

2022

Annual Report

KOREAN BROADCASTING SYSTEM ● 2022 Annual Report

KBS Korean Broadcasting System

KBS  **Korean Broadcasting System**

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2022 Annual Report

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In 2022, KBS faithfully fulfilled its responsibility as a public broadcaster.



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

2022 was a year of rapidly changing events with the Presidential Election, endemic, various disasters and catastrophes, the War in Ukraine, and the global economic crisis. However, KBS continued to fulfill its public broadcasting responsibilities with diligence and sincerity to realize the precious value of licence fees.

As 2022 had been a year of major elections, KBS realigned its election coverage guidelines, operated a special coverage team, and introduced a news value judgment deliberation system. In forecasting the vote count, we outperformed our competitors with true-to-life accuracy and high confidence. Under our *COVID-19 Integrated Newsroom's* newsflash system, a total of 4,179 newsflashes were broadcast in two years and seven months. We also certainly did our best to protect people's lives and property with live broadcasts of various disasters, including Typhoon Hinnamnor.

The King of Tears, Lee Bang-won, a major historical series revived after a five-year hiatus, was a highly authentic historical drama amidst a flood of fusion pieces, helping KBS live up to its name as a historical drama powerhouse. *Young Lady & Gentleman* ranked 4th among non-English language dramas and 6th among dramas overall on Netflix, proving the overwhelming strength of KBS content, while *Moonshine, Bloody Heart, Curtain Call, The Law Cafe, Love Twist, Gold Mask etc.* all satisfied viewers and critics alike.

KBS' cultural content became even more sophisticated in 2022. KBS newly launched *Can Do Morning M&W*, which is a live curation of knowledge information covering economics and international current events, and *Nature's Philosophers*, a high-quality natural documentary; while *Kiss the Universe 2, Yessul Arts Center* and *Hansik Chronicles* were evaluated as high-quality programs showing the direction where public broadcasting should head toward.

National Singing Contest had a safe and successful landing with brand new host Kim Shin-young, earning enthusiastic support from viewers and filling the shoes of the late Song Hae, who had hosted the program for the past 34 years. Meanwhile, KBS' representative variety shows such as *1 Night 2 Days, Immortal Songs: Singing the Legend* and *Boss in the Mirror* all dominated the viewers' weekends providing laughter and entertainment. Also, programs such as *Capitalism School*, which made waves by providing economic education for teens, and *National Nursery Rhythm Project: Baby Singers*, which won the Broadcasting Award for Children, showed the diversity of KBS' entertainment programs, while digital content such as *Limousine Service* and *Idol 1 Night 2 Days* also drew attention.

KBS Radio minimized safety vacuums by producing 4,268 minutes of disaster newsflashes and upgrading the automatic disaster information transmission system using AI. We also

expanded the scope of "K-Classical music" through album releases, special broadcasts, and YouTube videos related to pianist Lim Yun-chan, who was discovered by Classic FM. Meanwhile 2FM proved its competitiveness with the second largest listenership in the nation. 1Radio's YouTube channel became the fastest among Korean radio YouTube channels to reach 1 million subscribers, and COOL FM also became the number one radio channel in Korea in terms of the number of subscribers.

KBS local networks performed media services for local communities and their cultures by providing high-quality, locally-based content. Local networks strengthened local coverage with grassroots media, and each network produced high quality content showcasing the high level of local broadcasting. KBS Daegu's *GPS Systems & Handcarts: Waste Paper Collection Labor Report* tracked the labor condition of elderly waste collectors using GPS, and received praise for the program's excellence and distinction in the way it approached the realities and problems of marginalized groups. The program received the Grand Prix at the 49th Korea Broadcast Awards.

As a result of these efforts, KBS won first place in the categories of both truth and influence in the Korea Press Foundation's Media Reception Survey, while also ranking number one in Sisa Journal and SisalN's media trust surveys. In the meantime, KBS' programs continued to shine at major awards with *The King's Affection* becoming the first Korean drama series to win the Telenovela Award at the International Emmys and writing new history for K-content, while *No Planet for Clothes* also won the Grand Prix at the Korean Communications Commission Awards.

Internally, we introduced management accounting and prepared a data-driven decision-making system, and continued to conduct various reviews and intense considerations to implement advanced management techniques. These efforts will lay the groundwork for tangible results in 2023.

Meanwhile, various bills surrounding KBS were introduced in the National Assembly in 2022. With public consensus on these issues and lively debate in the National Assembly, we hope for the creation of ecological conditions to successfully adapt to a rapidly changing media landscape moving away from the outdated legal and institutional environment of the days when only terrestrial broadcasting existed.

Throughout 2022 KBS faithfully prepared and pursued various possibilities. With the results from the year as foundation, in 2023, the 50th anniversary of public broadcasting, KBS will turn over a new leaf as the world's leading public service media.

KBS President & CEO
Kim Eui-chul

KBS Broadcast Policy 2022

KBS, Bringing the Nation Together Through Trusted Services

KBS set "KBS, Bringing the Nation Together Through Trusted Services" as its broadcast Policy for 2022, and fulfilled its responsibility as a public services provider in a year of important domestic and international events such as the Beijing 2022 Winter Olympics and Paralympics in February, the presidential election in March and local elections in June.

In February, we announced a new clause in our broadcast production guidelines to improve awareness of bioethics and animal welfare, and to ensure the safety of animals during filming for our programs. We also published a booklet on the "Investigative Production Practices for Trustworthy Journalism", which systematizes our program production practices and procedures for handling broadcast accidents.

In June, KBS once again demonstrated its production experience and know-how through the live broadcast of the Nuri launch, which was the focus of nlicence attention.

In September, we fulfilled our role as the primary disaster broadcaster by continuously airing disaster broadcasts to minimize the damage to people's lives and property caused by Typhoon Hinnamnor.

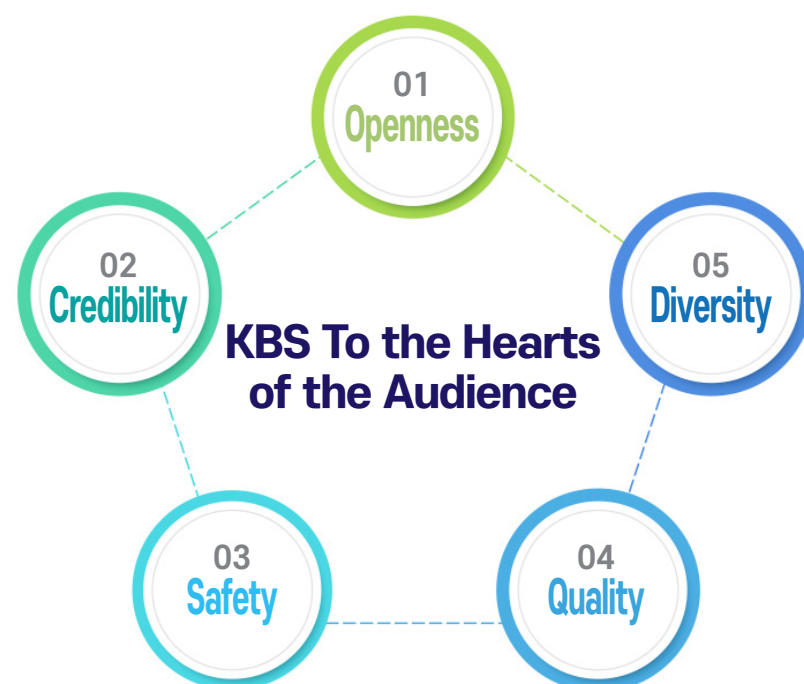
And in November, *The King's Affection* became the first Korean drama to win an international Emmy, while KBS worked to realize the value of licence fees through our coverage of the FIFA World Cup in Qatar.

Mid-to-Long Term Goals

KBS To the Hearts of the Audience

With our 50-year history as a public broadcaster, KBS will become a national broadcaster that embodies the role of public broadcasting required by the times, as well as the public values needed by its viewers. We will fulfill the responsibilities of public broadcasting by opening an era of viewer sovereignty, establishing fair and trustworthy journalism, protecting people's lives and safety, establishing differentiated content unique to public broadcasting, and affirming the value of regional decentralization and community diversity.

5 Goals



Channels

TV



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



Channel for Wholesome Family Content, Culture, Entertainment & Variety

Radio

KBS 1Radio
News & Current Affairs

KBS HappyFM
Popular Music Channel

KBS 3Radio
Social Welfare Channel for the Disabled & Marginalized

KBS ClassicFM
Korea's Only Classical Music & Gugak Channel

KBS CoolFM
Music, Variety & Entertainment Channel

KBS 한민족방송
Inter-Korean Cooperation & Exchange

Terrestrial DMB

UKBS★
Korea's Main DMB Channel based on KBS 1TV

UKBS♥
Family & Culture DMB Channel based on KBS 2TV

UKBS♪
Terrestrial DMB Audio's Only Music Channel

UKBS✱
Two-way Data Channel

Cable TV

KBS N

KBS Drama
Drama Channel

KBS Joy
Entertainment Channel

KBSN SPORTS
Korea's Leading Sports Channel

KBS Story
Life Leading Women's Channel

KBS Kids
Children's Edutainment Channel

KBS Life
People, History, Documentary, Culture & Information Channel

KBS World

KBS WORLD
Hallyu Channel for the World

KBS WORLD RADIO
Multilingual Public Diplomacy Channel Spreading Korea to the World

KBS KOREA
Channel for Overseas Koreans

Digital Platforms



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



Mobile service providing live, listen & watch again, and podcast services for KBS radio contents



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

Affiliates

KBS 미디어



Established Sept. 1, 1991
Headed By Kim Young-sam
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 Kim Young-do
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 Lee Bong-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 ON



Established March 8, 2001
Headed By Kuk Eun-joo
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



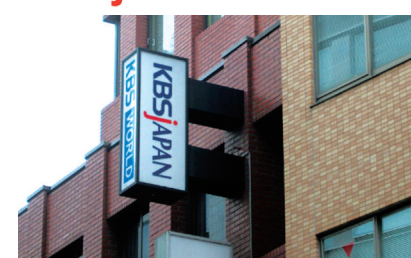
Established Sept. 1, 2009
Headed By Kim Geon-woo
Phone 02-6099-7312
Address Unit 303, KBS Research Building 3, Gukhoedaero-62-gil 4, Yeongdeungpo-gu, Seoul
Main Business Sound design, special effects production, outsourcing

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

Green Image Film Festival

- Green Image Award
A-frame Carrier Meets Spring Flowers

Accolade Global Film Competition

- TV-program/series – Award of Excellence Special Mention
Sell Your Haunted House
Police University
- Children – Award of Excellence
Poo Poo in Nature
- LGBTQ + Award of Merits
Over the Rainbow

Stockholm Film & TV Festival

- Best Feature Film
Siren

Telly Awards

- Television-Horror – Gold
Siren
- Television-Diversity & Inclusion – Silver
Over the Rainbow
- Television-Cultural – Silver
Becoming the Flag Bearer
- Immersive Reality – Silver
Kiss the Universe
- Television-Diversity & Inclusion – Bronze
I'm Tourette



History Film Festival

- TV Documentary – Audience Jury Special Prize
Video Archive "10 Days in May"

Seoul Drama Awards

- International Competition (Writer) – Best Screenwriter
The King's Affection
- Hallyu Drama Competition (OST) – Outstanding OST
Young Lady and Gentleman

Hinzpeter Awards

- Award for Features
68 Days on the Frontline

ABU Prize

- Radio Documentary
Replaying The Day through the Sewol Ferry Archives
- TV News & Reportage
Ending the Vicious Cycle of Child Abuse
- TV Children Program
TV Kindergarten – Crocodile
- TV Sports program – Special Commendations
Super Hero

China Dragon Awards

- Science Documentaries – Bronze
The Starry Forest
- Science Documentaries – Finalist
Kiss the Universe
- Science Animations – Finalist
In:App
Poo poo in Nature

Sci-fi Films – Finalist

My Daughter

URTI Grand Prix

- International URTI Grand Prix for Author's Documentary – Bronze
SungYeo

Sports Movies &TV Festival

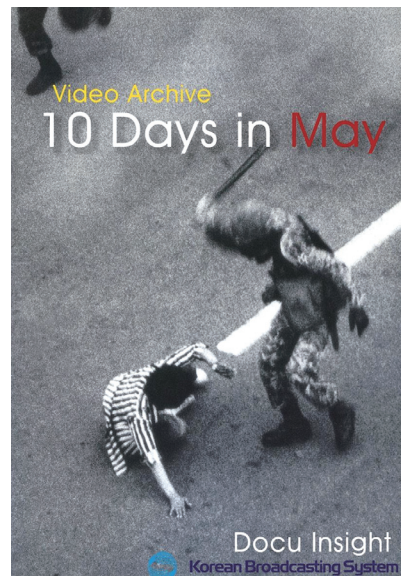
- Paralympics – Mention d'Honneur
Super Hero

International Emmys

- Telenovela – Winner
The King's Affection

Bangkok International Documentary Awards

- Best Woman Director
No Planet for Clothes
- Best Documentary on Minorities
Daecheong Dam
(KBS Daejeon & Cheongju)



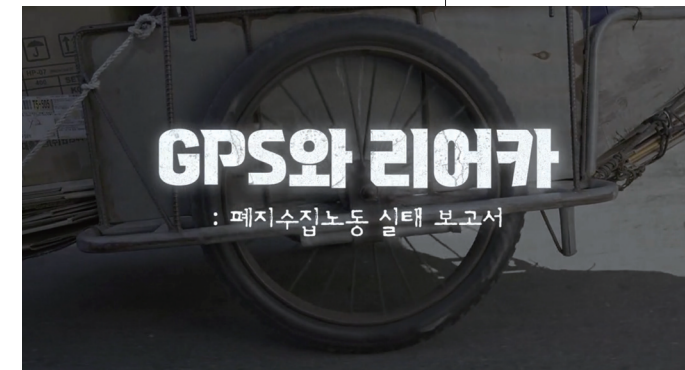
Domestic Awards

The 34th Korea Producers Awards

- TV Drama – Winner
Youth of May
- TV Current Affairs, Documentary – Winner
I'm Tourette
- TV Experimentalism – Winner
Kiss the Universe
- Local TV Programs – Winner
Maybe the Last Being
- Radio, Music, Entertainment – Winner
Park Myung-soo's Radio Show – Find the Voice Master
- Radio Special – Winner
Replaying The Day through the Sewol Ferry Archives

The 49th Korea Broadcast Awards

- Grand Prix
GPS Systems & Handcarts: Waste Paper Collection Labor Report
- Local News Reporting – Winner
Daejeon Tram Line's Missing Stations: Continuous Coverage
- TV Documentary – Winner
Kiss the Universe
- Local TV Documentary – Winner
3rd Airborne Brigade's Testimony in 42 Years
- TV Variety, Entertainment – Winner
Lunar New Year Project – Thank You Everyone, Songhae



- Local TV Entertainment – Winner
Korea-ASEAN On-tact Music Festival – ROUND in Korea
- Children – Winner
National Children's Song Project – Baby Singers (Ep. 9)
- Documentary, Radio – Winner
Finding History – 1,000th Episode Special

The 58th Baeksang Arts Awards

- Cultural Program – Winner
Documentary : National Team Members

The Korea Communications Commission Awards

- Grand Prix
No Planet for Clothes
- Creativity – Award of Merits
Kiss the Universe

2022 Korea Contents Awards

- TV – Grand Prix
GPS Systems & Handcarts : Waste Paper Collection Labor Report

The 14th Korean Christian Media Awards

- Mission Work – Award of Excellence
Our House is in Fiji, South Pacific
- Social Justice – Award of Merits
Please Catch Criminal 'El'

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

JAN

- *The Museum is Alive*

FEB

- *COVID-19, Is There a Plan for the Disabled?*

MAR

- *GPS Systems & Handcarts: Waste Paper Collection Labor Report*
- *The Worst East Coast Wildfires, a Ten-Day Battle*

APR

- *Musk Deer: The Legend Returns*

MAY

- *3rd Airborne Brigade's Testimony in 42 Years*
- *Children's Day 100 Years – Beloved Children's Songs*

JUN

- *Ulsan Industrial Center's 60 Years – Home*

JUL

- *Oops! We Forgot Your Order 2*

AUG

- *I Love You – The Devil's Grooming*

SEP

- *Renewables Doing Harm*
- *Jikji, Fate In Time*
- *Moon Bowl* (produced with the audience) – "I am a Korean Citizen"

OCT

- *Digital People, Choosing Eternal Life*

DEC

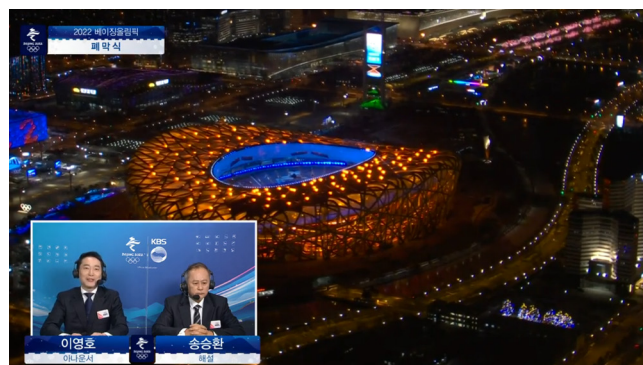
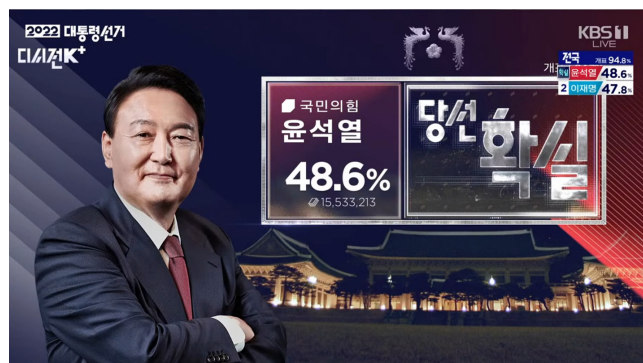
- *Sea Fog – 38° N Latitude 36 Minutes 51 Seconds*
- *UNESCO World Natural Heritage 'Getbol, Korean Tidal Flats'*

News & Sports

Setting a standard of trust in our society with unbiased reporting and in-depth news content, KBS retained the top spot in major media reliability surveys of 2022. We expanded expert collaborative reporting to improve our news competitiveness, while strengthening our digital content competitiveness, and launched a dedicated organization to further strengthen trust journalism. We fulfilled our public responsibility by establishing a round-the-clock disaster response posture, and we topped the ratings for our coverage of the Beijing Winter Olympics with high-quality commentary. However, we also exposed weaknesses in our coverage of the FIFA World Cup in Qatar.

Fair Election Coverage, Accurate Election Result Broadcast

Two national elections were held in 2022 and KBS made every effort to ensure the impartiality of its election coverage and ballot counting broadcasts. First of all, we reorganized the contents of the Election Reporting Guidelines and Election



Broadcasting Guidelines in line with changes in laws and the media environment, and operated a special presidential election coverage team and a policy coverage team to verify candidate promises. To strengthen accountability in election coverage, we introduced a news value judgment deliberation system and established a polling advisory board and an election coverage advisory board to ensure objectivity and realize fairness. In order to provide voters with correct election information and candidate selection criteria, the second season of *Let's Do Politics*, which first debuted during the April 2020 general election, was broadcast ahead of the presidential election to serve as a public forum for deliberative democracy and continue the linear flow of election broadcasting. With increasing accuracy year after year, the prediction survey was as accurate as the actual results of the election, making KBS' presidential ballot counting broadcast the most powerful in the nation, and its ratings outperformed the competition by twofold. For the local elections, we showed off the status of KBS as a national network through multi-source connections and actively recruited female panelists to address gender imbalances in the ballot counting broadcasts.

High-quality News Content, The Most Trustworthy News

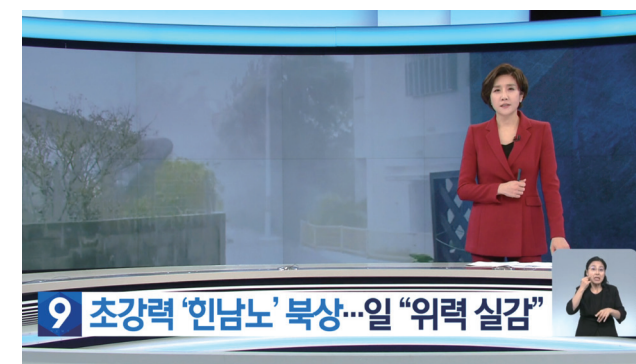
Marking its third year, expert collaboration coverage has expanded in scope and subject. Collaborative reporting with the UK's Health and Safety Executive highlighted industrial accidents, suggested alternatives, and demonstrated the potential for collaborative reporting to be expanded externally. Collaborative reporting was also used to add depth to the news on major issues, such as verifying presidential candidates' campaign promises and verifying new government ministerial nominees. At the same time, the News & Sports Division strengthened its macro-agenda reporting, producing high-quality news content such as *GPS Systems & Handcarts* and quickly responded to issues as they arose, such as assigning an additional reporter to the Berlin, Germany bureau as a short-term correspondent, as the demand for news from Europe increased due to growing global uncertainty and Russia's invasion of Ukraine. A new organization dedicated to strengthening trust journalism was also created. The News Commentator Room was reborn as Journalism Responsibility in March 2022, strengthening the role of checks and balances to prevent broadcast accidents by

verifying news factually, and integrating a user engagement team to analyze news consumer reactions in detail, in addition to the existing news commentary function. The Check & Check team, consisting of senior journalists at the executive director level, proactively verified that major news stories on programs such as *News9* complied with broadcast production guidelines and norms while checking for factual errors. By not only pointing out errors, but also requesting reflection of counterarguments and actively providing opinions to improve the completeness of articles, we have prevented many broadcast accidents and contributed to improving the completeness of news content. In addition, we established a system to strengthen trust journalism by continuously conducting training and meetings for news crews and producing practical guidelines to prevent broadcast accidents.

We regularly published analytical reports to improve the rights of news users and respond to issues, engaging users as a key pillar in news production, and implemented measures to block malicious comments on more than 5,000 articles distributed online to prevent secondary attacks on news personalities and personal attacks on reporters. In the digital realm, we strengthened our live responses to on-the-ground issues and actively increased our self-produced content, attracting subscribers and visitors. Thanks to these efforts, KBS News maintained the top spot for trustworthiness. In particular, according to the Korea Press Foundation's Media Reception Survey, the largest of Korea's major media trust surveys, KBS maintained its overwhelming number one position in both trust and influence as in the previous year. KBS also ranked No.1 in Sisa Journal and SisalN's media trust surveys, while also ranking No.1 for 11 consecutive quarters from the first quarter of 2020 to the third quarter of 2022 in the media trust survey conducted by the KBS Public Media Research Institute at the end of each quarter. However, in the fourth quarter, the ranking dropped one notch due to the impact of exogenous variables.

Round-the-Clock Disaster Response Posture

The Public Safety News Center, a round-the-clock disaster response center at KBS, the nation's primary disaster broadcaster, established an integrated system for sharing disaster broadcast plans between headquarters and regions by predicting the likelihood of disasters in advance. In the case of emergency disasters, it also improved the format and content of disaster broadcasts, with headquarters responding first then expanding coverage in line with a manual. In addition, we increased resources to differentiate disaster content, such as installing 14,000 disaster CCTVs and disaster safety maps, and reinforced studio equipment to deliver disaster information more efficiently. Also, disaster broadcasting training and mock drills were conducted to prepare related disaster broadcasting departments and help them to respond to real-life situations smoothly, and disaster media capabilities were strengthened to prevent increasingly localized disasters and minimize



damages by enhancing region-specific disaster broadcasting to establish a nationwide 24-hour disaster preparedness posture. Meanwhile, we also continued to actively broadcast disaster broadcasts for the third year on social disasters that have become increasingly important due to COVID-19. From March 4, 2020, 1TV switched to a full-time special report system for all news and continued until the government's quarantine guidelines were relaxed on October 3, 2022, with a total of 4,179 news reports broadcast in two years and seven months. In addition, for the safety of foreigners living in Korea, we displayed English scrolling subtitles at the bottom of the TV screen for major disaster information such as COVID-19 and typhoons.

Reaffirming Our Strength Through Major Sporting Events

KBS' Beijing Winter Olympic Broadcast maintained the top spot in average viewership ratings throughout the event, reaffirming KBS' status as a sports broadcaster. In particular, the opening ceremony broadcast was well received as the commentator for the opening ceremony, Song Seung-hwan, drew on his experience directing the opening and closing ceremonies of the Pyeongchang Winter Olympics to deliver a high-quality broadcast. For individual events, KBS did not just focus on popular sports, but also highlighted the challenges faced by athletes competing in less popular sports like luge and cross-country skiing. In some sports, such as figure skating and short track, we participated as an international signal producer to raise the profile of KBS. During the Beijing Winter Paralympics, we fulfilled our public responsibility to protect minorities and the disadvantaged by broadcasting a total of 1,055 minutes of the Games, with disabled athletes as commentators sharing their expertise. However, our coverage of the FIFA World Cup in Qatar suffered from poor preparation and strategy, resulting in disappointing ratings.

KBS News Records 3.1 bln Online Views Annually

According to the results of KBS' in-house news user data analysis tool 'News Tower', KBS News was viewed a total of 3.1 billion times through KBS' website; major portals such as Naver and Daum; and YouTube in 2022. The average number of views per day was 8.5 million.

TV Cultural Programs & Documentaries

In 2022, KBS produced new types of cultural programs and documentaries to keep pace with the rapidly changing digital environment, producing high-quality content that realized the value of coexistence in the midst of rising social conflicts.



Pursuing the Value of Coexistence in Times of Conflict

KBS' cultural programs captured diverse aspects of marginalized social groups in a new format, effectively raising the topic of coexistence and humanism in times of conflict. The six-part series *Oops! We Forgot Your Order 2* showed people with mild cases of dementia as employees making slight blunders while taking orders, while the documentary *My Life's Ding Dong Dang*, commemorating the life of "the nation's emcee" Song Hae, who hosted the *National Singing Contest* for 34 years. With the outbreak of the war in Ukraine, KBS quickly broadcast the two-part special *Ukraine Invasion 100 Days*, to bring the voices of those affected by the war to life, while the two-part New Year's special documentary, *Massive Crevice*, highlighted the growing gap between the world's rich and poor during the COVID-19 era, calling for more structural solutions for the economically marginalized. KBS' flagship current affairs show *Direct Hit Sisa* exposed social issues facing the younger generation and comforted them through programs such as *Itaewon Tragedy - It's Not Your Fault* which covered the tragic deaths of Korean youth, and *The King of Baking & the Death of a Young Worker*, which was about the accidental death of a young worker at a bread factory.

Sophisticated & New Formats for Cultural Programs

KBS revamped cultural programs into a sophisticated new format. We successfully launched *Can Do Morning*, a new genre for morning shows promoting live curation for high-quality information, and introduced *Nature's Philosophers*, a new nature docu-series placing the spotlight on nature outside of the city through the language of insight, to great acclaim. *Kiss the Universe*, the highly successful blockbuster sci-fi adventure documentary, came back for a 2nd season and kept the audience engaged, while *Yessul Arts Center*, a series that made explaining artworks more accessible and entertaining while capturing the times and society, set a new tradition in intellectual variety programming. The four-part Chuseok special, *Hansik Chronicles*, was praised for raising the bar for food culture criticism programs by examining Korean food through the lens of politics, economics, and culture.



Creative Public Content Production

Birth of a Workman, which took the brilliant idea of solving the nation's grievances and turned it into an actual program, showed that creative public content production is possible and can be a new strength of KBS. The hugely successful archival docu-drama series *Modern Korea*, which utilizes the vast KBS archives, continued to build on its reputation in 2022 with episodes such as *Building While Fighting*, *Brave New World*, and *Invincible. 100 Readers - Reading the Earth*, in which 100 readers read about the state of the planet today via text, was a refreshing attempt to reinvent text as broadcast. The special, *All Children - We Were All Children*, which aired on the centennial of Children's Day, was praised for its format combining documentary and children's songs, and the newly launched pet program, *Animal Theater - Best Friend*, was described as "a touching documentary with more heart than drama."

Diversification of Content Platforms

We also accelerated our digital content creation and distribution capabilities. Content Production 1 Division's Digital Operations Team operated a total of six YouTube channels including *KBS Docu*, which collectively recorded over 3.5 million subscribers and exceeded 2.6 billion won in operating profit. This was an increase of 38% for the number of subscribers, and 8.3% for revenue compared to the previous year. Additionally, we opened independent OTT channels for individual programs such as The Live and KBS Kids to expand the reach of our contents.



TV Entertainment & Variety

KBS entertainment and variety shows shared hopes for life beyond the pandemic with the audience. We opened the doors to studio audience programs to bring audiences and viewers together, and filled the year's broadcasting schedule with programs in new formats and topics. We made new attempts to draw in younger audience, and attempted to make the channel's image more polished and diverse.



New Attempts Amid the Age of Multimedia & Diversification

Despite the poor production environment and increased competition against entertainment programs with large production budgets and the emergence of various new media, KBS entertainment shows did not stop trying to diversify their materials and formats. *Capitalism School*, which showed a public approach to educating teenagers about economic concepts for the first time in entertainment, saw success in topicality and achieved over 6% in viewership ratings. *National Nursery Rhythm Project - Baby Singers*, which won the 49th Korean Broadcasting Awards in the children's category, restored the hearing of five deaf children; *Godfather* looked back at family life through the eyes of a father; *The King of Jucheop* showed that silver fandom can be as passionate as teens; *Diet* showed a new path to healthy dieting; *Listen Up* dealt with K-POP's other main protagonists - the producers and their battles in releasing new music; Dr. Eun-young Oh personally visited viewers and shared comfort and empathy in *Okay? Okay!; Beat Coin* always made new attempts, while *Love Recall* was a non-toxic but increasingly addictive romance variety show. These cost-effective programs showed the wide range of possibilities for KBS entertainment.

Long-running Programs Making New Attempts

Even long-running shows that have been audience favorites for years made changes. Chosen as the new MC of *National Singing Contest*, Kim Shin-young brought a breath of fresh air and buzz to the program even before the first broadcast. In its 11th year of broadcasting, the Saturday entertainment leader *Immortal Songs: Singing the Legend* captivated viewers by maintaining its traditional format while also presenting special stages that were a feast for the eyes and ears, including a summer rock festival special, an Armed Forces Day special, and a king-of-kings battle on the big stage. In addition, *Stars' Top Recipe at Fun-staurant* introduced new thrills and flavors beyond simple cooking competitions, and *Superman Returns* reminded viewers of the importance of family and encouraged

childbirth through the appearance of new cast members. *All About My Boss*, and *1 Night & 2 Days (1N2D)*, which is still the number one show in the Sunday entertainment time slot, demonstrated the strength of KBS entertainment despite poor production conditions due to COVID-19 and an economic slump.

KBS Delivers a Song of Hope

In 2022, KBS Entertainment continued to showcase the prowess of its music programs with classy performances. The tribute to Song Hae, *Thank You Everyone, Song Hae*, was a dignified demonstration of how public broadcasting should memorialize and honor the deceased. *Joseon Pop Again - Song Gain* showed a new intersection between gugak and traditional songs. Large-scale programs such as *Korea Onstage - 600 Years of Roads*, *2022 Korean Festival - 120 Years of Dreams*, and *Peace Concert 2022 - Us, Here* presented the public with narrative musical stages that showcased Korea's past and future.

Captivating Digital Audiences with Vast Archives

Studio K, the digital content team at KBS Entertainment Content Center, has driven growth with diverse and creative contents under the motto, "Digital No.1 KBS by Studio K." New original content such as *Limousine Service*, a high-quality live show averaging 1 million views per episode; *Idol 1N2D*, an idol star version of *1 Night & 2 Days* which boosted revenue and channel subscribers with municipal sponsorships; *Idol Let's Go! Dream Team*, which was both profitable and buzzworthy; and *IDOL'S Snack Spree*, all received a lot of love. *Music Bank*, which is the KBS program at the center of K-pop Hallyu, newly adopted "facecam", along with "fancam" and "encore cam", to surpass 45 million views. Meanwhile, Studio K's major channels have shown remarkable growth, with KBS Enter and KBS KPOP reaching a total of 8.8 billion and 4.7 billion views respectively, with an increase of 1.5 million subscribers (as of the end of Dec. 2022).



TV Drama Series

With the overwhelming strength of weekend dramas and daily series, KBS dramas boldly expanded their themes and genres in 2022 to present diverse stories that appealed to younger viewers in their teens and 20s as well as middle-aged adults.



High-quality Period Dramas & Modern Mini-series Based on Humanism

The period drama *Moonshine* was a lighthearted and modern take on the unique theme of prohibition; while *Bloody Heart*, depicting the romance between a man and a woman who were forced to become sworn enemies in order to survive, received a lot of support and love from the audience.

Curtain Call earned critical acclaim and popularity depicting a man who is given an unprecedented assignment to fulfill the dying wishes of a grandmother in the world's biggest scam. Featuring a former prosecutor landlord and a peculiar lawyer tenant, *The Law Cafe* was well-received for its delicate portrayal of emotions of men and women that unfold within the keyword "home".

KBS dramas also expanded their horizons by widening their subject matter and genre. *Cafe Minamdang* featured a former profiler and current male shaman and created a buzz as a mystery comic investigative drama. *Love All Play* was especially loved by younger audiences as it sensitively depicted the love and growth of badminton players amid their fierce competition. *Bad Prosecutor* gave viewers a cathartic experience with a troubleshooter prosecutor taking down the forces of evil centered on wealth and power, while *If You Wish Upon Me* was a tender story about a young man at the end of his life who grants patients' last wishes at a hospice ward.

KBS Shorts, a Cradle for KBS Dramas Evolve into "TV Cinema"

In 2022, based on the tradition that has continued for more than 40 years since *Drama Game* premiered in 1984, a total of 10 shorts were broadcast under the title *Drama Special*. *Drama Special* has served as a breeding ground for new directors and writers by showcasing stories of all colors without being tied to a specific genre or format. Among the shorts, *Devil in the Lake* and *The Distributors* were made into feature films under the title "TV Cinema" and released at theaters and through the OTT platform Wavve, respectively, and were well received by viewers.



Return of Major Historical Series & Continued Strength of Weekend Series

The King of Tears, Lee Bang Won, a major historical series reborn for the first time in five years, earned acclaim for shedding new light on the leadership of Lee Bang Won, who spearheaded the founding of Joseon at the end of the Goryeo Dynasty and early Joseon Dynasty. It was regarded highly as an authentic, and realistic high-quality period drama amid a flood of fusion period dramas that exaggerate and distort history, living up to the name of KBS as a powerhouse for historical dramas.

KBS' weekend series stayed ahead of the curve by delivering the unchanging importance of family values. *Young Lady & Gentleman*, a rags to riches story showing love across different social classes between a governess and her boss, proved to be a hit not just domestically but internationally as well. It climbed back up on Netflix's most watched list, ranking 4th among non-English language dramas, and 6th among dramas overall. *It's Beautiful Now* is about three brothers well-past marriageable age and their quest to find a suitable match in order to win an apartment that elders in their family have offered as a prize in a marriage project. *Three Bold Siblings* is a Korean-style family drama, telling the love story between an eldest daughter who always make concessions for her family, and a top entertainer eldest son, who has to support his family.

Daily Series Spotlighting New Meaning of Family

1TV's daily series, *The All-Round Wife*, won the sympathy of viewers by telling the story of a determined daughter-in-law struggling to get an apartment in Gangnam/ *Bravo, My Life* was about the struggles of a single mom who chooses to become the mother to her niece, which depicted a protagonist who never loses hope even in the worst of circumstances and earned empathy while providing deep comfort to the audience. The series was followed by *Love In My Eyes*, which became a favorite among viewers by telling the story of a dysfunctional family centered around an outspoken single mom who says what needs to be said no matter what.

2TV's daily series, *Love Twist*, a comic melodrama about a dysfunctional family whose love and lives are completely derailed by a lie, generated strong ad sales, while *Gold Mask*

recorded higher average viewership ratings than the previous series, telling the story of three women searching for life's answers in the midst of a chaotic scramble. *Vengeance of the Bride*, telling the tale of a woman who became her enemy's daughter-in-law to exact revenge, became a favorite among viewers, firmly holding up 2TV's daily programming schedule.



Radio

KBS Radio contributed to promoting public services by producing current affairs and cultural programs that meet the needs of the times. We also contributed to the happiness of the people by providing a wide range of music and entertainment programs. In addition, we fulfilled social responsibilities as a public broadcaster by providing services for social minorities, North Koreans and overseas Koreans, while faithfully carrying out our role as the nation's primary disaster broadcaster by programming COVID-19 news flashes, and emergency disaster broadcasts.

We are preparing for the future of radio beyond audio by expanding the production of digital original content and short-form videos in addition to regular broadcast contents to generate revenue through digital platforms such as the mobile radio app KONG, YouTube and TikTok. As a result of these efforts, KBS Radio has seen a marked increase in both listenership and revenue generation compared to its peers, with 1Radio (AM radio) and 2FM (FM radio) ranking first in the 2021 Korea Communications Commission Broadcasting Evaluation.

Radio Programming Responsible for Disaster Broadcasts

KBS Radio Programming oversees the programming and management of six radio channels including 1Radio, 2FM and more, the largest number of radio channels in Korea. With frequent disasters such as the continued spread of COVID-19, flooding due to heavy rains, large forest fires, Typhoon Hinnamnor, and the Itaewon tragedy occurring in 2022, a total of 4,268 minutes of airtime was allocated to special disaster broadcasts, and 4,933 minutes were allocated to disaster prevention campaigns to meet our own standards as the nation's primary disaster broadcaster. We also upgraded the automatic disaster information transmission system using AI to minimize gaps in safety, even during late night and early morning hours.

1Radio – Korea's Go-To Radio Channel

2022 was a year that saw two elections, major events such as the Olympics, World Cup, and an unusually high number of incidents such as wildfires, typhoons, and the Itaewon tragedy. Amid these events, 1Radio brought diverse news and voices from all corners of our society to the airwaves. On major issues such as the 20th Presidential Election and the 8th South Korean Local Elections, we responded quickly with features and topical interviews penetrating the heart of the matter through programs such as *KBS Open Debate – Four Party Policy Debate Series "Time for Policy"* and *Presidential Inauguration – What We Want from the New Government*. Meanwhile, we enjoyed global festivities with various features such as *Hot Winter*, *This is Beijing* for the 2022 Beijing Winter Olympics and *Dream Together! Radio Commentary Box* for the Qatar World Cup. In addition, we planned and produced the documentary *Climate Consultation Center*, which warned of the climate crisis, and commemorated the 100th anniversary of Children's Day with *100 Songs that Raised Us and Nursery Rhymes that Koreans Love*, as part of our attempts to fulfill our role as a forum for public discourse in our society by raising big issues about the environment and future generations.

Meanwhile, the number of views for 1Radio's YouTube original series, *Choi Kyung-young's Issues with a Crunch*, and *The Unreserved S2*, as well as the digital content for terrestrial

shows such as *Hong Sa-hoon's Economy Show*, and *Choi Young-il's Sisa HQ* showed meaningful growth (videos with more than 500,000 views more than tripled year-on-year), showing 1Radio's status as the "go-to" radio channel for Koreans.

2Radio (Happy FM) – Pop Music for the Middle-Aged

Since a reshuffle in 2020, 2Radio has been establishing a presence as a pop music channel for the middle-aged and elderly. In 2022, *Sweet Drive with In Ho-jin* was newly launched and met with a favorable response, and the channel has been seeing steady growth in listenership. Focused on popular music targeting listeners in their 40-60s, 2Radio's programming schedule reflects the characteristics of each time slot, with a mix of current affairs, information, and live programming. Programs such as *Tralala*, *Baek Music Stage*, and *Kim Tae-hoon's Freeway* have continuously created digital content such as short forms in efforts to attract new listeners, and expanded our reach through digital as well as terrestrial media.

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. In 2022, we produced the Disability Day special, *New Attempts to Overcome Disability*, and programmed and supported the production of the series *Our Story As We Create*, creating an "open channel" through which disabled people could participate in the production of our programs.

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

Under the slogan "Closer to Classic," 1FM is working hard to spread the love of classical music. 1FM has been proving the value of licence fees by consistently organizing and producing high-quality live performances, such as the *Salon Series*, a studio lecture concert with live performance and commentary;

KBS Music Room, where listeners can enjoy live studio performances by top performers; and *Saeng Saeng Classic Small Music Concert*. On the occasion of its 40th anniversary, *Your Night & Music* strengthened its listener service by inviting fans to a public listening session for its 40th anniversary album. In addition, in response to the global attention garnered by new pianist Yunchan Lim, who was discovered by 1FM and won the Van Cliburn International Piano Competition, we quickly produced a YouTube video with English subtitles for the Lim edition of the *2020 Young Korean Musicians* album release special broadcast, which received an explosive number of views. Also, the 20th anniversary album of *All the Music of the World* and the 40th anniversary album of *Your Night & Music*, which were produced and released by 1FM, ranked 1st in world music and classical music album sales, respectively, showing that 1FM is maintaining its status as an irreplaceable channel specializing in classical music.

2FM (Cool FM) – Fun Pop Music Channel

2FM newly launched *Lee Gi-kwang's Gayo Music Plaza* and *Heize's Volume Up* in 2022, making the channel more competitive. We've seen notable gains in both listenership and ad sales. In addition to popular programs like *Jo Woo-jong's FM Grand March*, *Lee Hyun-woo's Music Album*, and *Lee Geum-hee's It's a Good Day to Love*, which have long been loved by listeners for providing information and good music, 2FM is striving to capture the future generation of radio listeners through diversifying the medium of music programming by planning and producing the multi-platform program *Station Z*. We have seen significant results, including a second place finish for the channel in the 13-59 demographic in the 2022 Listenership Survey.

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

Global Korean Network (GKN) analyzed changes in the domestic and international political landscape, including the inauguration of the Yoon Suk Yeol government and Xi Jinping's re-election as China's President, as well as changes in the COVID-19

pandemic through regular current affairs programs such as *Today & Tomorrow*, *Unification Tower* and *Unification Train*, as well as special features on the inauguration of the 20th President of Korea. GKN's popular program, "Nostalgic Faces & Voices" celebrated its 50th anniversary with a special broadcast that looked back on 50 years of changes in overseas Korean society. To mark the 120th anniversary of Korean immigration, we produced the special feature, *120 Years of Korean Immigration History*, and in the post-COVID era, we held the 24th Writing About the Korean Experience Award Ceremony in Almaty, Kazakhstan, to soothe the nostalgia of ethnic Koreans living abroad. Not only that, we also worked with the Ministry of Unification to regularly broadcast *Finding Dispersed Families*, a program that fosters the reunion of families separated across the border, played a pivotal role in creating an ethnic Korean network that connects 7.5 million overseas Koreans

Digital Audio – A Think Tank for Media Expansion

KBS Radio went beyond the terrestrial realm to plan and produce digital contents by discovering and fostering creative and competitive contents targeting various generations, including the MZ generation. We continued to expand organic production and distribution on terrestrial radio and digital platforms through programs such as 2FM's *Station Z* and 1R's *Dreaming Together! Radio Commentary Box* and *Climate Consultation Center*. Also, by consistently producing spin-off content from terrestrial programs, 1R's YouTube channel reached 1 million subscribers (in Oct. 2022) in the shortest period of time among Korean radio's YouTube channels, while CoolFM has consistently ranked No.1 in terms of the number of subscribers among domestic radio YouTube channels. In July this year, KBS Radio began producing short-form contents in earnest, reflecting the trend in the content market, and opened new channels on the popular mobile platform TikTok for KBS KONG, 1Radio and CoolFM, to expand our reach and target future generations. In addition, KBS Radio's digital content revenue surged 133% year-on-year in 2022, driven by an increase in YouTube subscribers and views, making it an outstanding performer in digital audio content.

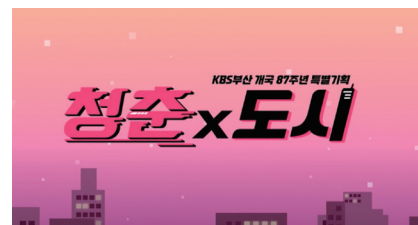


Local Networks

KBS' Local Networks produced a variety of high-quality, region-based contents, providing media services for local communities and their culture. We strengthened our local reporting capabilities by expanding cooperation with grassroots media organizations across the country, and continued to innovate local reporting based on data journalism.

KBS Busan

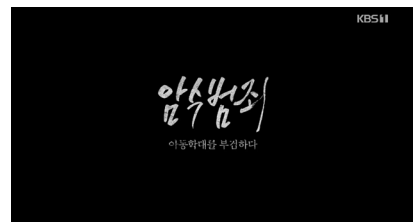
With the goal of rediscovering local values and providing a high-quality local cultural platform, KBS Busan held a special discussion on regional development dubbed *2022 Busan, Asking the Future*, and produced a two-part documentary, *Youth City*, which explored ways to combat regional decline with young people. The documentary won the PD of the Month Award from the Korea Producers & Directors Association and achieved 400,000 views on YouTube. Special features such as *Image In Busan* and *How Far Have You Traveled in Busan, the Evacuation Capital?* documented the city's tangible and intangible historical assets with stunning visuals. KBS Busan discovered large-scale agendas through programs such as *Aporia*, a special report on the construction of a nuclear fuel dump, and a special feature covering irregularities in port security agencies. It also led the innovation of disaster reporting by independently securing a prediction system in the field of urban flooding from the Open Data Convergence Research Center of the Korea Institute of Science and Technology Information, and utilizing it as an AR-type flood prediction data that enhances the realism of disaster broadcasting. *Mandatory Labor Standards*, a special report based on data analysis of 300,000 cases, resonated locally and changed the way local news is produced through data journalism.



KBS Changwon

Under the slogan "80th Anniversary, Proving the Value of Local Public Broadcasting," *Annals of the People Written Through Conversation*, a special documentary that captured the stories of ordinary citizens, won the PD of the Month Award from the Korea Producers & Directors Association. KBS Changwon tried to prove the value of public broadcasting by producing programs such as *Island*, *Ancient Meals*, the 2nd installment of the trilogy *Island*, focusing

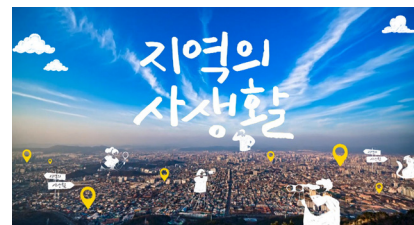
on the culture and nature of disappearing islands; the *62nd Anniversary Special March 15 Live Coverage*, and *21st Miryang Arirang Song Festival* among others. In addition to *Hidden Crime*, *Dissecting Child Abuse in Society*, which won the grand prize in the ABU TV News & Reportage category for the first time as a local network, KBS Changwon continued to track local issues through programs such as *Provinces - Metropolitan Electricity Colony*, an in-depth report that won the 166th Broadcasting Journalist of the Month award, and the documentary *Local Extinction Report*, *Disappearing Fishing Villages* etc. In the second half of the year, KBS Changwon monitored corruption through *Local Council Knows No Shame*, covering the problems of the Gyeongnam Metropolitan Assembly and 18 local councils, while *News7 Gyeongnam - News Briefing Grassroots Media*, which strengthened local broadcasting services by finding disaster correspondents, was selected as a good news program by the Gyeongnam Citizen's Coalition for Democratic Press.



KBS Daegu

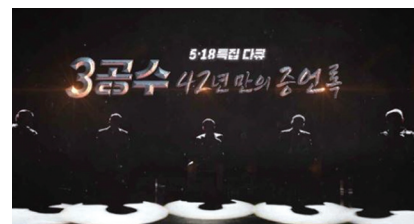
KBS Daegu's special feature *GPS Systems & Handcarts: Waste Paper Collection*, which tracked the labor conditions of elderly waste paper collectors with GPS, resonated with the audience and received more than 10 awards, including the grand prizes at the 49th Korea Broadcast Awards and the 2022 Foundation of Broadcast Culture's Regional Program Award. KBS Daegu launched *Region's Private Lives*, a mini-documentary about the unique features of Daegu and Gyeongbuk, to strengthen regular programming in line with the gradual recovery from COVID-19, and communicated with the audience through *Honolulu Laundromat*, a joint production between three local networks in the Youngnam region. The special debate *Escaping Regional Crisis* and special feature *Overcoming*

Regional Crisis explored countermeasures to local crises in the post-pandemic era, while special programs such as *Park Pil-geun Project*, telling the story of the last surviving comfort women in North Gyeongsang Province, and *Daegaya, Opening the Gates to Forgotten History*, exploring the hidden history of Daegaya, helped KBS Daegu to fulfill public broadcasting's responsibility in leading local agendas.



KBS Gwangju

KBS Gwangju won the PD of the Month Award from the Korea Producers & Directors Association for *Namdo Geography 15 Years*, a long-running program capturing the lives and wisdom of the elderly which is also popular abroad, in time for the network's 80th anniversary. *3rd Airborne Brigade's Testimony in 42 Years*, a special documentary revealing the truth behind the May 18 Gwangju Station shooting through the first collective testimony of martial law soldiers at the time, won the Korea Broadcasting Award and the Good Program of the Month Award. KBS Gwangju also produced and aired the nation's first archery variety show, *Wanna Shoot?* nationwide, while producing *Battle Line Up 2022*, discovering local street dance competitions. *Bruised by Sunlight & Wind*, a special report on the state of rural areas that were turned into renewable energy production centers, won the broadcasting journalist of the month award and more, while *Z News*, created by university students, became a regular corner on News7 - Gwangju, Jeonnam,



opening up the terrestrial news platform to the MZ generation. In its fifth year of operation, KBS Gwangju's investigative team has done in-depth reporting on the care of people with disabilities during COVID-19 quarantine, leading to improvements to the disability & infectious disease manual.

KBS Jeonju

KBS Jeonju worked hard to create music programs covering gugak, fusion pop, K-pop and more with *Sound City Project Jeonju*. KBS Jeonju's programs such as *Always 7000*, co-produced by eight networks under the initiative of KBS Jeonju: *Korean Traditional Music Concert*, which contributed to the popularization of gugak; *Songs of the Peasant Revolution*, a documentary remembering the Donghak Peasant Revolution of 1894; *Touring Jeonju*, a music travel documentary on Jeonju's value for cultural tourism; *102 Bones: Return of the King*, a mystery historical documentary on King Mu of Baekje, were all well received by the audience nationwide. *News7 Jeonbuk* worked to differentiate and deepen local news, while *In-depth Debate Live* helped to gather public opinion and find solutions to local issues. By aggressively utilizing digital platforms to expand the reach of local news, KBS Jeonju created original contents and gained over 300,000 subscribers on its YouTube channel.



KBS Daejeon

KBS Daejeon strengthened its content competitiveness by producing high-quality, regionally-based documentaries and feature programs. The UHD documentary *Old Man and the Mud Flat*, which highlighted the ecological value of tidal flats, won the Korean Directors of Photography Society's "Shadow" Award for Best Picture for its outstanding cinematography. The Daejeon-Cheongju co-production, *Daecheong Dam*, won the Bangkok International Documentary Awards, while the nature documentary *The Starry Forest*, won Bronze at the China Dragon Awards, showcasing the excellence of local content at home and abroad. KBS Daejeon also produced the well-received UHD documentary, *Opening the Moon, The Silent Sea*, which introduced Korea's first lunar rover, Danuri. KBS Daejeon also won the Korean Broadcasters Association's

s Broadcasting Grand Prize and the Broadcast Journalist of the Month Award for localized agenda and in-depth news coverage, and fulfilled its role as the lead broadcaster for disaster broadcasting by operating a stable and rapid special report system during disasters such as the Cheongyang wildfires in South Chungcheong Province, torrential rains in Buyeo and Cheongyang, and the 7th COVID-19 wave.



KBS Cheongju

KBS Cheongju strengthened the raison d'être for local networks through current affairs programs focusing on local coverage such as tracing the real estates of pro-Japanese descendants and unearthing local democracy heroes, as well as covering local issues such as landfill problems. *Jikji, Sijeonginyeon*, which discovered new values for the region's representative cultural asset, won the Korea Communications Commission's Good Program of the Month Award, while *Samgyeop, Taste of Fire*, which creatively highlighted the meaning of local government by combining local elections with Cheongju's pork belly, and *Girls of Yangbaek*, covering the lives of women factory workers who helped drive Korea's economic growth in the 70s, won the PD of the Month award from the Korea PD Association, contributing to the cultural pride of the local people. KBS Cheongju established a disaster broadcasting system in preparation for various disaster situations such as COVID-19, torrential rains, and typhoons, and covered major regional issues in-depth through *News 9 Chungbuk* and *News 7 Chungbuk*.



KBS Chuncheon

KBS Chuncheon gained attention for programs proving the raison d'être and value of local broadcasting. *Maybe the Last*, which focuses on the disappearing Gangwondo dialect and coal mining culture, won Bronze at the 2022 Foundation of Broadcast Culture Regional

Program Awards and the Correct Language Use Award from the Korea Communications Standards Commission. *ROUND in Korea*, which featured artists from 10 ASEAN countries and Korea, won the Regional Entertainment TV Korea Broadcasting Award, establishing a new area in globalization. KBS Chuncheon's special documentary *Sea Fog*, covered the human rights abuses of North Korean fishermen who had returned South, creating a pathway for victims to come forward after a lifetime of hiding in the shadow of espionage.



KBS Jeju

Commemorating the 74th anniversary of the April 3 Jeju Uprising, KBS Jeju aired the UHD special documentary, *Darangswi Memoir*, the human documentary *Sookja*, as well as the *Jeju April 3 English Speech Contest* and *Jeju April 3 Going to America*, in efforts to heal the wounds of the Jeju people and highlight the challenges that remain. KBS Jeju worked to preserve the Jeju dialect with the two-part drama, *Grim Reaper Ganglim*, which discussed Jeju mythology. First broadcast in 2019 and used as an audiovisual resource for music classes in Jeju's middle and high schools, *Opera Galaland* showcased an opera music show called *Welcome to Opera Cruise* in 2022 and is growing into a unique performance brand in Jeju along with *OPERA Aunt Suni*. *News7 Jeju* newly introduced "Grassroots K", a corner delivering news from six of Jeju's towns, counties and villages, while "Attention K" reported in-depth six items affecting people's lives such as increasing courier fees. KBS Jeju increased the number of disaster CCTVs to 100, and aired the first-ever 50-minute live broadcast from a local base during Typhoon Hinnamnor, contributing to disaster broadcasting.



Broadcast Technology

In 2022, KBS promoted technology development and external cooperation to improve accessibility of terrestrial UHD broadcasting, and continued investments in facilities for Seoul and local networks.

UHD Facilities Investment & Service Activation

We continued to invest in our facilities to deliver quality UHD programming to our viewers. We built two new UHD studios and promoted the construction of a UHD general editing room and reinforcement of facilities. Starting with KBS Jeju's broadcast of UHD programs in January 2022, we expanded the UHD broadcasting area by building UHD transmission facilities at KBS Jeonju and KBS Cheongju. We held a demonstration and seminar on direct reception of terrestrial UHD on smartphones, and conducted verification of mobile reception of UHD mobile channels and location-based services in vehicles on the road. To improve reception, we also developed a converged transmission technology for broadcasting (ATSC3.0) and telecommunications (5G) networks.

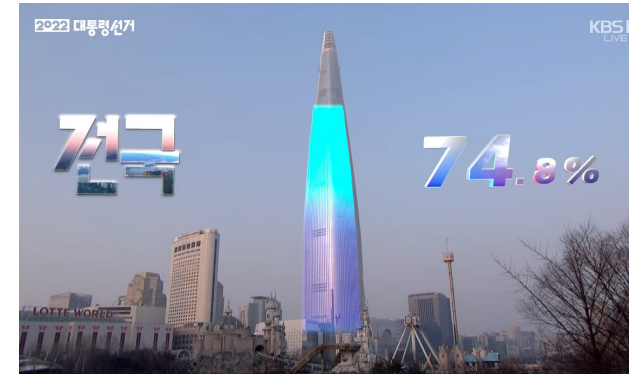
Successful Production of Large-scale Projects

Major events such as the 20th Presidential Election of Korea, the 8th Korean Local Elections, 2022 Beijing Winter Olympics, 2022 FIFA World Cup in Qatar and the second Launch of Nuri were broadcast vividly. The ballot counting programs for the Presidential Election and Local Elections provided viewers with video incorporating AR technology and façade shows that were differentiated from other broadcasters, contributing to

KBS achieving the No.1 spot. KBS also made new attempts such as building an OFF-TUBE (commentary booth) and AMR (Audio Mixing Room) at the headquarters for international sporting events, and providing untelevised matches and athlete exclusives through the UHD extra service, IBB (TIVIVA mini). We also used special cameras to bring the successful launch of the Nuri to viewers.

Strengthening Network Stability & Effective Facilities Management

KBS improved the direct terrestrial reception environment for TV, Radio and DMB broadcasts by replacing the head office and local network's worn-out DTV (14 stations including Changwon, Gwangju, Jeonju etc.), FM (10 stations including Daejeon, Busan etc.) and DMB (Chuncheon) relay transmitters in various areas across the nation, and conducting maintenance in three regions (Gangneung, Jeju and Daegu) for 1R AM's main medium wave transmission wave facilities. We also worked to make our broadcasting network more efficient and made transitions to more stable transmission facilities in line with national policies. A case in point is replacing our fixed M/W (124 devices in 20 locations) following the government's plan to reassign the 6 GHz frequency band, and closing and



consolidating transmission facilities due to the construction of Ulleung Airport (Closure and consolidation of Gadubong TVR with Ulleung TVR).

Technology R&D for Future Broadcast Services

We developed VERTIGO, an AI-based multi-view production solution, which is being applied to the production of various programs including *Music Bank* and *Stars' Top Recipe at Fun-Staurant*. We also developed AI-based color restoration technology and applied it to the Liberation Day feature, *Our Faces in Color*, to improve workflow and production efficiency. In addition, KBS developed broadcast-telecommunication convergence broadband transmission technology and conducted technology demonstrations in the Seoul metropolitan area and Jeju Island, laying the foundation to resolve poor reception problems. We have applied TVUT, a viewer engagement service, to *AM Plaza*, and *Ask Anything*, contributing to expanding viewers' participation in our broadcasts. We are also continuing to research and develop extended Reality, cloud and IP-based production technologies, and media data analysis systems.

Strengthening Competitiveness for Program Production

To reduce production time and streamline file management for programs that use multiple cameras, we configured a system that can batch record/transfer up to 16 camera channel output to improve production workflow. Not only did we develop our own object recognition auto-tracking camera system using AI technology and use it for the launch of Nuri, but we also applied new and diverse technologies to our programs such as program

cloud transmission, to improve broadcast production efficiency. We built and operated UHD production facilities to comply with the UHD content programming ratio. Two existing HD studios and one comprehensive editing room were converted to accommodate UHD, and the editing system was enhanced to improve the UHD production workflow and lay the foundation for stable broadcast production.

Strengthening Local Networks' Competitiveness

KBS continued to invest in facilities to make local networks more competitive and vibrant. Continuing from last year, we replaced newsroom video walls at KBS Busan, KBS Changwon, KBS Gwangju and KBS Cheongju while converting the newsroom and multipurpose hall lighting systems to LED lights at KBS Daejeon. By making improvements on the news set, we were able to improve the quality of *News7*, as well as the competitiveness of local news. In addition, we expanded the UHD broadcasting region by building UHD transmission infrastructure and transmission facilities for KBS Jeonju and KBS Cheongju, and converted the production infrastructure to a file-based system to improve workflow and lay the foundation for high-quality content production.

Fulfilling the Role of Primary Disaster Broadcaster

Through regular disaster broadcasting simulation drills, we strengthened the disaster broadcasting response capabilities of our employees and strived to fulfill our role as the nation's primary disaster broadcaster. We quickly and accurately produced and delivered special reports on major national disasters. Disaster broadcasts began within seven minutes of the Goesan earthquake in North Chungcheong Province, fulfilling our role as the primary disaster broadcaster. We aired 33 hours of continuous live broadcasting for Typhoon Hinnamnor, and reported on the mountain fires in Gyeongnam, Uljin and Milryang. In addition, our live broadcast area by helicopter, which was limited to the Seoul Metropolitan region, was expanded with new M/W to the Chungcheong Provinces, and the replacement of old broadcast equipment in the helicopter was also successfully completed. Through this process, we are now able to provide detailed location information for disaster areas to viewers using AR video synthesized from UHD aerial imagery and map data.



Digital Media

KBS made many achievements in digital media services in 2022. KBS' YouTube channels not only made advancements, but expanded its user base through a range of services that tie in with terrestrial programming, while KBS' own digital platform proved to be a leading public media outlet for national events such as elections, the Olympics, and the World Cup. Moreover, KBS released its archives for free through the open archive service Bada, and is preparing for the future by applying cloud and AI technologies to production and distribution.

YouTube Operation Advancement & Media Outlet Diversification

KBS Entertain (@kbsentertain_kkalkal) and KBS Comedy (@kbscomedy), both YouTube channels operated by Multiplatform Programming (MP), are profitable channels with more than \$1 billion in annual revenue. The channels saw a slight year-on-year revenue decline in 2021 as Korea entered an endemic phase, but profits rebounded in 2022 thanks to advanced channel operations, including live streaming and shorts production, which increased revenue by 5% and 17% year-on-year, respectively. KBS Human (@kbshuman), which has the largest number of subscribers among MP's YouTube channels, surpassed 1.6 million subscribers in 2022 and served as a digital platform for terrestrial programs such as *Young & Rich*, providing a synergistic effect for one-source multi-use. Taking advantage of the characteristics of a vertical channel linked to terrestrial programs, Everywhere, K (@KBS_TRAVEL) and Mysteries of the Human Body (@KBS_healthykbs) implemented a multiplatform strategy of terrestrial and digital platforms, including live broadcasting in conjunction with terrestrial broadcasting, hosting events, and creating digitally expanded content. This has strengthened the channels' competitiveness and positioned them as KBS' digital platform for travel and health related topics. Launched in 2021, the YouTube channel Delicious Korea (@KBS_FOOD) produced and uploaded 15 episodes of digital original content titled *Korea's Old Restaurants* in early 2022. Three episodes were broadcast through 1TV over the Lunar



New Year holidays, and recorded a peak viewership rate of 7.9%. We increased user convenience by experimenting with a specialized digital service model that linked the locations of the restaurants featured in the episodes to KBS' in-house developed map (K Map). As a result, the channel's revenue in 2022 grew more than nine-fold year-on-year. Channel Old Radio (@kbs_olddradio) is also continuing attempts to diversify links between the channel and KBS' own platforms, such as linking content with the AOD service on KBS' KONG app. The public services channel Korean Diaspora (@KBS_KOREANDIASPORAKBS), which had specialized in dispersed families across the border, expanded its outreach to North Korean defectors and inter-Korean relations which helped the channel to exceed 110,000 subscribers and receive a silver button from YouTube. Her Story (@KBS_HERstoryKBS) maintained the channel's original positioning, but expanded its curation to include content on "role models for women in 20s and 30s" etc. which helped to attract more male subscribers. The channel is on the verge of reaching 100,000 subscribers (as of end of Dec. 2022).

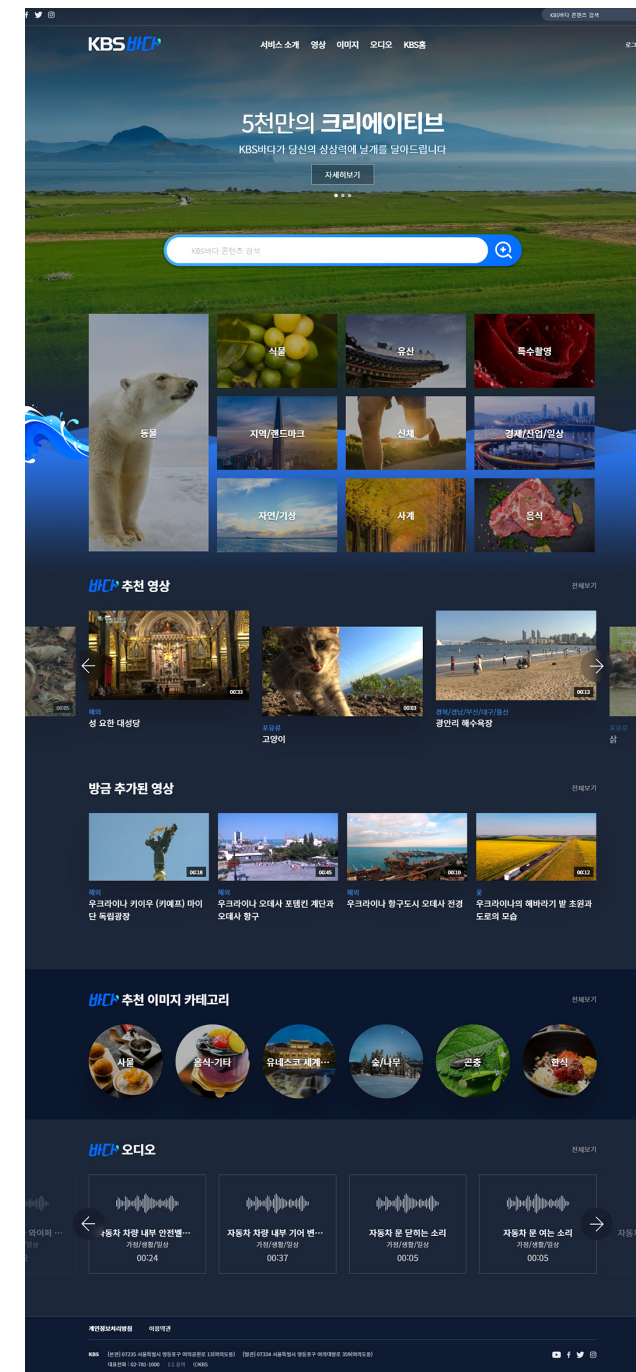
Broadcast Programming Model Combined with Digital Multiplatforms

We created synergies through multiplatform contents that aligned our terrestrial and digital platforms, resulting in notable results for both. The terrestrial program *Animal Theater: Best Friend* was created referring to the usage pattern data of YouTube channel KBS Animal TV: Animal4u (@animal4u). The program has been scheduled as a regular broadcast on Saturday evenings after a successful pilot and achieved a peak rating of 8.8%. In a similar model, *Children's Animal TV*, an ecological education program for elementary school students, provided educational information about nature and the environment to young viewers. The affiliated animal YouTube channel, KBS Animal TV: Animal4u (@animal4u), has made remarkable progress surpassing one million subscribers and seeing a 10% year-on-year increase in revenue. The YouTube channel KBS Archive (@kbsarchive), which consists entirely of videos unearthed from the KBS archives, has exceeded 400,000 subscribers (as of Aug. 23, 2022), and *The Way Things Were*, which began as a playlist on the channel but became a regular

terrestrial TV holiday feature, aired on Lunar New Year and Chuseok, garnering ratings of 7.5% and 5.3%, respectively.

Strengthening Convenience of Digital Platform Use & Role of Public Media

2022 was a year of high-profile events, including the presidential election, the Beijing Olympics, and the FIFA World Cup in Qatar. To accommodate, KBS launched a variety of digital services



to ensure viewers' right to know and free universal viewing. First, we delivered election-related information such as ballot counts both digitally and through terrestrial broadcasts fairly and transparently. In order to cover the various events of the Olympics and the World Cup, we operated five separate online-only channels to broadcast less popular events, Paralympic events, stadium multicam footage, and stadium ASMR footage free of charge. In addition, to provide diverse entertainment for World Cup matches, we introduced the first terrestrial "match analysis AI service" allowing viewers to predict the match results for fun. We also revamped our KONG app, which is considered to be the original internet radio, and overhauled the VOD service to make it easier to find and view KBS' various VODs. We have also continued to produce VOD subtitles for the disabled and people with viewing disadvantages, and we have done our best to fulfill our role as a public media through the "Old Radio Service," which discovers and releases classic radio content for free, and online quiz-type events aimed at correctly learning and using the Korean language.

Launching of Open Archive for Public Interest Content

In celebration of our 49th anniversary on March 3, 2022, KBS made its content freely available to the public, a first for a domestic terrestrial broadcaster, through KBS Bada (bada.kbs.co.kr). *KBS Bada* is an open archive for public interest content that contains 11,875 items ranging from video, audio and images. Through the service, we aim to actively fulfill our public responsibility as a public services media by sharing the value of our recorded assets with the public. Also, we plan to respond to the needs of viewers and the trend of the times by returning the copyright of KBS content for public purposes through *KBS Bada*. We hope that all the content we release will be utilized in education, research, and creative fields and help to promote a freer creative environment.

Continuous Innovation in Multiplatform Production & Distribution Infrastructure with Cloud/AI

To improve the competitiveness of its content distribution services, KBS made advancements to its digital content management system "Media Factory" to significantly improve the picture and sound quality of VOD content distributed to external platforms such as wavve, Naver, and Kakao. We also internalized our radio podcast service, which was previously outsourced, and as part of efforts to improve production workflows using AI, we opened an "AI preview" service using AI voice recognition technology in our in-house production system (NPS) so that production staff can automatically generate preview notes of filmed footage and easily utilize them for broadcast production. In addition, the AI voice that 1Radio was using for disaster broadcasting was also improved to a more natural and colloquial form through technical improvements, and was applied to the broadcast in November 2022.

KBS WORLD TV & Radio

In 2022, KBS WORLD TV contributed to the spread of Hallyu by strengthening competitiveness through expanded original content production, and various format development. As Korea's representative public diplomacy channel, KBS WORLD Radio produced programs in 11 languages on various topics covering current affairs, social culture, and Korean culture in diverse formats. We also diversified our broadcast platforms, expanding the use of digital platform services, fulfilling our public responsibilities of spreading Korean perspectives on major international issues as well as Korean cultural values, and globalizing the Korean language.

Content Diversification for Hallyu Expansion & Increased Revenue

In 2022, KBS WORLD TV enhanced competitiveness and contributed to the spread of Hallyu by creating various original content and developing new formats. The K-pop original *Virtual GAYO TOP 10*, featuring a stellar cast including Na Hoon-A and Brave Girls, received great response from viewers and paved the way for regular programming. In efforts to develop new Hallyu content through programs such as the K-tour show *Rustically: In Secret Island* and K-culture show *K-Road*, *Rustically* was also broadcast on terrestrial KBS 2TV and was recognized for its competitiveness by both domestic and international audiences. For K-pop content, KBS WORLD TV expanded the spectrum of locally specialized performances by introducing *Stage W in Mokpo*, following the channel's flagship content, *K-POP World Festival in Changwon*, which celebrated its 11th edition. *Quiz on Korea*, a global Hallyu quiz show that has been helping to spread Korean culture since 2012, overcame the pandemic and



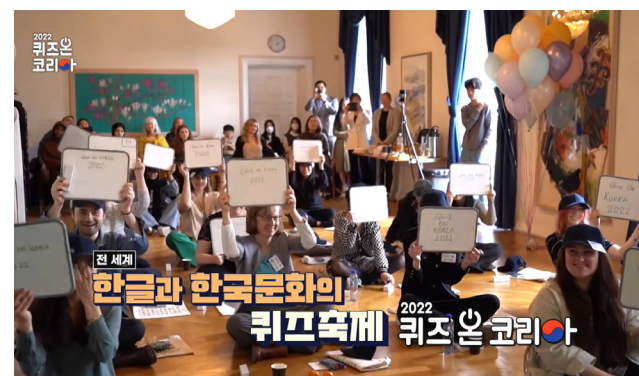
provided a place for Hallyu fans from 23 countries around the world to unite and communicate around Korean culture. We also produced new entertainment programs such as the animal observation show *Boss Pet*; the food truck variety show *Rolling Gourmet*; and Trip Mate, a travelog of overseas and K-POP stars visiting domestic attractions, to attract overseas audiences and diversify KBS WORLD's content. As a result, KBS WORLD TV's content-related sponsorship income exploded by 65% year-on-year reaching 15.2 billion KRW despite difficult market conditions, and contributed to the company's revenue growth.

Expansion of KBS WORLD TV's Global Influence

Even in the face of increasing competition among platforms, KBS WORLD TV successfully entered new countries and platforms through strategic negotiation and marketing, expanding our presence from 115 to 142 countries. We worked to strengthen our global impact by signing the first new paid contract in Africa with Nigeria's Moreplex TV, expanding the reach of Hallyu to 48 countries in sub-Saharan Africa. We also inked a new agreement with Freesat in Sri Lanka, strengthening the foundation for spreading Hallyu in South Asia. Meanwhile, thanks to active engagement with Hallyu fans from around the world through various highlights and shorts, the number of subscribers for KBS WORLD TV's YouTube channel, which has become a Hallyu mecca, increased by over one million compared to the previous year, to reach 18.6 million.

Strengthening Public Responsibility by Entering New Markets

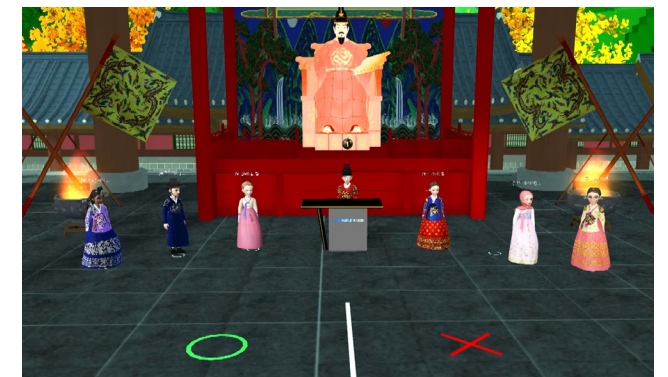
KBS KOREA, the central channel for Koreans around the world,



entered 51 new countries in 2022 including 48 countries in sub-Saharan Africa, Laos, the Philippines and Sri Lanka, bringing the total number of countries served to 64. We expanded our services to Africa and South Asia, as well as the U.S. and Japan, where overseas Koreans are concentrated, and provided real-time news and current affairs information from KBS 1TV to fulfill their right to know and strengthen public accountability.

KBS WORLD Radio, a Hallyu and Korean Language Globalization Outpost

KBS WORLD Radio provides the world with comprehensive information about Korea and Koreans in 11 different languages including Korean, on various topics such as society, culture, economy, and foreign affairs in diverse formats. It also promotes the value of Korean culture and contributes to international goodwill and cultural exchange by spreading Hallyu and the Korean language. Through regular programs such as *Books on Demand* and *Korea, Today & Tomorrow*, as well as new programs such as *Korea Today*, KBS WORLD Radio enhanced the world's understanding of key issues in Korean society and promoted the appeal of Korean culture. We also expanded the number of special region and language-specific programs by producing *YALLA K-POP!*, the first K-POP contest for Arabs in Korea, sponsored by the Korea-Arab Society; *K-POP Music Show*, a 60th anniversary special for the Spanish language section; the Indonesian language section's *34th K-POP Cover Festival*; and the Japanese language section's 67th anniversary special, *42nd K-Pop Contest*, which were all met with enthusiastic responses from listeners in the respective



cultures. Meanwhile, for the overseas MZ generation, we greatly strengthened communication through content by actively linking online and social platforms to program production. *World's Favorite K-Pop Songs & Artists of 2022*, a feature based on the results of an online survey of K-Pop fans around the world, attracted 276,362 participants from 193 countries while *The 7th Korean Language Speech Contest* was curated as a Metaverse Quiz Show with 457 contestants from 51 countries taking part. Apart from the contestants, the Speech Contest received great response from social media users around the world, helping KBS WORLD Radio to lead the way in spreading Hallyu and globalizing Hangeul by actively recruiting the digital Hallyu generation.

Influence Expansion Through Digital Platform Services

KBS WORLD Radio accelerated the digital transformation of its transmission platforms to dramatically improve content accessibility and reach. We enhanced the services of our multilingual website (world.kbs.co.kr) by reinforcing digital news services in 10 foreign languages and operating special news pages on major domestic and international issues such as the Korean presidential election, COVID-19, the Beijing Winter Olympics, and the Itaewon tragedy. We also significantly expanded our digital streaming services by launching KBS WORLD Multilingual, a 24-hour streaming channel in 11 languages, on My K and KONG, as well as by expanding content on Naver's audio clip service. In addition, we expanded the production of original content on YouTube, producing language and region-specific video contents such as *World Class K-dol*, *Star Interview*, *K-KINO*, *EZ Korean*, and *K-Lesson* in various languages throughout the year. Thanks to these efforts, the number of subscribers for KBS WORLD Indonesian and KBS WORLD Arabic's YouTube channels have increased by 6.5% and 12.95% respectively year-on-year (as of end of Dec. 2022), while the YouTube channels for KBS WORLD Spanish and KBS WORLD Vietnamese, which launched in September and December 2021 respectively, recorded remarkable growth rates of 296% and 161.20% respectively, showing KBS WORLD Radio's digital power and contributing to strengthening the influence of Korean international broadcasting.

International Relations

KBS President & CEO Kim Eui-chul attended the Tokyo General Assembly of Public Broadcasters International (PBI), which was held in person for the first time in two years due to COVID-19, to discuss the future development of public broadcasting with the presidents of the world's public broadcasters. He was unanimously elected as Vice President of the Asia-Pacific Broadcasting Union (ABU), the world's largest broadcasting organization, and will continue to promote the unity and development of its members within the international organization and fulfill KBS' leadership role as a representative of the world's broadcast media.



▲ PBI Tokyo General Assembly

ABC BBC

CBC Radio-Canada

france·tv KBS

RNZ svt ZDF

▲ A member of GTF(Global Task Force for Public Media), a meeting of the world's eight largest public broadcasters

Strengthening KBS' Global Presence Through ABU, PBI

At the 59th ABU General Assembly held for the first time in two years since the pandemic in New Delhi, India in November, KBS President Kim Eui-chul was unanimously elected Vice President of the ABU. Kim will continue to play a leading role in working with members to adapt to and collectively respond to the changed broadcast landscape brought about by the pandemic.

At the PBI Tokyo General Assembly in November, also held in person for the first time in two years, Kim gave a presentation on Korea's current OTT market status, and held individual meetings with the heads of the world's public broadcasters to discuss the future direction of development for public broadcasting. At the Global Task Force for Public Media (GTF), a meeting of representatives of the world's eight largest public broadcasters including the BBC, held on the occasion of the PBI Tokyo General Assembly, Kim issued a joint position on threats to public broadcasting and media professionals, and decided to jointly respond to these threats through the GTF in 2022, the 100th anniversary of public broadcasting.

Winning Major Int'l Awards Including Emmy in Unrivaled Performance

On top of KBS' popular drama *The King's Affection* becoming the first Korean drama to win the Telenovela Award at the International Emmy Awards, KBS programs won 29 awards across 13 events this year. In particular, the Drama Special *Siren* won Best Feature Film at the Stockholm Film & TV Festival and the Gold Medal for TV Horror at the Telly Awards, highlighting the strength of KBS' dramas. Radio programs also did well on the international stage with *Replaying 'The Day' through the Sewol Ferry Archives*, winning the ABU Radio Documentary Award and the International Documentary Association (IDA) Award. In addition, other KBS programs were nominated or officially invited to participate in more than 20 leading international awards.

Continued Bilateral Cooperation Between Korea & Japan

The KBS-NHK Media Cooperation Meeting, which began with the Korea-Japan Broadcasting Specialized Committee in 1968 and continued the broadcasting media history for the two countries for the past 50 years, was held online to share and discuss issues between representatives from both sides in various fields, including news reporting, broadcast production, international broadcasting, audience services, and broadcast technology.

We also took a keen interest in promoting civilian exchanges, including supporting the largest annual civilian exchange between Korea and Japan, the 2022 Korea-Japan Festival.

Cooperative activities with China's National Radio & Television Administration (NRTA) and CMG, which were active before COVID-19, have been temporarily suspended due to the ongoing pandemic and tensions between the two countries. However, it is expected to resume as the international situation changes in the future.



Licence Fee

By overcoming social crises with the nation, KBS is striving to realize the value of licence fees as a more trusted public services media.

We will stand at the center of Korea's media environment by efficiently utilizing financial resources to fulfill our public responsibilities and realizing a role differentiated from commercial media.

KBS is the nation's primary public service media and public broadcaster funded by Licence fees.

The Broadcasting Act of Korea establishes KBS as the nation's primary public service media. The purpose is to establish a fair and sound broadcasting culture and to operate domestic and international broadcasting more efficiently. The Broadcasting Act also assigns KBS social responsibilities such as fairness and realization of public interest, and stipulates that the necessary financial resources are to be raised from public licence fees. This is for KBS to remain free from the influence of capital and power, and serve the people using public funding in the form of licence fees. It also includes the premise that in the process of providing these public responsibilities and services, the public's fee should be used efficiently.

The 2,500 won monthly licence fee paid equally by all Koreans supports the various roles and functions of public service media KBS. As the nation's primary public service media and disaster broadcaster, KBS operates national broadcasting facilities in Seoul and 19



▲ Audience Thank You Concert



▲ Direct terrestrial UHD reception demonstration

regional networks, and connects Korea to the world through five overseas bureaus (11 regions) and international satellites. In addition to providing broadcast programs through TV and radio, KBS also plays a role in preserving Korea's media ecosystem and cultural diversity by developing new media technologies, promoting Korean language research, operating symphony and gugak orchestras, and supporting educational broadcasting (EBS).

The value of licence fees is more precious in times of global disaster and the changing media landscape.

In addition to the national disaster crisis caused by COVID-19, 2022 was marked by further economic and social challenges, including the Russia-Ukraine war. The pandemic and the ongoing war have slowed economic growth and led to rapid inflation and interest rate hikes, which have made life more difficult for people.

Meanwhile, the media landscape is changing rapidly. The terrestrial-centered media environment is being reorganized to be centered on VOD and OTT services represented by YouTube and Netflix, and the media market such as advertising is also under commercial dominance. This commercialization and fragmentation of the media environment is raising concerns that it could lead to serious problems in the integration of social communities and the maintenance and development of culture.

Amid the threat of various disasters and the overflow of indiscriminate information, KBS has endeavored to provide reliable news and information, and to produce public interest content that can unite the hearts of the people. Through news and current affairs reports that provide quick and multifaceted information; dramas and entertainment programs that provide laughter and comfort; and culture and documentary programs that explore the direction of social integration, we strived to contribute to the development and harmony of the community beyond the provision of information and content. As the national crisis deepened, 2022 was a year that the role of KBS as a public broadcaster differentiated from commercial media and the value of licence fees became more apparent.

Licence fees fund the Korean media ecosystem and the future of public media.

As a result of social discussions to explore the development of sustainable public media, KBS submitted a proposal to adjust licence fees (from 2,500 KRW to 3,800 KRW per month) to the National Assembly (Jan. 6, 2022). The proposed fee adjustment includes measures to define the responsibilities and roles of public broadcasting, including the role of protecting the lives and safety of people in times of disaster; establishing journalism based on facts and truth amid a flood of indiscriminate information; providing inspiring content that spans generations and classes; strengthening local broadcasting services in the era of decentralization; promoting social integration and protecting minorities and the vulnerable, and expanding the sovereignty and participation of viewers.

Your licence fee is the source of funding that secures the future of Korea's media ecosystem and public media. KBS will do its best to become a more open, creative, and efficient organization to meet the public's support and expectations.

Licence Fee Statistics (as of the end of 2022)

1. Licence Fee Income (in KRW)

- 1) Total Revenue : 693.4 billion
- 2) Net Income : 627.2 billion,
Consignment Collection Fee : 46.8 billion
EBS Support Fund : 19.4 billion

2. Registered TV Sets (in units)

- 1) Total Number : 26,444,373
- 2) For Household Use : 22,992,773
For General Use : 3,451,600

3. Licence Fee Exemptions (in units)

- 1) Total Number of Exemptions : 2,966,899
- 2) Basic Livelihood National Subsidy Recipients : 871,135
Blind or Hearing Impaired : 256,203
Irregular Reception : 261,791
Households with Electricity Usage Under 50kWh/mo : 1,494,873
Patriots & Veterans : 59,831
Other : 23,066



▲ Community antenna TV system



▲ Resolving irregular reception with low-power repeater

Management

In 2022, KBS strived to create a new management framework for a sustainable future, while fulfilling our responsibility as a public service media organization. We proactively responded to changes in the laws and systems surrounding KBS initiated at the National Assembly, while working to introduce advanced media laws and systems. We also strengthened our role as a public services media by improving the management of non-regular employees, improving special incentive systems, and creating youth employment through open recruitment of new employees.

Public Media Identity Establishment & Advanced Media Law Introduction

A revised bill for the Broadcasting Act of Korea and the Korea Broadcasting System Act bill were introduced in the National Assembly in October and December respectively. We actively responded to the discussions initiated by the National Assembly to ensure that KBS' identity as a public services media and the advanced public services media system were fully captured in the debate. Moving forward from the laws created when only TV and radios existed, we worked to clearly systematize and segment the various public services KBS currently provides, and to define our obligations, accountability, and financing. At the same time, we studied overseas broadcasting cases and worked with academics to create a stepping stone for KBS to solidify itself as a leading public services media in Asia and beyond, ahead of our 50th year as a public services provider. We hope that the revised law will serve as a starting point for defining public services media in a modern sense for contemporary viewers and users, going beyond broadcasting to reflect the trends of the times.

Data-driven Organization Establishment

The Data Policy Office was newly established to better utilize data that is growing in amount both internally and externally, and to establish a data-driven decision-making culture at KBS. The Data Policy Office, which serves as KBS' data control tower, comprehensively manages the company's data assets, then standardizes available data for use in various tasks, and sets standards for data utilization. It has completed consulting on optimizing the management accounting system, and aims to open a data portal in 2023. By maintaining and managing high-quality data and increasing its use, we expect a culture of data-driven thinking, decision-making, and production to take root throughout the organization.

Public Accountability and Unwavering Support

In various disaster situations, including typhoons, torrential rains, and COVID-19, KBS remained true to its role as the nation's primary disaster broadcaster. In the disaster situation caused by Typhoon Hinnamnor, we aired 33 hours and 10 minutes of



▲ New employee initiation ceremony



▲ KBS Next Generation Committee

continuous disaster broadcasting to minimize the loss of life and property. The COVID-19 Integrated Newsroom, which provided accurate and prompt COVID-19 response information to the public, concluded its role after two years and seven months of emergency broadcasting, the longest in KBS history.

The results of KBS' fulfillment of these fundamental public responsibilities were reflected in the fact that KBS ranked first in all four categories of KBS' quarterly Media Credibility Survey, including "most trusted" media outlet, broadcaster, broadcaster news, and "most preferred" broadcaster, for eight consecutive quarters from Q4 2020 to Q3 2022. In SISA Journal's "2022 Who Moves Korea" media outlet survey, KBS ranked 1st overall in influence and credibility, and first in readership among the general public.

KBS Group's Increasing Value

With the total sales of KBS content business affiliates represented by KBS Media, KBSN and Monster Union surpassing 500 billion KRW, combined with the sales of KBS, KBS Group has become a massive media group with annual sales amounting to 2 trillion KRW. In particular, we completed a 40 billion KRW capital increase and in-kind investment in our content subsidiary Monster Union, and have taken measures to secure core planning and resources and strengthen board-centered responsible management to compete in the era of global content consumption driven by large capital. Together with our affiliates specializing in content production and distribution, we will promote the growth of the entire group as Korea's representative content provider.

Continuous Establishment of Nationwide UHD Network

Based on the Korean government's terrestrial UHD policy, KBS is continuing to build a nationwide UHD network. The plan calls for expanding the network to all municipalities in the country by 2027, but the pace of the project is subject to change depending on our financial situation. In December 2022, we opened UHD stations in Jeonju and Cheongju, where we will continue to invest to fulfill the government's policy of revitalizing UHD broadcasting while performing free universal services in a rapidly changing media environment. Meanwhile, the UHD add-on service, which was a multichannel strategy centered on disaster-specific channels, has faced limitations due to its low reach and the lack of content differentiation stemming from

a lack of government support. As a result, the UHD add-on service has completed final preparations to offer channel 9-1 as a mobile service that can be received in HD via channel 9-2, and the channel signal will be provided from January 2023.

Strengthening Internal Communication & Improving Corporate Culture

In order to identify the perspectives of younger employees and collect their opinions on the projects promoted by the company, we operated the KBS Next Generation Committee, which served as a window to highlight unreasonable practices and improvement ideas for work from the perspective of the MZ generation, and actively collect opinions from younger employees. In addition, young employees were able to broaden their understanding of other professions through networking, and the company was able to use it as an opportunity to foster the next generation of leaders, while overcoming the silo phenomenon between departments and headquarters, and contributing to the improvement of corporate culture. The issues identified each quarter are closely reviewed and discussed with the execution departments, and we are striving to actively incorporate them into the workplace.

Open Recruitment for New and Experienced Employees

In order to strengthen our competitiveness and secure competent broadcast production personnel, we conducted the "2022 Open Recruitment for New and Experienced Employees" and selected 115 new employees. In particular, we improved our recruitment system by introducing a job aptitude assessment for the written exam, moving away from the existing common sense-based method of measuring memorization skills, and evaluated future employees' comprehensive thinking skills such as their situation judgment, reasoning skills, and problem-solving ability. We also worked to comprehensively measure candidates' workplace adaptability and potential by giving pre-tasks in the practical ability assessment and separating personality and competency interviews to recruit excellent talent.

Improving Non-regular Workforce Operations

To improve the operation of our non-regular workforce, we promoted the development of a non-regular workforce management system. We also established guidelines for the use of non-regular workers and conducted related training for major departments. In addition, we conducted a job analysis of non-regular workers (News & Sports, local networks etc.) to lay the foundation for efficient operation of non-regular workers.

Improving Special Incentives

To establish a performance-oriented organizational culture, we strengthened our performance reward system. The special incentive system, which previously only operated occasionally, was switched to a dualized regular and occasional model, while the criteria for incentives was simplified in order to reward employees who actually performed well and motivate employees to do better.

Audience Services

The Audience Relations Center fairly and transparently appointed the 31st KBS Audience Council to help achieve KBS' 2022 management goal, "KBS, Bringing the Nation Together Through Trusted Services." We also held the National Audience Committee's "Talk with the Management" in March and "Audience Week" in September to ensure the participation of audience representatives in KBS' management and programs.

31st KBS Audience Council Formation and Media Literacy Training

We fairly and transparently appointed the 31st KBS Audience Council from the audience viewpoint on our 2022 management goal, "KBS, Bringing the Nation Together Through Trusted Services." We secured procedural transparency and fairness in the composition of the Council by disclosing the process of appointment step by step on the KBS website, from the announcement of the open call for applications to the status of applications from recommended organizations, and the announcement of results. We also provided media literacy and career education to a total of 3,300 elementary, middle, and high school students by utilizing our in-house talent bank of about 90 media instructors.

National Audience Committee's 2022 Talk with the Management

After holding the first National Audience Committee in 2019, we prepared another chance for committee members and KBS executives to communicate through "Talk with the Management" on March 31, 2022, to strengthen viewer ownership and listen to the diverse voices of viewer representatives on the direction of program planning for national unity, strengthening KBS' public character and realizing the value of licence fees. Management and the Committee freely exchanged opinions on topics such as revitalizing local broadcasting and the role of public broadcasting in national unity, and it was an opportunity to share concerns about public broadcasting and the licence fee system. In particular, it was an opportunity to



▲ Photo with KBS management after the 31st KBS Audience Council's induction ceremony



▲ Talk with the Management

apply deliberative democracy to public broadcasting decision-making by referring to the diverse opinions of audience representatives on the role of public broadcasting in national unity in terms of fulfilling the explanatory responsibility of public broadcasting.

Company-wide Implementation of 2022 Audience Week Events

In conjunction with Broadcasting Day on September 3, we held the 2022 Audience Week as a company-wide event with all nine local networks. Through the Brand Marketing Office, we created banners with the event slogan, "Public Service Media KBS, With the Audience" and posted them at all local networks to share the value of the event across the company. On September 1, 2022, we held the opening ceremony of Audience Week at the Audience Plaza at KBS' Main Building, where we awarded 15 members of the 31st KBS Audience Council with certificates of appointment and recognized outstanding viewer-produced programs and informants for news reports. On the same day, we held the 3rd Audience Forum, where academic experts and KBS broadcasters discussed current KBS issues under the theme of "Reflections on the Public Nature and Limits of Archive Disclosure."

Integrated Service System to Hear Diverse Voices of Audience

The Audience Relations Center operates an integrated system to listen to the diverse voices of the audience to safeguard their rights. First, out of a total of 2,527 registered petitions received, 19 petitions that received more than 1,000 signatures were posted on the KBS Audience Petition Center website with official responses from the heads of the relevant departments. The Audience Services Center, which is the only one of its kind among Korean broadcasters that receives comments 365 days a year via telephone, ARS, internet, mail, and FAX, received and processed more than 238,600 viewer comments. In addition, we safeguarded viewers' rights and interests by handling a total of 96 viewer grievances through the Audience Distress Settlement System in accordance with the Media Arbitration Law, and processed 43 information disclosure requests a year through the Information Disclosure System, in order to fulfill our obligation for accountability and transparency to the audience.

The 31st KBS Audience Council

(Term : 2022. 09. 01 – 2024. 08. 31)

Chairman

- **CHOI Gyeong-jin** Professor, Daegu Catholic Univ. School of Communication

Vice-chairman

- **KIM So-hyung** Visiting Professor, Sungkyunkwan Univ. Dept. of Media & Communication

Members

- **HONG Seung-bin** Team Leader, Parents' Union on Net
- **PARK Myung-hee** Co-president, With Consumer
- **YANG YI Hyun-kyung** Co-president, Korean Women's Associations United
- **HAN Sang-kyu** Director, Seoul YMCA Dept. of Civil Society Movement
- **KIM Soo-hyun** Attorney, Lawfirm Ohnwa
- **KIM Ji-mi** Attorney, Jeongdo Lawfirm
- **CHOI Se-kyung** Head of Research, Korea Small Business Institute (KOSBI)
- **KIM Eun-kyun** President, Walking Together Theater Company
- **YOON Seong-joon** Labor Attorney, Labor Law Firm COUNGROK
- **NOH Seung-man** Vice President, Korea Advertisers Association
- **JEONG Jeong-eun** Secretary General, Cultural Action
- **JO Nam-ik** Professor, Seoul Nat'l Univ. Dept. of Electrical & Computer Engineering
- **JEONG Jin-im** President, Center for Freedom of Information & Transparent Society



Social Contributions

Public services media KBS is committed to advancing and expanding the influence of Korean culture and the arts, from gugak to classical music. In 2022, we held the Audience Thank You Concert to provide cultural performances to a large number of viewers, and hosted various cultural events such as the KBS KEPCO Music Competition and the KBS Gugak Competition to discover new talents in classical and Korean traditional music. We also held the National Sharing Grand Awards, the country's premier social contribution awards event, to celebrate those who have realized the spirit of sharing for the underprivileged.



From Gugak to Classical, Culture and KBS

KBS is contributing to the development of the arts and expanding their reach by operating the KBS Traditional Music Orchestra (TMO) and Pops Orchestra, and supporting the KBS Symphony Orchestra. In 2022, we organized the 2022 Audience Thank You Concert with the TMO, Pops Orchestra and Symphony Orchestra, lowering the barrier of entry for everyone to enjoy gugak and classical music performances. In particular, after the easing of COVID-19, we switched to all-in-person performances and introduced a new KBS Pops Orchestra performance to provide viewers with a diverse repertoire of performances. We also held the 29th KBS KEPCO Music Competition to discover new talents and the 32nd KBS Gugak Competition, a gateway for young Korean musicians, to discover those who will lead the Korean music industry in the future.

Hosting Various Audience Cultural Events

On November 12, we co-hosted the 2022 Sharing Love with Neighbors Concert with the KBS Kang Tae-won Welfare Foundation at KBS Hall, where the KBS Symphony Orchestra

and various jazz, classical and gugak artists created a moving stage under the theme of sharing. The performance was broadcast on November 19 on KBS 1TV. Meanwhile, we also co-hosted the 2021 Love People Love Life Night Walk with LifeLine Korea for suicide prevention and the promotion of a life respecting culture. In addition, we tried to shed light on various neighbors in our society and convey hope through various cultural events for the audience.

Sharing & Social Responsibility as Public Service Media

The 11th National Sharing Grand Award, Korea's top social contribution award ceremony, was held on November 9 at KBS Hall, where a total of 134 winners received awards. The ceremony was broadcast on November 19 on KBS 1TV. KBS also strived to fulfill its social responsibility as a public service media by collecting donations to help neighbors; sponsoring a matching grant system to sponsor youth in need; collecting spare change from employee salaries for neighbors in need, and participating in various social contribution programs through the KBS Kang Tae-won Welfare Foundation.

Board of Governors

The Board of Governors is the highest decision-making body of KBS, tasked to ensure the company's media independence and public nature. The Board of Governors consists of 11 governors including the chairman, and each governor serves a maximum 3-year term. Governors are recommended by the Korea Communications Commission in consideration of their field of expertise, and appointed by the President of the Republic of Korea. The board deliberates and decides on matters concerning the broadcaster's public responsibilities and basic broadcasting plan; budget and settlement of accounts; operational evaluation and its disclosure; recommendations for the appointment of the President & CEO and Auditor General; approval of appointed Executive Vice-Presidents; installation and abolition of local stations; acquisition and disposal of basic assets; investment in other entities, and amendments to the Articles of Association and other important policies. The 12th Board of Governors was inaugurated on September 1st, 2021 and is currently in operation.

※ As of Dec. 31, 2022



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 Policy Planning
- Former Member, Korea Communications Standards Commission



Kim Chan-tae

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



Kwon Soon-beom

- Visiting Professor, Far East Univ.
- Former Member, Korea Communications Standards Commission
- Former Executive Managing Director, KBS Policy Planning



Lee Seok-rae

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



Yoon Seok-nyon

- Chairman of Regulatory Review Committee, Korea Communications Commission
- Professor, Gwangju University
- Former Arbitrator, Press Arbitration Commission



Lee Eun-soo

- Former Director Chief, KBS Program Review
- Former Director, KBS Strategy & Planning Division Broadcast & Culture Institute
- Former Director KBS Content Production Culture Programs



Ryu Il-hyung

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



Jung Jae-kwon

- Dean, Seoul Lifelong Learning College of Seoul Lifelong Education Institute
- Member, Seoul Community Media Foundation Advancement Committee
- Former Society News Chief Editor, The Hankyoreh



Kim Jong-min

- Attorney, Kim Jong-min Law Firm
- Former Attorney, Dongin Law LLC.
- Former Chief Prosecutor, Gwangju District Prosecutor's Office Suncheon Branch



Jo Sook-hyun

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

Executive Body

KBS' executive body is comprised of 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, 2022



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 2022

Income Statement

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2022	FY2021	CHANGE	%CHANGE
I. REVENUE	14,825	14,580	245	1.7%
1. BUSINESS REVENUE	14,825	14,580	245	1.7%
1) BROADCASTING REVENUE	14,692	14,470	222	1.5%
– LICENCE FEE REVENUE	6,934	6,863	71	1.0%
– COMMERCIAL REVENUE	2,642	2,705	△ 63	-2.3%
– TIME RATE REVENUE	50	3	47	1566.7%
– GOV'T REVENUE	132	134	△ 2	-1.5%
– OTHER BROADCASTING REVENUE	4,934	4,765	169	3.5%
2) AUDIENCE BUSINESS REVENUE	133	110	23	20.9%
– TMO REVENUE	1	–	1	–
– FACILITIES ETC.	132	110	22	20.0%
II. COST OF SALES	12,787	12,453	334	2.7%
1. BUSINESS COSTS	12,787	12,453	334	2.7%
1) BROADCASTING COSTS	12,534	12,190	344	2.8%
– PRODUCTION COSTS	10,426	10,030	396	3.9%
– FACILITY OPERATION COSTS	2,108	2,160	△ 52	-2.4%
2) AUDIENCE BUSINESS COSTS	253	263	△ 10	-3.8%
– KBS ORCHESTRA & TMO OPERATION COSTS	56	51	5	9.8%
– FACILITY OPERATION COSTS	197	212	△ 15	-7.1%
III. GROSS PROFIT	2,038	2,127	△ 89	-4.2%
IV. SELLING & ADMINISTRATIVE COSTS	2,128	2,198	△ 70	-3.2%
1. GENERAL ADMINISTRATIVE COSTS	720	764	△ 44	-5.8%
2. LICENCE FEE COLLECTION COSTS	854	877	△ 23	-2.6%
– EBS SUPPORT FUND	194	192	2	1.0%
– COMMISSIONED COLLECTION	468	463	5	1.1%
– OTHER EXPENDITURES	192	222	△ 30	-13.5%
3. COMERCIAL OPERATION COSTS	554	557	△ 3	-0.5%
– COMMERCIAL FEES	417	426	△ 9	-2.1%
– BROADCASTING DEVELOPMENT	76	68	8	11.8%
– OTHER EXPENDITURES	61	63	△ 2	-3.2%
V. OPERATING PROFIT	△ 90	△ 71	△ 19	26.8%
VI. NON-OPERATING REVENUE	480	502	△ 22	-4.4%
1. GENERAL ADMINISTRATIVE COSTS	351	369	△ 18	-4.9%
2. EQUITY METHOD REVENUE	129	133	△ 4	-3.0%
VII. NON-OPERATING COSTS	566	270	296	109.6%
1. GENERAL	404	178	226	127.0%
2. EQUITY METHOD LOSS	162	92	70	76.1%
VIII. NET INCOME BEFORE INCOME TAX (-NET LOSS)	△ 176	161	△ 337	-209.3%
IX. INCOME TAX COST	△ 58	△ 232	174	-75.0%
XI. NET INCOME(-NET LOSS)	△ 118	393	△ 511	-130.0%

Statement of Financial Position

[ASSETS]

ACCOUNT TITLE	FY2022	FY2021	CHANGE(△)
I. CURRENT ASSETS	3,921	4,099	△ 178
1. QUICK ASSETS	3,830	4,044	△ 214
CASH&CASH EQUIVALENTS	417	879	△ 462
SHORT-TERM INVESTMENT ASSETS	-	900	△ 900
TRADE RECEIVABLES	2,898	1,678	1,220
ACCOUNT RECEIVABLES-OTHER	72	67	5
ACCRUED INCOME RECEIVABLE	2	6	△ 4
ADVANCE PAYMENTS	341	431	△ 90
PREPAID EXPENSES	18	13	5
SHORT-TERM LOANS	2	3	△ 1
DEFERRED INCOME TAX ASSETS	50	37	13
OTHER	30	30	-
2. INVENTORIES	91	55	36
PRODUCTIONS	52	18	34
FILMS	6	4	2
STORED GOODS	33	33	-
II. NON-CURRENT ASSETS	10,031	9,442	589
1. INVESTMENT ASSETS	3,953	3,526	427
LONG-TERM SECURITIES	264	296	△ 32
INVESTMENT STOCKS ACCOUNTED IN EQUITY METHOD	3,190	2,749	441
LONG-TERM LOANS	339	321	18
OTHER INVESTMENT ASSETS	160	160	-
2. TANGIBLE ASSETS	5,483	5,245	238
LAND	1,558	1,559	△ 1
BUILDINGS	2,683	2,745	△ 62
STRUCTURES	147	164	△ 17
MACHINERY	959	636	323
DELIVERY EQUIPMENT OR VEHICLES	4	5	△ 1
OTHER TANGIBLE ASSETS	54	48	6
CONSTRUCTION IN PROGRESS	78	88	△ 10
3. INTANGIBLE ASSETS	15	14	1
DEVELOPMENT COSTS	13	12	1
OTHER	2	2	-
4. OTHER NON-CURRENT ASSETS	580	657	△ 77
GUARANTEE DEPOSITS	149	143	6
NON-CURRENT DEFERRED TAX ASSETS	267	222	45
LONG-TERM RECEIVABLES	159	194	△ 35
LONG-TERM UNAMORTIZED EXPENSES	4	7	△ 3
LONG-TERM UNAMORTIZED PAYMENTS	1	91	△ 90
[TOTAL ASSETS]	13,952	13,541	411

[LIABILITIES]

(UNIT : 100M KRW)

ACCOUNT TITLE	FY2022	FY2021	CHANGE(△)
I. CURRENT LIABILITIES	1,946	1,788	158
TRADE PAYABLE	502	325	177
ACCOUNTS PAYABLE	1,185	1,202	△ 17
ADVANCE RECEIPTS	28	103	△ 75
WITHOLDINGS	174	120	54
INCOME TAXES RECEIVABLE	14	-	14
UNEARNED INCOME	38	32	6
OTHER	5	6	△ 1
II. NON-CURRENT LIABILITIES	4,344	3,985	359
SEVERANCE & RETIREMENT BENEFIT ALLOWANCE	4,131	4,036	95
NATIONAL PENSION TRANSFERS	△ 5	△ 6	1
RETIREMENT INSURANCE DEPOSITS	△ 40	△ 45	5
OTHER	258	-	258
[TOTAL LIABILITIES]	6,290	5,773	517

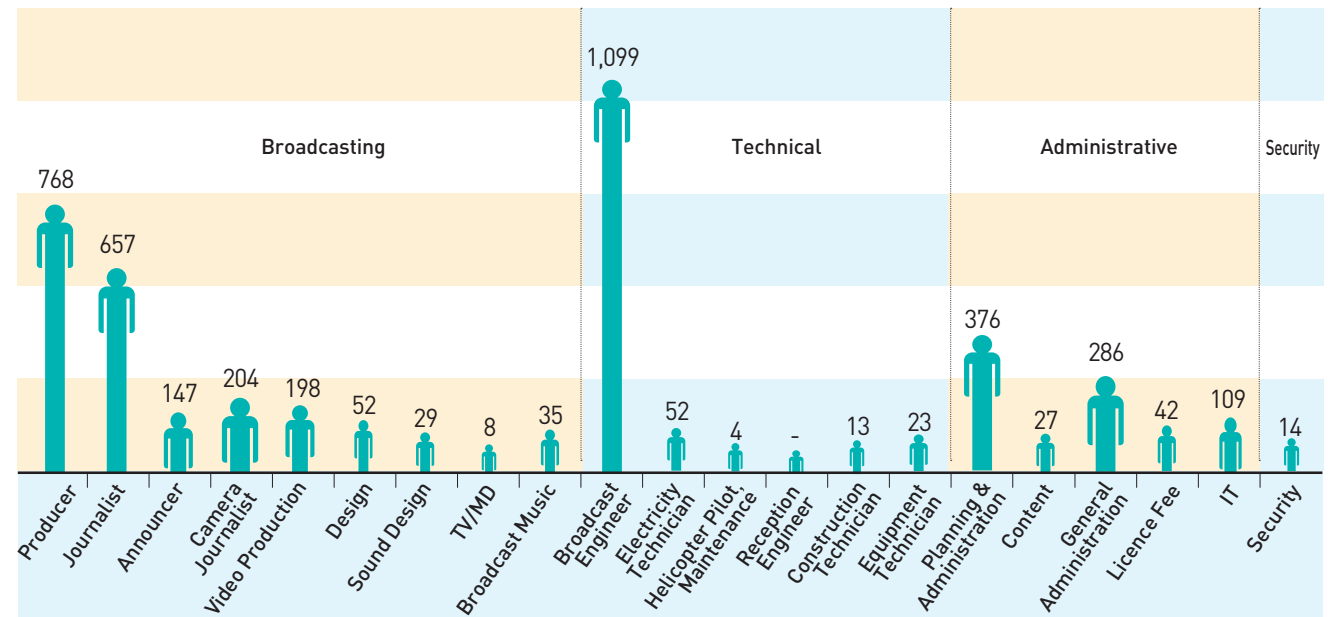
[EQUITY]

ACCOUNT TITLE	FY2022	FY2021	CHANGE(△)
I. CAPITAL	2,062	2,062	-
1. STATE-OWNED EQUITY	2,062	2,062	-
II. CAPITAL SURPLUS	△ 12		△ 12
1. OTHER	△ 12		△ 12
III. CAPITAL ADJUSTMENTS	△ 13	△ 13	-
1. OTHER	△ 13	△ 13	-
IV. ACCUMULATED OTHER COMPREHENSIVE INCOME	240	184	56
1. GAIN ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	408	324	84
2. LOSS ON VALUATION OF INVESTMENT STOCK USING EQUITY METHOD	△ 4	△ 4	-
3. UNREALIZED LOSS ON AVAILABLE-FOR-SALE SECURITIES	△ 164	△ 136	△ 28
V. RETAINED EARNINGS	5,385	5,535	△ 150
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	2,018	1,657	361
5. UNAPPROPRIATED RETAINED EARNINGS	209	720	△ 511
(△DEFICIT YET UNATTENDED)			
[TOTAL EQUITY]	7,662	7,768	△ 106
[TOTAL LIABILITIES & EQUITY]	13,952	13,541	411

Personnel

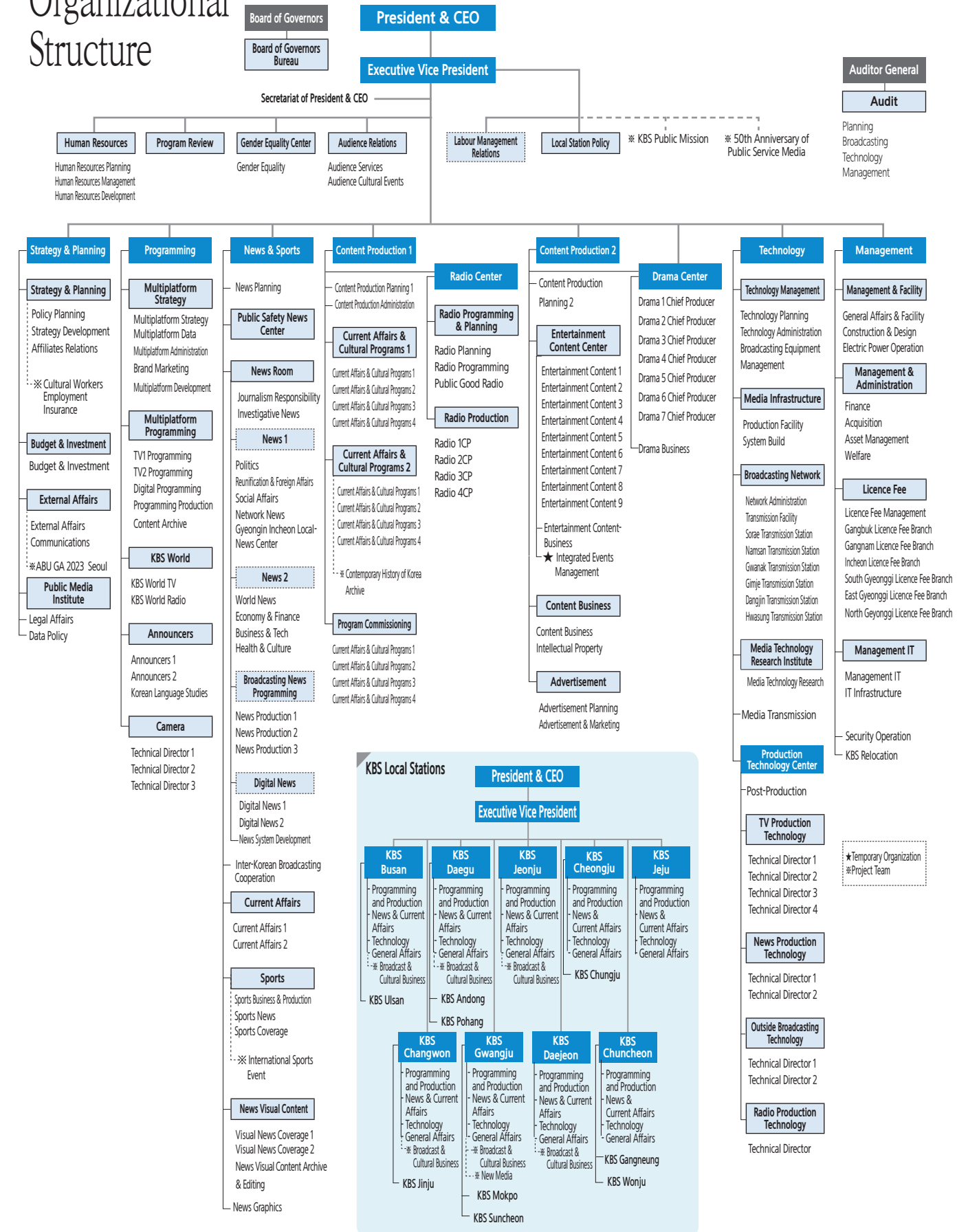
Total **4,143**

※ As of Dec. 31, 2022(unit: persons)
※ Excludes retirees & executive body

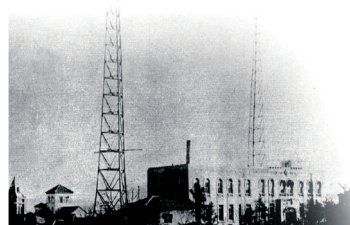


Organizational Structure

※ As of Dec. 31, 2022



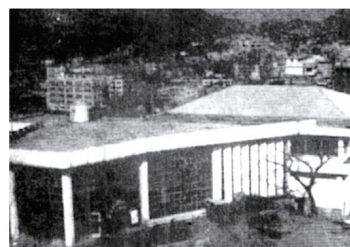
KBS History



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



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



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



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



- 1980** - Launched 2TV and Radio2
- President Lee Won-hong took office
- Introduced color TV broadcasting
- 1981** - Launched 3TV and Educational FM broadcasting
- Set the licence 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



- 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 licence 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

1920 2000

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



1940 2011~2012

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

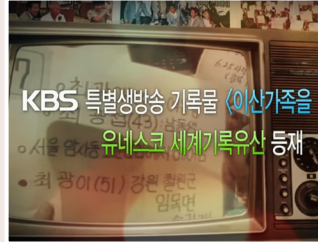
2013~2014

- 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



1960 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



1970 2016~2017

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

2018

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



2019~2020

- 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"



2021~2022

- 2021** - Inauguration of new President & CEO, Kim Eui-chul
- Trial broadcast of exclusive disaster information service
- Revision of disaster broadcast manual
- 2022** - <The King's Affection> becomes first Korean drama to win International Emmy

