"Granni-E-minem"

### - Top Excellence Award

KBS Drama Special 2019

Understanding Ballroom Dance

### - Excellence Award

Sisa Window Project "Nth Room Was Raised on the Law"

### - Excellence Award

Jung Yong-sil's News Brunch



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

### JAN

- New Year's Special "2020 Korean Economy's Condition for Survival"

### FEB

- Sisa Project Window "Can I be Born?"
- DOCU INSIGHT "Modern Korea"

### MAR

- Books on Demand "Women in Literature"
- KBS Jeonju Special "If We Can Go Anywhere"

### APR

- DOCU INSIGHT "Star Rated Life"

### MAY

- Direct Hit Sisa "Korea Recruitment Cartel"

### JUN

- DOCU INSIGHT "Gag Woman"
- KBS Cheongju 70th Anniversary of Korean War Special "That Day at Gokgyegul"

### JUL

- DOCU INSIGHT "1950 U.S.-China War"

### AUG

- Oh Tae-hoon's Current Events Headquarters  
"Child Abuse Prevention Special - Child Abuse: the Silent Crime"

### SEP

- 2020 Chuseok Grand Plan  
"Republic of Korea Again, Na Hoon-a"
- 30-day Record of Gurye's Flood Damage  
"Life Goes On"

### OCT

- KBS News 9 Series  
"How to Live With Dignity After Retirement"
- KBS Cheongju Radio Documentary  
"Hong Byukcho and ImKkeokjeong"

### NOV

- DOCU INSIGHT "You are Me"

# News & Sports

*Even amid the COVID-19 crisis, KBS News set a new standard for trust with in-depth news coverage, maintaining its solid #1 spot for credibility in 2020. The entire company promptly provided emergency disaster broadcasts and differentiated election coverage, allowing KBS to fulfil its role as the nation's primary public service media. KBS strengthened the capacity for local news and created a platform for communication between news providers and users. In covering sports, KBS opened new pathways by actively creating and distributing digital contents*

## Unrivaled in Credibility - KBS News

●●● KBS innovated broadcast news including Korea's leading news program, *News 9*. KBS became the first terrestrial broadcast station to employ a female announcer as its main news host. We improved the anchor storytelling format to emphasize the audience's understanding of the context of the news. Also, in order to improve access-dependent reporting practices, KBS introduced its "expert collaboration reporting" system. It allowed us to create competitive content such as the "Not Dying While Working" reports and "Climate Change Series," which provided in-depth analysis on macro social issues. In addition, KBS expanded local network news coverage by expanding *News 7* to four days a week. The move greatly enhanced our regional news

competitiveness and elevated regional issues to national topics. As a result, KBS was overwhelmingly #1 on various surveys for credibility. KBS has consistently topped the list as the most trusted source of news and broadcasting service on the Public Media Institute's quarterly credibility reports. Meanwhile, KBS also ranked 1st in the Korea Press Foundation's survey for the most trusted and most influential media organization.

## All KBS - Becoming the Nation's Disaster Media

●●● In 2020, KBS marked a big shift in the history of Korea's disaster broadcasting by reinforcing our disaster broadcasting capabilities. On March 4, all news programs were reorganized into the "COVID-19 Integrated Newsroom" system. The move



came from increasing demand for information and news about infectious diseases amid the unprecedented spread of COVID-19. KBS provided fast, accurate information to viewers through the "24/7 Newsflash System" and set the direction for disaster broadcasting by reporting only verified information to prevent public panic. In addition, KBS shifted its paradigm to preemptive and preventive disaster broadcasting with the aim of minimizing disaster damage. Including the "COVID-19 Integrated Newsroom," a total of 1,700 news reports on disasters including fires, typhoons and torrential rain were broadcast to minimize public damage. In particular, local networks increased their own disaster broadcasts. Regions where disasters were expected or occurred linked to base networks to provide customized disaster broadcasts. KBS increased audience participation by actively collecting reports from viewers in its disaster coverage from affected areas. With this initiative, KBS secured more than 11,000 reports from audiences annually.

## Successful "Linear" 21st General Election Coverage

●●● KBS aired eleven episodes of the political talk show, *Let's Do Politics*, for six months ahead of the 2020 General Elections. The series was the first attempt to maintain voters' interest in politics leading up to the election in a "linear" way, rather than focusing all broadcast capacity only on election day like the past. *Let's Do Politics* also contributed to raising the political interest of young voters significantly by actively distributing content on digital platforms such as YouTube. In addition, candidate verification was conducted meticulously ahead of the election through the "Watchers of Lawmakers" corner on *News 9*. Based on this "linear" strategy, KBS was the overwhelming number one in both viewer's ratings and reach rates for the ballot count broadcast. In particular, prime time (18:00-24:00) ratings were 11.2%, nearly twice that of other broadcasters. The total number of searches on Korea's two major internet portals was 143,000, ranking first, showing successful results both online and offline.

## Digital News - Expanding User's Point of Contact

●●● KBS digital news delivered outstanding performance in 2020. First, the average number of digital articles per day rose 18.5%, up 2.5-fold from the previous year. The creation of exclusively digital content also became easier with the opening of "Live-On," a digital-only studio. According to the "Digital News Report 2020" published by the Reuters Journalism Research Institute at Oxford

University and the Korea Press Foundation, KBS' online usage rate was 26%, which ranked it 1st among domestic news media. KBS also took the first steps to open up a digital future by establishing a "User Involvement Team" to serve as a bridge between users and creators. We also upgraded "News Tower," a news usage monitoring system. By enhancing our integrated reporting system, engaging coverage became differentiated content, which created a virtuous cycle of better news that attracted new viewers. In the future, KBS plans on improving news credibility through journalism education and other initiatives.

## Digital Sports News with Strengthened Public Service Approach

●●● KBS' sports coverage did not stop even amid COVID-19. KBS was not disheartened despite cancellations, postponements and non-audience matches of various sporting events to prevent the spread of COVID-19. Instead, KBS searched for new paths in the digital realm. As a result, we added 110,000 YouTube subscribers by linking to terrestrial programs and expanding platforms. We strengthened communication with users through eye-catching items such as behind-the-scenes footage of regular terrestrial program production. Ahead of the Paralympic Games, programs for public service such as *Paralympic Management Class Season 2* were introduced and met with favorable reviews. KBS is also staying ahead in preparing for the 2021 Tokyo Olympics with strategic plans to program various relay broadcasts and air high-quality specials with the goal of both providing public service and gaining high viewer's ratings. In addition to producing differentiated Olympic news, we are envisioning high-quality documentaries and various digital contents. Aside from the Olympics, KBS also plans to relay major sporting events to promote peace between the two Koreas and devote ourselves to reporting on sports reform, such as revitalizing sports for all.



# TV Cultural Programs & Documentaries

2020 was a year of overcoming COVID-19 and preparing for the "new normal" in the post-pandemic era. KBS' cultural programs and documentaries stood at the forefront of overcoming the national crisis, by creating creative, high-quality programs. By actively communicating with the audience, KBS became a forum for public opinion, allowing the voices of the marginalized in society including laborers, the LGBT community, and the disabled to be heard.



## Production of COVID-19 Focused Programs

●●● KBS's cultural programs and documentaries viewed 2020 as a critical period to overcome the political, economic and social crises brought on by the sudden spread of COVID-19 and to prepare for the "new normal" in the post-pandemic era. KBS strove to fulfill its role in public service media by actively producing COVID-19 related programs. KBS produced special live broadcast series such as the 14-part *Let's Beat COVID-19 Together* and 2-part *Let's Live Together*, and specials such as *200 Days of COVID-19: Virus & Country*; *Virus Wars*; *Post-COVID-19: The Future Path for Korea* to respond to the structural changes that Korean society will face after the pandemic. Additionally, regular programs such as *The Live* and *AM Plaza* made every effort to provide accurate information related to COVID-19 by paying close attention to the latest updates and blocking the spread of false information.

## Forum for Public Discussion & Audience Participation

●●● As a public forum for major national conversations such as fairness, environmental protection, safety, women's rights, human rights, and inter-Korean relations, KBS looked deeply into various issues faced by Korean society and reflected related opinions. *Direct Hit Sisa* produced episodes such as "Made in Central Prosecutor's Office" and "Korea Recruitment Cartel" to discuss the subject of fairness from various angles, while *Docu Insight* dealt with six female comedians or so-called "gag women" who overcame professional limitations and changed the status of women in comedy on the episode "Gag Women." "Gag Women" won the Grand Prize at the Gender Equality in Media Awards. In response to raised awareness over public safety, KBS produced *Better Life Safe Korea* as a live special and provided a disaster response guide through *Disaster Escape Survival King*. KBS also listened to viewer opinions and spearheaded efforts to create an atmosphere for communication to overcome the conflicts and divisions in our society. *The Live* prompted viewer response and

communication in real-time while *TV Kindergarten* produced "Children's News Ddu Ddu" to help children develop media literacy and the ability to interact with media messages. The nature and ecology program *Wild Map* took a bold step in actively reflecting the online participation of viewers in the production process.

## Leading Production Base for High-quality "Killer" Contents

●●● KBS was also a production base for high-quality Korean content. KBS proved its global production capabilities through the special documentary series *23.5* which was produced over a period of three years, cost 1.6 billion won and was filmed in 15 different countries plus the North and South Poles. *The Carthusian Cloistered Monastery*, about Asia's main carthusian barricade religious community in Sangju, North Gyeongsang Province, sparked a lot of interest and was made into a film version to be shown across theaters in Korea. Meanwhile, *Modern Korea*, utilizing KBS' vast archives, won the Korea Broadcast Awards Grand Prize and *The Pregnant Comfort Woman* unearthed rare footage from the US National Archives and Records Administration to show to Korean viewers for the first time.

## Production and Distribution of Digital Content

●●● As content is distributed and consumed through various platforms aside from TV, KBS created and effectively distributed digital content following the latest trends. *TV Kindergarten* is being serviced through Netflix and IPTV while *The Live*, *Direct Hit Sisa*, and *The World Now* offer on-air streaming services through digital platforms. In 2020 alone, seven KBS YouTube channels including KBS Docu reached 1.63 million subscribers and achieved a revenue of 1.39 billion won, which was a 215% increase in the number of subscribers and a 1,055% jump in revenue.





# TV Entertainment & Variety

In Autumn 2020, the entire nation was swept away by "2020 Chuseok Grand Plan Republic of Korea Again Na Hoon-a," a TV concert KBS prepared to comfort people distressed by the prolonged COVID-19 pandemic. In line with the trot craze, the premiere of Trot National Festival, which discovers up-and-coming stars, recorded a whopping 16.5% in viewer's ratings. Taking emcee Kim Gu-ra's gift of gab to YouTube, the "Guracheol" channel attracted the attention of younger generations. In addition, non-face-to-face programs for e-sports and e-commerce were actively produced in line with the altered broadcasting environment due to COVID-19.



## Production of New Programs in Various Genres

●●● Befitting a nation that loves fun and music, music variety shows have enjoyed a heyday in Korea for the past decade. In line with the national trot music craze, KBS showcased new music programs such as *War of Villains*, which brings together K-pop veterans and rookies, as well as *Trot National Festival*. Programs such as *Only Land Village*, realizing modern people's dream for a home; *We Can Game*, an e-sports variety show following the

non-face-to-face trend brought on by COVID-19; the e-commerce variety show *Online Market - Market Day*; and *Not Soccer or Baseball*, featuring legendary athletes Park Chan-ho and Lee Young-pyo all received a lot of love from the audience. Meanwhile, KBS also created programs for viewers of all different ages such as *Idol on Quiz* for teens, *The Book U Love* for those in their 20s and 30s, and the adult comedy show *Stand Up!*.

## KBS2 on Weekends! Reigning King of Weekend Variety Shows

●●● KBS' boasted a spectacular weekend variety show lineup. Audiences started their weekend enjoying amazing and creative recipes by celebrities on *Stars' Top Recipe at Fun-Staurant*, and went on to enjoy *Immortal Songs*, *Mr. House Husband S2*, *Boss in the Mirror* and *2 Days 1 Night S4* until they wrapped up the week on Sunday night with laughter provided by innocent children on *The Return of Superman*. In particular, *2 Days 1 Night* recorded 15% in viewers ratings on the first broadcast of the 4th season,

once again proving KBS was king of weekend entertainment shows. The high ratings came thanks to the members' unique characters and on-screen chemistry. The new season gave rise to new stars like Kim Sun-ho and DinDin while the win or die "bok-bul-bok" games were met with great enthusiasm from the audience. By winning the "Best Program Award" at the 2020 KBS Entertainment Awards, *2 Days 1 Night* made a great comeback as the nation's favorite entertainment variety show.

## Comforting the Nation Amid COVID-19 & Maintaining the Value of Public Services

●●● The "Emperor of Trot," Na Hoon-a, returned to KBS for the first time in 24 years through the TV concert, *Republic of Korea Again Na Hoon-a*. It will be remembered as 2020's hottest stage performance, recording 29% in viewer's ratings and the year's highest rating per minute at 41%. The TV concert was organized to share hope with the nation, which was reeling from the negative effects of COVID-19. It garnered attention for being a one-time only broadcast with no guarantee, and an online-only performance with 1,000 guests. It went on to win Program of the Month and the PD Award of the Month awards while receiving a lot of attention and love from audiences both at home and abroad.

KBS' efforts to preserve the value of public service included a special episode of *Open Concert* to celebrate the 20th anniversary of displaced family reunions and *An Die Musik*, which introduced live performances of world-class classical artists such as Sunwoo Ye-kwon and Son Yeol-eum, who are the main stars of Korea's classical music scene. These efforts provided an opportunity to re-establish KBS' identity by differentiating it from other media companies.

## Changing Broadcasting Environment Due to COVID-19 and New Challenges

●●● This year, the broadcasting industry experienced unprecedented changes in the production environment, such as the discontinuation of programs due to COVID-19 and the introduction of online production methods. In line with these changes, celebrity panelists such as Lee Soo-geun and Park Na-rae joined forces with farmers and fishermen to introduce and sell specialties of each region through *Online Market - Market Day*. While *Republic of Korea Again Na Hoon-a* did not perform in front



of a live audience as hoped, the show still provided emotional comfort. These programs were evaluated as a meaningful effort for the new role of public broadcasting in the non face-to-face era.

## KBS Variety Shows Even on YouTube! Strengthening Digital Entertainment & Variety Content Production

●●● 2020 was a year for KBS variety shows to take a new leap forward amid the flood of single-person media production on platforms such as YouTube. Studio K, a team dedicated to digital content within the Entertainment Content Center at KBS, created original content such as *Guracheol*, *Doni School*, and *Almighty Youngji Show*, as well as *Music Bank*'s FANCAM service and its spin-off series featuring stars in their practice rooms. The programs were met with enthusiasm and showed KBS' effort to reveal a fresh face to existing viewers as well as teens and youth who view the world on mobile devices. Studio K created around 3,000 new pieces of content over the year, recording 3.1 billion views, which was a growth rate of over 200% year-on-year.



# TV Drama Series

In 2020, KBS drama series showcased a diverse array of stories that were supported by young and old, through a drastic expansion of materials and genres based on the traditional strength of weekend and daily series.



## Discovering New Themes and Genres - Miniseries

●●● Fresh genre dramas such as *Memorials*, a political drama set in a district ward office and ward council; *Royal Secret Agent*, a fun modern take on undercover agents in the Joseon Dynasty; and the comic mystery thriller *Cheat On Me If You Can*, about the dangerous marriage of a criminal novelist who only thinks about ways to murder people and her divorce lawyer husband, received a lot of love and support from the audience. *Born Again* was a mystery thriller dealing with fate and reincarnation, while *To All Guys Who Loved Me* received a lot of attention as a heartwarming drama about youth and romance. *Welcome* was a healing romance about a pet cat that turns into a human and cares for the wounds of its caretaker, while the comic mystery thriller *Zombie Detective* also attracted attention through its theme selection. *Woman of 9.9 Billion* featured an intense female character full of desire and recorded over 10% in audience ratings throughout its broadcast period while *Forest* and *Soul Mechanic* were healing dramas that touched the hearts of audiences distressed from the prolonged COVID-19 pandemic. With its unique and delicate sensibility, *Do Do Sol Sol La La Sol* gained a lot of support from viewers as the show continued its run.

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

●●● *Drama Special*, a birthplace for new producers and writers, aired a total of 10 works in 2020, including script competition winners from 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. In particular, the four-part special *How to Buy a Friend*, based on the webtoon of the same title, earned a lot of praise for depicting the lives of teens with realistic and heartwarming narratives as well as sophisticated cinematography.

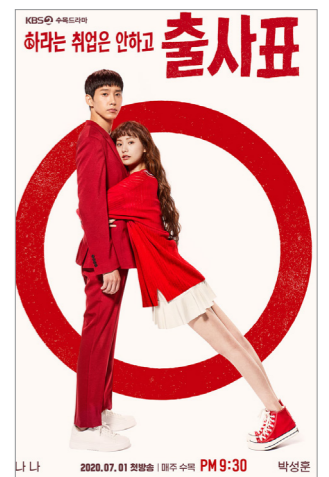
## The Importance of Family - Weekend Series

●●● In 2020, KBS' weekend series continued to discuss the importance of family, firmly establishing its place as a storyteller for popular series providing lessons for the public good. *Beautiful Love Wonderful Life* became the talk of the town by telling stories of a divorced couple reuniting and people against marriage choosing to marry. The show recorded an average rating of 22.3%. *Once Again* told the story of four sisters who all went through divorce in a cheerful and warm tone, earning

support from both young and old. It went on to record the highest audience rating of 37% and was selected as the best national drama of the year. *Homemade Love* unraveled the complicated stories of people living in one building and recorded a rating of 33.2%, proving the power of KBS weekend series.

## Increased Younger Audiences - Daily Series

●●● KBS 1TV's 2020 daily drama series all recorded high viewer ratings of 17-20%, becoming the undisputed #1 channel for the same time slot. *Unskanded Family* and *Brilliant Heritage* were both well received by younger audiences, surpassing 1.5 million viewers from their 30s to 50s. *Brilliant Heritage*, in particular, recorded an average rating of 19.6%, making it the viewers' favorite in recent years. *No Matter What*, recorded 20% for the highest viewers rating. KBS 2TV's daily series such as *Gracious Revenge*, *Fatal Promise* and *Man in a Veil* also received a lot of love from the audience, helping 2TV rank 1st place for the same time slot. In particular, *Man in a Veil*, which is about love and betrayal of a man who suffers from a mysterious accident leaving him with the intelligence of a child, earned over five million viewers with its interesting plot. The influx of younger audiences was especially remarkable as surveys showed that out of the five million, one million were viewers in their 20s to 40s.



# Radio

*KBS Radio produced sophisticated educational programs as well as fun and informative entertainment shows to help promote social integration and contribute to national happiness. KBS also fulfilled social responsibilities as a public broadcaster by providing services for social minorities, North Koreans and overseas Koreans. Amid the unprecedented COVID-19 outbreak, KBS responded quickly by programming news flashes and disaster campaigns in a timely manner. We planned an audience-free special concert, which presented a new "new normal" paradigm for broadcasting following COVID-19 and fulfilled our role as the nation's primary disaster broadcaster. KBS Radio Center is working to respond to the changing digital media environment by expanding simultaneous live streaming broadcasting on the KONG app and on YouTube.*



## Radio Programming - In Charge of Disaster Broadcasts

Radio Programming is in charge of programming and managing the largest number of radio channels in Korea including 1Radio, Cool FM and five other outlets. Its programs benefit the station's status as the nation's primary disaster broadcaster by running 297 COVID-19 related special reports, 39 disaster and flood damage reports and 6,353 minutes of disaster prevention campaigns. KBS Radio also actively utilized its disaster broadcast automatic transmission system to make every effort in providing fast and systematic disaster related updates.

## 1Radio - Korea's Main Radio Channel

1Radio specializes in news and current affairs and has fulfilled its role as the nation's primary disaster broadcasting channel through COVID-19 prevention and typhoon preparation updates while also acting as a forum for public debate through timely specials dealing with major issues in Korean society such as gender equality, child abuse, safety of non-regular workers, and the socially marginalized. 1Radio created high quality programs such as the New Year's Special *New Northeast Asian Order and the Future of the Korean Peninsula*; the Korean War 70th Special *I'm a Female Military Volunteer*; the documentary *Story of Two Mothers*; and the special for small business owners *Let's Live Together & Go Together*; to secure credibility and increase awareness and influence both at home and abroad. *Joo Jin-woo Live* began airing for the drive home while mini programs such as Gang Won-gook's *Words & Talk* and *Recording*

*Memories* were programmed to increase flexibility and diversity of programs. In the 2nd half of 2020, our environmental campaign, *Refresh for Earth, Radio to Change Habits*, was created in active response to the climate change crisis. YouTube-only content such as *Choi Kyung-young's Issues with a Crunch* and regular programs such as *Kim Kyung-rae's Top Current Affairs*, *Choi Kyung-young's Economy Show* and *Joo Jin-woo Live* strengthened live streaming services and created digital content using various platforms, contributing to the increase of content reach and profits through YouTube ads.

## 3Radio (Voice of Love) - Channel for the Disabled & Social Minorities

As the nation's only public service channel for social integration on terrestrial radio, 3Radio fulfilled public duties by providing various content catered to the socially marginalized such as the disabled, elderly and multicultural families. The *Disability Awareness Campaign* aired year-round while the National Disabled Person's Day Special *Korea 1st Period* was created into a short film and used as online educational content at schools. 3Radio contributed to social integration through various regular and special programs such as *Blue Skies Tomorrow*, which discussed safety issues for the disabled amid COVID-19; *Start! Wonderful Life*, which drew participation from middle aged and elderly listeners; and *Empathy Korea We Are Korea*, which provided information about jobs and stable settlement for multicultural families.

## 2FM (Cool FM) - Channel for Fun Popular Music

Cool FM continued efforts to strengthen competitiveness as a K-pop music channel. Through frequent adjustments, Cool FM launched competitive programs in every time slot including *Jo Woo-jong's FM Grand March*, *Hwang Jeong-min's Music Show*, *Kang Han-na's Volume Up*, *Day6's Kiss the Radio*, *Jo Jeong-hyeon's Good Morning Pops*, *Refreshing Morning* and *Heart-Fluttering Night*. To comfort listeners distressed from COVID-19, *Kang Han-na's Volume Up* held a special open broadcast called "Lake Music Festival" while *Park Won's Kiss the Radio* organized special concert series such as "Hip" and "Classical." Meanwhile, Cool FM continued to expand in the digital realm creating over 1,100 video clips that were uploaded to YouTube during the year, which resulted in over 110 million views, and increased the number of subscribers to 920,000.

## 2Radio (Happy FM) - Music for the Middle-Aged & Elderly

Happy FM is a pop music channel for the middle-aged and elderly and it created various programs for the main audience to share memories as well as music in their daily lives. Through frequent adjustments, Happy FM launched new programs such as *Joo Hyun-mi's Love Letter*, *Im Baek-chun's Baek Music* and *With Kim Hye-young* to strengthen the channel's identity and differentiate itself from Cool FM. *Kim Tae-hoon's Freeway*, newly launched for the morning hours, appealed to middle-aged and elderly listeners on their way to work with news and information as well as pop music from the past under the slogan "the morning choice for Billboard kids."

## 1FM (Classic FM) - Korea's Only Classical Music-Only Channel

Classic FM strengthened its content to nurture more classical music lovers. The channel also strengthened listener services by launching an official YouTube channel and streaming high-quality content such as *KBS Music Room's* "Salon de Piano" and the 250th anniversary of Beethoven's birth special, "Salon de Beethoven" series in real time. Even amid social distancing, Classic FM's *2020 Summer Music School* provided an opportunity for listeners to enjoy high-quality musical performances online. Classic FM also aired 25 concerts throughout 2020 including the *2020 KBS Orchestra Festival* live nationwide. Meanwhile, Classic FM celebrated Beethoven's 250th birthday and its 41st anniversary by producing special programs such as *Immortal Beethoven*,

*Salon de Beethoven* and *Live Beethoven*. Classic FM also released three albums: "Beethoven's Four Seasons Healing the Soul," "All the Music of the World 11" and "Korea's Young Musicians," fulfilling its role as a public service channel leading Korea's classical music scene.

## Global Korean Network - Channel for All Ethnic Koreans

Amid increased tensions in inter-Korean relations after the breakdown of the 2019 NK-US Hanoi Summit, Global Korean Network (GKN) consistently reflected major incidents such as the bombing of the South-North Joint Liaison Office in June and the killing of a South Korean government worker off waters of Yeonpyeong Island in September through regular programs such as *Today & Tomorrow*, *Unification Tower* and *Unification Train*. GKN strengthened capacity as a channel specializing in North Korea by producing programs such as the Korean War 70th Anniversary Special, *The Unknown Truth of That Day*; the German Unification 30th Anniversary Special, *Three Codes in Reading Unification Literature*; and the North Korean Defector Psychological Healing Project, *Let's Fly Again*, to overcome division and prepare for reunification. Also, through programs such as the Hangul Day Special, *Connecting the South & North with Spoken & Written Words*, and the *DMZ Docu Film Festival*, GKN strengthened its identity as a channel that strives to overcome heterogeneity caused by division while promoting peace and unity. It also played a pivotal role in creating an ethnic Korean network that connects 7.5 million overseas Koreans through programs such as *Korean Diaspora* and *Writing About the Korean Experience*.

## Digital Audio - A Think Tank for Media Expansion

The Digital Audio Office worked hard to increase influence and profit with the goal of producing audio-based digital content and providing effective services on various digital platforms. Centered on 1Radio, which gained over 350,000 subscribers in two years since its launch, the office produced YouTube streaming and YouTube-exclusive content which resulted in an increase in the total number of subscribers and annual revenue as well as the reach rate. In addition to supporting the production and reach rate for radio's spin-off programs, the office produced audiobook content and digital-only content utilizing KBS' archives in search of new paths. The office is also preparing for the future of radio by conducting pilot broadcasts using next-generation AI technology in the production process.

# Local Networks

Local KBS networks responded to the COVID-19 crisis by pioneering contactless production and presenting high-quality local content. The main regional news program, "News 7," opened up a new chapter in local news through independently produced in-depth reports and strengthened disaster broadcasting.



### KBS Busan

●●● *New Normal Busan*, a special commemorating the establishment of KBS Busan, received positive reviews by analyzing changes in the local medical, economic, and cultural sectors due to COVID-19. *Honolulu Laundromat* was launched with KBS Changwon and KBS Daegu, opening new roads to local network-led collaborations. KBS Busan also established a current affairs debate team and reinstated the debate show *K-Talk Busan*, which acted as a local forum to collect regional opinion through communication. KBS Busan also built a system allowing direct access to Busan's 600 disaster management CCTV cameras to utilize them for real-time disaster updates. KBS Busan also helped enact Busan's disaster broadcast support ordinance, further reinforcing KBS' role as the nation's first response broadcaster.



### KBS Changwon

●●● Dealing with regional population decline and measures to increase competitiveness, KBS Changwon looked into the region's future through programs such as *Land of Perishment* and *Gyeongnam Upgrade Project*. A special "mobile news" and "This is Jinju" corner on *News 7 Gyeongnam* strengthened news coverage for South Gyeongsang Province and the western regions. KBS Changwon provided quick and accurate disaster broadcasts through real-time video connection based on V-mix and the active use of regional correspondents to cover COVID-19, summer torrential rains, and typhoons. Contactless music concerts such as the *2020 MAMF Cultural Diversity Music Festival & Talk Show*, *Changwon Music Festival*, and *Cheer Up Jinju* earned support from the audience while *Honolulu Laundromat* contributed to the establishment of a new regional collaboration model that co-utilized regional production systems.



### KBS Daegu

●●● Starting with *I Live in Daegu*, a record of the difficulties faced by the city in the early stages of the COVID-19 outbreak, KBS

Daegu produced programs such as *Living in the COVID-19 Era* and *Youngnam Future Forum - Discussing the New Norm*, which recorded high viewership ratings from local residents. KBS Daegu organized various special debates and documentaries on regional issues such as local administrative integration, the general election, and the 33rd anniversary of the June Democracy Movement while expanding the use of mobile studios to lead the way in setting regional agendas. KBS Daegu also aired a contactless audition program for the region's top indie bands called *2020 D - Rookie Project* while *Honolulu Laundromat* was praised for its creative style as it incorporated dramatization which is rarely attempted by local networks.



### KBS Gwangju

●●● Commemorating the 40th anniversary of the May 18 Democratic Uprising, KBS Gwangju looked at the historical truth and meaning behind the movement from various angles by producing programs such as *May Love & Fate*, looking at the journey of people who passed by each other on that fateful day; *Again Jeon Doo-hwan - Guilty After 23 Years: Crime Against Humanity*; and the radio special *Boys Who Became Militia*. KBS Gwangju worked hard to provide quick disaster updates to minimize damage through the special live broadcast, *Flood Damage - Going On Site*, and *We Can Beat COVID-19*, while the *30-day Record of Gurye's Flood Damage - Life Goes On* was selected as Program of the Month by the Korea Communications Standards Commission (KCSC). The investigative report, *Corruption at an Agricultural Products Wholesale Corporation*, caused a sensation in the local community, resulting in the government's promise for systemic improvement. *News 7 Gwangju & Jeonnam* enhanced the meaning of regional broadcasts by producing region-led news on par with the main office.



### KBS Jeonju

●●● Living amid a pandemic, KBS Jeonju presented *Korean Traditional Music Concert* in a music video format. KBS Jeonju also produced the 2020 Jeonju International Sori Festival's opening stage, "LINK," as an online performance by musicians from 10

different countries around the world, and the National Children's Pansori Competition, proving that it is a production base for traditional cultural content. At the same time, KBS Jeonju built a young and lively channel image through *SONG-Q-mentary Back to the Music*, which recorded the highest viewership rating for the timeslot nationwide, and *Saemangeum Scout*, an original local variety show. Showing the moving connection between young rappers and grannies, *Granni-E-minem*, was selected to compete for the 2020 International Emmys and won the Top Excellent Award at the 22nd Gender Equality in Media Awards among others. *If We Could Go Anywhere*, a wheelchair marathon challenge for those with disabilities, was praised for raising the level of local content by receiving the Program of the Month Award.



### KBS Daejeon

●●● *SisaN Daesenam*, a program created through local viewers' direct participation, was recognized for presenting a new direction for current affairs programs in realizing local networks' efforts to enhance public services in the Daejeon, Sejong and South Chungcheong areas. For this effort, it received the "Special Award for Democratic Press" by the Daejeon Chungnam Alliance for Democratic Press. KBS Daejeon produced high-quality region-specific content such as *We Were One*, a special commemorating the 100th anniversary of the Battle of Cheongsanri, and *1,800 Days of Waiting: The Birth of Geumsan Ginseng*, while in-depth special reports were strengthened for the region's *News 7*. KBS Daejeon realized the social responsibility of public broadcasting by quickly reporting on summer flood damages and actively conducting TV fundraisers for victims, as well as airing specials such as the "Project COVID-19 Conquest in Daejeon" corner on *Turtle News* in efforts to alleviate local anxiety caused by the pandemic.



### KBS Cheongju

●●● KBS Cheongju continued to produce viewer and region-centered content such as *You Can Borrow the Stage*, allowing viewers to become the stars, and *Village Experience Intimation of Life*, which looks at the current issues and its solutions in various areas of North Chungcheong Province. Programs such as *The 4th Industrial Revolution & the Future of Cities* and the radio special, *Present & Future of Korea's Local Self-Governments*, looked for ways the region could develop and gained attention from the local audience. *That Day at Gokgyegul* used animation techniques to discuss the tragedy at Gokgyegul Cave in Danyang where hundreds of civilians were killed due to a U.S. bombing raid, while *Hong Byukcho and Im Kkeokjeong* put the spotlight on Hong Myong-hui, a novelist from Goesan, North Chungcheong Province, through creative pansori. Both programs won the KCSC's

Program of the Month Award. In response to various disasters such as the COVID-19 outbreak, torrential rains and fine dust, KBS Cheongju strengthened disaster broadcasting functions by establishing a system to simultaneously broadcast TV news alerts on radio and a round-the-clock alert system.



### KBS Chuncheon

●●● KBS Chuncheon successfully hosted the nation's first terrestrial drive-in concert, *Lake Music Festival*, and aired the UHD music documentary *Sing Street*, which were both met with great enthusiasm from the local community. By producing Round 2020: Korea-ASEAN Music Festival, a large-scale online concert with musicians and audiences from 10 different ASEAN countries and Korea taking part, KBS Chuncheon expanded its content base to the pan-Asian region. KBS Chuncheon's 76th anniversary special debate, *Rules for Survival*, examined the present and future of Gangwon Province while *70-year Seeds of Tragedy and 2880*, dealing with the current issues related to land mines, led to a discussion on government compensation for landmine victims. KBS Chuncheon also fulfilled its responsibility as the primary disaster broadcaster by visiting various disaster hit areas and airing a special live broadcast to find ways to overcome the damages from unprecedented and severe torrential rain which caused Gangwon Province to be declared a special disaster zone.



### KBS Jeju

●●● KBS Jeju is the first local network to broadcast the 7 o'clock news. Based on Jeju's model, nine local networks expanded their programming to air *News 7* four times a week. Meanwhile, KBS Jeju strengthened the "Investigative K" corner on *Today's Jeju 7* to provide in-depth and exclusive reports. As a result, the program was designated Program of the Month by the KCSC and awarded the Special Award at the 18th Media Responsibility & Human Rights Awards and the Korea Video Journalist Award. Due to Jeju Island's special geographical location that is often in a typhoon's path, KBS Jeju provided unrivaled local disaster broadcasts by quickly delivering on-site conditions and analyzing typhoon damage data to prevent damages. KBS Jeju was also the first network to air *Moon Chung-in & Jo Jung-rae's Special Lecture* using V-mix technology and contactless music concerts which earned favorable reviews and zoomed in on Jeju's history and culture through programs such as the 72nd anniversary of the April 3rd Incident, *We Live Because We're Alive - The Memories of 19* and *Jeju Dialect Drama - House God*.

# Broadcast Technology

To prepare for future broadcasting services, KBS promoted cooperation to integrate next-generation technologies and continued investments in production system file conversion to strengthen media competitiveness. KBS also fulfilled its public responsibilities as the nation's primary public service media by producing the 21st General Election broadcast and other programs by using new methods to improve transmission quality and strengthen the quality of disaster broadcasts.

## Media Production & Transmission Innovation Using Next-generation Technology

KBS made efforts to incorporate next-generation technology amid the expansion of the 4th industrial revolution. We promoted agreements with leading domestic tech firms and participated in technology development and demonstration projects to strengthen terrestrial platform competitiveness and develop service models by linking ATSC 3.0, the next-generation transmission technology, and the 5G communication network. We also conducted technology verification for terrestrial multi-channel & mobile services as well as additional services using IBB technology, which ATSC 3.0 is based on. Using artificial intelligence (AI), we provided quick earthquake warnings and established an "AI-based Earthquake & Disaster Broadcasting Support System" to supplement limited manpower and resources. To introduce a production & transmission system based on All-IP, KBS operated a task force conference system and carried out technology verification while also contributing to advertising revenue by establishing an alternative advertisement transmission system on the OTT platform *wave*.

## Transition to Tapeless Production & System Advancement

KBS continued to transition into a tapeless production system to increase production and transmission efficiency. The foundation for an efficient video utilization and content reprocessing system was laid out by installing a video server in the main office's TV studio and establishing a consolidated editing room for tapeless production. KBS Busan was the first local network to transition production infrastructure to a file-based system in efforts to produce programs tailored to each region. Meanwhile, KBS established a stable and efficient advertisement system by replacing the main office's old advertisement editing system into a new one which creates files for transmission and automatically synthesizes subtitles.

## Election Broadcast for 21st General Election

KBS made various efforts to increase the quality of election broadcasts. For live coverage of the 21st General Election results, a Dual K-Wall and K-Touch was set up in the TS-15 studio, while KBS was the only broadcaster to install a broadcast facility called K-Cube and a presenter stage in front of the National Assembly. Broadcast quality was also improved with dynamic AR graphics, as KBS introduced outdoor AR on election broadcasts for the first time using the newly introduced K-drone. The well-organized broadcast contributed to KBS' first place ranking in viewership ratings for ballot count broadcasts.

## Supplying New Broadcast Production Technology

Battle scenes and emotional expressions in *DOCU INSIGHT - U.S.-China War* were realistically created using new special image technologies such as 3D Scan, Virtual Camera and Digital Human. Also, a rare black-and-white footage of a pregnant comfort woman, discovered while preparing the program *Pregnant Comfort Woman*, was restored in color using AI deep learning technology, presenting new possibilities and development directions for the future of broadcasting technology. To respond to the changing production environment caused by COVID-19, KBS became the first broadcaster to preemptively prepare contactless program production technologies. We produced various contactless virtual programs such as *Online Golden Bell Challenge*, *Ondream School*, *KBS Drama Awards*, *2020 Life Concert - Jeju* and maximized the use of internal resources to contribute to the production of high-quality broadcasts.

## Technology R&D for Future Broadcast Services

KBS commercialized VERTIGO, an AI-based multi-view production solution used to create *Music Bank*'s digital content, and implemented MIR, a character generator that improved productivity for infographics work on election broadcasts to improve the efficiency of KBS content production. KBS

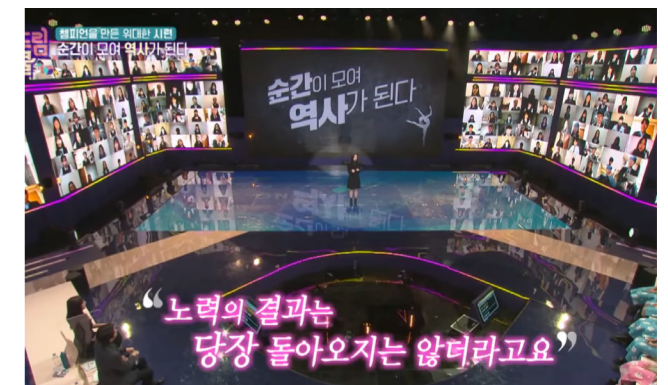
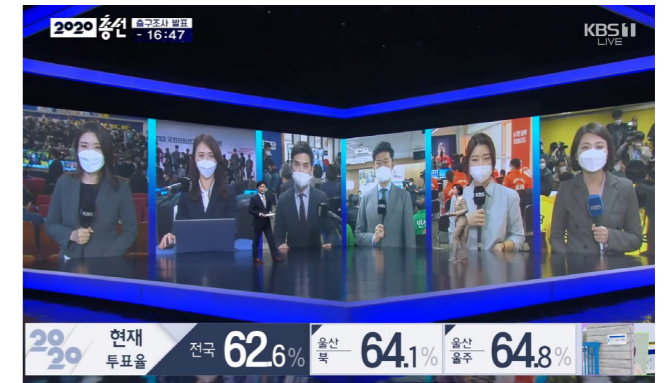
also conducted research on AR and VR content production by establishing an immersive mixed-reality experimental environment and presenting research papers on AR systems through the Korean Institute of Broadcast and Media Engineers. KBS established and carried out pilot services for a UHD disaster warning broadcast system at KBS Daegu and KBS Gwangju. We also conducted broadcasting and communication network linkage field tests to reinforce universal services based on convergence networks and are continuously carrying out related research.

## Strengthening Network Stability & Improving Facilities Management Efficiency

KBS provided stable broadcast reception quality to radio listeners nationwide by replacing worn-out FM transmitters and repeaters (20 sets at 18 stations). Also, a new 2R FM repeater was installed at Okmasan Relay Station to resolve complaints of poor transmission and strengthen regional FM broadcasting competitiveness in South Chungcheong Province and the western regions. We increased operational efficiency by integrating the functions of seven regional transmission management centers (Chungju, Jinju, Andong, Pohang, Wonju, Mokpo and Suncheon) into five branches. KBS worked hard to effectively manage broadcast facilities by reassigning local networks' outside broadcast vans to the main office in efforts to activate local broadcasts and carry out duties as the nation's primary disaster broadcaster.

## Improving Broadcast Production System & Quality

KBS' efforts to produce natural sound effects befitting the purpose of production through the Sound Loudness Bypass System were praised by the audience. We also elevated the quality of music programs by replacing worn out TS-15 audio and speaker systems and removed the shadow area in studios, contributing to the enhancement of audiences' sense of presence and production of high quality sound effects. We also installed MNG (mobile news gathering) equipment to nine overseas branches in order to increase participation and improve the transmission of news reports. With the reinforcement of MNG equipment, we were not only able to improve mobility for news coverage, but data transmission using IP networks became possible, improving the usage efficiency of overseas branches' separate circuits. Additionally, our system and workflow was improved to allow contactless production through the use of video phones in radio studios and the simultaneous transmission of digital content.

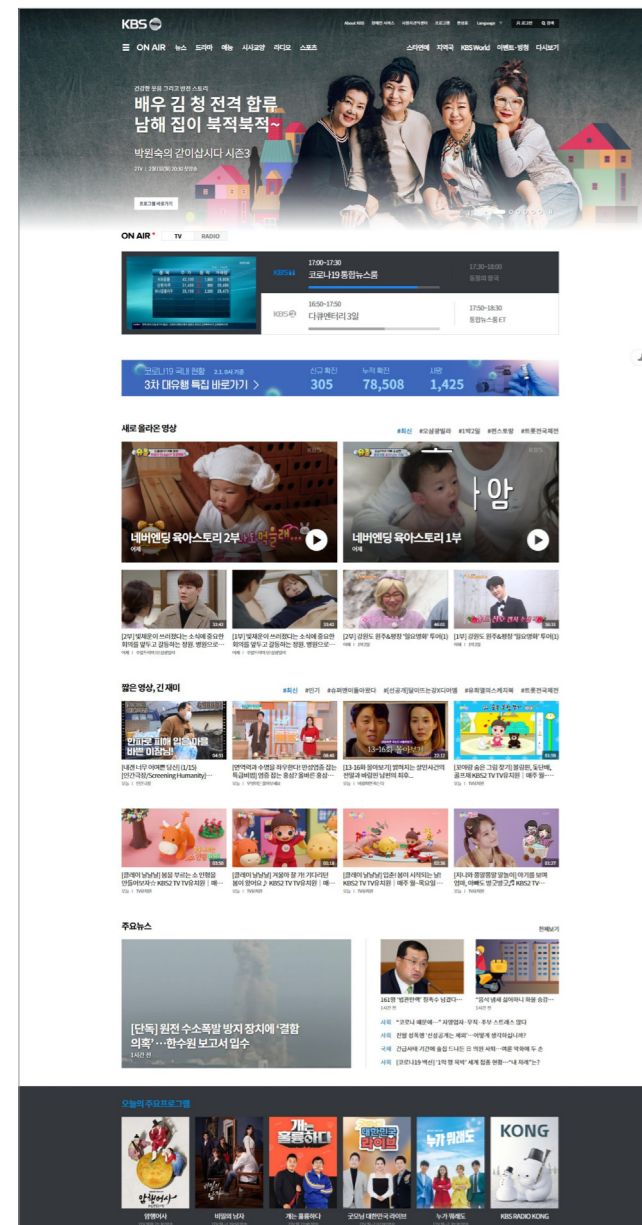


## Strengthening Role as Primary Disaster Broadcaster

In preparation for disaster broadcasting during vulnerable times, KBS established and stabilized a TTS (text to speech) system for 1Radio. We also newly established the Network Disaster Center (NDC), which allows comprehensive and effective management of various broadcasting sources such as domestic and international MNG, overseas branches, foreign press, CCTV, disaster AI, and audience reports to improve stability in disaster broadcast production and fulfil our public duty as Korea's official first response broadcaster. We also signed an agreement with the Korea Express Corporation to improve radio reception quality as radio is a disaster broadcasting medium. The agreement helped improve radio reception in 227 tunnels in Gangwon Province and will be expanded nationwide.

# Digital Media

*KBS strengthened contact with audiences through various digital platforms such as YouTube, the KBS website and myK, overcoming the limitations of terrestrial TV. The vast KBS archives were rediscovered and curated for audiences of specific channels to greatly increase the appeal and reach of the content. We also actively developed "crossover digital contents" which combined terrestrial TV with other platforms such as YouTube, presenting a new growth engine for KBS. We also carried out a VOD subtitling project for the disabled and an archive release project, strengthening the public value of KBS digital platforms. KBS also established the infrastructure for the Media Factory System, which unifies the production and distribution of digital content; and the KBS Digital Statistic System for user-centered digital innovation.*



## Fulfilling Audience Needs through User-Tailored YouTube Channels

●●● In order to meet the needs of diverse audiences according to their tastes and age, KBS clarified and segmented user targets and provided a curation service using our vast archives. As such, KBS was able to successfully operate differentiated YouTube channels such as *KBS Comedy*, *KBS Entertain*, *KBS Human*, *KBS StarTV*, *Animal4u*, *KBS Archive*, and *KBS K-pop Classic*. We actively developed new YouTube channels such as *Animal4u*, reaching out to the nation's 10 million pet owners. Since launching in April, the channel climbed to the number one spot in popularity among domestic animal-related YouTube channels in just seven months (as of Nov. 2020, source: Playboard). In response to audiences' growing interest over economic issues, we quickly launched *Money Hola*, a YouTube channel looking at economic issues in depth. Also, in order to respond to the growing YouTube content demand from the middle-aged and elderly, we successfully launched the "active senior" YouTube channel *Live Together*. In the 2nd half of the year, we established a specialized channel for women in the 20s and 30s called *KBS Herstory*.

## Production of YouTube & Terrestrial TV Crossover Content & Development of New Digital Business Models

●●● In connection with *Park Won-sook's Live Together S2*, KBS launched *Live Together*, a YouTube channel specialized for active seniors. *Live Together* features crossover content that links terrestrial broadcasts with YouTube, and has gained more than 310,000 subscribers in half a year thanks to the synergy effect. KBS 1TV aired the Chuseok special, *Back Then*, based on *KBS Archive's* resources from the 70s, 80s and 90s, creating content that all generations can empathize with. The special

earned a positive response, recording 8.6% in viewers' ratings in the Seoul Metropolitan area. *KBS K-pop Classic* and *2020 Lake Music Festival*, which utilizes the Again Gayo Top 10 brand, was jointly produced by Digital Media, Radio Center (2FM) and KBS Chuncheon, setting a positive precedent for crossover content created among the headquarters and local networks. The heart-warming animation, *Take Care of the Wetlands*, was created in collaboration with the city of Hwaseong, and aired simultaneously through the YouTube channel *KBS Human* and *1TV*. The animation contained a public message of environmental protection and recorded 4.5% in viewers' ratings despite being programmed for the daytime on a weekday.

## Effective Use and Public Access of KBS Archives

●●● KBS continued to collect videos from audiences to secure historical data that KBS does not possess. The videos were re-released to the public through the YouTube channel, *KBS Archive*, strengthening the value of KBS archives and public interest. 76,000 donated videos and archives were also transferred to the National Library of Korea through a business agreement, and are available to be viewed free-of-charge, greatly expanding access and use of the contents. Additional data collected will also be donated periodically, improving efficiency of use and convenience for the public.

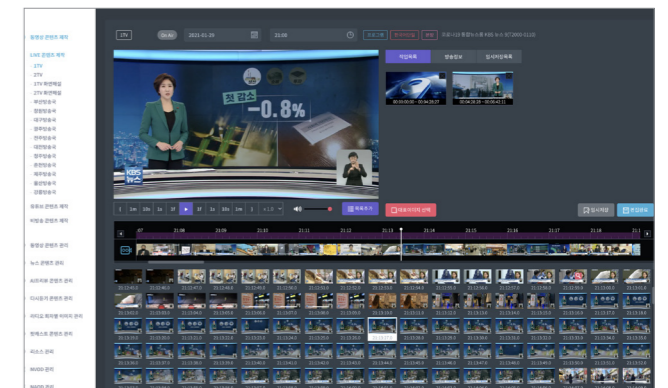
## Strengthening Public Services and Convenience of KBS Digital Services

●●● KBS established and implemented six tasks for digital platform (website, myK, KONG) innovation. Based on data analysis of audiences' usage patterns and consumption statistics, we improved the UI/UX and continuously reinforced the content. As a result, the annual number of KBS website visitors reached 99.19 million, an increase of 2.2 million from the previous year. KBS began a new service called "Urimalgosa," a Korean Language Verification Test provided as a user-friendly public digital service, which attracted three million visitors and 750,000 test-takers, ranking 3rd place on Naver's real-time search words. We also completed the VOD subtitle production project for the disabled with the Audience Media Foundation under the Korea Communications Commission, and increased KBS' web accessibility by producing 6,532 hours of VOD subtitles. For audiences tired of the prolonged COVID-19 pandemic, KBS provided a message of hope and support by providing a handpicked selection of videos such as *Go Korea*, *Zibkok (Stay-at-*

*Home) Project*, and *Online Healing Trip* from over 240,000 videos free of charge through the KBS website and myK app. In addition, to determine the reach rate of KBS digital content, a statistical system was developed in-house to analyze the usage patterns of various digital platforms inside and outside KBS including the KBS website, myK, KONG and our YouTube channels to provide digital distribution content performance analysis data to the relevant departments.

## Cloud & AI-Based Services for Digital Production Innovation

●●● In response to the rapidly changing media landscape due to the appearance of diverse OTT platforms such as Netflix and YouTube, KBS opened the "Media Factory System," which unifies the production and distribution of KBS digital content, in the 2nd half of 2020. We also implemented cloud and AI technology to our production methods for YouTube and terrestrial crossover content. KBS tested and implemented state-of-the-art IT such as AI voice recognition technology to automatically create preview notes of actual footage of cast interviews, while a cloud-based editing server was used for digital content production. Through these efforts, we created a system to provide content to internal and external platforms with speed and flexibility.



# KBS WORLD TV & Radio

**KBS WORLD TV & Radio faithfully carried out its duties to spread KBS content and Korean culture to the world. Despite difficulties posed by the COVID-19 outbreak, KBS WORLD TV increased awareness of the Korean Wave by strengthening competitiveness of overseas channels and diversifying our content businesses. KBS WORLD Radio actively responded to the rapidly increasing demand for information on Korea from people around the world, which boosted channel awareness and competitiveness through our expanded digital platforms.**

## KBS WORLD Social Media Subscribers Top 24M

●●● KBS WORLD TV's social media communicated actively with viewers around the world to achieve continuous growth in spreading the Korean Wave. KBS WORLD's YouTube channel has reached 15.33 million subscribers with the annual advertising revenue reaching 29.7 billion won, a 5.7% increase from 2019. By creating original content related to major events such as the KBS News 9 Interview with BTS and 2020 KBS Song Festival that is only accessible through social media, KBS WORLD TV continued efforts to expand the accessibility of Hallyu content not only on TV but also through social media, seeking to optimize channel restructuring and management. As a result, KBS WORLD TV solidified its position as Korea's representative platform with over 24 million subscribers in total for the channel's social media, including YouTube, as of the last week of December 2020. Based on social media influence, KBS WORLD TV also sought to diversify advertising platform revenue and launched an ad-based clip VOD business on Facebook and Twitter.

## Strengthened Competitiveness for Overseas Channels

●●● KBS WORLD TV expanded coverage and strengthened competitiveness by submitting content on new platforms such as cable TV and IPTV. KBS WORLD TV entered TELKOS, a cable platform based in Kosovo, expanding services to 114 countries around the world. Also, KBS WORLD TV signed a global distribution partnership to export original content

with New ID which operates the NEW K.ID live streaming service, increasing additional revenue sources. Amid the unprecedented spread of COVID-19, KBS WORLD TV continued to look for new opportunities and successfully forged partnerships and exported content, which contributed to overall KBS earnings.

## Strengthened Public Services Function for KBS WORLD & KBS WORLD 24

●●● Amid the global crisis caused by COVID-19, KBS WORLD and KBS WORLD 24 strengthened public services and proved why KBS needs to exist as a global public services media company. KBS WORLD expanded programming for *KBS WORLD News Today* and produced video clips related to COVID-19 to upload on YouTube while *KBS WORLD 24* relayed the COVID-19 Integrated Newsroom to strengthen solidarity among the Korean people. Furthermore, KBS WORLD TV & Radio collaborated to produce *COVID-19:*



*The Magic Key Is Us* to establish consensus among KBS WORLD audiences and provide a positive influence. KBS WORLD also continuously supported projects at the King Sejong Institute and other Korean language institutions abroad, contributing to Korean language and Korean culture education.

## Diversification of K-Wave Content Projects

●●● KBS WORLD's 2020 original content became more colorful and diverse as we implemented "non face-to-face contact," "participation," and "collaboration" as key words to provide programs to appeal to Hallyu fans. The 9th *Quiz on Korea* was almost canceled as preliminaries had to be called off at various diplomatic offices worldwide. However, the event was held successfully after securing production funds and sponsorships amid plans to hold preliminaries online utilizing advanced IT for international students who had already entered Korea. Also, KBS WORLD's new original content *We K-Pop Friends*, a new type of fan service program connecting K-pop idols with fans, received good reviews by strengthening audience participation and satisfying the needs of overseas K-pop fans. To meet the growing demand for Korean language education due to the global popularity of K-pop and K-dramas, KBS WORLD TV and KBS WORLD Radio co-produced the Korean language education variety *Annyeong, Korean* in 2020 and aired it through KBS WORLD TV and YouTube. Using interesting entertainment materials such as K-Pop song lyrics and popular scenes from KBS dramas, the differentiated video contents were produced to meet the level of foreigners learning Korean and to have increased foreigners' familiarity to the Korean language.

## KBS WORLD Radio - Korea's Top Multi-Language Channel & Window to Korea

●●● KBS WORLD Radio is a public diplomacy channel that aims to promote Korea's perspectives abroad as well as international friendship and cultural exchange through a good balance of

programs of various formats aired in 11 different languages. Regular programs such as *Business Watch*, *Books on Demand*, *Sounds of Korea* and *Korea, Today & Tomorrow* helped discuss major issues related to Korean society and culture, with a focus on Korean perspectives and values. Special programs such as the Special Documentary on the 70th anniversary of the Korean War, *Memories of the War*; and Broadcast Day Special, *Hello, Monika*, discussed social agendas such as the lessons learned from division and war, and social awareness of multicultural families. *Eat Like a Monk - Comfort Provided by Korean Temple Food* was met with great enthusiasm with its message of comfort and healing to people around the world distressed by the pandemic. The *5th Korean Language Video Contest - My Stay-at-Home Challenge* saw over 200 participants from 60 countries around the world taking part while *The World's Favorite K-pop Song & Artist of 2020* wrapped up the year with over 300,000 online votes by K-pop fans from around the world, contributing to the globalization of Hangul and the spread of the Korean Wave. Meanwhile, by reinforcing digital platform services, KBS WORLD Radio operated a special multi-language webpage on COVID-19 and established the *Multilingual Korean Peninsula Portal* to commemorate the 70th anniversary of the Korean War to meet the growing demand for more information on Korea by the world while strengthening social media channel services specialized for a certain language or region through KBS WORLD Indonesia and KBS WORLD Arabic. KBS WORLD Radio also expanded production of specialized content to strengthen competitiveness and increase awareness of the channel. Based on these efforts, KBS WORLD has continued to expand its influence with cumulative page views for the KBS WORLD Radio website and news page increasing by 80.9% and 159.2% respectively year-on-year. Also, the KBS WORLD Indonesian YouTube channel, jointly operated by WORLD TV and Radio, launched in March 2020, surpassed 100,000 subscribers in one month, and reached 730,000 by the end of December.



# International Relations

Although major international events were cancelled or were held online due to COVID-19, KBS participated in the Global Task Force for public media(GTF), a group of eight leaders of major public service media organizations of the world, to share the successful outcomes of Korea's quarantine efforts and KBS' emergency broadcasting, which led to increased national trust. KBS also discussed future strategies of the world's public service media at ABU(Asia-Pacific Broadcasting Union) and PBI(Public Broadcasters International). In addition, KBS collaborated with the Embassy of the Republic of Korea in Sweden to jointly host "The Virtual Korean Culture Festival in Sweden 2020," promoting KBS to more than 100 countries across the globe. KBS has focused on practical international cooperation in various fields during 2020 and these efforts have enhanced our global status and brand value.

## Establishing Emergency Cooperation System with the World's Leading Public Service Media

●●● KBS was the only Asian public service media to take part in the GTF, which was inaugurated to jointly respond to the global spread of COVID-19. The GTF created an emergency hotline for its members, including KBS, BBC(UK), ZDF(Germany), FT(France), SVT(Sweden), CBC(Canada), ABC(Australia), and RNZ(New

Zealand) to discuss pressing issues such as financial challenges. Also, KBS worked closely with members of the PBI during the year. The PBI is a gathering of heads of leading public service media and international broadcasting organizations, such as the BBC and the EBU(European Broadcasting Union). KBS shared its financial stabilization plan and strategies for cooperation with private media at an exclusive virtual meeting. Through the



online ABU General Assembly, KBS discussed ways to enhance its financial stability, including the realization of license fees. The virtual gathering also served as a chance for members of the ABU to explore various future cooperative initiatives.

## CARE 10 - Successful Example of International Co-production

●●● Despite the difficult production environment due to COVID-19 and social distancing, KBS continued to play a leadership role in the ABU international joint production project, "CARE 10 - New Beginning," demonstrating responsibility and solidarity among broadcasters in the Asia Pacific.

In celebration of the 10th anniversary of the International Broadcasting Co-production Conference(IBCC), the Korea Communications Commission hosted the 2020 event and the CARE 10 was invited to an independent session at the event. The IBCC has been recognized as a successful multilateral cooperative conference, bringing together the cooperation of 37 broadcasters in 32 countries, including Italy's Rai, China's CCTV, and Japan's NHK.

## Successful Online Judging for International Emmys & Substantial Participation in International Awards

●●● Becoming the first in Asia to successfully host the 2020 International Emmy Awards Semi-Final Judging online, KBS was recognized internationally for its meticulous risk management and project management capabilities.

Although KBS won eight awards in the year due to nearly half of international awards being postponed, reduced or cancelled, KBS discovered and submitted works to 14 new international awards that could contribute to promote the distinctive quality of KBS content. In 2020, KBS made a total of 83 submissions to 30 different awards, including some of the most prestigious international awards, such as the International Emmy Awards, the Peabody Award and the IRE Awards. For KBS content to gain global recognition, KBS secured six screening opportunities along with the opportunity to enter international film festivals in Brussels and Canada as well as the Jeonju International Film Festival in both the competitive and non-competitive categories.

## Contribution to International Cooperation Initiative Using KBS Archives in Non-Contact Era

●●● KBS pioneered new directions in international relations through cooperative projects utilizing KBS archive and digital platforms, such as websites and myK. KBS Digital Media and the

Embassy of the Republic of Korea in Sweden jointly hosted *The Virtual Korean Culture Festival in Sweden 2020* online, deeply planting the image of KBS as a window of Korean culture to the Swedish people as well as various government representatives and cultural centers from over 100 different countries based in Sweden. Even amid the spread of COVID-19 and sensitive international relations, KBS supported various civilian exchanges, such as the *Korea-Japan Festival*.

KBS also welcomed official visits by heads of foreign diplomatic missions to KBS, including the newly appointed ambassadors to Seoul from Germany, China, Japan, Oman and Azerbaijan. KBS has played a significant role not only in media but also in promoting the cultural diversity, openness, and inclusiveness of Korean society.





# License Fee

*All the public duties that KBS carries out is possible due to license fees. Being responsible for the nation's safety, providing trust and emotionally touching the hearts of the people is the value of the license fee itself and the path that KBS has taken steadily.*

## License Fee - For the Protection of Peoples' Lives and Property

●●● KBS has been designated as the host broadcaster for disaster broadcasting services under Korea's Framework Act on Broadcasting Communications Development. As such, KBS was committed to protecting peoples' lives and property by delivering various disaster-related information quickly and accurately through company-wide efforts in 2020. The COVID-19 Integrated Newsroom System has been in operation since January, airing

up to seven COVID-19 related newsflashes daily and specials to effectively respond to the pandemic. In addition, KBS earned the trust of the nation as a "channel committed to overcoming disaster" when the country was gripped by heavy downpour and consecutive large-scale typhoons, by broadcasting 5,600 minutes (the longest in KBS history) of torrential rain disaster updates in order to deliver real-time disaster information even in the early morning hours when information may be scarce.



## License Fee - Always With KBS Contents Supporting Nat'l Unity

●●● Despite intensifying globalization and capitalization, KBS committed to creating creative content that elevated the status of Korea's cultural products in the world while also pursuing social integration. KBS worked hard to help audiences realize the value of the license fee through weekend dramas that discussed the hope for life and the importance of family; variety shows that provided healthy laughter and values; and high-quality documentaries that expanded the diversity of the Korean Wave. To provide comfort to the nation from the prolonged COVID-19 crisis, the Chuseok Special, *Republic of Korea Again Na Hoon-a*, reaffirmed KBS' strengths and raison d'être by giving new momentum for unity in Korean society.

## License fee - Foundation Linking KBS' Past, Present & Future

●●● As the nation's primary public service media, KBS carried out various public duties in accordance with the Korea Broadcasting Act. While operating two TV channels and seven radio channels, KBS provided license fee and transmission support for the Educational Broadcasting System (EBS), carried out R&D for new broadcasting technology and promoted the Korean language. Nevertheless, concerns grow whether we will be able to faithfully carry out our mission in the future amid the rapidly changing media environment. KBS announced a management innovation plan in July 2020 that included a reduction in manpower and the ratio of labor costs as well as a continuous reduction in expenses while shifting to a performance-oriented organization.



## License Fee Statistics (as of the end of 2020)

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

- 1) Total Revenue: 679 billion
- 2) Net Income: 614.1 billion
- Consignment Collection Fee: 45.6 billion
- EBS Support Fund: 19 billion

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

- 1) Total Number: 25,817,023
- 2) For Household Use: 22,329,214
- For General Use: 3,487,809

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

- 1) Total Number of Exemptions: 2,662,676
- 2) Basic Livelihood National Subsidy Recipients: 654,964
- Blind or Hearing Impaired: 235,205
- Irregular Reception: 266,236
- Households with Electricity Usage Under 50kWh/mo.: 1,426,947
- Patriots & Veterans: 64,874
- Other: 14,450

Furthermore, we will reexamine KBS' role in overcoming the "crisis to public services" and carefully present and put into practice the responsibilities of a public broadcaster that is needed in Korean society. Through these efforts, we aim to further increase the value of license fees and be born again as the nation's broadcaster.



# Management

*In 2020, KBS looked for new paths to sustain public service media in the face of a financial crisis. As such, KBS declared an intensive company-wide strategic reform plan and worked hard to effectively carry out the reforms. At the same time, amid the spread of COVID-19, KBS proactively responded to prevent its spread within the company to perform our duties uninterrupted as the nation's primary broadcaster.*

## Declaration of Intense Strategic Reform

Amid the rapidly changing media environment, KBS launched a new strategic reform plan to alleviate its prolonged financial crisis. The plan designated five priorities calling for 1) budget cuts on human resources, 2) improvement of human resources operational system, 3) strengthening competitiveness of subsidiaries, 4) reforming outdated broadcasting laws and regulations, and 5) rationalizing the level of license fees. In line with the effort, KBS created a draft for restructuring jobs, made a proposal for reforming the cost management and evaluation systems, and performed a management evaluation to strengthen competitiveness at affiliates. Through the intensive strategic reform, KBS is aiming to transform into a digital task-oriented

organization focused on projects and performance. KBS labor and management formed the "Labor-Management Joint Committee for Future Development" which concluded wage negotiations early, abolished the Green Life system and agreed to introduce a monthly retirement system. KBS also underwent three rounds of budget tightening (worth 30.3 billion won) and constantly monitored financial risks, significantly improving the business balance for 2020.

## Preemptive Measures Against COVID-19 for Broadcast Sustainability

Amid the COVID-19 crisis, KBS mobilized company-wide capabilities, which placed uninterrupted broadcasts as our top



priority. In addition, we worked hard to respond quickly and effectively in the event of an infection. Under the "KBS Business Plan Amid the Continued Spread of Infections," KBS prepared a comprehensive manual of quarantine procedures for department and personnel management. Also, KBS carried out the "COVID-19 Personnel Work Action by Situation" plan to minimize internal confusion and any setbacks to production while increasing safety at the workplace.

## Efforts to Establish Sustainable Public Service Media Model

In order to establish a sustainable public service media model rather than just improve the corporate financial structure, KBS established a task force focused on strengthening public services. The team actively responded to discussions on public funds and media innovation; gathered public opinion through surveys; and established plans to expand public responsibility by listening to and reflecting upon a wide range of audience opinions.

## Increasing Transparency

KBS published the "Transparency Enhancement Manual" to foster a viewer-centered public media company with increased openness and audience participation. The manual clarifies the information to be disclosed by KBS and which department produces the data. It establishes audience trust with the update period to strengthen responsibility for license fees, which are public funds. Additionally, KBS is gradually expanding the scope for information disclosure by making external audit reports and program quality assessment (PSI) reports public.

## Improving Organizational Competitiveness Through Effective Personnel Mgmt

To respond to the rapidly changing media environment and revitalize local networks, KBS expanded the air time for the regional daily *News 7* program and recruited experienced workers. The move allowed KBS to effectively provide emergency broadcasts in response to the COVID-19 crisis, unprecedented long-term torrential showers and typhoons. Also, to increase KBS' financial stability and competitiveness, salaried contract workers were hired to be in charge of the national license fee business. We reformed our job classification structure to separate job grades that are responsibility-focused and business-focused. For responsibility-focused positions (managers), we improved the performance-based pay system to enhance the evaluation process

and strengthen motivation. We laid the foundation for a "selective sabbatical system" where skilled seniors can work when needed to improve efficiency in personnel management. We promoted financial stability by abolishing the Green Life system and changing the standard retirement date.

## Preemptive Response to COVID-19 Prevention at Workplace

KBS implemented preemptive and systematic measures to prevent the spread of COVID-19 within the workplace. In response to adjustments in the government's social distancing measures and the occurrence of confirmed cases among employees, we swiftly implemented "COVID-19 Related Office Regulations" a total of 37 times. We also preemptively established and implemented plans for employees to work at home according to the government's social distancing measures in efforts to protect the health of our employees and create an efficient work environment. As a result, we were able to prevent the spread of COVID-19 within the workplace and fulfill our responsibility as the nation's primary disaster broadcaster.

## Improving Work-Family Balance & Organizational Culture

KBS endeavored to build a corporate culture that practices work-family balance and gender equality by establishing a number of family-friendly personnel systems such as family care leave, work hour reduction system for family care, paid childcare leave for employees with children under the age of five, and outings during work hours for prenatal examination. As a result of continuous efforts to improve the system and culture, KBS was re-certified as a "Family Friendly Institution" by the Ministry of Gender Equality and Family.



# Audience Services

The first week of September has been designated Audience Week, which declares that public broadcaster KBS belongs to the audience. To celebrate the week, KBS held an audience forum with academics and media experts. Even amid the COVID-19 outbreak, KBS operated an integrated system to listen to the voices of the audience 24/7 by phone or online.



## Audience Week & Inauguration of 30th Audience Advisory Council

In 2020, KBS marked the 30th anniversary of the KBS Audience Advisory Council's inauguration as defined by the Broadcasting Act. To commemorate the anniversary, KBS designated the first week of every September as Audience Week, declaring that the true owners of KBS are the audience. Also, in line with our 2020 managerial objective to become Korea's leading public services media company through fairness, creativity and innovation, the 30th Audience Advisory Council was appointed from a viewer's perspective with transparency and fairness. All steps of the appointment process were made public on KBS' website to ensure transparency and fairness in the selection of committee members.

## Integrated Audience Service System to Listen to Diverse Opinions

In order to protect the rights and interests of audiences, the Audience Relations Center operates an integrated system to listen to diverse audience opinion. Out of a total of 8,323 petitions, 220 that received over 1,000 signatures were sent to relevant departments for an official response and the results were posted on the KBS Audience Petition website. KBS is also the only broadcaster to operate an Audience Services Center around the clock which is accessible by phone, ARS, internet, mail, and fax. A total of 344,000 cases were registered and processed this year. Important opinions are uploaded on the Audience Services Center website and company intranet so they can be reflected into programs. In addition, KBS protected viewer rights by handling a total of 96 complaints through the Audience Distress Settlement System in accordance with the Media Arbitration Law, and processed 54 requests for information disclosure through our Information Disclosure System making every effort to fulfil our responsibility to audiences for accountability and transparency.

## Audience Forum to Celebrate 1st Audience Week

To commemorate the 1st Audience Week, an Audience Forum to discuss KBS' direction in the face of the changing media landscape was held on Sept. 1, 2020 at KBS Art Hall. Four sessions were held under the theme "Public Services Media KBS' Sustainability and Responsibility Amid Changing Media Ecosystem," with experts from academia and media, and representatives from civil society participating in presentations and discussions. The participants held heated discussions on KBS' role in disaster broadcasting, KBS' social responsibilities, ways to increase audience participation and stabilize KBS' finances.

## 2020 National Suggestion Video Contest & Awards

To discover social priorities in the post-COVID era and expand opportunities for audience participation, KBS organized the "2020 National Suggestion Video Contest - Changes Due to COVID-19." Over five months (from July 1 to Nov. 30), we received a total of 75 video suggestions (55 short, 20 long). One video won the grand prize, two were selected as runners up and 50 short videos received prizes at the awards ceremony on Dec. 18. The award winning works were broadcast on Jan. 28, 2021 through *KBS Open Channel* and were made available on YouTube and the KBS website.

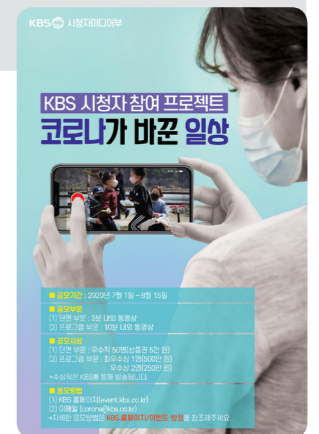
### The 30th KBS Audience Council (as of Dec. 31, 2020)

#### Chairwoman

- **Kwon, Tae-seon** (Co-president, an Network of Civil Society Organizations in Korea)

#### Members

- **Kwon, Oh-joo** (Co-president, Parents' Union on Net)
- **Kim, Jun-hyun** (Attorney, Uri Law Firm)
- **Kim, Eun-kyun** (CEO, Walking Together Theater Company)
- **Choi, Jun-ho** (Secretary General, Korea Federation for Environmental Movements)
- **Ji, SungWook** (Professor, Hufs Media Communication Division)
- **Jin, Sun-mi** (Labor Attorney, Labor Law Firm Human Plus)
- **Choi, Jin-hyup** (Co-president, Womenlink)
- **Park, Sung-woo** (Professor, Woosong University Sol International School, Media & Communication Arts)
- **Lim, Ho-kyun** (Executive ViceChairman, Korea Advertisers Association)
- **Jeon, Joo-hye** (Researcher, Media & Future Institute)
- **Lee, Jong-im** (Member of the Executive Committee, Cultural Action)
- **Do, Seung-lee** (Professor, Sungkyunkwan University College of Education)
- **Kwon, Soon-taek** (Activist, People's Coalition for Media Reform)
- **Jeon, Jin-han** (President, Right to Know Institute)



# Social Contributions

*KBS contributed to the development and expansion of Korean arts & culture from Korean traditional music to classical music. We also worked hard to bring hope and happiness to the nation and comfort audiences distressed from COVID-19 by holding Visiting Concerts. Through the National Sharing Grand Award, which is Korea's largest awards for social contribution, we commended and celebrated those who have realized the spirit of sharing for the marginalized in their everyday lives.*



## From Traditional to Classical Music - Culture & KBS

●●● KBS contributed to the development of arts & culture by managing the KBS Traditional Music Orchestra (TMO) and Pops Orchestra, and supporting the KBS Symphony Orchestra. KBS fulfilled its public duty by holding diverse concerts such as local networks' visiting music concerts and concerts for North Korean defectors to help more audiences enjoy culture. KBS overcame limitations placed on live performances due to COVID-19 by creating online content and strengthening the connection between performances and broadcasts. The KBS TMO organized the *Healing Gugak Home Concert* online to help comfort audiences distressed from COVID-19 by allowing them to enjoy gugak performances online. As encouragement amid difficult times, the KBS Pops Orchestra held a concert commending the hard work and sacrifice of Daegu Dongsan Hospital's medical staff.

## Various Audience Cultural Events

●●● KBS contributed to expanding the scope for classical and traditional Korean music through the *27th KBS KEPCO Music Competition* (which discovered new talent in classical music) and the *30th KBS Gugak Competition* (which has served as a gateway to success for young gugak musicians). In addition, KBS jointly hosted the *2020 Love People Love Life Night Walk* to raise awareness against suicide, and the *2020 Korea Kimchi Festival* to promote Korea's kimchi culture to the world.

## Social Responsibility as a Public Services Media and Sharing

●●● The 9th National Sharing Grand Award, Korea's largest awards event for social contributions, was held on Nov. 5, 2020 at KBS Hall. At this year's event, Lee Gap-soon (74) was awarded for her 29 years of service to the disabled and elderly living alone. Fifty others received awards as well. The awards ceremony was aired at 3 p.m. on Nov. 14 through KBS 1TV. To fulfil the responsibilities of a public broadcaster, KBS also carried out various social contribution projects through the KBS Kang Tae-won Welfare Foundation, and supported "Matching Grant," which helps youth and teenagers, while staff participated in the "Spare Change from Salaries" campaign to raise funds for those in need.



# Board of Governors

The Board of Governors is the highest decision-making body for KBS management policy and it ensures media independence and the company's dedication to public services. The Board of Governors consists of 11 governors including the chairman, and 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, 2020



**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 Commentator, KBS News & Sports
- Former Secretary General, KBS Board of Governors
- 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, 2.18 Foundation for Safety Culture



**Moon Kun-young**

- Assistant Professor, Jeju National University Law School
- Member, Korea Copyright Commission
- 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**

- Visiting Professor, Korea Nazarene University
- Former CEO of KBS Art Vision
- Former Executive Managing Director, KBS Policy Planning



**Seo Jeong-wook**

- Lawyer, Law Group MinJu
- Former Director, KOBACO & Korea Energy Agency
- Former Professor of Law, Yeungnam University



**Ryu Il-hyung**

- Former Journalist, Yonhap News Agency
- Former Vice Commissioner, National Union of Media Workers
- Former Journalist, Busan Ilbo



**Hwang Woo-seop**

- Co-Representative, Media Coalition
- Former Director Manager, KBS Human Resources Development
- Former Chairperson, 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, 2020



**Yang Sung-dong**  
President & CEO



**Kim Young-heon**  
Auditor General



**Lim Byung-kul**  
Executive Vice President



**Kook Eun-ju**  
Executive Managing Director,  
Strategy & Planning



**Han Chang-rok**  
Executive Managing Director,  
Programming



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



**Rhee Sang-woon**  
Executive Managing Director,  
Content Production 1



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



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



**Cho Hyun-guk**  
Executive Managing Director,  
Management

# Financial Statements 2020

## Income Statement

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2020	FY2019	CHANGE	%CHANGE
<b>I. REVENUE</b>	<b>13,622</b>	<b>13,621</b>	<b>1</b>	<b>0.0%</b>
1. BUSINESS REVENUE	13,622	13,621	1	0.0%
1) BROADCASTING REVENUE	13,522	13,456	66	0.5%
- LICENSE FEE REVENUE	6,790	6,705	85	1.3%
- COMMERCIAL REVENUE	2,319	2,548	△ 229	-9.0%
- TIME RATE REVENUE	28	-	28	-
- GOV'T REVENUE	132	146	△ 14	-9.6%
- OTHER BROADCASTING REVENUE	4,253	4,057	196	4.8%
2) AUDIENCE BUSINESS REVENUE	100	165	△ 65	-39.4%
- TMO REVENUE	1	3	△ 2	-66.7%
- FACILITIES ETC.	99	162	△ 63	-38.9%
<b>II. COST OF SALES</b>	<b>11,722</b>	<b>12,320</b>	<b>△ 598</b>	<b>-4.9%</b>
1. BUSINESS COSTS	11,722	12,320	△ 598	-4.9%
1) BROADCASTING COSTS	11,472	12,047	△ 575	-4.8%
- PRODUCTION COSTS	9,341	9,848	△ 507	-5.1%
- FACILITY OPERATION COSTS	2,131	2,199	△ 68	-3.1%
2) AUDIENCE BUSINESS COSTS	250	273	△ 23	-8.4%
- KBS ORCHESTRA & TMO OPERATION COSTS	51	58	△ 7	-12.1%
- FACILITY OPERATION COSTS	199	215	△ 16	-7.4%
<b>III. GROSS PROFIT</b>	<b>1,900</b>	<b>1,301</b>	<b>599</b>	<b>46.0%</b>
<b>IV. SELLING &amp; ADMINISTRATIVE COSTS</b>	<b>2,040</b>	<b>2,060</b>	<b>△ 20</b>	<b>-1.0%</b>
1. GENERAL ADMINISTRATIVE COSTS	705	743	△ 38	-5.1%
2. LICENSE FEE COLLECTION COSTS	852	848	4	0.5%
- EBS SUPPORT FUND	190	188	2	1.1%
- COMMISSIONED COLLECTION	458	453	5	1.1%
- OTHER EXPENDITURES	204	207	△ 3	-1.4%
3. COMMERCIAL OPERATION COSTS	483	469	14	3.0%
- COMMERCIAL FEES	365	357	8	2.2%
- BROADCASTING DEVELOPMENT	59	58	1	1.7%
- OTHER EXPENDITURES	59	54	5	9.3%
<b>V. OPERATING PROFIT (LOSS)</b>	<b>△ 140</b>	<b>△ 759</b>	<b>619</b>	<b>81.6%</b>
<b>VI. NON-OPERATING REVENUE</b>	<b>720</b>	<b>945</b>	<b>△ 225</b>	<b>-23.8%</b>
1. GENERAL ADMINISTRATIVE COSTS	676	894	△ 218	-24.4%
2. EQUITY METHOD REVENUE	44	51	△ 7	-13.7%
<b>VII. NON-OPERATING COSTS</b>	<b>172</b>	<b>161</b>	<b>11</b>	<b>6.8%</b>
1. GENERAL	120	120	-	0.0%
2. EQUITY METHOD LOSS	46	38	8	21.1%
3. INTEREST COSTS	6	3	3	100.0%
<b>VIII. NET INCOME BEFORE INCOME TAX (-NET LOSS)</b>	<b>408</b>	<b>25</b>	<b>383</b>	<b>1532.0%</b>
<b>IX. INCOME TAX COST</b>	<b>81</b>	<b>9</b>	<b>72</b>	<b>800.0%</b>
<b>X. NET INCOME</b>	<b>327</b>	<b>16</b>	<b>311</b>	<b>1943.8%</b>

## Statement of Financial Position

### [ ASSETS ]

ACCOUNT TITLE	FY2020	FY2019	CHANGE
<b>I. CURRENT ASSETS</b>	<b>3,187</b>	<b>3,119</b>	<b>68</b>
1. QUICK ASSETS	3,132	3,049	83
- CASH & CASH EQUIVALENTS	496	22	474
- SHORT-TERM INVESTMENT ASSETS	-	-	-
- TRADE RECEIVABLES	2,256	2,625	△ 369
- ACCOUNT RECEIVABLES - OTHER	72	95	△ 23
- ACCRUED INCOME RECEIVABLE	4	5	△ 1
- ADVANCE PAYMENTS	211	230	△ 19
- PREPAID EXPENSES	13	15	△ 2
- SHORT-TERM LOANS	5	7	△ 2
- DEFERRED INCOME TAX ASSETS	75	50	25
- OTHER	-	-	-
2. INVENTORIES	55	70	△ 15
- PRODUCTIONS	19	29	△ 10
- FILMS	5	4	1
- STORED GOODS	31	37	△ 6
<b>II. NON-CURRENT ASSETS</b>	<b>9,540</b>	<b>9,771</b>	<b>△ 231</b>
1. INVESTMENT ASSETS	3,377	3,463	86
- LONG-TERM SECURITIES	286	283	3
- INVESTMENT STOCKS ACCOUNTED IN EQUITY METHOD	2,582	2,623	△ 41
- LONG-TERM LOANS	349	397	△ 48
- OTHER INVESTMENT ASSETS	160	160	-
2. TANGIBLE ASSETS	5,332	5,507	△ 175
- LAND	1,560	1,567	△ 7
- BUILDINGS	2,806	2,894	△ 88
- STRUCTURES	185	204	△ 19
- MACHINERY	665	692	△ 27
- DELIVERY EQUIPMENT OR VEHICLES	3	5	△ 2
- OTHER TANGIBLE ASSETS	49	64	△ 15
- CONSTRUCTION IN PROGRESS	64	81	△ 17
3. INTANGIBLE ASSETS	14	12	2
- DEVELOPMENT COSTS	12	9	3
- OTHER	2	3	△ 1
4. OTHER NON-CURRENT ASSETS	817	789	28
- GUARANTEE DEPOSITS	142	154	△ 15
- NON-CURRENT DEFERRED TAX ASSETS	189	216	△ 27
- LONG-TERM RECEIVABLES	245	296	51
- LONG-TERM UNAMORTIZED EXPENSES	11	14	△ 3
- LONG-TERM UNAMORTIZED PAYMENTS	230	106	124
<b>[ TOTAL ASSET ]</b>	<b>12,727</b>	<b>12,890</b>	<b>△ 163</b>

### [ LIABILITIES ]

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2020	FY2019	CHANGE
<b>I. CURRENT LIABILITIES</b>	<b>1,736</b>	<b>2,123</b>	<b>△ 387</b>
- SHORT-TERM BORROWING	-	586	△ 586
- TRADE PAYABLE	314	329	△ 15
- ACCOUNT PAYABLE	1,126	1,045	81
- ACCRUED EXPENSES	-	-	-
- ADVANCE RECEIPTS	42	7	35
- WITHOLDINGS	110	102	8
- INCOME TAXES RECEIVABLE	79	4	75
- UNEARNED INCOME	59	43	16
- OTHER	6	7	△ 1
<b>II. NON-CURRENT LIABILITIES</b>	<b>3,775</b>	<b>3,877</b>	<b>△ 102</b>
- LONG-TERM ADVANCE RECEIVED	-	-	-
- SEVERANCE & RETIREMENT BENEFIT ALLOWANCE	3,834	3,951	△ 117
- NATIONAL PENSION TRANSFERS	△ 7	△ 9	2
- RETIREMENT INSURANCE DEPOSITS	△ 52	△ 65	13
<b>[ TOTAL LIABILITIES ]</b>	<b>5,511</b>	<b>6,000</b>	<b>△ 489</b>

### [ EQUITY ]

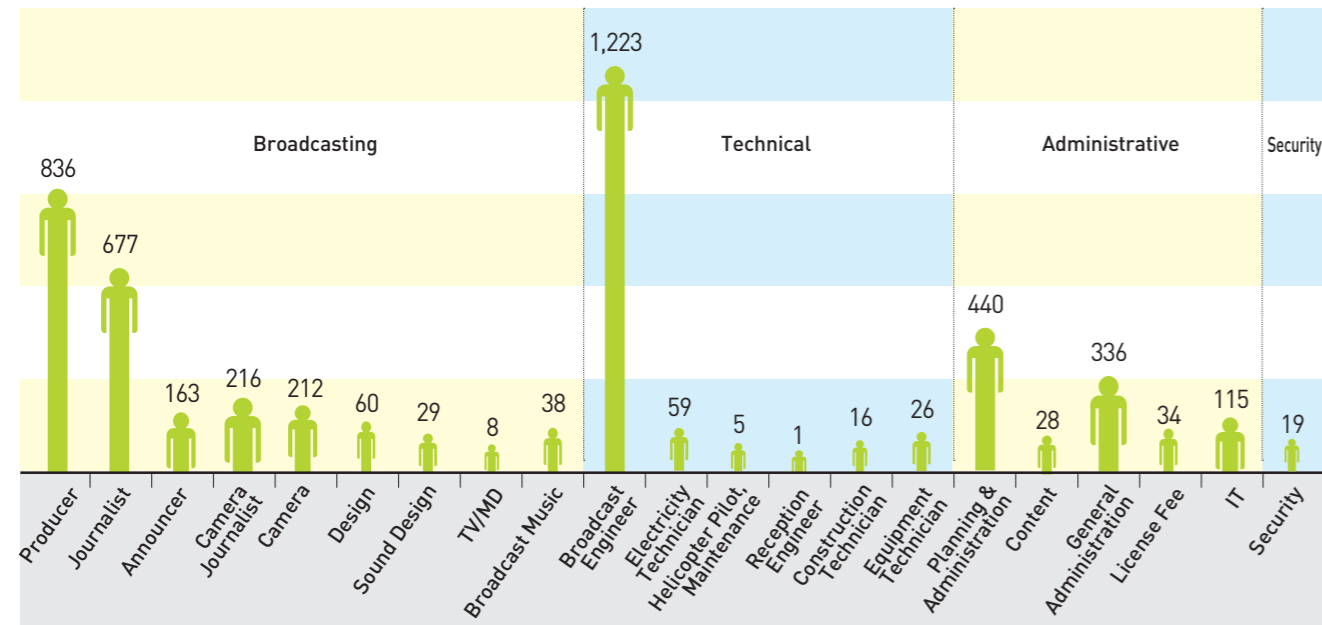
ACCOUNT TITLE	FY2020	FY2019	CHANGE
<b>I. CAPITAL</b>	<b>2,062</b>	<b>2,062</b>	<b>-</b>
1. STATE-OWNED EQUITY	2,062	2,062	-
<b>II. CAPITAL ADJUSTMENTS</b>	<b>△ 13</b>	<b>△ 13</b>	<b>-</b>
1. OTHER	△ 13	13	-
<b>III. ACCUMULATED OTHER COMPREHENSIVE INCOME</b>	<b>25</b>	<b>25</b>	<b>-</b>
1. GAIN ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	175	173	2
2. LOSS ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	△ 5	△ 1	△ 4
3. UNREALIZED GAINS ON AVAILABLE-FOR-SALE SECURITIES	-	-	-
4. UNREALIZED LOSS ON AVAILABLE-FOR-SALE SECURITIES	△ 145	△ 147	2
<b>IV. RETAINED EARNINGS</b>	<b>5,142</b>	<b>4,816</b>	<b>326</b>
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	1,657	1,642	15
5. UNAPPROPRIATED RETAINED EARNINGS	327	16	311
(△ DEFICIT YET UNATTENDED)			
<b>[ TOTAL EQUITY ]</b>	<b>7,216</b>	<b>6,890</b>	<b>326</b>
<b>[ TOTAL LIABILITIES &amp; EQUITY ]</b>	<b>12,727</b>	<b>12,890</b>	<b>△ 163</b>

# Personnel

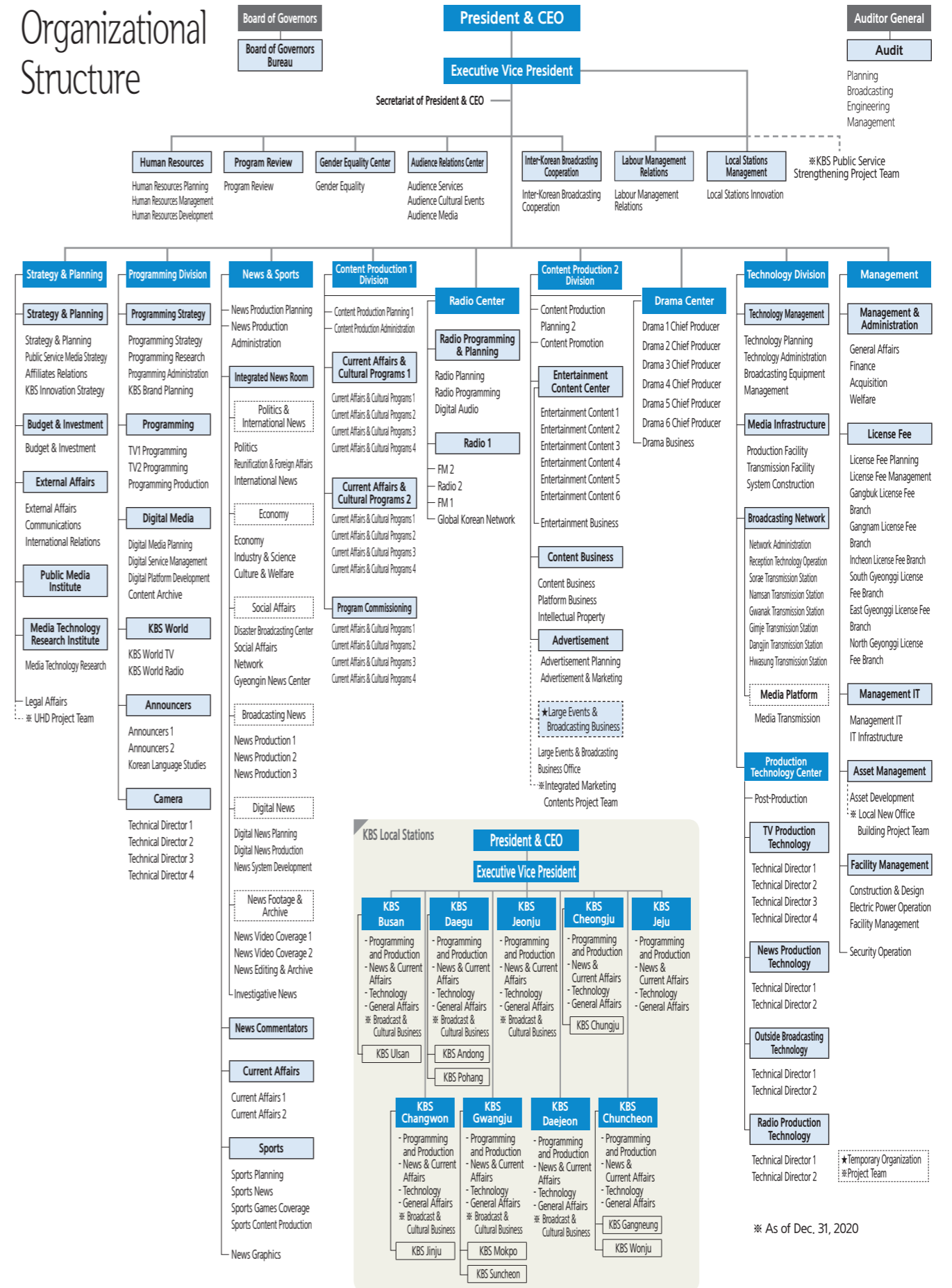
Total **4,541**

※ As of Dec. 31, 2020 (unit: persons)

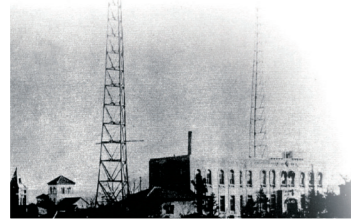
※ Excludes retirees & executive body



# 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

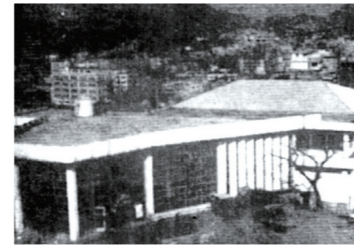


- 1947** - ITU allocated the call sign 'HL' to Korea
- 1948** - Launched the state-run Seoul Central Broadcasting Station

## 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

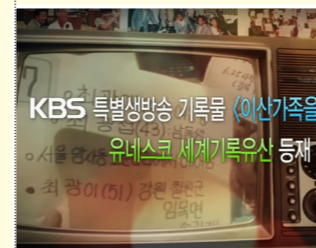


- 1973** - Founded the Korean Broadcasting System, KBS
- Founding president Hong Kyeong-mo took office
- 1979** - President Choi Se-geong took office
- Launched FM broadcasting

## 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

## 2018

- 2018** - President & CEO Yang Sung-dong takes office
- Host broadcaster for Inter-Korean Summit
- Establishment of Truth for the Future Commission
- Establishment of 100th Anniversary of 3.1 Movement Broadcast Project Team
- Hosts 2018 Public Broadcasters International(PBI) Conference
- Establishment of Gender Equality Center



- 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

## 2020

- 2020** - Daily Programming of <News 7> for local networks
- Designation of "Audience Week"

