

KOREAN BROADCASTING SYSTEM
2021 Annual Report

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KBS Korean Broadcasting System

KBS  **Korean Broadcasting System**

13 Yeouigongwon-ro, Yeongdeungpo-gu, Seoul (07235)
TEL (02) 781-1000 www.kbs.co.kr

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Contents

KOREAN BROADCASTING SYSTEM **2021 Annual Report**

Prologue

- 04 Message from the President
- 06 Broadcasting Policy &
Medium-to-Long Term Goals
- 07 Channels
- 08 Affiliates

KBS Contents

- 10 Award Winning Programs
- 12 News & Sports
- 14 TV Cultural Programs & Documentaries
- 16 TV Entertainment & Variety
- 18 TV Drama Series
- 20 Radio
- 22 Local Networks
- 24 Broadcast Technology
- 26 Digital Media

Value of License Fee

- 28 KBS World TV & Radio
- 30 International Relations
- 32 License Fee
- 34 Management
- 36 Audience Services
- 38 Social Contributions

General Information

- 40 Board of Governors
- 41 Executive Body
- 42 Financial Statements
- 44 Personnel & Organization Structure
- 46 KBS History





Message From the President

KBS continued to serve the nation with excellence in 2021.

Greetings. I am Kim Eui-chul, the President & CEO of KBS.

In 2021, KBS continued to fulfill its duty as Korea's primary disaster broadcaster to comfort the distressed public from the prolonged COVID-19 pandemic and to minimize damage by swiftly delivering accurate information.

These efforts bore fruit as KBS was voted as the "most trusted media organization" and "most influential media" by respondents in the Korea Press Foundation's 2021 survey. KBS also provided a forum for public discussion through differentiated news programs, including a macro agenda special report, and provided ways for audiences to participate in news production by establishing a user involvement team. In order to strengthen our disaster broadcasting system, we upgraded the organization of the disaster broadcasting center, expanded special news coverage for local networks and launched *KBS NEWS D*, a live streaming service to respond to disasters around the clock.

As Korea's national broadcaster for large-scale sporting events, KBS' viewership ratings for the Tokyo 2020 Olympic opening and closing ceremonies were twice that of competitors. Meanwhile, we honored our duty as a public broadcaster by devoting the largest amount of programming time in history for the Paralympic Games.

To prepare for the post-pandemic new normal, KBS produced the year-long four-part series titled *After COVID-19, Asking About Korea's Future Path*; the three-part docu-series, *Coronomics*; the space documentary show, *Kiss the Universe*; and the archive project and winner of the prestigious 2021 Baeksang Arts Awards Best Education Show, *Modern Korea 2*. Our programs provided high quality information and insight for key social issues.

To emphasize the value of public license fees, we brought back our major historical drama series for the first time in five years with *The King of Tears*, *Lee Bang Won*, while the weekend drama series, *Young Lady and Gentleman*, saw viewer ratings surpass 35%. The popularity of 2020's *The Return of a Legend: Na Hoon-a's Contactless Concert* carried on to 2021 with the Chuseok special, *Bloom Korea*, *Shim Soo-bong* and the year-end special, *We're Hero*, *Lim Young-woong*. The shows brought comfort to viewers who were distressed from the prolonged COVID-19 pandemic.

We cannot fail to mention continuous efforts to revitalize local networks. We provided information tailored to the needs of

specific regions through *News 7*, which is a self-organized news program by each local network, while high-quality programs such as KBS Daejeon's *Buried Goal*, KBS Jeonju's *Joseon Pop*, *Drop the Beat*, and KBS Changwon's *Land of Extinction* were excellent examples showing the power KBS' local networks.

2021 was the year KBS content was recognized globally. From eight international awards won in 2020, not only did the number of international awards increase to 33 in 2021, the qualitative performance was recognized for highlighting subjects such as disabilities, environment, women, and the underprivileged. The success of *The King's Affection* on Netflix also proved through data and figures the strong appeal of KBS content to viewers of diverse backgrounds, cultures and languages.

In order to carry out our responsibilities as the nation's primary public broadcaster, the collection of license fees is not an option but a necessity. In order to reform rates that have been frozen for the past 40 years, we have submitted a license fee adjustment plan to the Korea Communications Commission. It includes plans to expand public responsibility and a management innovation plan containing the five core visions of openness, trust, safety, quality, and diversity. The proposal was created through various public hearings and citizen participation discussions.

Internally, we have reorganized appropriate departments into multi-platform organizations that encompass TV and digital. At the same time, we've consolidated positions with similar and overlapping tasks to slim down the organization to achieve a 12% reduction of head office positions. The culmination of these efforts is the *Declaration of Independence of Public Service Media KBS* which was announced as I took office. As we go forward, KBS will continue to avoid any political interference and commercial pressure, strive to reform norms and systems, and do our utmost to become the most trusted media by the people.

Using 2021 as a stepping stone to leap forward, we will take the lead in overcoming the pandemic and unifying the nation after the presidential election in 2022. We will not be complacent with our current position as a legacy media organization. Instead, we will lead the spirit of this new era and maintain our status as Korea's most trusted and sophisticated public media organization.

KBS President & CEO **Kim Eui-chul**

KBS Broadcast Policy 2021

Commitment to Public Missions & Delivering the Best Value of TV License Fee

As a public service broadcaster, 2021 was a pivotal year with coverage of the April by-election and the 2020 Tokyo Olympics and Paralympics, which were held in July and August. In the spirit of public service, KBS designated its annual broadcast policy as "Commitment to Public Missions and Delivering the Best Value of the TV License Fee." To carry out our duties as the people's broadcaster, KBS has worked to normalize the license fee system, which has been frozen for the past 41 years. We voted for a license fee adjustment plan and submitted the proposal to the Korea Communications Commission on June 30.

Amid a national crisis brought on by COVID-19, KBS placed top priority on protecting people's lives and property by launching the live-streaming channel, *KBS News D*, which responds to disasters around the clock, and establishing a company-wide disaster broadcasting response system. As the first among domestic media companies, KBS established a user involvement team to link the audience directly to the executive director of the newsroom to include viewers in the news making process.

Also, KBS strived hard to deliver the value of public TV license fees by creating quality content such as *Kiss the Universe* and *UHD History Special* even amid the competitive media environment with diverse OTT, mobile and internet platforms. Additionally, we revived our major historical drama series for the first time in five years with *The King of Tears*, *Lee Bang-won*.

Medium-to-Long Term Goals

KBS aims to be the most influential public service media across time, place and generation. Beyond the bounds of TV and Radio broadcasting, KBS will carry out the responsibilities of public service media on various platforms and formats.

5 Goals



Channels

TV	KBS 1 Key National Channel for News, Current Affairs, Sports, Culture & Documentaries	KBS 2 Channel for Wholesome Family Content, Culture, Entertainment & Variety				
Radio	KBS 1 Radio News & Current Affairs	KBS 2 Radio Popular Music Channel	KBS 3 Radio Social Welfare Channel for the Disabled & Marginalized	KBS 한민족방송 Inter-Korean Cooperation & Exchange	KBS 1 FM Korea's Only Classical Music & Gugak Channel	KBS 2 FM Music, Variety & Entertainment Channel
Terrestrial DMB	OKBS★ Korea's Main DMB Channel based on KBS 1TV	OKBS♥ Family & Culture DMB Channel based on KBS 2TV	OKBS♪ Terrestrial DMB Audio's Only Music Channel	OKBS♣ Two-way Data Channel		
Cable TV KBS N	KBS Drama Drama Channel	KBS Joy Entertainment Channel	KBSN SPORTS Korea's Leading Sports Channel	KBS W Life Leading Women's Channel	KBS Kids Children's Edutainment Channel	KBSN LIFE People, History, Documentary, Culture & Information Channel
KBS World	KBS WORLD TV Hallyu Channel for the World	KBS WORLD RADIO Multilingual Public Diplomacy Channel Spreading Korea to the World	KBS WORLD 24 Channel for Overseas Koreans			
Digital Platforms	myK Online video streaming service providing real time VOD and hot clips of various KBS programs	myK Mobile service providing live, listen & watch again, and podcast services for KBS radio contents	KBS 24 뉴스 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 Cha Cheong-moon
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 Yoon Chang-beom
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 Kim Geon-woo
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 Kwak Woo-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 Kim Jeong-kyun
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 Hwang Eui-kyung
Phone 02-303-7600
Address 20F, KBS Media Center, 45 Maebongsan-ro, Mapo-gu, Seoul
Main Business Program production

Award Winning KBS Programs International Awards

Asian TV Awards 2020

- Best 3D Animation - Grand Prix
Time Traveler Luke

Accolade Global Film Competition (AGFC)

- TV Program Series - Award of Excellence Special Mention
Doctor Prisoner

- Drama Program / Series - Award of Excellence
Doctor Prisoner

- TV Program / Series - Award of Excellence
Into the Ring

- Drama Program / Series - Award of Excellence
Into the Ring

- Sports - Award of Excellence
Into the World of Ssireum

- Arts, Cultural, Performance, Plays - Award of Merit
Into the World of Ssireum

WRPN Women's International Film Festival

- Documentary - Outstanding Excellence
Gag Women: the Story of Korean Comediennes

Telly Awards

- TV / General Entertainment - Silver Winner
The Return of a Legend: Na Hoon-a's Contactless Concert

International Ecological TV Festival "To Save and Preserve"

- Camera Work - Grand Prix
23.5° Rhythm of the Earth - Ep. 1 Silent Storm

Prix Italia

- Web-factual - Special Mention
Park Won's Kiss the Radio - Music Curation Battle: AI vs. Human



Green Montenegro International Film Fest 2021

- Ecology - Special Award
23.5° Rhythm of the Earth - Ep. 1 Silent Storm

- Ecology of the Soul - Special Award
23.5° Rhythm of the Earth - Ep. 2 Lower and Lower

International Nature Film Festival Godollo

- Documentaries (TV productions, indie films) - 3rd place
23.5° Rhythm of the Earth - Ep. 2 Lower and Lower

- Documentaries (TV productions, indie films) - ASTODI Special Prize
23.5° Rhythm of the Earth Series

Simfest

- TV Entertainment - The Special Prize of the Jury
Boundless Champions: Dancing Together

The TV Fest

- Best TV Pilot - Runner Up
Into the Ring
- Best Factual TV - Runner Up
May 18 Democratic Uprising 40th Anniversary Special - Song for the Beloved

Animation Celebration Fest

- Best Music Video - Grand Prix
The Curious World of Linda

Catalyst Contents Festival

- Best Asian Animation - Grand Prix
The Curious World of Linda

BKK DOC Bangkok International Documentary Awards & Festival

- All Time Classic Documentary - Grand Prix
Modern Korea - Ep. 8 Post Modern Korea

- Minority Documentary - Grand Prix
The Lowlives of Osaka

Seoul International Drama Awards

- Outstanding Korean Drama Prize - Best OST
Revolutionary Sisters

68th Premios Ondas

- International TV - Grand Prix
Watch Me! - A Decade of Deaf-defying Dance

Sports Movies & TV - Milano International FICTS Fest 2021

- Paralympic - Honorable Mention
Boundless Champions: Dancing Together

ABU (Asia-Pacific Broadcasting Union) Prizes

- Digital Content - Grand Prix
Round 2020: ASEAN-KOREA Music Festival
- TV News Reporting - Grand Prix
Covid-19 and Medication Blunder at Nursing Homes
- TV ABU Perspective - Grand Prix
I'm Tourette
- Radio DocuDrama - Commended
Byeokcho Hong Myung-hee and Im Kkeokjeong

T4P (Together For Peace) Media Awards

- Ethical & Sustainable Relationship with Nature (TV) - Grand Prix
23.5° Rhythm of the Earth - Ep. 2 Lower and Lower

Paladino d'oro Sport Film Festival

- Short Film - Special Prize
Into the World of Ssireum

LA Animation Festival

- Best Short From a Series - Grand Prix
The Curious World of Linda

URTI International Radio Grand Prix

- Silver Medal
To Fly Again - Psychological Healing Project of NK Defectors



Domestic Awards

The 23rd Amnesty International Press Awards

- *So We Don't Die While Working* (News 9 continuous coverage)
- *Aging With Dignity at a COVID-19 Convalescent Hospital*

The 33rd Korea Producers Awards

- Best Entertainment
The Return of a Legend: Na Hoon-a's Contactless Concert
- Best Independent Production
Food & Humanities Documentary - Samgyeopsal Rhapsody

The 48th Korea Broadcast Awards

- Best Drama Series, TV
River Where the Moon Rises
- Best Entertainment, TV
2 Days & 1 Night - 1st Anniversary Special Global Project "Feel the Rhythm of Korea"
- Best Local News Reporting
Secret of Farm Produce Prices, Who Makes the Money?(KBS Gwangju)
- Best Social Services, TV
People Left Behind
- Best Documentary, TV
Sung-yeo: Framed as a Murderer
- Best Social Services, Radio
Recording Memories
- Documentary, Radio
Story of Two Moms: So-Seon to Mi-sook, Mi-sook to So-seon

The 57th Baeksang Arts Awards

- Best Cultural Program
Modern Korea 2



The Korea Communications Commission Awards

- Creativity & Innovation - Award of Achievement
Modern Korea 2
- Social & Cultural Development - Award of Achievement
I'm a Female Military Volunteer

2021 Korea Contents Awards

- Broadcasting Development
Once Again

The 23rd Gender Equality in Media Awards

- Award of Excellence, TV
Voluntary Single Mom Sayuri, Giving Birth Without Marriage (News 9 Continuous Report)
- Award of Excellence, TV
Documentary: National Team Members
- Award of Excellence, TV
Yeon-soon & Ki-sook
- Award of Excellence, TV
Ways the Media Consume Adolescents

The 31st Korean Catholic Mass Communications Awards

- Grand Prix
Earth's Warning 100 Peoples' Reading Show: Ep.2 Earth, Our Home

The 29th Korean Buddhist Media Awards

- Grand Prix
Connecting Hearts, Templestay

The 13th Korean Christian Media Awards

- Love Life - Award of Excellence
People Left Behind

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

JAN

- *Lime* • *Optimus Scandal & the Financial Supervisory Service*

FEB

- *Realistic Panorama: Korea's Natural Heritage Sites*
- *Let's Go! West Coast - 100 Years of Modern History, Their Testimony* (KBS Mokpo)

MAR

- *Emergency Report: Myanmar's Stolen Spring "A Month-long Record of the Military Coup"*

APR

- *Listening Again to the Fateful Day through Sewol Ferry Archives*

MAY

- *I Was a Martial Law Soldier* (KBS Gwangju)
- *People Only Noticed After Their Death, 2021 Report on Youth who Die Alone*

JUN

- *The Truth Buried at Goryeong-gol* (KBS Daejeon)
- *Pandemic Money*

JUL

- *Forest Showered with Stars* (KBS Daejeon)
- *Finding History - 1,000th Episode Special*

AUG

- *Documentary: National Team Members*
- *5-minute Docu: I'm a Missing Person* (KBS Daejeon)

SEP

- *Climate Crisis Special - Red Earth*
- *Daecheong Dam* (KBS Daejeon & Cheongju)

OCT

- *Kiss the Universe*
- *The Buddhist Ruler* (KBS Daejeon)

NOV

- *I'm Not Your Porn*

News & Sports

Even amid increased uncertainties due to the COVID-19 pandemic that persisted for the 2nd year, KBS News implemented “trust journalism” and continued to dominate major reliability surveys in 2021. We established a structure for users to participate in the new production process, strengthened public responsibility by establishing a company-wide disaster broadcasting response system, and confirmed the status of public broadcasting through large sporting events such as the Tokyo Olympics.

News Innovation - No.1 in Reliability

We made various efforts to establish the most reliable KBS journalism standards. We expanded expert collaboration in our coverage to produce high-quality news with detailed facts and context. We differentiated major news programs such as *News 9* with in-depth macro agenda planning reports, and faithfully played the role of a social forum by setting active agendas. We were the first among domestic media to implement professional collaborative coverage which played a major role in broadening the horizon of news broadcasting. It also helped bring positive changes to the domestic media ecosystem with other press following suit.

The News Commentator Division was restructured, which also contributed greatly to news reliability. The “Check & Check” Team, consisting of experienced senior reporters, played a role

in preventing broadcast accidents through factual verification of errors in all news elements from the manuscripts, images and graphics. Thanks to this effort, we were able to reduce the number of broadcast accidents by half compared to the previous year.

These efforts led to KBS ranking 1st in various reliability surveys. In the KBS Public Media Research Institute survey, KBS overwhelmingly ranked 1st place for four consecutive quarters, while also ranking 1st in news credibility surveys conducted by *Sisa IN* and *Sisa Journal*, which are recognized for public confidence. Meanwhile, high-quality news contents such as *Is Dignified Aging Possible?* received major awards including the Korea Journalist of the Year Award and the Korea Broadcasting Journalist Award.



Realizing User-centered News

KBS became the first domestic media company to establish a User Involvement Team, which is a “news user communication organization” directly under the Newsroom Executive Director. The User Involvement Team closely analyzed the reactions of news viewers in a qualitative and quantitative way on a daily basis. By classifying meaningful content among viewers’ voices, extracting data, and reflecting it in news stories, the Team broadened user contact points and laid the foundation for a structure in which users can participate in news production. Additionally, KBS significantly strengthened accountability by delivering various types of news content including the coverage process and behind-the-scenes stories. It also upgraded the reporting system to increase informant satisfaction.

Establishment of Company-wide Disaster Broadcast System

As the nation’s primary disaster broadcaster, KBS elevated the status of the Public Safety News Center to be directly under the Executive Managing Director of News and Sports Division from April 2021 to strengthen public responsibilities. This established a company-wide rapid disaster broadcasting response system, while reducing the decision-making stages for disaster broadcasts. With the participation of all personnel related to disaster broadcasting, the Public Safety News Center was reborn as a disaster broadcasting control tower. It shared data with various organizations that handle disaster information such as government ministries and established a disaster media system, which reinforced equipment to utilize advanced technologies such as GIS Geographic Information System to provide customized disaster information to viewers in disaster areas. In order to efficiently respond to local disasters and their travel paths, we provided disaster broadcasting equipment to local networks and expanded their special news coverage to enhance local disaster broadcasting capabilities. Also, the position in

charge of disaster broadcasting at local networks was elevated to executive director in order to strengthen responsibility.

At the same time, we enhanced our disaster broadcasting capabilities by continuously conducting disaster drills and training, while leading the agenda for disaster preparedness by continuously planning content related to the climate crisis and carbon neutrality. Additionally, we maintained the “COVID-19 Integrated Newsroom” system in 2021, which was established the previous year to quickly and accurately deliver information on infectious diseases to viewers amid the chaos brought on by the global social disaster of COVID-19.

KBS also launched *KBS News D*, a live streaming channel that can respond to disasters 24 hours a day, to effectively provide disaster information through various platforms in a universal media environment. Test broadcasts were conducted for 90 minutes daily starting in May, and the service’s possibility was confirmed as it promptly responded to breaking news such as the Gwangju building collapse in June and summer special weather reports. *KBS News D* plans to increase broadcasting time and develop content in the future. By taking advantage of its online strength, it plans to be reborn as a real-time interactive broadcasting model for disaster response that is differentiated from TV.

Successful Coverage of 2020 Tokyo Olympics

KBS presented a high-quality broadcast of the 2020 Tokyo Olympics, which had been postponed for a year due to the global spread of COVID-19, that was different from other broadcasters. Director Song Seung-hwan delivered an in-depth commentary of the opening and closing ceremonies based on his experience of personally directing the 2018 Pyeongchang Winter Olympics opening and closing ceremonies, which evoked deep emotions among the audience. The viewership ratings for the opening and closing ceremonies were twice that of other broadcasters, while popular events such as baseball, football, volleyball, as well as the much talked about men’s high jump event all ranked No.1 in viewership ratings. KBS avoided a results-only coverage of the Games and broadcast less popular events in a balanced way. We devoted the largest amount of programming time to the Tokyo Paralympic Games relay broadcast to expand our public responsibility as a public service broadcaster.

TV Cultural Programs & Documentaries

In 2021, KBS provided accurate information about our future society by producing forward-looking programs and high-quality content to serve public values.



Forward-looking Programs for the Post-pandemic New Norm

KBS produced forward-looking programs in preparation for the new normal in the post-pandemic era. The year-round four-part series, *After COVID-19: Asking About Korea's Future Path*, diagnosed the future image of Korean society and searched for ways to overcome difficulties, while the three-part documentary *Coronomics* shared the messages and insight of overseas scholars on the era of great transformation. The two-part documentary *Pandemic Money* highlighted the effects of quantitative easing and the future of the reserve currency. Also, on "green transition" we produced the four-part documentary *Red Earth* and UHD Environment Special *There is No Earth for Clothes* to address the seriousness of climate change and the importance of action in our daily lives. While keeping an eye on the ever-changing COVID-19 situation, we have made every effort to preemptively seek out the challenges and solutions facing our society in the post-pandemic era.

Strengthening Role as Public Opinion Forum for Major Social Issues

KBS delved deep into the issues and agendas of our society and worked hard to reflect on the public's diverse opinions. KBS' representative current affairs and investigative program, *Direct Hit Sisa*, produced episodes investigating the Lime-Optimus Scandal and the 2021 Report on Solitary Youth Death to address the values of fairness and justice that are desperately needed in our society. Meanwhile, the daily current affairs show, *The Live*, introduced viewers' comments in real time to expand participation and strengthen interactive communication. We continuously produced *Disaster Escape Survival King*, a life safety week special for *AM Plaza*, and *Hometown Report* to raise public interest in improving public safety and human rights. *Good Morning Korea Live* created new corners related to environment, safety and human rights to strengthen its function as a forum for public discussion.



High-quality Large-scale Productions Realizing Public Values

KBS focused on producing high-quality, large-scale productions to satisfy the intellectual needs of viewers and enrich their emotions. The large-scale project, *Kiss the Universe*, explored the origin of human life and vividly materialized "space" on the small screen through cutting-edge technology, demonstrating KBS' global-standard production capabilities while becoming the talk of the town. KBS' archive project, *Modern Korea 2*, which won the Baeksang Arts Awards, was recognized for establishing a new storytelling format overcoming the limits of existing documentary norms. *Red Capitalism*, produced in commemoration of the 100th anniversary of the founding of the Chinese Communist Party; the four-part series, *Artist Changing the Era - Moment of Debut*, shedding light on the origins on K-pop and the paradigm shift in popular culture; and the two-part series *Korea's Natural Heritage Sites* looking at the history and nature of Korea carried out our role as a high-quality content production base in Korea.

Diversification of Content Platforms and Increase of Revenue

In line with changes in content consumption occurring not just through TV but on multiple platforms, KBS dramatically strengthened digital content production and distribution functions. Content Production 1 Division's Digital Operations Team operated a total of six YouTube channels including *KBS Docu* and more, which collectively recorded over 2.5 million subscribers and exceeded 2.5 billion won in operating profit. This was an increase of 96.9% for the number of subscribers and 94.5% for revenue compared to the previous year. Additionally, we opened independent OTT channels for individual programs such as *Direct Hit Sisa* and *KBS Kids* to expand the reach of our content.



TV Entertainment & Variety

KBS Entertainment and variety shows remained with the public, enduring difficult times due to the continued spread of COVID-19. Audiences enjoyed spectacular concerts by Lim Young-woong and Sim Soo-bong and the national variety show *2 Days & 1 Night* in the comfort of their living rooms, while also enjoying *Music Bank's FANCAM* and *Digital Originals* through their phones along with global audiences.

From realistic public programs dealing with the environment, to new variety shows using live commerce, KBS entertainment shows looked towards the future. They achieved results both in viewership and topicality through creative and high-quality programs.



Endless Expansion of Topics & New Format Development - KBS Entertainment's New Attempts

2021 was the year KBS shows made an effort to pioneer new paths in entertainment and variety. *Harmless From Today*, which deals with environmentally harmless camping ahead of the 2050 carbon neutrality goal, expanded the horizon of public entertainment by seriously discussing environmental themes with actress Gong Hyo-jin. In line with the e-commerce trend, *Online Market* attempted live commerce for the first time on variety and contributed to public services by opening up a new market for regional farmers and fishermen who had difficulty selling local specialties due to COVID-19.

Gag Winner revived the stagnant comedy program, drawing attention by combining comedy with the survival show format. *Come Back Home* starring emcee Yoo Jae-suk produced *Come Back Home TV*, a separate spin-off in partnership with Naver, which led to revenue generation and a new type of promotion.

Strength of Long-running Programs with Strong Presence

Despite the weak production environment due to COVID-19, KBS Entertainment's long-running programs remained strong all weekend from Friday's *Stars' Top Recipe at Fun-staurant* to Sunday's *Superman Returns*. Sunday's top variety show *2 Days & 1 Night S4* received the Best Entertainment Award at the 48th Korea Broadcast Awards for stronger chemistry among the members, while *Immortal Songs* remained at the top of viewership ratings on Saturday with a spectacular line-up and sophisticated directing.

Continuing the legacy of a solo talk show, *Joy of Conversation*, continued on to season 3, which is rare for a seasonal entertainment program, and has taken root as a successful seasonal program receiving favorable reviews for its public content and trendy restoration of an authentic talk show.

High-quality Concerts Comforting the Public Tired from COVID-19

KBS produced a variety of concerts for all generations to comfort the public from the prolonged pandemic and to deliver hope. *Bloom Korea, Shim Soo-bong*, which followed the success of *The Return of a Legend: Na Hoon-a's Contactless Concert*, presented a high-quality stage performance of a master singer that could only be seen on KBS. Meanwhile, *We're HERO, Lim Young-woong*, held at the end of the year, was reminiscent of a large-scale pop concert and shook up the nation with its viewership rating of 16%. In addition, the special broadcast *Let's BTS*

became a hot topic by featuring the global K-pop boy group. The program received favorable reviews for the members' honest stories and songs.

Music Bank, which is at the center of the K-pop craze and loved by the global audience, showed the vision of a new music show by creatively using XR technology. Meanwhile, *Korean Trot Contest* averaged 13% in viewership ratings, which was the highest among KBS audition shows.

Transcending Nationality & Generations - Infinitely Expanding Digital Entertainment & Variety

Digital KBS variety & entertainment content was provided to generations accustomed to traditional terrestrial broadcasting, MZ generations who mostly consume digital content, and global audiences.

Studio K, the digital content team at KBS Entertainment Content Center, has showcased various original content such as *Guracheol*, which has a consistent fanbase; the immensely popular Idol Human Theater, which surpasses 500,000 views per episode; *Chinchin Golf*, and *Jo Se-ho's Wine Bar*, which features unique themes of golf and wine. It also produced spin-off series with fan cams and encore cams for *Music Bank*, which is KBS' program at the center of K-pop Hallyu. Studio K's major channels have shown remarkable growth this year, reaching a total of 3.2 billion views and an increase of 1.77 million subscribers.



TV Drama Series

Based on the traditional strength of weekend and daily drama series, KBS showcased high-quality historical and period pieces in 2021, which received a lot of love from the audience. The Monday-Tuesday drama series, *Youth of May*, was regarded as a model example for a creative series based on historical facts, while *The King's Affection* ranked among Netflix's Global Top 10 list of popular content. Meanwhile, *The King of Tears*, *Lee Bang Won*, signaled the rebirth of a major KBS historical series for the first time in five years and received rave reviews for maintaining tradition amid an overflow of historical fusion dramas.



High-quality Period Dramas Stand Out Among Miniseries

Well-made sageuk, or period dramas such as *Royal Secret Agent*, which unraveled the story of Joseon Dynasty royal secret agents in a light and modern way; *River Where the Moon Rises*, which depicted the pure and innocent love of Princess Pyeong Gang and General On Dal along with thrilling action scenes; and *The King's Affection*, which told the dangerous love story of a twin princess who nearly died because she was a woman - all recorded high viewer ratings and excellent feedback. The fusion sageuk, *Moonshine*, earned favorable responses from the audience for its love story of a confident woman who makes bootleg liquor and an inspector who cracks down on it amid the unique setting of Joseon Dynasty prohibition.

Youth of May uses May of 1980 as the background, depicting the passionate love and parting of youth during that turbulent time, and received a lot of love from the audience as well as positive reviews from critics. KBS' *School* series made a comeback for the first time in four years with *School 2021*, dealing with specialized high schools that have never been dealt with before on dramas before. The series was also evaluated as a project that showed the character of public broadcasting by depicting the love, friendship and growth of teens who made "slightly different" choices compared to their peers.

In the meantime, KBS miniseries also continued to expand by topic and genre, broadening the horizon for drama series. *Sell Your Haunted House*, dealing with a real estate agent who is an exorcist trying to get rid of ghosts from haunted real estate, showed fantasy close to real-life, becoming one of the biggest hits of the first half. *Police University* was especially popular among young people, humorously depicting the growth of Korean National *Police University* students and professors punishing evil together. *Dali and Cocky Prince* presented Korea's first art romance drama set in an art gallery, while *Hello, Me!* was a fantasy coming-of-age story where an emotionless 37-year-old heroine meets herself at 17, full of passion.

KBS Shorts Become Film

Inheriting the achievements of KBS shorts that have steadily accumulated for over 40 years since *Drama Game* first aired in 1984, KBS partnered up with OTT platform, wawe, to launch *TV Cinema* and produced four films: *F20*, *Hui-soo*, *Siren* and *The Scene of Pain*. The films received favorable reviews while *F20* was simultaneously released on wawe and in theaters.

Drama Special, a birthplace for new producers and writers, aired a total of 6 works in 2021, including script competition winners from 2020. The colorful subject material for *Drama Special* pieces

were not limited by genre or format and received a lot of love from the audience.

Weekend Series Delivering the Importance of Family & the Return of Major Historical Series

KBS' weekend series continued to prove themselves by discussing the unchanging importance of family values. *Homemade Love Story* told the touching story of strangers becoming family as circumstances brought them together to live in one building, while *Revolutionary Sisters* gained favorable reviews from the audience for dealing with the story of four sisters' work, love, and family conflict that takes place after their mother's mysterious death in a comical but sincere way. *Young Lady and Gentleman* became the most popular series of the 2nd half of 2021, showing love that transcends hierarchy with the heroine entering a chaebol household as a private tutor in a rags-to-riches story.

The King of Tears, *Lee Bang Won*, which takes place at the end of the Goryeo Dynasty and early Joseon Dynasty, tells the tale of Joseon's 3rd king Lee Bang Won who had to become a "monster" to seize power in a fierce battle for power. The series is being regarded highly as an authentic, high-quality period drama that is realistic amid a flood of fusion period dramas that exaggerate and distort history.

Daily Series Telling Realistic Family Stories

KBS 1TV's *No Matter What* and *Be My Dream Family* won the sympathy of viewers dealing with new family relationships formed through divorce and remarriage, and the true meaning of family that does not change despite those changes. *The All-Round Wife* carried on the popularity by showing the importance of family with the story of a bright female protagonist who struggles with the goal of buying an apartment in Gangnam.

KBS 2TV's daily series *Man in a Veil*, *Miss Monte-Cristo*, and *Red Shoes* all dealt with protagonists who fell into an abyss and their suspenseful stories of revenge. They all recorded the highest viewership ratings for the same time slot, capturing the eyes and ears of viewers in the early evening hours. *Man in a Veil*, telling the love and revenge story of a man who became a seven-year-old in intelligence due to a mysterious accident, did especially well, setting a record of close to five million viewers. The influx of young viewers was also notable with the number of viewers in their 20s to 40s exceeding one million. *Love Twist*, which began at the end of 2021, drew strong interest by depicting the story of a family whose love and life became twisted because of a lie in a comical way.

Radio

KBS Radio contributed to promoting public services by producing current affairs and cultural programs that meet the needs of the times. We provided public services to a wide audience with music programs of various genres and contributed to the happiness of the people by producing fun and informative entertainment programs. We also fulfilled social responsibilities as a public broadcaster by providing services for social minorities, North Koreans and overseas Koreans. We faithfully carried out our role as the nation's primary disaster broadcaster by programming COVID-19 news flashes, and disaster campaigns while creating the 2021 disaster broadcast manual. In addition to terrestrial broadcasting, we are diversifying ad revenue models by using the mobile app KONG and YouTube, while expanding production from terrestrial to digital platform original content to create a new future for radio.

Radio Programming - In Charge of Disaster Broadcasts

Radio Programming oversees programming and management of the largest number of radio channels in Korea, including 1Radio, Cool FM and five others. As the nation's primary disaster broadcaster, KBS Radio programmed 153 COVID-19 related special reports (1,615 mins) as COVID-19 was severe through 2021, 18 disaster and flood damage reports (280 mins) and 4,852 disaster prevention campaigns (5,513 mins) on its radio channels. In addition, we became a model for speedy disaster broadcasting by using an automated disaster information transmission system utilizing AI. Also, we produced the 2021 Disaster Broadcasting Manual which includes information on responding to COVID-19, creating a more in-depth framework for radio disaster broadcasting production.

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

As the nation's only terrestrial radio channel for integrated public service, 3Radio faithfully performed its public responsibilities by producing programs for the socially marginalized such as the disabled, elderly and multicultural families. 3Radio aired the *Disability Awareness Campaign* all year-round, as well as special programs such as the National Disabled Person's Day Special, Korea 1st Period; the Closing Ceremony for the 2020 Tokyo Paralympic Games; a relay broadcast of the *Sharing Concert for the Disabled*; and the D-100 Presidential Election Special, *A Country We Hope For* to solidify the identity of broadcasting for the disabled. 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.

Global Korean Network (GKN) - Channel for All Ethnic Koreans

Global Korean Network (GKN) reflected the rapidly changing domestic and international situation since President Biden took office in the US, as well as the changes amid the COVID-19 pandemic through regular current affairs programs such as *Today & Tomorrow*, *Unification Tower* and *Unification Train*, as well as

specials such as *The Road to Peace on the Korean Peninsula: Face Masks Travel the World a Year On Since COVID-19*; and *Two Koreas' Quarantine System Cooperation Seen from COVID-19*. Meanwhile, GKN reinforced its capacity as a specialized channel for North Korea to restore national identity and prepare for unification through regular programs such as *Open Words Open Hearts*; the 71st anniversary of the Korean War special *Music Blooming Amid the Sound of Gunfire*; and *Special Conversation Commemorating 30th Anniversary of Two Koreas' Simultaneous Joining of UN*. It also played a pivotal role in creating an ethnic Korean network that connects 7.5 million overseas Koreans through programs such as the *23rd Writing About the Korean Experience* and *Hangul Day special, Hangul, a Korean's DNA*.

Digital Audio - A Think Tank for Media Expansion

In order to target various generations such as the MZ generation, KBS created more vibrant audio and digital content that transcended the terrestrial realm while discovering and nurturing creative and competitive content. By creating digital-only content and digital spin-offs of terrestrial radio programs such as *The Unreserved, Not a Fan But Can Save Sign Language Video*, and *Choi Kyung-young's Issues with a Crunch*, KBS Radio's YouTube channels set new records by gathering 500,000 subscribers (1Radio, as of July 2021) and one million subscribers (2FM, as of April 2021) in the shortest amount of time among domestic radio YouTube channels. We also expanded the AI speaker digital audio platform to achieve a 39% increase in digital audio-related revenue compared to the previous year, while establishing ourselves as a continuous production base for K-pop content in radio format to improve profitability. Meanwhile, we also produced visual radio entertainment content with sign language for the hearing impaired, fulfilling our duty as a public services media.

1Radio - Korea's Main Radio Channel

Amid the prolonged COVID-19 pandemic, 1Radio aired series such as *Pandemic and Korea* and *COVID-19 and Polarization* to diagnose the social changes and aspects of inequality in the new normal following COVID-19, while producing the company foundation anniversary *Time of Crisis Searching for Public Broadcasting Value* to suggest the role and future vision of public broadcasting. Remembering the 7th anniversary of the sinking of Sewol Ferry,

1Radio also produced *Listening Again to the Fateful Day through Sewol Ferry Archives* to re-examine the scars left by the social disaster and the remaining task of finding out the truth. 1Radio was also the only radio broadcaster in Korea to directly cover the Tokyo Olympics and produced on-site live broadcasts using radio's own storytelling method and MNG to deliver the moving moments of the games to the public exhausted from the prolonged pandemic. With one year left until the Presidential Election, 1Radio produced *The Qualifications of a President* and high-quality debate programs through KBS Open Debate Special's *The Leader*, and *Time of Policy*, fulfilling its public duty as a current affairs channel. For Environment Day, we produced *Korea Environment 1st Class* to present practical actions from the perspective of future generations, who are the biggest victims of climate disasters, and distributed it as environmental education material through the Education Ministry. Through regular program adjustments in the 2nd half of the year, we newly created *Choi Young-il & Jeong Kwan-yong's Current Affairs Headquarters* to strengthen daytime news competitiveness and expanded the timeslot for *I Am Kim Bang-hee, A Sense for Success* to provide insight and inspiration for new economic opportunities. Since the renewal of 1Radio's YouTube channel in 2019, it has achieved 500,000 subscribers in the shortest period among domestic radio YouTube channels and the estimated revenue has increased by 59% compared to the previous year, and thereby contributing to the improvement of KBS' overall revenue.

2Radio (Happy FM) - Music for the Middle-aged

Since undergoing a major reshuffle in 2020, Happy FM steadily established its identity as a pop music channel for people in their 40s to 60s and strengthened the channel's competitiveness to increase its listening rate while contributing to expanding its reach by creating additional digital content that would appeal to multiple generations. Through these efforts, despite the contracted economic situation due to COVID-19, advertising and sponsorship revenue increased compared to the previous year, which contributed to the increase in company profits. Happy FM has targeted those in their midlife as its main audience, maintaining the unique characteristic of its music, current affairs, information, and genre specific programs without guests or segments but analyzing and adjusting their composition, song selection and planning so that the flow between programs is as natural as possible. As a result, six Happy FM programs entered the TOP100 ranking of weekly programs. As a pop culture and music channel for those in their 40s to 60s, Happy FM produced several special features to comfort listeners who were economically and culturally affected by COVID-19. In addition to terrestrial broadcasting, by steadily launching and producing genre-specific, high-quality digital content such as *Trot Live Radio* and *Baek Music Stage*, Happy FM is steadily increasing the number of concurrent users through the mobile app KONG and expanding its audience and channels through digital media.



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

Under the slogan "Closer to Classic," Classic FM focused on proliferating classical music lovers by strengthening professionalism and mass appeal, while reinforcing listener services by allowing users to enjoy high-quality content such as the *KBS Music Room's "Salon Series"* in real time through the Classic FM official YouTube channel. Even amid strengthened social distancing due to COVID-19, Classic FM held events such as *2021 Summer Music School*, *SaengSaeng Classic Small Music Concert*, *On Wings of Song - 30th Anniversary Studio Live Concert* virtually, providing an opportunity for audiences to enjoy high-quality classical music performances. It also aired 50 concerts such as the *2021 KBS Orchestra Festival* live and nationwide throughout 2021. Classic FM selected 100 songs for *The Classics We Loved in 2021* by researching listeners' preferences for classical music, and faithfully performed the role of a public broadcaster by planning a sponsorship corner that delivered messages of comfort and healing by telling listeners' stories of overcoming COVID-19 with music. *My Heart Opening to Your Voice*, a commemorative album celebrating the 30th anniversary of *On Wings of Song*, the nation's only vocal music radio program, also ranked 1st in classical music album sales upon its release, proving Classic FM's influence in the classical music world.

2FM (Cool FM) - Fun, Pop Music Channel

Cool FM continued efforts to strengthen competitiveness as a K-pop music channel and is in the process of seeing results. After ranking 2nd among all radio channels in the 2nd audience research survey of 2021, it has positioned itself as a more competitive channel by maintaining the ranking until the 4th survey of the year. To strengthen the channel's identity, Cool FM continuously renewed core competitive programs such as *Jo Woo-jong's FM Grand March*, *Lee Hyun-woo's Music Album*, *Park Myung-soo's Radio Show*, and *Lee Geum-hee's It's a Good Day to Love*. It launched *BTOB's Kiss the Radio*, *Shin Ye-eun's Volume Up and Station Z*, a metaverse based program geared towards the MZ generation, through occasional adjustments, to expand its target listener base. By strengthening and expanding digital content, Cool FM's YouTube channel became the first terrestrial radio YouTube channel to surpass one million subscribers. It ultimately surpassed 1.21 million subscribers, setting a new milestone to go beyond the radio platform.

Local Networks

KBS Local Networks expanded co-productions between regions, pioneering various program genres and providing high-quality content tailored for specific regions. KBS is becoming media that grows together with the community. The main regional news program, *News 7*, continues to innovate local news coverage by strengthening in-depth coverage and stabilizing operations.

● **KBS Busan** KBS Busan produced special documentaries, *Land of Memories*, *UN Memorial Cemetery* and *Live Coverage of 2021 Turn Toward Busan* to honor the souls of UN veterans who died for freedom and inform the public of the historical significance of the world's only UN cemetery. The special documentary *Iron Arm Choi Dong-won, Fighting the Times* commemorated 10 years since the passing of KBO legend Choi Dong-won and newly focused on his human side - a man who fought against injustice and violence. The program was awarded the Program of the Month award for October by the Korean Producers and Directors Association. In commemoration of Labor Day, *Kim Jin-soo's Last Bus* introduced laid-off workers' struggle for reinstatement, showing the heartbreaking reality of labor in Korea. Putting *News 7*, the representative comprehensive regional news, to the fore, KBS Busan strengthened regular corners and in-studio appearances by reporters while actively using MNG equipment with excellent mobility to increase speed and realism for live broadcasts. Meanwhile, *News 9* readjusted its focus to provide high-quality, in-depth news, faithfully serving as a forum for local public debate.

● **KBS Changwon** Under the slogan "30 Years of Local Autonomy, New Local Broadcasting", KBS Changwon planned special reports on balanced national development such as the Busan-Ulsan-Gyeongnam Megacity Project throughout the year. It also broadcast a series of programs that explored the realities of regional population decline due to the outflow of youth and the countermeasures through *Asking the Youth the Way*, and *Talk Concert -Listening to the Youth of Gyeongnam*. It also aired quality programs that contained regional identity such as *The King's Letters* to celebrate Hangeul Day, and *Vinyl Summit* for discussions on rural village issues, which were loved by audiences. KBS Changwon expanded co-productions, such as *Honolulu Laundromat* which three local networks (KBS Busan, Daegu and Changwon) co-produced, to optimize the production process and reinforce regional broadcasting. In addition, KBS Changwon established a disaster broadcasting system for COVID-19, typhoons and floods while completing the transition to a tapeless production



system to improve the quality of programs and efficiency in production.

● **KBS Daegu** KBS Daegu planned special debates such as *Korean New Deal, Is it a Breakthrough for the Regional Economy?* and *Yeongnam Future Forum*, for local residents suffering in the pandemic era, to explore ways to revitalize the local economy and future vision. The special documentary *I'm Scared but It's Okay* raised the new topic of de-institutionalization for the disabled, while *Hangbokdong* took the lead in setting the local agenda by proposing ways to overcome the declining local population together with youth. *It's Okay to Rest*, a travel program with a new concept, provided a moment of healing for the local audience through three episodes on Ulleungdo and the Honam region. 1Radio's *Saeng Saeng Magazine Today* was expanded to significantly increase regional participation of Andong, Pohang and Ulleungdo, thereby enhancing regional cohesion. Classic FM's year-round special *Four Seasons* and 2Radio's special, *Between Music*, invited popular singers from the past and were big hits among local audiences.



● **KBS Gwangju** To commemorate the 41st anniversary of the May 18 Gwangju Democratization Movement, KBS Gwangju produced the special documentary, *I Was a Martial Law Soldier*. It was the first program to deal with the testimony and penance of the martial law army, which drew a great response both at home and abroad. The program won various awards such as the Korea Communications Standards Commission's Program of the Month Award and the May 18 Memorial Foundation's May 18 Media Award. The program was used as educational material by the Human Rights Committee in Taiwan. Through the current affairs program *Sisa Direct Delivery*, which was revived after 4 years, KBS Gwangju faithfully performed the original mission of a public broadcaster to quickly convey local issues and monitor local power. *The Joseon Club*, using a new format combining performances and quizzes, contributed to promoting the excellence of our culture by re-illuminating the value and fun of traditional music. The value of grassroots democracy was enhanced by special programming



and live broadcasting of questions on the agenda of the Gwangju Metropolitan City and Jeollanamdo Provincial Assembly.

● **KBS Jeonju** Including *Korean Traditional Music Concert*, which is produced bi-weekly with KBS headquarters, KBS Jeonju also produced the three-part series, *Joseon Pop Drop the Beat*, combining hip-hop, ballad, and popular music. It showed promising signs of gugak's popularization, which won the Korea Producers and Directors Association's Program of the Month Award. *SONG-Q-mentary Back to the Music* is broadcast in UHD every weekend and records the highest viewership rating for the same time slot, proving its excellent content competitiveness. The special documentary, *Brave Challenge of Woojeondeul Gijaebie*, focused on Jeonju Gijeop Nori's first female Gijaebie. Meanwhile, *Yoon Sang's Always 7000* showcased a novel scene where the singer and chorus formed a sense of unity on a 360 degree circular stage, pioneering a new genre of music co-production between regions.



● **KBS Daejeon** KBS Daejeon aired various UHD special programs and set a record of winning the Korea Communications Standards Commission's Best Program of the Month Awards for five consecutive months from June to October. The awards were given to *The Truth Buried at Golryeong-gol*, a two-part Korean War special uncovering the historical facts of the disastrous war; *Forest Showered with Stars*, which celebrated the 78th anniversary of KBS Daejeon's launch; *Daecheong Dam*, a two-part series co-produced by KBS Daejeon and Cheongju; *The Buddhist Ruler*, an authentic historical documentary dealing with King Wideok of Baekje; and the new media OTT platform web documentary, *I'm a Missing Person*. KBS Daejeon's *SEE the World Through Science* is the only regular terrestrial science program and presents a vision for the future of Daejeon, a science city. Radio current affairs show *5 PM D.S.N* led the agenda-setting for the region and faithfully served as a window for conflict resolution.



● **KBS Cheongju** KBS Cheongju enhanced the image of North Chungcheong Province by excavating hidden local contents such as the history, environment, people and culture through the experimental documentary program, *Documentary Workshop*. Also, in the face of insufficient cultural performances during the contactless era, KBS Cheongju's 76th anniversary special, *Special Music Concert*, provided high-quality classical and popular music performances to the audience in two parts. Current affairs shows *Sisa Diagnosis Round* and *One*



Meal Sisa closely examined pressing issues while also diagnosing the region's issues and natural disaster preparedness. The UHD documentary *Daecheong Dam - Secret Garden*, co-produced with KBS Daejeon won the Korea Communications Standards Commission's Best Program of the Month Award. The radio special *New Notes on Pregnancy*, road documentary *Going Through Chungbuk*, and *Gwanagol Youth Diary* all helped to enhance the pride of the region's people. KBS Cheongju also refurbished its old news production video wall and studio, while radically strengthening *News 7 Chungbuk's* in-depth coverage to further improve the quality of news.

● **KBS Chuncheon** KBS Chuncheon focused on the region's "time and value" to communicate with the audience and comfort them amid their "corona blues" through programs such as *Round in Korea* and *Sing Street with You*. Particularly, *Round 2021 ASEAN & Korea Music Festival* is a large-scale event where artists from Korea and ten ASEAN countries participate and has been running for two years. The event helped to communicate with global audiences through KBS WORLD and YouTube live, while also winning the 2021 ABU New Media Digital Contents award, raising the status of local broadcasting. *Yeon-soon & Ki-sook*, a special documentary about the story of female veterans who stood against the prejudice and silence of the world won the Korean Institute for Gender Equality Promotion and Education's Gender Equality in Media Award. The eco-friendly program, *Maybe the Last Being*, looked at the reality of endangered flora and fauna in Gangwon Province, gaining a favorable response from the audience.



● **KBS Jeju** KBS Jeju's special documentary featuring Jeju's flowers and plants, *Happy Gardener at 99*, and the two-part UHD drama in Jeju dialect, *House God*, conveyed local characteristics to the audience. *House God* won the Program of the Month award for January by the Korean Producers and Directors Association. *The Opera Gala Land - Gallery Concert of That World*, and *2021 Healing Concert* provided pleasure to local viewers by providing opportunities for cultural life, which has been drastically reduced since the onset of COVID-19. Through its experience of being the first local network self-organize programming for *News 7*, the program's in-depth reports and independent coverage of regional issues won the Jeju Reporter Award, Jeju Journalist Award, and the Journalists Association of Korea's Journalist of the Month award. In December, 90 minutes after the largest earthquake ever occurred, *News 7* converted the report into a comprehensive local newsbreak, faithfully performing its role as the primary broadcaster for disaster broadcasts.



Broadcast Technology

To activate UHD broadcasts, KBS conducted pilot broadcasts of various innovative services using broadcast technology standards in 2021. In order to improve the effectiveness of production and transmission work, we made continuous facilities investment, successfully produced broadcasts of large-scale events incorporating new technology and conducted research for future broadcasting in order to fulfill our responsibility as a public service broadcaster.

Pilot Service for Innovative Terrestrial UHD

To provide the audience with diverse content and strengthen public functions using broadcast technology, KBS began pilot service of innovative UHD for terrestrial TV starting from the Tokyo Summer Olympics. The pilot service added a disaster channel, viewable radio channel and mobile service channel to the current KBS1 and KBS2 channels and was serviced in five major metropolitan areas including the Seoul Metropolitan region. In addition to the existing terrestrial channels, Integrated Broadcast Broadband (IBB) which is an interactive online service, simultaneously provided additional services such as airing Olympic events not included in our regular broadcasting schedule and options for news sign language screen enlargement. We plan to make further efforts to develop innovative services in line with the government's new terrestrial UHD activation policy.

Successful Production of Large-scale Projects

KBS transmitted the lively atmosphere of major events such as the 2020 Tokyo Olympics, the launch of Nuri-ho, the ballot counting broadcast for the April 7 by-election and the 2021 P4G

Seoul Summit. During the 2020 Tokyo Olympics, we constructed and managed a commentary booth between Tokyo and KBS, while using UHD 4K cameras, ultra-high-speed cameras and remote-control technology to produce high-quality video. To provide more active video footage to audiences, we used on-air graphic production that synthesized 3D graphics on to live footage. For the special report on the launch of Nuri-ho, we utilized production resources such as LSM, MNG, and AR graphics to showcase differentiated content.

Transition to Tapeless Production & System Advancement

KBS continued to transition to a tapeless production system based on server files and electronic cue-sheets, to increase production and transmission work efficiency. We improved the production environment by changing the VCRs in the main news production and relay broadcast production control rooms with digital devices while the general editing room's internet speed was improved and outdated systems were replaced. We also prepared to actively respond to the changing media environment by replacing the router equipment responsible for

distributing internal and external video signals to an IP-based signal processing method.

Technology R&D for Future Broadcast Services

VERTIGO, an AI-based multi-view production solution, was applied to *Music Bank* and *Stars' Top Recipe at Fun-Staurant* to contribute to establish an effective media production environment. We improved MIR, a character generator which improves the productivity for infographics work to create a base for high-quality election broadcasts, while research on eXtended Reality system was utilized for programs such as *Docu Insight* and the special broadcast for the launch of Nuri-ho to prepare for the broadcast production in the age of the Metaverse. We expanded the UHD disaster warning broadcasts to the Daejeon and Ulsan Metropolitan areas while continuing research to strengthen public responsibility and resolve poor reception problems through broadband transmission technology, communication convergence networks and mobile disaster and data services technology.

Strengthening Role as Primary Disaster Broadcaster

For digital news to effectively respond to disasters and various incidents and accidents, we reinforced the digital-only "Live-On" studio system. By using three-sided LED wall displays and the latest computer-based technology, more effective information delivery became possible in the event of a typhoon such as implementing an L-shaped screen configuration and real-time route transmission.

Most of all, we tried to provide prompt and accurate news to the audience as the nation's primary disaster broadcaster by improving the disaster response SOP and workflow and upgrading the disaster AI CG system and CCTV system.

Strengthening Local Networks' Competitiveness

We worked hard to revitalize local networks and strengthen their competitiveness. Following KBS Busan in 2020, we converted the production infrastructure at KBS Changwon,

Daegu and Gwangju to the tapeless system in 2021 to support the production of high-quality local programs. To expand the UHD broadcasting area, we established the broadcasting infrastructure at KBS Jeju to allow audiences there to have access to UHD broadcasts. To give audiences in Cheongju clear and lively news, we replaced the video wall of KBS Cheongju's news studio and improved the news set. We plan to expand news set improvement plans to KBS Gwangju and Busan to strengthen local news competitiveness.

Application of New Broadcast Production Technologies

TV Kindergarten - Ontact Zoo used XR (eXtended Reality) technology, which utilizes video game engines and LED screens, which gave rise to elevating KBS' level of special video content by producing realistic VR videos. In our *April 7 By-election Special Broadcast*, we became the first to use an RC (Radio Control Car) in an election broadcast to provide audiences with different camera angles and AR effects. During the 2021 P4G Seoul Summit, we created a new broadcasting format by using run-up, run-down and CG functions using streaming programs, confirming that there are endless possibilities in advancing broadcasting technology, while also improving our image as the nation's primary broadcaster.

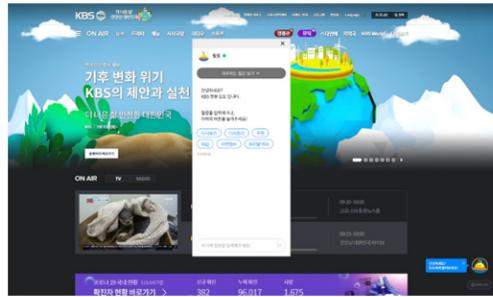
Reinforcing Production System to Changing Media Environment

As live audiences became limited due to the spread of COVID-19, *Late Night Debate Live* introduced an online public panel which participated in discussions without directly visiting the broadcasting station. With a growing interest in visual radio, we established a production environment that responded to diversified platforms by improving production and transmission performance. In addition, to comply with the government's UHD content ratio policy, we reinforced the UHD control room system and laid the foundation for the stable production of programs such as *Good Morning Korea LIVE* and *The LIVE*.



Digital Media

KBS expanded public services beyond terrestrial TV into the digital realm. Utilizing not only our own digital platforms but external platforms such as YouTube, we increased the digital reach of KBS content. During the 2020 Tokyo Olympics, we were the only terrestrial broadcaster to operate seven different online channels to exclusively broadcast minor and new events as well as paralympic events to receive enthusiastic response from the audience.



Strengthening Public Services and Expanding Digital Reach through Diverse YouTube Channels

In the digital era, KBS has expanded the digital reach of KBS content and increased user convenience by operating various YouTube channels so that viewers can view the content they want anytime, anywhere from its vast content archive.

We operated curated channels by genre including *KBS Entertain* and *KBS Comedy* for KBS' legendary comedy and entertainment content; and *KBS Human* for touching human stories. Meanwhile, *KBS StarTV*, which deals with people of interest, achieved a 549% increase in revenue compared to the previous year.

In line with the change in users' search patterns from portal sites to video platforms, we saw remarkable increase in health, travel, nature and other knowledge information content channels which curated KBS's high-quality current affairs and educational contents by subject. For example, the channels for *Mysteries of the Human Body* and *Backpack Travels* saw subscribers increase by 220,000 and 250,000 respectively amid the prolonged COVID-19 pandemic, by satisfying people's increasing interest in health and desires for overseas travel. Also, the launch of *Environment Special* channel, which coincided with the debut of the UHD terrestrial program *Environment Special* in 2021, acquired 98,000 subscribers in just six months. Meanwhile, public interest channels such as *KBS Herstory* appealed to women in their 20s and 30s who are concerned with gender issues and are looking for female role models. *Korean Diaspora* saw remarkable growth as it expanded on the subject of "separation" between the division of the two Koreas and overseas Koreans. In addition, KBS started the *Old Radio* channel to upload high quality historical radio documentaries and drama archives broadcast from the 1950s, which received favorable reviews from the audience.

Establishment of Terrestrial & Digital Multi-platform Content Production Model

KBS achieved remarkable results on both terrestrial and digital platforms through the synergy effect created from multi-platform content linking the two platforms together. For example, *Ryu Soo-young's Animal TV*, which referred to the YouTube channel *Animal4u's* usage pattern data, was released both on YouTube and on terrestrial TV. The program's YouTube channel gathered 400,000 new subscribers in six months while the TV program also achieved good results by reaching 4.1% in the highest viewership rating. *Children's Animal TV* was programmed the same way, which recorded the highest viewer's rating for the broadcast time slot.

In addition, to create a celebratory atmosphere ahead of the Tokyo Olympics, the multi-platform content sports quiz show, *Sports Problem Child*, was produced as

live programming with terrestrial and digital versions. During the Olympics, the program received favorable reviews on terrestrial TV as well as on *my K*, the KBS website and our YouTube channel *KBS Entertain*.

Meanwhile, *KBS Archive*, a YouTube channel featuring KBS video archives accumulated since the 1970s, and its subcategory *The Way Things Were*, have already been established as a brand. Specials aired on terrestrial TV during the Lunar New Year and Chuseok Holidays recorded 6.1% and 5.7% in the highest viewership ratings respectively, providing a common discussion topic and moment of healing for families over the holidays.



Expanding Public Services for Digital Platforms

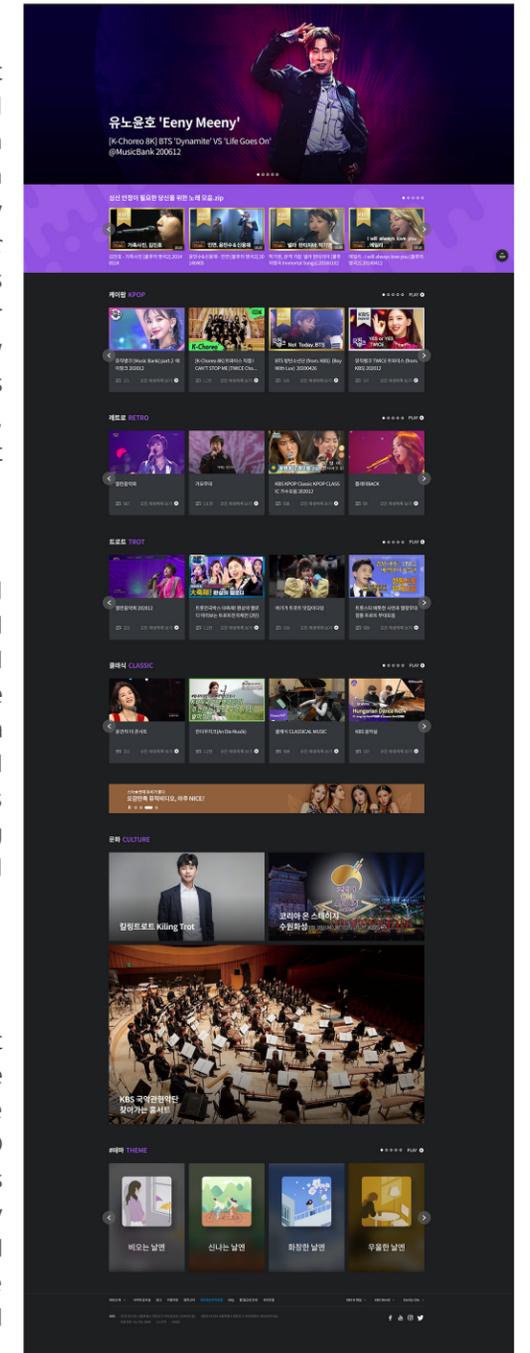
KBS greatly expanded its public services so that audiences can enjoy KBS content free of charge without discrimination in the digital world beyond terrestrial broadcasts. In March 2021, KBS opened a digital "masterpiece theater" to watch major documentaries and high-quality educational content without ads in high definition. KBS also opened a "music hall" service to allow audiences to freely use the vast music contents possessed by KBS including programs such as *Music Bank* and *Gayo Stage*. In order to deliver every single match of Korean athletes competing in the Tokyo 2020 Olympics, KBS was the only terrestrial broadcaster to operate seven online channels to exclusively broadcast all minor and new events, as well as paralympic events. Also, continuing from 2020, VOD subtitles for the disabled were produced and serviced for a total of 4,000 hours in 2021, while KBS became the first terrestrial broadcaster to introduce the AI Chatbot Service, making searching for content much easier.

Free Content Service for General Public Access

Since 2019, KBS has been collecting videos from audiences to secure historical data that KBS does not possess. The collected data have been re-released through the *KBS Archive* channel. In 2021, we went one step further and planned *KBS Bada*, a free service platform where the public can freely use KBS archives. With the goal to open the channel on March 3, 2022, we built a platform to create and service content through several task force meetings and review processes. We believe that if the materials downloaded through this platform are used in combination with creativity in content production, learning education, and research, the public value of license fees be realized and national cultural competence will be enhanced.

Continued Production Innovation for Cloud & AI-Based Media Services

By continuously improving Media Factory, a cloud-based digital content management system built last year, KBS created a system that can stably produce and distribute content on various internal and external media platforms. We provided major games from the Tokyo Olympics and Paralympic Games live in HD on the KBS website and the *my K* app, which recorded the largest user access ever. In addition, we actively utilized rapidly developing cloud AI technology in our broadcast production, to simultaneously produce digital and terrestrial content in crossover productions and maximize influence and profitability. We also produced drama series for radio using AI voice while other experimental attempts saw results and gained favorable reviews.



KBS WORLD TV & Radio

In 2021, KBS WORLD TV promoted Korean culture to the world by strengthening our global channels through diverse original content and integrated marketing.

As Korea's representative public diplomacy channel, KBS WORLD Radio spread Korea's perspectives on global issues through various programs on Hallyu and news coverage, while contributing to the spread of Korean cultural values and the globalization of the Korean language.

Strengthening Competitiveness Through Expanded Original Content

In 2021, KBS WORLD TV strengthened its base for original content production through integrated marketing and approached Hallyu fans with a more diverse array of programs. *We K-POP What's Up!* became a regular program, receiving positive reviews from overseas audiences. *Annyeong, Korean!*, which teaches Korean through K-POP, drama, and entertainment content in English, showcased the wonders of Korean culture to the world. KBS WORLD TV's main programs *2021 Changwon K-POP World Festival* and *2021 Quiz on Korea* celebrated their 10th anniversary. Held on a grand scale, the *2021 Changwon K-POP World Festival*, combined virtual reality with K-POP and was filmed at famous locations around Korea. It was recognized for its excellent quality and won the 261st "PD of the Month" award from the 261st Korean Producers and Directors Association. Meanwhile, KBS WORLD Radio opened possibilities for crossover content by producing the popular *Beyond K-POP*, as a TV show, while the Korean idol star travel program, *Come Together*, widened the spectrum for KBS WORLD's original content.

KBS WORLD TV - Global & Digital Advancements

Despite various challenges such as the ongoing COVID-19 pandemic and intensifying competition among media platforms, KBS WORLD TV continued to advance into new regions and promoted new platform services. By successfully renewing

contracts with Thailand's TrueVision and Malaysia's Astro, KBS WORLD TV contributed to an increase in revenue and stable supply of KBS WORLD content around the world. Meanwhile, KBS WORLD is now available in Bhutan and KBS KOREA is now available in Nepal, which has helped to expand the Korean Wave and KBS' influence around the world. In addition, in collaboration with NEW ID, a global OTT operator, KBS WORLD diversified global platforms by reaching an agreement to supply KBS WORLD to Europe with real-time streaming. Various KBS WORLD TV YouTube channels have 17.5 million subscribers and are an active playground for Hallyu fans. Meanwhile, KBS WORLD TV's SNS subscribers surpassed 10 million as of December 2021, expanding its role as the center of interactive digital communication for global Hallyu fans.

KBS KOREA - Channel for Koreans Around the World

To expand KBS' global influence and solidify its role as public service media, the existing channel for overseas Koreans, KBS WORLD24, was relaunched as KBS KOREA on July 1, 2021. KBS KOREA relays KBS 1TV programs to the world by delivering domestic and foreign current affairs and voter information in real time 24 hours a day. This has satisfied overseas Koreans' right to know and provided KBS 1TV content, which serves public interest, to viewers around the world. The measure has been groundbreaking in reinforcing the public service aspect of the channel compared to the previous channel, KBS WORLD24. Meanwhile, we also strengthened our public responsibility



through strategic cooperation with global satellite provider KT SAT by launching a live global marine broadcasting service allowing viewers to watch KBS KOREA 24 hours a day on national ships at sea without the burden of transmission costs.

KBS WORLD Radio - Korea's Primary Radio Broadcast to the World

KBS WORLD Radio spread Korean values, strengthened international friendships and boosted cultural exchange by expanding services on digital platforms with regular and special programs of various formats and genres in Korean and 10 different languages. Regular programs such as *Business Watch: Korea, Today & Tomorrow*; *Sounds of Korea*; and *Books on Demand* delivered major issues on Korean society and culture, while publicizing new possibilities and charms of Korea's traditions to a worldwide audience. Also, we produced special programs to spread the "New Hallyu" year-round in connection with large-scale events through digital platforms. Special programs such as the three-part series, *Beyond K-POP*, which introduced the diversity and charm of K-POP to the world; *The 6th Korean Language Video Contest - Delivering My Thoughts in Korean*, where 451 participants from around 50 countries around the world took part; and the *World's Favorite K-POP Song and Artist of 2021*, which was produced based on a survey result of 1,225,774 participants from 208 countries, all contributed to the globalization of the Korean language and spread Hallyu across the globe.

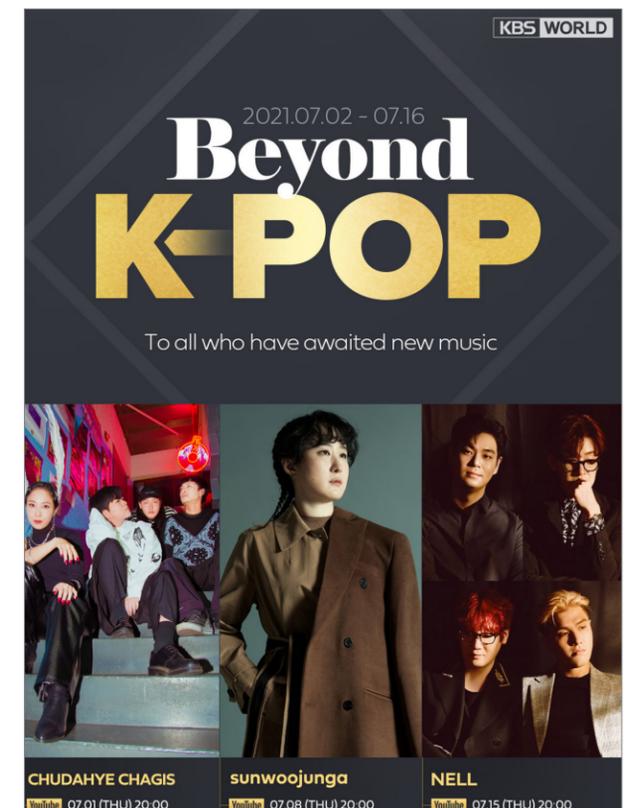
Strengthening Content for Specific Regions & Languages

KBS WORLD Radio is strengthening programming for specialized content by specific regions and languages to continuously expand the channel's influence through differentiated content. The German language service produced its 40th anniversary special, *Andre Eckardt - The Forefather of German Korean Research*, to introduce the roots of cultural exchange between the two countries and improve understanding of cultural exchanges between the two sides. The Chinese language service produced its special 60th anniversary program, *Korean Workplace Encyclopedia*, which created a forum for mutual empathy and communication between younger generations in Korea and China based on a common concern - working life. The Russian language service's special 60th anniversary program, *Press 'Like' for Russia and 'Subscribe' to Korea*, invited young influencers to introduce changes and trends in bilateral relations and exchange patterns centered on the digital generation. Additionally, relations with global K-POP fans

were strengthened through programs such as the Indonesian language service's virtual YouTube-based K-POP dance & song contest for Indonesians, the Indonesian Broadcast, *2021 K-POP Cover Festival*, and the Japanese language service's 66th anniversary special, *41st Korean Song Competition*.

Strengthening Channel Competitiveness Through Digital Platform Transformation & Services Advancement

We merged KBS WORLD TV and Radio's mobile and online services while implementing a one-stop integrated service of content for overseas viewers. By expanding language specific YouTube channel services, we strengthened the existing KBS WORLD Indonesian and KBS WORLD Arabic channels' original content services while newly launching KBS WORLD Spanish (Sept. 1, 2021) and KBS WORLD Vietnamese (Dec. 1, 2021) to accelerate digital transformation of content distribution platforms. Based on these efforts, KBS WORLD TV and Radio continues to expand its global influence. By numbers, as of the end of Dec. 2021, the accumulated page views for the integrated KBS WORLD TV and Radio website (world.kbs.co.kr) amounted to 31,487,455, which was an increase of 4.17% year-on-year. Meanwhile, the KBS WORLD Indonesian YouTube channel saw a 50.3% increase in the number of subscribers from the same time last year amounting to 235,000 as of the end of Dec. 2021.



International Relations

KBS elevated its international status as Korea's primary public broadcaster through virtual international events and cooperation amid the COVID-19 pandemic.

With KBS President & CEO Yang Sung-dong inaugurated as acting president of the ABU in July 2021, KBS was recognized for its global leadership by ABU's 260 members in more than 70 countries by hosting successful Administrative Council Meetings and General Assembly online. KBS also led the Global Task Force for Public Media (GTF) and Public Broadcasters International (PBI) meetings. Both gathered the world's eight largest public broadcasters such as the BBC and ZDF. The coalitions strengthened its international influence by winning support for agendas from over 40 broadcasters around the world including NHK.



Elevating KBS' Global Status through ABU, PBI

With President Yang Sung-dong's inauguration as ABU acting president in July 2021, KBS was recognized by its 260 members in more than 70 countries for its leadership by taking responsibility for major decision-making processes such as introducing ABU's first online election, preparing the selection process for the secretary general, and presiding over successful board and general meetings online. Leading the GTF, a gathering of the world's eight largest public broadcasters including the BBC, and the PBI, a meeting of the heads of major public broadcasting stations around the world, KBS jointly proposed the 2021 PBI Brussels Declaration to protect journalists from the threat of COVID-19 and terrorism. We were able to gain the support from over 40 broadcasters around the world including the BBC and NHK, elevating KBS' international status.

Through various cooperative projects with international organizations such as the EBU and PMA as well as major broadcasters such as the BBC, NHK and CMG, KBS succeeded in raising its global status.

Enhancing Value of Public Broadcasting through Virtual Korean Culture Festival in Sweden

Despite the ongoing COVID-19 pandemic, KBS jointly hosted the "Virtual Korean Culture Festival in Sweden 2021" with the Embassy of the Republic of Korea. It followed the success of the 2020 event that shared Hallyu and diverse Korean traditional culture to Northern Europe. Taking advantage of KBS' diverse archives and planning abilities, KBS streamed content through digital platforms such as *my K*, the KBS homepage and KBS YouTube channels to 100 countries including Sweden and other Northern European countries. Programs highlighted Hallyu, K-pop, K-foods, Korean films, Korean literature, traditional handicrafts as well as cultural assets such as Suwon Hwaseong Fortress. As Korea's primary public broadcaster, KBS took responsibility for the nation's image among Northern Europeans who have a high understanding of public broadcasting. The project served as a window to Korean culture and even had the effect of generating profit.



Best Performance Ever for International Awards

With the smallest budget ever this year, KBS was able to submit entries to the world's most prestigious international awards while also discovering new awards. It resulted in KBS recording the highest number of entries and the highest number of awards in the history of KBS.

We discovered more than 100 new international awards in specialized fields such as the environment, gender equality and human rights to submit 318 works to 136 different awards. This was a 300% increase compared to the previous year. In 2021, 33 programs such as *The Return of a Legend: Na Hoon-a's Contactless Concert* and *23.5° Rhythm of the Earth* in various genres ranging from entertainment, documentary, drama series, news and sports won awards at 21 international awards, achieving our best performance ever.

Meanwhile, the excellence of KBS content was also recognized at major world film festivals, with *Modern Korea* being officially invited to the non-competitive section of the 50th International Film Festival Rotterdam, which focuses on independent and experimental filmmaking.

A Strong Bridge for Trilateral Broadcasting Culture Cooperation

KBS is striving to make 2022 (the 30th anniversary of establishing diplomatic relations between Korea and China) a turning point for the resumption of Korea-China broadcasting culture cooperation. It has been suspended since the deployment of the THAAD defense system with the United States. With the signing of a broadcasting cooperation agreement with China's CMG in February 2021, we are in discussions for cooperation in various fields such as documentary co-production, commemorative music concerts, and cross-programming.

KBS is also currently negotiating with Japanese public broadcaster NHK on cooperative projects such as virtually holding the KBS • NHK Joint Media Cooperation Meeting. It has become a symbol of Korea-Japan broadcasting culture exchange for the past 50 years. We also want to exchange license fee and broadcasting policy-related information. In addition, we have been deeply interested in promoting private exchanges with China and Japan, including support for the "2021 Korea-Japan Festival in Seoul," the largest annual private exchange event between Korea and Japan.

#K-CULTURE #SWEDEN

2021 KOREAN CULTURE FESTIVAL IN SWEDEN

주스웨덴한국대사관, KBS 공동기획
10월3일(일) 오후 11:00(스웨덴 현지시간 오후 4:00)

Public License Fee

As a trusted media platform for the public, KBS honors the value of public license fees. Through efficient organizational operation that reflects the voices of the public and new services, the values of public broadcasting remain at the center of our operations.

KBS is the nation's primary broadcasting service funded by public license fees

The Korean Broadcasting Act stipulates that KBS fulfills social responsibilities through fairness and the realization of public interests, and to procure the necessary financial resources through public TV license fees. This includes the premise that KBS should use the public's license fee efficiently in the process of providing content and public services that are differentiated from other commercial broadcasters.

These demands and expectations are delivered to the public through a household contribution of 2,500 won per month, which supports all of KBS' responsibilities to the public. As the nation's primary and disaster broadcaster designated by law, KBS operates broadcasting facilities nationwide including 19 local broadcasting stations, 60 FM transmitters and repeaters, and 309 simple relay facilities while also connecting the world with Korea through ten overseas bureaus and international satellites.

Additionally, KBS not only airs domestic and international broadcasts through TV and radio, but also develops new media technology, promotes Korean language research, operates symphony and gugak orchestras, supports EBS and faithfully makes other efforts to preserve Korea's media ecosystem and cultural diversity

KBS and public license fees become more important in national emergencies

The public TV license fee is the financial foundation used by KBS to perform public responsibilities for society without getting caught up in commercial competition. 2021 was a year that confirmed that warm support as well as stinging public evaluation co-existed in the face of an unprecedented national crisis - a global pandemic. Throughout the year, we dedicated ourselves to overcoming the crisis, becoming humble in the face of criticism and thankful for the support. While continuously



supplementing the existing COVID-19 integrated newsroom system and disaster broadcasting manual, we continued our efforts to provide faster and more accurate disaster-related information through the KBS NEWS D-LIVE service. Also, KBS programmed *Bloom Korea*, *Shim Soo-bong* and *We're Hero*, *Lim Young-woong* to comfort a distressed public from the prolonged COVID-19 pandemic. We also brought back the major historical series *The King of Tears*, *Lee Bang Won* for the first time in five years, to deliver the differentiated value of public broadcasting compared to commercial broadcasters, and to remind the public that KBS is for the people.

License fee will promote a healthy future for Korea's public broadcasting

KBS celebrated its 48th anniversary as a public broadcaster in 2021. For the upcoming 50th anniversary, as a public service media platform we have reached a point where we need a social answer for the future of public broadcasting in Korea as we look ahead to the 100-year mark of Korea's broadcasting history. In May 2021, KBS conducted a public opinion survey for the first time in Korean broadcasting history to ask the public about the future of our company. People from all over the country diagnosed KBS' current situation and offered suggestions for our next steps. Also, despite being the "Public Broadcaster KBS of Today", there was

the conclusion that it must evolve into the "Public Services Media KBS of the Future" - a company that preserves the values of our community amid the rapidly changing media environment. The survey results also suggested the public responsibilities that KBS should perform first through selection and concentration. KBS included the strict evaluation and expectations collected from the survey results in the license fee adjustment plan. In the era of viewer sovereignty, we want to establish trustworthy journalism and protect people's lives and safety, while being reborn as a public services media with differentiated content and efficient organizational operation. We will honor the value of the public's valuable license fee.



License Fee Statistics (as of the end of 2021)

1. License Fee Income (in KRW)

- 1) Total Revenue: 686.3 billion
- 2) Net Income: 620.7 billion
- Consignment Collection Fee: 46.3 billion
- EBS Support Fund: 19.2 billion

2. Registered TV Sets (in units)

- 1) Total Number: 26,119,833
- 2) For Household Use: 22,650,613
- For General Use: 3,469,220

3. License Fee Exemptions (in units)

- 1) Total Number of Exemptions: 2,758,355
- 2) Basic Livelihood National Subsidy Recipients: 798,804
- Blind or Hearing Impaired: 253,449
- Irregular Reception: 262,905
- Households with Electricity Usage Under 50kWh/mo.: 1,358,645
- Patriots & Veterans: 61,008
- Other: 23,544

Management

KBS carried out an organizational reshuffle in 2021 to break out of a terrestrial-centered broadcasting framework and streamline our organization for the digital era. In addition, a new vision and innovation plan was created, which included the TV License Fee Adjustment Plan. KBS also enhanced its public responsibilities such as improving the treatment of non-regular workers and creating youth employment opportunities through open recruitment of new employees.

Innovative Public Service Media

KBS boosted efficiency in its organizational system for the era of digital transformation through a company-wide reshuffle (April 5, 2021) to strengthen its core competencies in public broadcasting. The core of the reorganization accelerated digital innovation through multi-platforming programming and production teams that encompass TV and digital. By transferring the digital content production function to the content production divisions, we have strengthened our multi-platform crossover production function. For a more compact and flexible operation, we consolidated similar and redundant tasks. In addition, we reduced 125 head office positions. Additionally, to strengthen our public responsibilities as the nation's primary disaster broadcaster, we established a disaster media center to expand our disaster broadcasting organization and manpower.

In addition, KBS strived to eliminate all political interference and commercial pressure and reform the norms and systems at the foundation of the company. Our declaration of "public service media independence" was based on our commitment to become the most reliable media for the people. KBS has reaffirmed its

will to be reborn as an audience-centered and reliable public broadcaster that maintains its independence, trustworthiness and public nature.

Public Broadcasting of the Future

To establish the value of the public interest in our society and expand the role of public broadcasting, a TV license fee adjustment plan has been submitted to the Korea Communications Commission after a resolution by the KBS Board of Governors. TV license fees have been frozen since 1981. The adjustment plan will help strengthen the public nature of KBS' financial structure to allow us to carry out public responsibilities to promote safety and life protection in an era where disasters are commonplace. It would also allow us to produce high-quality programs free from the influence of commercialism. The license fee adjustment plan comprehensively reflects the opinions of experts from various fields that were collected through public hearings as well as the results of the 2021 KBS Public Opinion Survey, a citizen-participation deliberation discussion. The plan also includes a public responsibility expansion plan including KBS'



five core visions of "Openness, Trust, Safety, Quality and Diversity," eight major tasks, thirty-seven detailed action tasks and an organizational and management innovation plan for a new KBS. The license fee adjustment plan will undergo an approval process by the National Assembly, which also serves as social and national consensus on the future of public broadcasting.

Strengthening Public Responsibility

As the nation's primary disaster broadcaster, KBS expanded its reach to UHD TV multi-channel broadcasting. KBS aired pilot broadcasts on content related to disasters, safety, and health through the 9-2 MMS Disaster Specialized UHD TV Channel. The channel will expand pilot broadcasts nationwide in 2022 and plans to air regularly by 2023. Also, in the first step to activate local terrestrial UHD broadcasting, a UHD TV station opened at KBS Jeju.

With the continued resurgence of COVID-19, KBS continued its special pandemic coverage centered on *COVID-19 Integrated Newsroom*. As the nation's primary disaster broadcaster, KBS set the agenda in the new normal brought forth by COVID-19 and climate change. We also strived to improve the quality of local news through *News 7*, which is programmed by respective local networks.

KBS broadcast major sporting events such as the 2020 Tokyo Olympics, which brought out deep emotions from the nation. We pursued the Olympic spirit with high-quality broadcasting that went beyond excessive competition and results-only based coverage and the audience responded by recognizing the true value of their license fees. In addition to KBS 1TV and KBS 2TV, KBS provided various services and ensured the audiences' channel selection rights through the mobile platform *myK* and the KBS website. As a result, KBS recorded high viewer's ratings in major events including the opening ceremony and faithfully carried out its role in public service media with relay broadcasts with enhanced content for the public benefit.

These continuous efforts to strengthen public accountability as a public service media organization were shown through the results of the Media Reliability Survey. In 2021, KBS ranked 1st in four categories including most trusted press media, broadcaster, broadcast news and most preferred broadcaster. In the most trusted press media category (which included broadcasters, newspapers and internet), KBS scored 21.6%, which was the highest figure since the first quarter of 2019 when related data began to be compiled, showing KBS' strong position in the media credibility field.

Efforts to Strengthen Media Ecosystem: Artist Unemployment Insurance

KBS contributed to efforts to create a healthy media ecosystem by actively carrying out "Artist Unemployment Insurance" to

support the stable livelihood of artists. Despite difficulties due to the specificity of the broadcasting industry and artist labor services, we established a standard contract for each respective culture and art service and an integrated management system for their contracts while also providing company-wide training for system users. As a public broadcaster, KBS will continue to strive for coexistence and ensure the status and rights of artists in the future.

Improving Treatment of Non-regular Workers

KBS realized the value of coexistence by thoroughly investigating the labor conditions of non-regular workers and devised measures to improve their treatment. We boosted the working conditions of dispatched workers by clarifying their job descriptions and reinforcing in-house guidance and management of the Labor Standards Act criteria. For production staff, we amended and distributed standard work consignment contracts, taking the lead in improving the treatment of non-regular workers at production sites. Also, to ensure the continuity and consistency of our efforts to improve the treatment of non-regular workers, we established the "Improvement Plan for Treatment of Non-regular Workers," which includes hiring and working condition improvement plans.

Open Recruitment

By conducting a large-scale open recruitment for new and experienced employees, KBS prepared the foundation to fulfill our public responsibilities as a public broadcaster and revitalized the youth job market, which had stagnated due to COVID-19. Despite the difficulties posed by the spread of COVID-19, we successfully hired a total of 81 new and experienced employees with thorough quarantine measures and cooperation with quarantine authorities. We also developed and introduced a new evaluation tool at each stage of the screening process to verify applicants' competencies in multiple dimensions. As a result, we were able to lay the foundation to fulfill our role as a public broadcaster in the changing media environment and contribute to youth employment by securing excellent talent.

Pioneering COVID-19 Workplace Quarantine

Not only did KBS actively cooperate with the government's COVID-19 quarantine policies, we also contributed to preventing the spread of COVID-19 inside and outside the company by establishing a preemptive and systematic self-response plan. We implemented the COVID-19 Service Guideline in a timely manner, in accordance with the government's social distancing measures as well as the number of confirmed patients within the company. We also implemented vaccine leave to encourage employees to get vaccinated and encouraged remote work to balance safety and efficiency.

Audience Services

The KBS Audience Relations Center formed an audience committee consisting of youth in their teens and 20s to revitalize KBS. The group offered novel suggestions and feedback on various current affairs, news, entertainment and drama series to be implemented in the production process. To ensure that audience representatives participated in KBS management and program production, KBS also held events such as “Talk with the Management” in April and “Audience Week” in September.

1020 Audience Committee Targeting Youth & Media Literacy Training

For the first time in KBS history, the KBS Audience Relations Center established the 1020 Audience Committee consisting of 30 youths in their teens and 20s to strengthen communication with the MZ generation and explore creative content decisions that would appeal to younger audiences. Each month, the committee monitored diverse KBS current affairs, news, entertainment, drama series and radio programs and attended production site tours. They provided suggestions and constructive criticism to the production planning teams. These activities were broadcast through corners such as “Close-up TV” and “Viewer Exploration Team” on KBS 1TV’s *TV Critique*, *Viewer’s Desk*. Also, a total of 12 media literacy training and career planning sessions were provided to around 500 middle and high school students by a group of 60 in-house media experts.

2nd National Audience Committee’s “Talk with the Management”

After holding the 1st National Audience Committee in 2019, KBS held the 2nd “Talk with the Management” event on April 14, 2021 to facilitate communication between the management and audience. It aimed to listen to diverse audience voices and strengthen their input. As part of efforts to promote the collection of TV license fees, the event provided an opportunity for the KBS management to directly listen to the voices of the public to reach a consensus on public broadcasting and the public license fee system. In particular, the current status on raising license fees to better fulfill KBS’ responsibilities as a public service media broadcaster was objectively explained to the audience representatives, and their opinions were also recorded, which made the event an opportunity to apply deliberative democracy to the public broadcasting decision-making process.



2nd Company-wide “Audience Week” & Renovation of KBS Walking Trail

To enhance public understanding of license fee reform, the 2nd “Audience Week” was held as a company-wide event with nine local stations. A banner with a design that symbolically integrated the identity of the event was created through consultations with the brand marketing division and hung at all local stations to share the value of the event throughout the company. Through a videoconference with the executive directors at local headquarters presided over by the Executive Vice President, the event was planned meticulously from the planning stage to the specific contents of the local headquarters’ special programs. Meanwhile, the KBS Walking Trail was renovated so the public could freely walk around and rest on the KBS main building site, which stretches over 85,000 m².

Integrated Service to Listen to Diverse Audience Opinions

To protect the rights and interests of viewers, the Audience Relations Center is operating an integrated system to listen to the diverse voices of our audience. Of the 2,751 registered audience petitions, 37 that gained over 1,000 signatures were provided with an official response from the person in charge at relevant KBS departments. The responses were also 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 286,000 cases were registered and processed this year. Of the cases, important opinions were uploaded on the Audience Services Center website and company intranet so they could be reflected into programs. In addition, KBS protected viewer rights by handling a total of 122 complaints through the Audience Distress Settlement System in accordance with the Media Arbitration Law and processed 32 requests for information disclosure through our Information Disclosure System to make every effort to fulfill our responsibility to audiences for accountability and transparency.

The 30th KBS Audience Council (as of Dec. 31, 2021)

Chairman

- Lee Jong-im (Executive Committee Member, Cultural Action)

Vice-chairman

- Jeon Jin-han (President, Right to Know Institute)

Members

- Kwon Oh-joo (Co-president, Parents’ Union on Net)
- Choi Jun-ho (Director, Institute of the Korea SHE Foundation)
- Choi Jin-hyup (Co-president, Womenlink)
- Do Seung-lee (Professor, Sungkyunkwan University College of Education)
- Han Sang-kyu (Director, Seoul YMCA Dept. of Civil Society Movement)
- Kim Jun-hyun (Attorney, Uri Law Firm)
- Ji Sung-wook (Professor, HUIFS Media Communication Division)
- Park Sung-woo (Professor, Woosong University Sol International School Media Communication & Arts)
- Kwon Soon-taek (Director, People’s Coalition for Media Reform)
- Kim So-hyung (Visiting Professor, Sungkyunkwan University Dept. of Media & Communication)
- Kim Eun-kyun (CEO, Walking Together Theater Company)
- Jin Sun-mi (Labor Law Firm YULSUN, Representative Labor Attorney)
- Im Ho-kyun (Vice-Chairman, Korea Advertisers Association)



Social Contribution

From Korean traditional music to classical music, KBS contributes to the development and expansion of Korean arts and culture. The inaugural *2021 Audience Thank You Music Concert* provided cultural performances to the public, while the *KBS KEPCO Music Competition* and *KBS Gugak Competition* found new talent in the classical and traditional Korean music scene. We also commended and celebrated the spirit of sharing for the marginalized through the *National Sharing Grand Award*, which is Korea's largest awards ceremony for outstanding social contribution.

2021 시청자 감사 음악회
KBS홀 / KBS아트홀

공연소개

문화와 예술을 선도하는 공영방송 KBS가 수신료에 보답하는 마음을 담아 매월 시청자 여러분들을 초대합니다. 우리나라를 대표하는 KBS교향악단과 KBS국악관현악단의 수준 높은 연주를 해설이 있는 공연으로 만나보세요. 국악과 클래식의 다채로운 프로그램이 여러분 곁으로 찾아옵니다. 모든 것에는 저마다의 이야기가 담겨있듯 음악에 담겨있는 저마다의 이야기를 해설과 함께 듣다 보면 음악이 주는 재미와 감동을 만끽할 수 있을 것입니다. 시청자에게 한층 더 가까워진 2021년 KBS와 함께 일상을 예술로 채워주세요.

KBS 한국방송
KBS 교향악단 KBS Symphony Orchestra
KBS 국악관현악단 KBS Traditional Music Orchestra

From Gugak to Classical - KBS & Culture

KBS develops and expands the arts by managing the KBS Traditional Music Orchestra (TMO) and Pops Orchestra, and through its support of the KBS Symphony Orchestra. The KBS TMO and Pops Orchestra jointly held the inaugural *2021 Audience Thank You Music Concert*, which lowered the threshold for gugak and classical music performances for anyone to enjoy. The concerts were held throughout the year at KBS Hall and KBS Art Hall and efforts were made to connect with the audience even amid the COVID-19 pandemic by airing the concerts online. Meanwhile, KBS also made efforts to discover new talent through competitions such as the *28th KBS KEPCO Music Competition* and the *31st KBS Gugak Competition*, which has served as a gateway to success for young gugak musicians.



Cultural Events for the Audience

The *2021 Sharing Love with Neighbors Concert* was held on November 13 at KBS Hall in honor of our diverse neighbors in society. Musicians who have overcome their disabilities performed together with the KBS Symphony Orchestra to create moving music performances. The program aired on November 27 on KBS 1TV and 3Radio. Meanwhile, the *2021 Love People Love Life Night Walk* raised awareness on suicide prevention and respect for life through a celebratory concert by the KBS TMO, and spotlighted diverse people in our society to deliver hope through various cultural events for the audience.

Social Responsibility and Sharing as Public Service Media

The *10th National Sharing Grand Award*, Korea's largest awards event for outstanding social contribution, was held on Nov. 10 at KBS Hall. At this year's event, Kim Myung-cheol was awarded the Dong-baek Medal for showing love to his neighbors for 28 years through oriental medicine volunteer services. Around 130 others also received awards. The awards ceremony was aired on Nov. 20 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 the "Matching Grant" program, which helps youth and teenagers. Also, the KBS staff participated in the "Spare Change from Salaries" campaign to raise funds for those in need.



Board of Governors

The KBS Board of Governors is the company's highest decision-making body. It oversees KBS management policy to ensure media independence and assure KBS is serving the public interest. The Board of Governors consists of 11 members 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 12th KBS Board of Governors was inaugurated on September 1st, 2021 and is currently in operation.

※ As of Dec. 31, 2021



Nam Young-jin (Chairman of the Board)
 • Former Vice-chairman, Committee for Local Press
 • Former Auditor, KOBACO
 • Former Professor, Konkuk Univ. Graduate School of Mass Communication & Public Relations



Lee Sang-yo
 • Former Professor, Semyung Univ. Graduate School of Journalism
 • Former Deputy Director, KBS Strategy and Planning Division
 • Former Korea Communications Standards Commission Member



Kim Chan-tae
 • Vice-chairman, Online Privacy Association
 • Former Election Broadcasting Producer, KBS News & Sports Division
 • Former Election Broadcasting Project Team Deputy Director, KBS News & Sports Division



Kwon Soon-beom
 • Visiting Professor, Far East Univ.
 • Former Korea Communications Standards Commission Member
 • Former Executive Managing Director, KBS Strategy & Planning Division



Lee Seok-rae
 • Corporate Advisor, Woorim E&M
 • Former CEO, KBS Media Tech
 • Former Executive Director, KBS Gangneung



Yoon Seok-nyon
 • Chairman, Korea Communications Commission Regulation Review Committee
 • Professor, Gwangju Univ. College of Journalism & Media
 • Former Commissioner, Press Arbitration Commission



Lee Eun-soo
 • Former Managing Director, KBS Program Review
 • Former Broadcasting Culture Institute Executive Director, KBS Strategy & Planning Division
 • Former Cultural Programs Executive Director, KBS Content Production



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



Jung Jae-kwon
 • Seoul Lifelong Learning College Dean, Seoul Lifelong Education Institute
 • Advancement Committee Member, Community Media Foundation
 • Former City News Chief Editor, The Hankyoreh



Kim Jong-min
 • Attorney, Kim Jong-min Law Firm
 • Former Attorney, Dongin Law LLC.
 • Former Branch Director, Gwangju District Prosecutors' Office Suncheon Branch



Jo Sook-hyun
 • Attorney, One Law Partners LLC
 • Seoul Metropolitan City 2nd Personnel Committee Member
 • National Human Rights Commission Administrative Trial Committee Member

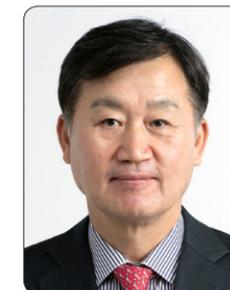
Executive Body

KBS' executive body comprises one 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 appointed by the President of the Republic of Korea while the Executive Vice Presidents are appointed by the President & CEO with the agreement of the Board of Governors. The Auditor General is recommended by the Board of Governors and appointed by the Korea Communications Commission, while the Executive Managing Directors are appointed by the President & CEO. Members of the executive body serve a term of three years and may serve consecutive terms.

※ As of Dec. 31, 2021



Kim Eui-chul
 President & CEO



Park Chan-wook
 Auditor General



Kim Deock-jae
 Executive Vice President



Choi Sun-wook
 Executive Managing Director, Strategy & Planning



Kang Hee-jung
 Executive Managing Director, Programming



Son Kwan-soo
 Executive Managing Director, News & Sports



Shin Jae-gook
 Executive Managing Director, Content Production 1



Kim Byung-kook
 Executive Managing Director, Technology



Park Yeon
 Executive Managing Director, Management

Financial Statements 2021

Income Statement

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2021	FY2020	CHANGE	%CHANGE
I. REVENUE	14,580	13,622	958	7.0%
1. BUSINESS REVENUE	14,580	13,622	958	7.0%
1) BROADCASTING REVENUE	14,470	13,522	948	7.0%
- LICENSE FEE REVENUE	6,863	6,790	73	1.1%
- COMMERCIAL REVENUE	2,705	2,319	386	16.6%
- TIME RATE REVENUE	3	28	△ 25	-89.3%
- GOV'T REVENUE	134	132	2	1.5%
- OTHER BROADCASTING REVENUE	4,765	4,253	512	12.0%
2) AUDIENCE BUSINESS REVENUE	110	100	10	10.0%
- TMO REVENUE	-	1	△ 1	-100.0%
- FACILITIES ETC.	110	99	11	11.1%
II. COST OF SALES	12,453	11,722	731	6.2%
1. BUSINESS COSTS	12,453	11,722	731	6.2%
1) BROADCASTING COSTS	12,190	11,472	718	6.3%
- PRODUCTION COSTS	10,030	9,341	689	7.4%
- FACILITY OPERATION COSTS	2,160	2,131	29	1.4%
2) AUDIENCE BUSINESS COSTS	263	250	13	5.2%
- KBS ORCHESTRA & TMO OPERATION COSTS	51	51	-	0.0%
- FACILITY OPERATION COSTS	212	199	13	6.5%
III. GROSS PROFIT	2,127	1,900	227	11.9%
IV. SELLING & ADMINISTRATIVE COSTS	2,198	2,040	158	7.7%
1. GENERAL ADMINISTRATIVE COSTS	764	705	59	8.4%
2. LICENSE FEE COLLECTION COSTS	877	852	25	2.9%
- EBS SUPPORT FUND	192	190	2	1.1%
- COMMISSIONED COLLECTION	463	458	5	1.1%
- OTHER EXPENDITURES	222	204	18	8.8%
3. COMERCIAL OPERATION COSTS	557	483	74	15.3%
- COMMERCIAL FEES	426	365	61	16.7%
- BROADCASTING DEVELOPMENT	68	59	9	15.3%
- OTHER EXPENDITURES	63	59	4	6.8%
V. OPERATING PROFIT (LOSS)	△ 71	△ 140	69	49.3%
VI. NON-OPERATING REVENUE	502	720	△ 218	-30.3%
1. GENERAL ADMINISTRATIVE COSTS	369	676	△ 307	-45.4%
2. EQUITY METHOD REVENUE	133	44	89	202.3%
VII. NON-OPERATING COSTS	270	172	98	57.0%
1. GENERAL	178	120	58	48.3%
2. EQUITY METHOD LOSS	92	46	46	100.0%
3. INTEREST COSTS	-	6	△ 6	-100.0%
VIII. NET INCOME BEFORE INCOME TAX (-NET LOSS)	161	408	△ 247	-60.5%
IX. INCOME TAX COST	△ 232	81	△ 313	-386.4%
X. NET INCOME	393	327	66	20.2%

Statement of Financial Position

[ASSETS]

ACCOUNT TITLE	FY2021	FY2020	CHANGE(△)
I. CURRENT ASSETS	4,099	3,187	912
1. QUICK ASSETS	4,044	3,132	912
- CASH & CASH EQUIVALENTS	879	496	383
- SHORT-TERM INVESTMENT ASSETS	900	-	900
- TRADE RECEIVABLES	1,678	2,256	△ 578
- ACCOUNT RECEIVABLES - OTHER	67	72	△ 5
- ACCRUED INCOME RECEIVABLE	6	4	2
- ADVANCE PAYMENTS	431	211	220
- PREPAID EXPENSES	13	13	-
- SHORT-TERM LOANS	3	5	△ 2
- DEFERRED INCOME TAX ASSETS	37	75	△ 38
- OTHER	30	-	30
2. INVENTORIES	55	55	-
- PRODUCTIONS	18	19	△ 1
- FILMS	4	5	△ 1
- STORED GOODS	33	31	2
II. NON-CURRENT ASSETS	9,442	9,540	△ 98
1. INVESTMENT ASSETS	3,526	3,377	149
- LONG-TERM SECURITIES	296	286	10
- INVESTMENT STOCKS ACCOUNTED IN EQUITY METHOD	2,749	2,582	167
- LONG-TERM LOANS	321	349	△ 28
- OTHER INVESTMENT ASSETS	160	160	-
2. TANGIBLE ASSETS	5,245	5,332	△ 87
- LAND	1,559	1,560	△ 1
- BUILDINGS	2,745	2,806	△ 61
- STRUCTURES	164	185	△ 21
- MACHINERY	636	665	△ 29
- DELIVERY EQUIPMENT OR VEHICLES	5	3	2
- OTHER TANGIBLE ASSETS	48	49	△ 1
- CONSTRUCTION IN PROGRESS	88	64	24
3. INTANGIBLE ASSETS	14	14	-
- DEVELOPMENT COSTS	12	12	-
- OTHER	2	2	-
4. OTHER NON-CURRENT ASSETS	657	817	△ 160
- GUARANTEE DEPOSITS	143	142	1
- NON-CURRENT DEFERRED TAX ASSETS	222	189	33
- LONG-TERM RECEIVABLES	194	245	△ 51
- LONG-TERM UNAMORTIZED EXPENSES	7	11	△ 4
- LONG-TERM UNAMORTIZED PAYMENTS	91	230	△ 139
[TOTAL ASSET]	13,541	12,727	814

[LIABILITIES]

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2021	FY2020	CHANGE(△)
I. CURRENT LIABILITIES	1,788	1,736	52
- SHORT-TERM BORROWING	-	-	-
- TRADE PAYABLE	325	314	11
- ACCOUNTS PAYABLE	1,202	1,126	76
- ACCRUED EXPENSES	-	-	-
- ADVANCE RECEIPTS	103	42	61
- WITHHOLDINGS	120	110	10
- INCOME TAXES RECEIVABLE	-	79	△ 79
- UNEARNED INCOME	32	59	△ 27
- OTHER	6	6	-
II. NON-CURRENT LIABILITIES	3,985	3,775	210
- LONG-TERM ADVANCE RECEIVED	-	-	-
- SEVERANCE & RETIREMENT BENEFIT ALLOWANCE	4,036	3,834	202
- NATIONAL PENSION TRANSFERS	△ 6	△ 7	1
- RETIREMENT INSURANCE DEPOSITS	△ 45	△ 52	7
[TOTAL LIABILITIES]	5,773	5,511	262

[EQUITY]

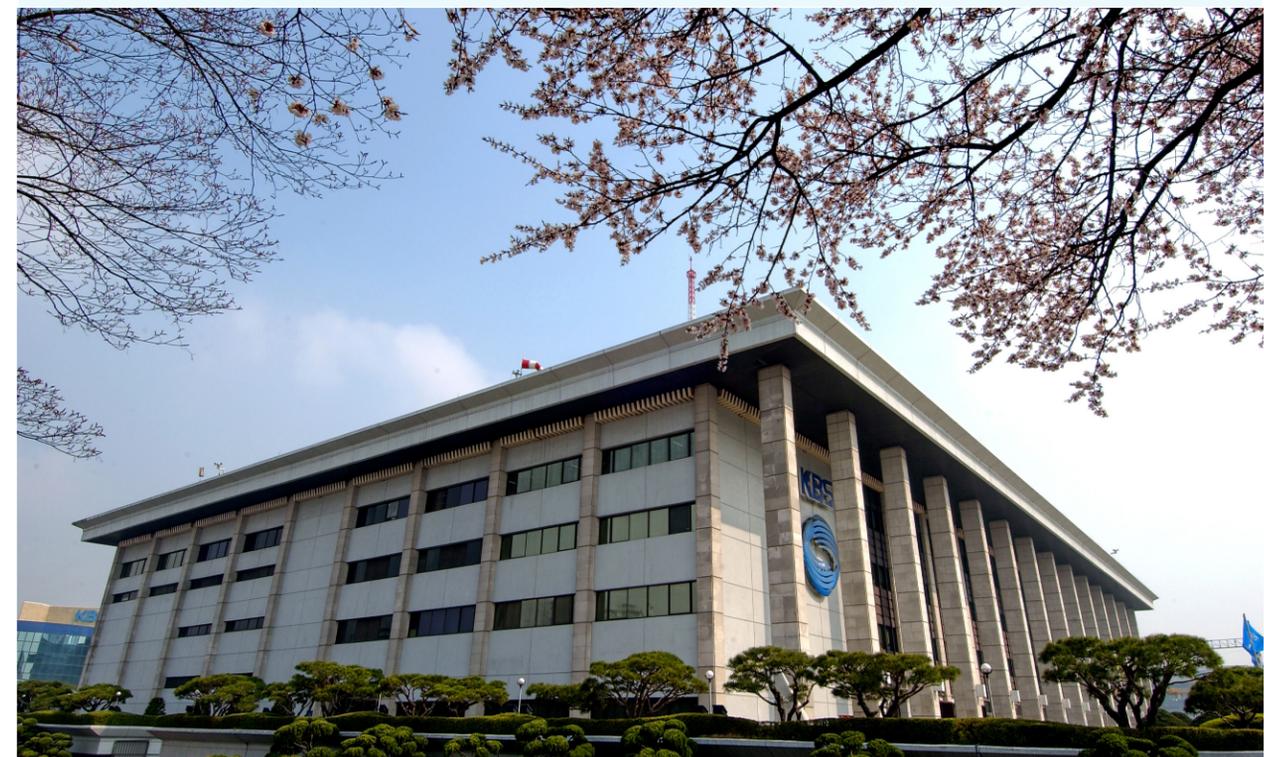
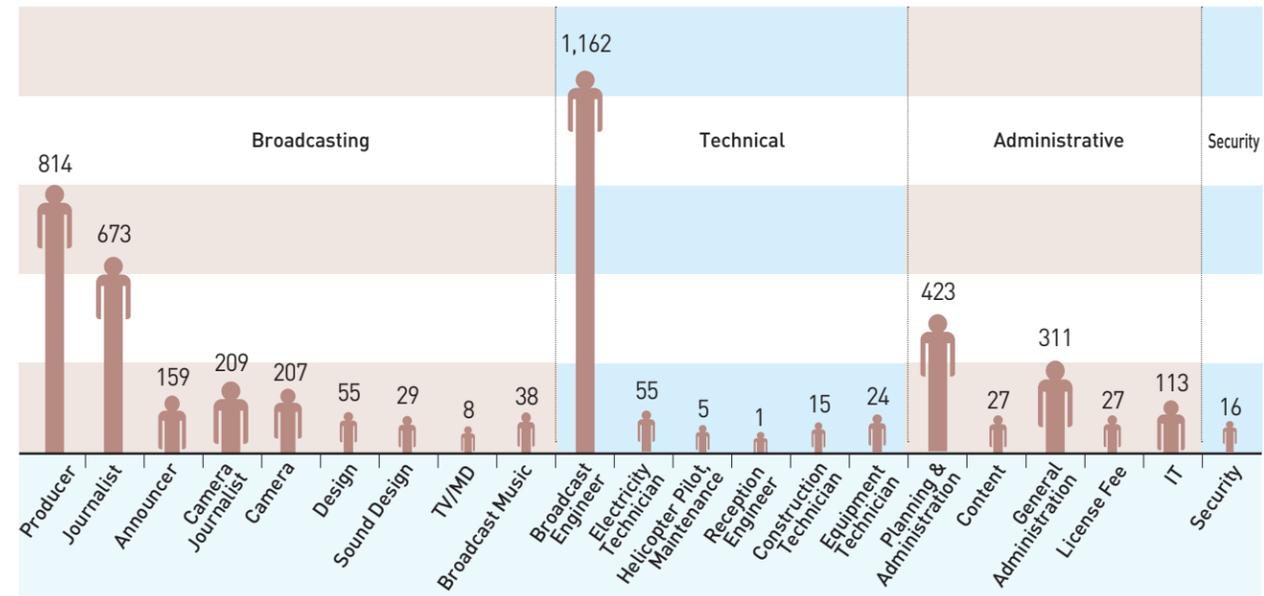
ACCOUNT TITLE	FY2021	FY2020	CHANGE(△)
I. CAPITAL	2,062	2,062	-
1. STATE-OWNED EQUITY	2,062	2,062	-
II. CAPITAL ADJUSTMENTS	△ 13	△ 13	-
1. OTHER	△ 13	△ 13	-
III. ACCUMULATED OTHER COMPREHENSIVE INCOME	184	25	159
1. GAIN ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	324	175	149
2. LOSS ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	△ 4	△ 5	1
3. UNREALIZED GAINS ON AVAILABLE-FOR-SALE SECURITIES	-	-	-
4. UNREALIZED LOSS ON AVAILABLE-FOR-SALE SECURITIES	△ 136	△ 145	9
IV. RETAINED EARNINGS	5,535	5,142	393
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	1,657	-
5. UNAPPROPRIATED RETAINED EARNINGS	720	327	393
(△DEFICIT YET UNATTENDED)			
[TOTAL EQUITY]	7,768	7,216	552
[TOTAL LIABILITIES & EQUITY]	13,541	12,727	814

Personnel

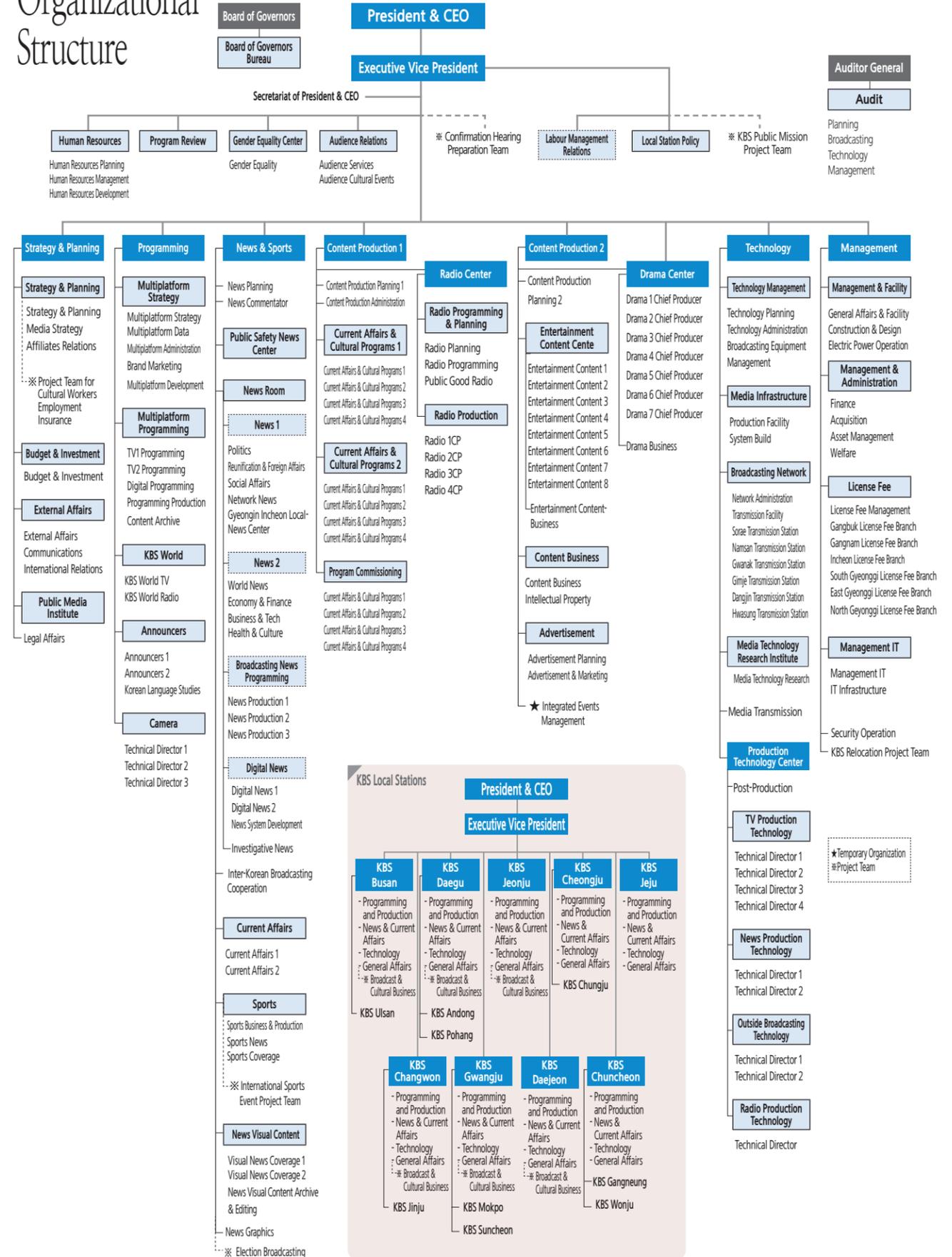
Total **4,371**

※ As of Dec. 31, 2021 (unit: persons)

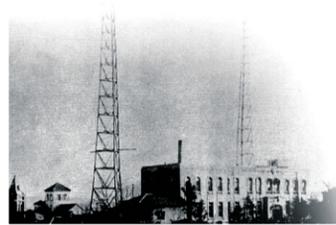
※ Excludes retirees & executive body



Organizational Structure



KBS History



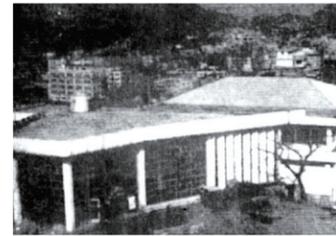
- 1926** - Established Kyeongseong Broadcasting Corporation
- 1927** - Started the first radio broadcasting in Korea (JODK)

1920



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

1940



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

1960



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

1970



- 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



- 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

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



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

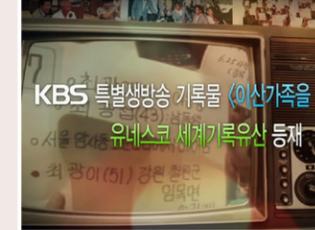
2013~2014

- 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



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



2016~2017 2018

- 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** - 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



2019~2020 2021

- 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** - Daily Programming of (News 7) for local networks
- Designation of "Audience Week"

- 2021** - Inauguration of new President & CEO, Kim Eui-chul
- Trial broadcast of exclusive disaster information service
- Revision of disaster broadcast manual

