

EBU SYSTEM OF CLASSIFICATION
OF RTV PROGRAMMES

Table of contents

I.	Introduction	4
II.	Frame of reference	5
III.	General description	7
IV.	Unit of measurement	8
V.	Instructions for use	9
A. PROGRAMME CONCEPTUAL DATA		
1.	Intention	10
2.	Format	11
3.	Content	12
4.	Target group	15
5.	Origination	16
6.	Language	16
7.	Participation	16
B. ADMINISTRATIVE DATA		17
C. PRODUCTION/ACQUISITION DATA		18
D. SCHEDULING DATA		20
E. TRANSMISSION DATA		20
F. LISTENING/VIEWING DATA		21
G. FINANCIAL DATA		22
ANNEXES		
1.	Definitions & Examples	
2.	Applications of ESCORT 2.4	
3.	List of sports	
4.	List of languages	
5.	ISO codes for countries names and currencies	
6.	County of origin/production participation	

"Definitio sit de uno et omnia"

Thomas of Aquinas

ESCORT 2.4

I. INTRODUCTION

There is an increasing need for public service broadcasters to have more reliable, easily accessible and internationally comparable data regarding all facets of their activities.

On the one hand this is a consequence of growing competition in the audio-visual marketplace where public service broadcasters no longer enjoy a monopoly. On the other hand one can see that, in spite of deregulation and liberalisation, regulatory measures concerning (public service) broadcasters are expanding nationally and at a European level.

ESCORT 2.4 is a project developed in order to satisfy the need to identify above. It constitutes a system of computer processing of data of the most essential aspects of broadcasting RTV programmes.

It aspires to cover the whole process of broadcasting programmes, from their conceptualisation stage, through their production and scheduling up to their actual transmission, including administrative and financial information.

When applied **ESCORT 2.4** could function as an EBU standardized basis for Programme Management Information Systems, acting as a common source of management information, both on a national and international level, because the data can be compared mutually between the members and can be consolidated for groups of members or for the EBU as a whole.

ESCORT 2.4. is a project of the EBU **Statistics Group which** approved this version at its annual Plenary Meeting on 25-27 October 1995 in Bled, Slovenia.

II. FRAME OF REFERENCE

- 1 Programme classification is an important tool for public broadcasting policy makers, from the point of view of increasing pressure towards *accountability* as well as for pure *marketing* purposes. The classification system to be used has to be structured in such a way that these purposes are taken into account.
2. Programme classification is not just a matter of simple programme administration. It is a fundamental part of *audience research*. Audience research after all is the study of the relationship between audience and programmes. It cannot afford to develop the first element of this relationship to an ever more sophisticated level (electronic people-meter systems etc.) and be satisfied with rough data about the second part, as collected by administrative departments, through unreliable and hence incomparable classification systems.
3. The structure of an adequate classification system has to be determined by the kind of questions that can be expected to be asked by responsible policy makers, either to enable them to design their own policy more rationally and/or to answer relevant questions from governments, politicians, the media, public opinion and members of the audience.
4. Traditional poly-dimensional¹ classification systems do not fulfil the conditions set out in points 1, 2 and 3. These can be accomplished only by a *multi-dimensional*² system.
5. A multi-dimensional classification system can be understood as a way to describe an RTV programme according to several co-ordinates in a multi-dimensional space.
6. In such a multi-dimensional classification system each imaginable RTV programme must be classifiable in each of the dimensions used.
7. Each dimension has to be applicable to every programme.

¹ In **poly-dimensional** classification systems, each programme is classified only once, but according to varying points of view. An educational sports programme for children is classified either as an educational programme (intention), or a sports programme (content) or a children's programme (target group).

² In **multi-dimensional** classification systems, each programme is classified, as many times as there are dimensions in the system. An educational sports programme for children is classified as educational in the dimension EDUCATION, as sports in the dimension CONTENT and as a children's programme in the dimension TARGET group.

ESCORT 2.4

8. Preferably, only one point of view must be the basis of each dimension. The consequence of this is that classification of a programme in one specific dimension in itself does not need to be meaningful. It is only the combination of the classifications in several (sometimes even all) dimensions that leads to significance.³
9. The structure of a multi-dimensional system must be conceived in a hierarchical way, each level within the hierarchy giving a more detailed description of the aspect involved. The use of these levels in the actual classification process depends on the sophistication of the classification system applied by the classifying organization (the more sophisticated, the more levels).
10. The structure of the system has to bear a relationship to the frequency with which programmes are transmitted in actual, average practice. That is to say, (very) frequently transmitted programme types must be placed (much) higher in the classification hierarchy than programmes that are (very) seldom transmitted.
11. Dimensions that can be used to classify RTV programmes can be distinguished in:
 - a. Those dimensions minimally necessary to give any broadcasting professional not familiar with the actual programme a reasonably fair idea as to how the programme in question would have looked (intention, form, content, target group and origination);
 - b. Other dimensions that give useful information for planning purposes (technical, facilities, financial, audience research data etc.);

³ TV coverage of a soccer match will be classified in the FORM dimension as a "commented event". Only the combination with the classification in the SUBJECT dimension as "soccer" will lead to significance (a soccer match).

This example shows how only in this way can policy makers get an insight into the attention being paid to e.g. "soccer" in general, be it through matches, informative magazines, documentaries, quizzes or whatever.

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III. GENERAL DESCRIPTION

ESCORT 2.4 uses a number of elementary dimensions, grouped in two main classes

- I. Programme conceptual (A)
- II. Other data (B to G)

The first group of dimensions concerns data relevant for the description of the form and content of the programme. This group of data has a specific connection with Parts 2 and of the EBU Statistics Group's Annual Questionnaire. Annex 2a shows how these two classification systems relate for TV. In Annex 2b, a list is given of classification examples according to ESCORT 2.4.

The second group of dimensions concerns data of a more administrative nature and refers to the way in which the programme was produced/acquired, how it was scheduled and transmitted, how it was received by the audience and what costs were involved.

The data here covers areas treated in the Annual Questionnaire from Part 4 onwards.

ESCORT 2.4

IV. UNIT OF MEASUREMENT

The unit of measurement to which ESCORT 2.4 can be applied may vary from the smallest time unit (e.g. a minute) to programme items or complete programmes or even to a station or channel.

In the first case these results would be calculated from a minute-by-minute classification of the programme output.

In the second the results would be calculated from a classification of each of the items from which a programme is built up, preferably with weighting of the actual duration of these programme-items.

In the third case the classification is based on complete programmes, also with a weighting of the actual duration of the programme.

In the last case the classification results would be based on a rough estimate and description of the channel/station as a whole.

The design of ESCORT 2.4 is such that it can be applied in all these cases. It stands to reason that the validity of the results will be higher in the first case than in the second etc. The actual practice will depend on the sophistication of the statistical and/or programme classification efforts of the organization concerned.

The general practice in television seems to be that the programme is the common unit of measurement.

In most instances the content of the programme would be such that one specific category of ESCORT 2.4 can be applied for the whole programme, at least to describe its predominant quality. In cases where the programme consists of more than one of the ESCORT 2.4 categories, a classification of programme items would lead, of course, to more valid end results than the use of the category "mixed" which is available in every class.

The fourth case -the station or channel as unit of measurement - could be unavoidable for certain types of radio programming, where the traditional programme format (with a title, a start and end time etc.) may no longer exist and where a specific channel might consist rather of a flow of programme material than of a composition of individually recognisable programme units. But even in this case, the multi-dimensional feature of ESCORT 2.4 would guarantee that comparable and thus meaningful descriptions of radio stations could be established.

V. INSTRUCTIONS FOR USE

Definitions have been developed for many categories. The footnotes referring **to these definitions are listed in Annex 1.**

In each dimension, only one code can be given. The digits of any dimension code form a hierarchy. The first digit stands for the main class, the second refers to a sub-class of the first class, the third is a sub-class of the second, etc.

If the specification does not fit the data of the programme dimension concerned, the general end code for *Other* can be used, which is ... 97.

Normally the dominant characteristic determines the classification to be used. If no single quality prevails, the general end code for *Mixed* can be applied, which is ... 98.

If the data concerned are not known, the general end code for *Unknown* can be used, which is ... 99.

For further details about the application of ESCORT 2.4 see Annex 2.

A. PROGRAMME CONCEPTUAL DATA

1. Intention
2. Format
3. Content
4. Target group
5. Origination
6. Language
7. Participation

ESCORT 2.4

RADIO	TELEVISION
<p>1. INTENTION 1).</p>	<p>1. INTENTION 1).</p>
<p>1.1 ENTERTAINMENT 2).</p>	<p>1.1 ENTERTAINMENT 2).</p> <p>1.1.1 Pure entertainment 1.1.2 Informative entertainment 3).</p>
<p>1.2 INFORMATION 4).</p>	<p>1.2 INFORMATION 4).</p> <p>1.2.1 Pure information 1.2.2 Infotainment 5). 1.2.3 Advice 6).</p>
<p>1.3 ENRICHMENT 7).</p>	<p>1.3 ENRICHMENT 7).</p> <p>1.3.1 General enrichment 8). 1.3.2 Education 9). 1.3.3 Inspirational enrichment 10).</p>
<p>1.4 INVOLVEMENT 11).</p>	<p>1.4 INVOLVEMENT 11).</p>

ESCORT 2.4

RADIO	TELEVISION
<p>2. FORMAT 12).</p> <p>2.1 SPOKEN WORD</p> <p>2.1.1 Bulletin 14). 2.1.2 Magazine 15). 2.1.3 Commented event 16). Documentary 17). 2.1.5 Discussion/Interview/Debate 18). 2.1.6 Lecture/Speech/Presentation 19). 2.1.7 Phone-in</p> <p>2.2 DRAMA 21).</p> <p>2.2.1 Performed drama 22). 2.2.2 Readings 23).</p> <p>2.3 ENTERTAINMENT</p> <p>2.3.1 Hosted show 26). 2.3.2 Panel-show 27). 2.3.3 Non-hosted show 2.3.4 Standup comedian(s) 28).</p> <p>2.4 MUSIC 29).</p> <p>2.4.1 Solo performance 31). 2.4.2 Small ensemble performance 32). 2.4.3 Orchestral 33). 2.4.4 Choral Music 2.4.5 Theatrical music 34).</p> <p>2.4.8 Mixed music</p>	<p>2. FORMAT 12).</p> <p>2.1 NON-FICTION 13).</p> <p>2.1.1 Bulletin 14). 2.1.2 Magazine 15). 2.1.3 Commented event 16). 2.1.4 Documentary 17). 2.1.5 Discussion/Interview/Debate 18). 2.1.6 Lecture/Speech/Presentation 19). 2.1.7 Textual (incl. relayed teletext) 20).</p> <p>2.2 DRAMA 21).</p> <p>2.2.1 Performed drama 22). 2.2.2 Drama with puppets 24). 2.2.3 Animated drama 25).</p> <p>2.3 ENTERTAINMENT</p> <p>2.3.1 Hosted show 26). 2.3.2 Panel-show 27). 2.3.3 Non-hosted show 2.3.4 Standup comedian(s) 28).</p> <p>2.4 MUSIC/BALLET/DANCE 30).</p> <p>2.4.1 Solo performance 31). 2.4.2 Small ensemble performance 32). 2.4.3 Orchestral 33). 2.4.4 Choral music 2.4.5 Theatrical music 34). 2.4.6 Ballet/Dance 35).</p> <p>2.4.8 Mixed music</p>

ESCORT 2.4

RADIO	TELEVISION
<p>3. CONTENT 36).</p> <p>3.1 INFORMATION</p> <p>3.1.1 General non-fiction topics</p> <ul style="list-style-type: none"> 3.1.1.1 Daily news 3.1.1.2 Current affairs 3.1.1.3 Weather forecasts 3.1.1.4 Service information <p>3.1.2 Philosophies of life</p> <ul style="list-style-type: none"> 3.1.2.1 Religious philosophies 3.1.2.2 Non-religious philosophies <p>3.1.3 Social/Political</p> <p>3.1.4 Sports</p> <p>3.1.5 Human interest</p> <p>3.1.6 Leisure</p>	<p>3. CONTENT 36).</p> <p>3.1 INFORMATION</p> <p>3.1.1 General non-fiction topics</p> <ul style="list-style-type: none"> 3.1.1.1 Daily news 3.1.1.2 Current affairs 3.1.1.3 Weather forecasts <p>3.1.2 Philosophies of life</p> <ul style="list-style-type: none"> 3.1.2.1 Religious philosophies <ul style="list-style-type: none"> 3.1.2.1.1 Buddhism 3.1.2.1.2 Hinduism 3.1.2.1.3 Christianity 3.1.2.1.4 Islam 3.1.2.1.5 Judaism 3.1.2.2 Non-religious philosophies <ul style="list-style-type: none"> 3.1.2.2.1 Communism 3.1.2.2.2 Humanism <p>3.1.3 Social/Political</p> <ul style="list-style-type: none"> 3.1.3.1 Political 3.1.3.2 Social 3.1.3.1 Economical 3.1.3.2 Legal <p>3.1.4 Sports</p> <ul style="list-style-type: none"> 3.1.4.1 See Annex 3 <p>3.1.5 Human interest</p> <ul style="list-style-type: none"> 3.1.5.1 Reality 3.1.5.2 Show business 3.1.5.3 Notable personalities 3.1.5.4 Personal problems <p>3.1.6 Leisure</p> <ul style="list-style-type: none"> 3.1.6.1 Do-it-yourself 3.1.6.2 Cookery 3.1.6.3 Gardening 3.1.6.4 Tourist/Travel 3.1.6.5 Motoring 3.1.6.6 Keep-fit 3.1.6.7 Fashion 3.1.6.8 Computing

ESCORT 2.4

RADIO	TELEVISION
<p>3. CONTENT 36).</p> <p>3.1.7 Arts & Media</p> <p>3.1.9 Humanities 40).</p> <p>3.1.8 Sciences</p> <p>3.1.8.1 Applied sciences 41).</p> <p>3.1.8.2 Natural sciences 42).</p> <p>3.1.8.3 Physical sciences 43).</p> <p>3.1.8.4 Medecin 44).</p> <p>3.2 DRAMA 45).</p> <p>3.2.1 Popular drama 46).</p> <p>3.2.2 Serious drama 54).</p> <p>3.2.3 Docudrama 57).</p> <p>3.2.4 Poems/Stories</p>	<p>3. CONTENT 36).</p> <p>3.1.7 Arts & Media</p> <p>3.1.7.1 Music 37).</p> <p>3.1.7.2 Plastic Arts</p> <p>3.1.7.3 Theater/Cinema 38).</p> <p>3.1.7.4 Advertising 39).</p> <p>3.1.7.4 Press</p> <p>3.1.8 Humanities 40).</p> <p>3.1.8.1 Literature</p> <p>3.1.8.2 Languages</p> <p>3.1.8.3 History</p> <p>3.1.9 Sciences</p> <p>3.1.9.1 Applied sciences 41).</p> <p>3.1.9.2 Natural sciences 42).</p> <p>3.1.9.3 Physical sciences 43).</p> <p>3.1.9.4 Medecine 44).</p> <p>3.2 DRAMA 45).</p> <p>3.2.1 Popular drama 46).</p> <p>3.2.1.1 General light drama</p> <p>3.2.1.2 Comedy 47).</p> <p>3.2.1.3 "Broken" comedy 48).</p> <p>3.2.1.4 Sitcom 49).</p> <p>3.2.1.5 Soap 50).</p> <p>3.2.1.6 Medical melodrama 51).</p> <p>3.2.1.7 Action 52).</p> <p>3.2.1.7.1 Adventure/disaster</p> <p>3.2.1.7.2 Detective/thriller</p> <p>3.2.1.7.3 Epic 53).</p> <p>3.2.1.7.4 Horror</p> <p>3.2.1.7.5 Science fiction</p> <p>3.2.1.7.6 War</p> <p>3.2.1.7.7 Western</p> <p>3.2.1.8 Fantasy/Fairy tale</p> <p>3.2.1.9 Erotica</p> <p>3.2.2 Serious drama 54).</p> <p>3.2.2.1 Clasical drama 55).</p> <p>3.2.2.2 Contemporary drama 56).</p> <p>3.2.3 Docudrama 57).</p> <p>3.2.4 Poems/Stories</p>

ESCORT 2.4

RADIO	TELEVISION
<p>3.3 ENTERTAINMENT</p> <p>3.2.1 Game show</p> <p>3.2.2 Quiz</p> <p>3.2.3 Humour 63).</p> <p>3.4 MUSIC 64).</p> <p>3.4.1 Serious music 65).</p> <p>3.4.1.1 Early 66).</p> <p>3.4.1.2 Classical and Romantic 67).</p> <p>3.4.1.3 Contemporary 68).</p> <p>3.4.1.4 Light classical 69).</p> <p>3.4.2 Jazz 70).</p> <p>3.4.3 Middle-of-the-road 71).</p> <p>3.4.4 Pop/Rock/Pop-Rock 72).</p> <p>3.4.5 Traditional</p> <p>3.4.5.1 European popular traditional</p> <p>3.4.5.2 Ethnic 73).</p> <p>3.4.5.3 World Music 74).</p> <p>3.4.5.4 Folk 75).</p> <p>3.4.5.4.1 Traditional</p> <p>3.4.5.4.2 Contemporary</p>	<p>3.3 ENTERTAINMENT</p> <p>3.3.1 Simple game show 58).</p> <p>3.3.2 Big game show 59).</p> <p>3.3.3 Quiz/Contest 60).</p> <p>3.3.4 Variety Show 61).</p> <p>3.3.5 Surprise show 62).</p> <p>3.3.6 Humour 63).</p> <p>3.3.7 Candid camera etc.</p> <p>3.4 MUSIC 64).</p> <p>3.4.1 Serious music 65).</p> <p>3.4.1.1 Early 66).</p> <p>3.4.1.2 Classical and Romantic 67).</p> <p>3.4.1.3 Contemporary 68).</p> <p>3.4.1.4 Light classical 69).</p> <p>3.4.2 Jazz 70).</p> <p>3.4.3 Middle-of-the-road 71).</p> <p>3.4.4 Pop/Rock/Pop-Rock 72).</p> <p>3.4.5 Traditional</p>

ESCORT 2.4

RADIO	TELEVISION
<p>4. TARGET GROUP 76).</p> <p>4.1 GENERAL AUDIENCE 77).</p> <p>4.2 AGE GROUPS 78).</p> <p>4.2.1 Young children (appr. 3-5 years)</p> <p>4.2.2 Children (appr. 6-12 years)</p> <p>4.2.3 Teenagers (appr. 13-19 years)</p> <p>4.2.4 Young adults (appr. 20-34 years)</p> <p>4.2.5 Senior citizens</p> <p>4.3 REGIONAL GROUPS</p> <p>4.3.1 Regional</p> <p>4.3.2 Local</p> <p>4.4 MINORITY GROUPS</p> <p>4.4.41 Ethnic groups 79).</p> <p>4.4.2 Immigrant groups 80).</p> <p>4.4.3 Linguistic groups</p> <p>4.6 OCCUPATIONAL GROUPS</p> <p>4.6.2 Mainshoppers</p> <p>4.6.3 Business people</p> <p>4.6.3 Farmers</p> <p>4.6.4 Fishermen/Sailors</p> <p>4.6.5 Schoolchildren/Students</p> <p>4.6.6 Unemployed people</p> <p>4.7 OTHER SPECIAL INTEREST GR.</p> <p>4.7.1 Motorists</p> <p>4.7.2 Tourists</p> <p>4.7.3 Women</p>	<p>4. TARGET GROUP 76).</p> <p>4.1 GENERAL AUDIENCE 77).</p> <p>4.2 AGE GROUPS 78).</p> <p>4.2.1 Young children (appr. 3-5 years)</p> <p>4.2.2 Children (appr. 6-12 years)</p> <p>4.2.3 Teenagers (appr. 13-19 years)</p> <p>4.2.4 Young adults (appr. 20-34 years)</p> <p>4.2.5 Senior citizens</p> <p>4.3 REGIONAL GROUPS</p> <p>4.3.1 Regional</p> <p>4.3.2 Local</p> <p>4.4 MINORITY GROUPS</p> <p>4.4.41 Ethnic groups 79).</p> <p>4.4.2 Immigrant groups 80).</p> <p>4.4.3 Linguistic groups</p> <p>4.6 OCCUPATIONAL GROUPS</p> <p>4.6.2 Mainshoppers</p> <p>4.6.3 Business people</p> <p>4.6.3 Farmers</p> <p>4.6.4 Fishermen/Sailors</p> <p>4.6.5 Schoolchildren/Students</p> <p>4.6.6 Unemployed people</p> <p>4.7 OTHER SPECIAL INTEREST GR.</p> <p>4.7.1 Motorists</p> <p>4.7.2 Tourists</p> <p>4.7.3 Women</p>

ESCORT 2.4

RADIO	TELEVISION
<p>5. ORIGINATION 81).</p> <p><i>5.1 RADIO STUDIO ORIG.</i> 82).</p> <p><i>5.2 CONCERT HALL/THEATER</i> 84).</p> <p><i>5.3 PHONOGRAM</i> 85).</p> <p><i>5.4 PUBLIC EVENT</i> 88).</p>	<p>5. ORIGINATION 81).</p> <p><i>5.1 TV STUDIO ORIGINATED</i> 83).</p> <p><i>5.2 CONCERT HALL/THEATER</i> 84).</p> <p><i>5.3 CINEMA INDUSTRY ORIG.</i> 86).</p> <p><i>5.4 VIDEOGRAM</i> 87).</p> <p><i>5.5 PUBLIC EVENT</i> 88).</p>
<p>6. LANGUAGE</p> <p>Language(s) used in the programme.</p>	<p>6. LANGUAGE</p> <p>Language(s) used in the programme originally and after dubbing and/or subtitling. A comprehensive list of languages is given in Annex 3A.</p> <p>Three qualities have to be indicated per programme in three columns:</p> <p>6.0 Original language used in the programme 6.1 Language used for dubbing 6.2 Language used for sub-titling</p> <p>In the case of dubbing or subtitling in two additional codes have to be added :</p> <p>6.3 Majority native language 6.4 Minority native language 6.5 Domestic dialect</p> <p>See for examples: Annex 3B.</p>
<p>7. PARTICIPATION</p> <p>A dimension reserved for the purpose of classifying data regarding the participation of representatives of certain relevant (pressure) groups (e.g. political parties, linguistic minorities, regions etc.).</p>	<p>7. PARTICIPATION</p> <p>A dimension reserved for the purpose of classifying data regarding the participation of representatives of certain relevant (pressure) groups (e.g. political parties, linguistic minorities, regions etc.).</p>

ESCORT 2.4

B. ADMINISTRATIVE DATA

1. PROGRAMME TITLE

Programme title in ... digits.

2. PROGRAMME NUMBER

Programme number in ... digits.

—

C. PROGRAMME ACQUISITION DATA

1. DATE OF PRODUCTION 89).

Production date as YYMMDD

2. ORIGINATING DEPARTMENT 90).

3. EDITORIAL CONTROL 91).

3.1 Own production 92).

3.2 Commissioned production 93).

3.3 Co-production 94).

3.4 Exchange 95).

3.5 Purchase 96).

4. COUNTRY OF PRODUCTION ORIGIN/PARTICIPATION

This dimension will have to be coded in matrix form giving the combination of country of origin of the production concerned and to what extent the producing organization is a broadcaster or an independent producer.

In the first column the *countries* involved in the production of the programme have to be indicated and for each country percentages have to be filled out pertaining to the relative contribution to the production of the programme. The ISO-3166 code will have to be used (see **Annex 5**).

In the second column a percentage has to be given for the share of one or more *broadcasters* ⁹²⁾ in that country in the production of the programme concerned. The official EBU abbreviation will have to be used. 97).

In the third column a percentage has to be given for the share of one or more *independent producers* ⁹³⁾ in that country in the production of the programme concerned. 98).

A list of examples to explain this classification is given in **Annex 6**.

ESCORT 2.4

5. PRODUCTION MODE 99).

- 5.1 Electronic studio production
- 5.2 OB Unit
- 5.3 ENG/EFP
- 5.4 Film
- 5.5 Stock material compilation

6. OUTPUT MODE 100).

- 6.1 Live
- 6.2 Deferred relay event within 30 days
- 6.3 Stock material

ESCORT 2.4

D. SCHEDULING DATA

1. DURATION 101).

Nett duration of the programme in minutes.

2. FREQUENCY 102).

- 2.1 One off
- 2.2 Hourly
- 2.3 Daily
- 2.4 Every 2-6 days (e.g. every Fri/Satt)
- 2.5 Weekly
- 2.6 Monthly
- 2.7 Seasonnaly
- 2.8 Annually
- 2.9 Regularly

3. TRANSMISSION CYCLE 103).

- 3.1 Single production 104).
- 3.2 Anthology 105).
- 3.3 Series 106).
- 3.4 Serial 107).
 - 3.4.1 Mini-serial 108).
 - 3.4.2 Regular serial
 - 3.4.3 Long-running serial 109).

4. SCHEDULING 110).

- 4.1 First transmission
- 4.2 Simultaneous transmission
 - 4.2.1 On another channel
 - 4.2.2 On two other channels
- 4.3 Repeat transmission 111).
 - 4.3.1 On same day
 - 4.3.1.1 First repeat
 - 4.3.1.2 Seconde repeat
 - 4.3.2 In same week
 - 4.3.2.1 First repeat
 - 4.3.2.2 Seconde repeat

ESCORT 2.4

E. TRANSMISSION DATA

1. DAY OF THE WEEK
2. MONTH OF THE YEAR
3. START AND FINISH TIME

F. LISTENING/VIEWING DATA

1. AUDIENCE BEHAVIOR 112).
 - 1.2 Programme rating 113).
 - 1.2 Programme reach 114).
 - 1.3 Programme share of audience 115).

2. AUDIENCE APPRECIATION

According to broadcasting organization's internal measuring system.

ESCORT 2.4

G. FINANCIAL DATA

1. PROGRAMME COSTS 116).

- 1.1 Direct programme expenditure
- 1.2 Programme production personnel expenditure
- 1.3 Technical production personnel expenditure
- 1.4 Production facilities cost allocation
- 1.5 Allocated overheads/not attributable

2. PROGRAMME FUNDING 100). 117).

- 2.1 Own resources
- 2.2 Exchange
- 2.3 Sponsorship
- 2.4 Product placement
- 2.5 Bartering
- 2.6 External programme production funds
- 2.7 Subsidies

3. PROGRAMME RIGHTS

All relevant data regarding programme rights (costs, location of right owners, etc.) should be included in this dimension.

ESCORT 2.4

ANNEX 1

ESCORT 2.4

DEFINITIONS

- | | | |
|----|----------------------------------|--|
| 1 | INTENTION | The broadcaster's primary apparent intention in transmitting the programme. |
| 2. | ENTERTAINMENT | Programme intended primarily to evoke relaxation, feelings of pleasure and/or awareness of beauty. |
| 3 | INFORMATIVE ENTERTAINMENT | Programmes intended primarily to entertain but with substantial informative elements. |
| 4. | INFORMATION | Programme intended primarily to inform about current facts, situations, events, theories or forecasts, or to provide explanatory background information and advice.

Information programme content has to be non-durable, that is to say that one could not imagine that the same programme would be transmitted e.g. one year later without losing most of its relevance.

<i>Examples</i> <i>news, documentaries about current subjects, consumer information, charity fund raising</i>

<i>Not</i> <i>sports coverage</i> |
| 5. | INFOTAINMENT | Programmes intended primarily to inform but with substantial entertaining elements. |
| 6. | ADVICE | Programme intended to advise about matters of personal interest such as consumer prices and quality, financial matters, health, or, for the interest of special groups, weather or traffic information. |

ESCORT 2.4

7. **ENRICHMENT**

Programme primarily intended to increase knowledge about non-current subjects in a didactic or non-didactic way, or to religiously inspire.

Enrichment programme content has to be durable, that is to say, one could very well imagine that the programme would be broadcast one year later, without losing its relevance.

Examples

travelogues, war documentaries, educational programmes, religious programmes

8. **GENERAL ENRICHMENT**

Programme primarily intended to increase knowledge about non-current subjects in a non-didactic way.

9. **EDUCATION**

Programme primarily intended to increase knowledge about non-current subjects in a explicitly didactic way.

Examples

language course, Open University programme

10. **INSPIRATIONAL ENRICHMENT**

Programme based on different forms of religious beliefs or intended to edify the audience.

11. **INVOLVEMENT**

Programme intended to involve people in social action, such as fund raising, good causes etc.

12. **FORMAT**

This dimension is used to classify programmes as to their formal structure, in other words: how does the programme look, regardless of the subject with which the programme is dealing.

In most cases this dimension could be properly applied even without hearing the programme.

13. **NON-FICTION**

programmes dealing with facts, situations, opinions, theories and forecasts

ESCORT 2.4

14	BULLETIN	Programme with formal desk presentation, usually interspersed with visual material.
15.	MAGAZINE	Programme consisting of separate items which has at least one common quality and presented under one main heading.
16.	COMMENTED EVENT	An outside event covered by the broadcaster and with an accompanying commentary, and transmitted live or deferred (within 24 hours).
	<i>Example(s)</i>	<i>soccer match, theatre relay, parliamentary debate</i>
17.	DOCUMENTARY	Programme concerning a single theme, involving descriptive and/or interpretative commentaries, illustrations, interviews, statements, photos or other documentation.
18.	DISCUSSION/INTERVIEW/DEBATE	Mainly verbal programme in which more than one person participates.
19.	LECTURE/SPEECH/PRESENTATION	Mainly verbal programme in which only one person participates.
20.	TEXTUAL PRESENTATION	Programme consisting only of alphanumerical information.
21	DRAMA	Programme consisting of a prose or verse composition, resp. one telling a story, written for or as if for performance by actors, puppets or animated.
	<i>Example(s)</i>	<i>soap opera, Shakespeare play, Monty Python, radio play.</i>
	<i>Not</i>	<i>programme dealing with drama</i>
22.	PERFORMED DRAMA	Programme consisting of a dramatic work, performed by live actors.
23.	READINGS	Programmes consisting of readings of poems, stories or other literary works.

ESCORT 2.4

24. **DRAMA WITH PUPPETS** Programme consisting of a dramatic work, performed with puppets.
- Example(s)* *The Muppet Show*
25. **ANIMATED DRAMA** Programme consisting of a dramatic work, through drawn images (cartoons).
- Example* *The Flintstones*
26. **HOSTED SHOW** Programme that can be regarded neither as non-fiction nor as drama or music/dance and usually of a light entertainment character in which one or more persons fulfil the role of presenter, host, quiz or games master, announcer, chairperson or speaker.
- Example(s)* *The Paul Daniels Show, Der Rudi Carrell Show*
27. **PANEL SHOW** Programme, that can be regarded neither as non-fiction nor as drama or concert and normally of a light entertainment character, which is presented by a more or less fixed group of people (panel).
28. **STAND-UP COMEDIAN(S)** Programme performed by a single. a pair or a group of comedians.
29. **MUSIC** Radio programme (predominantly) consisting of music.
30. **MUSIC/BALLET/DANCE** TV programmes (predominantly) consisting of music, dance or ballet.
31. **SOLO PERFORMANCE** Musical performance by one or more soloists accompanied by smaller or larger ensemble.
- Example(s)* *violin concerto, song festival*
32. **SMALL ENSEMBLE PERFORMANCE** Musical performance by ensemble of less than 7 persons.
- Example(s)* *Haydn String Trio, The Dave Brubeck Quartet*

ESCORT 2.4

33.	ORCHESTRAL PERFORMANCE.	Musical performance by ensemble of more than 7 persons
	<i>Example(s)</i>	<i>Symphony Orchestra, Brass Band Concert</i>
34.	THEATRICAL MUSICAL	Performance by vocalists and musicians in a scenic setting.
	<i>Example(s)</i>	<i>opera, operetta, musical</i>
35.	BALLET/DANCE	Programme performed by (ballet) dancers
	<i>Example(s)</i>	<i>The Swan Lake, Jazz Ballet, Ballroom dancing, Folk dancing</i>
	<i>Not</i>	<i>programme dealing with ballet/dance</i>
36.	CONTENT	This dimension is used to classify programmes according to their content or subject. Unlike in the case of the form dimension, it is essential to hear the programme.
37.	MUSIC	Programme about a musical subject.
	<i>Example(s)</i>	<i>biography of Mozart</i>
	<i>Not</i>	<i>programme consisting of music</i>
38	THEATRE/CINEMA	Programme about subject concerning the world of the film and cinema.
	<i>Example(s)</i>	<i>recent cinema films preview</i>
	<i>Not</i>	<i>programme consisting of cinema films</i>
39.	ADVERTISING	Programme about (the world of) advertising.
	<i>Example(s)</i>	<i>interview with advertising people</i>
	<i>Not</i>	<i>programme consisting of advertising</i>

ESCORT 2.4

40.	HUMANITIES	The branches of learning regarded as having primarily a cultural character and which usually include language, literature, history, mathematics and philosophy.
41.	APPLIED SCIENCES	Sciences dealing with material phenomena or
42.	NATURAL SCIENCES	Biology, botany, geology and zoology.
43.	PHYSICAL SCIENCES	Astronomy, chemistry, electricity, mechanics, physics.
44.	MEDICINE	Programmes about medical subjects, health etc.
45.	DRAMA	See definition 21.
46.	POPULAR DRAMA	Drama written after approximately 1918 and without literary or cultural pretensions.
47.	COMEDY	Dramatised series in a humorous style and performed by a varying cast
48.	"BROKEN" COMEDY	Humorous and/or satirical programme consist of short dramatic sequences, sketches, performed by comedians.
	<i>Example(s)</i>	<i>The Benny Hill Show, Monty Python</i>
49.	SITCOM	Dramatised series in a humorous style and performed by a more or less fixed cast.
50.	SOAP	Dramatised serial programme dealing with easy-to-grasp situations performed by a limited cast.
51.	MEDICAL MELODRAMA	Drama production situated in hospitals and/or dealing with medical subjects.
52.	LEGAL MELODRAMA	Drama production where the primary action takes place in law courts and/or law firms.

ESCORT 2.4

53. **EPIC** Dramatised narrative about the deeds of a fictional or historical hero or heroes and/or dealing with or characterised by events of historical or legendary importance.
54. **SERIOUS DRAMA** Drama with literary and/or cultural value.
55. **CLASSICAL DRAMA** Drama written before approximately 1918.
56. **CONTEMPORARY DRAMA** Drama written after approximately 1918 and with literary and/or cultural value.
57. **DOCUDRAMA** Drama based upon reality sometimes with documentary inserts.
58. **SIMPLE GAME SHOW** Competition of a pure entertainment character (normally contest) of low production value. (These programmes are to be excluded in the count of total broadcasting time as required by the EC Directive on 'Television without frontiers', Art. 4 and 5).
- Example(s)* *Wheel of Fortune*
59. **BIG GAME SHOW** Competition of a pure entertainment character (normally contest) of high production value. (These programmes are to be included in the count of total broadcasting time as required by the EC Directive on "Television without frontiers", Art. 4 and 5).
- Example(s)*
60. **QUIZ/CONTEST** Competitions calling into play the competitors' special knowledge and intelligence and/or which involve considerable production work and form part of a broadcaster's mission in the fields of cultural formation and education. (These programmes are to be included in the count of total broadcasting time as required by the EC Directive on 'Television without frontiers!', Art. 4 and 5).

ESCORT 2.4

61. **VARIETY SHOW** Programme with various performers such as comedians, magicians, singers etc.
- Example(s)* *The Paul Daniels Show, relay from circus*
62. **SURPRISE SHOW** Programme of 'dream comes true' type.
- Example(s)* Jim'll fix it
63. **HUMOUR** Programme without sketches or "broken drama", consisting (mainly) of verbal jokes, gags, bloopers etc. Not Light comedy, 'broken drama", sketches etc.
64. **MUSIC** This category can also be used for specifying programmes classified as "dance/ballet' under the FORMAT dimension.
- Example:* Ballet "The Swan Lake" should be classified as "Serious music, classical/romantic".
65. **SERIOUS MUSIC** Serious music including chamber, instrumental, operatic, symphonic, choral and sacred music.
66. **EARLY MUSIC** Music written before the middle of the 17th Century.
67. **CLASSICAL & ROMANTIC MUSIC** Serious music from the middle of the 18th until the end of the 19th Century.
68. **CONTEMPORARY MUSIC** Serious music written during the 20th Century.
69. **LIGHT CLASSICAL MUSIC** Music by Strauss, Lehar etc.
70. **JAZZ** Indigenous American popular music, born in New Orleans of African slaves social circumstances. The jazz idiom is characterized by certain syncopations over strongly reiterated rhythms in which improvisation plays an important part

ESCORT 2.4

- | | | |
|-----|--------------------------------|--|
| 71. | MIDDLE-OF-THE-ROAD | Music which, in varying circumstances, gives pleasure to the widest possible spectrum of the music-loving audience. |
| 72. | POP/ROCK/ROCK-POP | The most central and widely circulated types of popular music, in particular rock and roll, reggae, etc |
| 73. | ETHNIC | Music which has not changed throughout the course of history and is normally played on traditional instruments eg. raga in India or koto in Japan. |
| 74. | WORLD MUSIC | Commercial music based on traditional music mainly from the Caribbean, and often using new instruments such as a synthesizer. |
| 75. | FOLK | Music that is the product of a tradition that has been evolved through the process of oral transmission. |
| 76. | TARGET GROUP | Programme intended for special audiences defined by age, cultural/ethnic background, profession etc. |
| 77. | GENERAL AUDIENCE | Programmes not intended for a specific target group. |
| 78. | AGE | The age group levels for which the programme is primarily intended. |
| 79. | ETHNIC GROUPS | Programme for native-born people differing in language and/or culture. |
| 80. | IMMIGRANT GROUPS | Programme for non-native born people and their immediate descendants, differing in language and/or culture. |
| 81. | ORIGINATION | The sector which originated the main content of the programme in the first place. |
| 82. | RADIO STUDIO ORIGINATED | Programme originally produced to be transmitted by a radio station. |

ESCORT 2.4

83.	TV STUDIO ORIGINATED	Programme originally produced to be transmitted by a TV station.
84.	CONCERT HALL/THEATRE ORIG.	Programme consisting of a musical event or play in a concert hall or theatre, that would have taken place also without its radio/TV coverage.
85.	PHONOGRAMME	Radio programmes consisting (mainly) of gramophone records, CD's, tapes etc.
86.	CINEMA INDUSTRY ORIGINATED	Productions originally made to be shown in cinemas.
87.	VIDEOGRAMME	TV programmes consisting (mainly) of videoclips.
88.	PUBLIC EVENT ORIGINATED	Programme consisting of the coverage of an event, that would have taken place also without radio/TV coverage.
89.	DATE OF PRODUCTION	Date on which production of the programme was completed.
90.	ORIGINATING DEPARTMENT	The internal department responsible for the production or the acquisition of the programme, depending on a broadcasting organization's internal structure.
91.	EDITORIAL CONTROL	the extent to which the broadcaster has control of the programme content at the production stage.
92.	OWN PRODUCTION	A production, carried out on the organization's initiative, produced by its own services and under its editorial responsibility: in general with its own production facilities; or with rented external facilities; or by a production company incorporated under a legislative act or regulation

ESCORT 2.4

- operating production facilities which are usually owned by a broadcasting organization;

- or by a subsidiary of the broadcasting organization in which it holds a controlling interest;

93. **COMMISSIONED PRODUCTION** Production commissioned from an independent production house on the broadcasting organization's initiative and under the latter's editorial control.
94. **CO-PRODUCTION** A joint production venture of several organizations with agreement in advance. Participation may include co-financing, provision of production resources and/or editorial content.
95. **EXCHANGE** A production exchanged either live, deferred or in material form between broadcasting organizations (bi- and multilateral exchanges, Eurovision etc.).
96. **PURCHASE** A production made by an external service on its own initiative and for which the broadcasting organization buys only the right for one or more broadcasts (including the purchase of broadcasting rights before the production, and including cinema films).
97. **OTHER BROADCASTER** External organization actually transmitting programmes.
98. **INDEPENDENT PRODUCER** An organization having a legal personality separate from the broadcasting organization and that has the freedom to define its own commercial policy including work for others than the broadcasting organization itself.
99. **PRODUCTION MODE** The main production facility(ies) to produce the programme.
100. **OUTPUT MODE** Live or deferred relay within a specific time period or from stock material.

ESCORT 2.4

101. DURATION	Net duration of the programme in minutes converted to hours and decimal hours, excluding technical interruptions, advertising or other programme breaks etc. reported elsewhere.
102. FREQUENCY	The time "rhythm" in which the programme is broadcast e.g. one-off, hourly etc.
103. TRANSMISSION CYCLE	Whether a programme is a single production or part of a series or serial.
104. SINGLE PRODUCTION	Programme broadcast in not more than two parts.
105. ANTHOLOGY	Programme that shares only main title and basic concept with other programmes.
106. SERIES	Programme sharing title and format with other programmes.
107. SERIAL	Drama production consisting of a continuing story in episodes.
108. MINI-SERIAL	A serial of not more than six episodes. (These programmes are usually called "mini-series")
109. LONG RUNNING SERIAL	Serial of more than 26 episodes.
110. SCHEDULING	Whether the programme was transmitted for the first time or was a (first, second etc.) repeat.
111. REPEAT	Repetition of a complete or virtually complete programme which has already been broadcast by the same broadcasting organization. This category includes retransmission of a programme in the same language on another programme service of the organization.
112. AUDIENCE BEHAVIOUR	Information regarding listening and viewing levels.

ESCORT 2.4

113. **PROGRAMME RATING** The percentage of the TV private household population or sub-population (as estimated from the sample) viewing the programme across its duration, averaged across the minutes which comprise that period. (c.f. the EBU Joint Industry Audience Research Methodology Group definition).
114. **PROGRAMME REACH** The cumulative percentage of the TV private household population or sub-population viewing the programme across its duration, cumulated across the minutes which comprise that time period (c.f. the EBU Joint Industry Audience Research Methodology Group definition).
115. **PROGRAMME SHARE OF AUDIENCE** The amount of viewing obtained by the programme expressed as a percentage of all TV viewing, across the period of time of the programme. (c.f. the EBU Joint Industry Audience Research Methodology Group definition).
116. **PROGRAMME COSTS** Costs involved in the production of the programme, including direct programme expenditure etc.
117. **PROGRAMME FUNDING** Sources of finance employed by the broadcaster to produce or acquire the programme.

Escort 2.4

ESCORT 2.4

SOME EXAMPLES OF ESCORT 2.4 CLASSIFICATION

Programme title	A1 Intention	A2 form	A3 content	A4 target	A5 origin	D3 cycle	EBU quest. part 3
The Eastenders	111	221	3215	41	51	343	111
Hamlet (from theatre)	111	221	3221	41	52	31	122
The Bill Cosby Show	111	221	3214	41	51	33	111
Don Giovanni (movie)	111	245	3412	41	53	31	13
Don Giovanni (studio)	111	245	3412	41	51	31	31
Musical	111	245	343	41	51	31	32
Die Lustige Witwe	111	245	3414	41	52	31	32
My Fair Lady	111	245	343	41	52	31	32
Eurovision Song Contest	111	243	344	41	51	31	36
Opera aria concert	111	241	341	41	51	31	31
Folkloristic dancing	111	247	345	41	52	31	33
The Swan lake (ballet)	111	247	3412	41	52	31	34
Wogan	112	231	315	41	51	33	23
Stand-up comedian show	111	233	336	41	51	31	24
Sports quiz	112	231	314	41	51	33	22
Dame Edna	111	231	315	41	51	33	23
The Benny Hill Show	111	221	3213	41	51	343	24
Monty Python	111	221	3213	41	51	33	24
The strongest man	111	231	314	41	51	33	22
Candid camera/home video	111	231	337	41	51	33	?
The Paul Daniels Show	111	231	334	41	51	33	24
This is your life	112	231	335	41	51	33	24
The Muppet Show	111	221	3213	41	51	33	24
Soccer match	112	213	314	41	54	31	41
Fund raising game show	112	231	334	41	51	31	24
Royal wedding	122	213	3131	41	55	31	61
Sports news	121	211	314	41	51	33	43
Daily news	121	211	3111	41	51	33	51
Discussion about parl.	121	215	3131	41	51	31	61
The TV Doctor	121	216	3194	41	51	33	73
Regular book review	121	215	3181	41	51	33	71
Consumer inf. magazine	123	212	3133	41	51	33	65
Magazine on technology	132	212	319	41	51	33	73
Documentary about Luther	121	214	32113	41	51	31	99
Biography Mozart	121	214	3171	41	51	31	71
Docum. famous soccer player	121	214	314	41	51	31	69
School doc. about war	132	214	3131	465	51	31	69
Sesame Street	132	28		421	51	33	?
English language course	132	216	3191	41	51	33	83
TV course surfing	132	216	314	41	51	33	83
Sacred music	133	245	341	41	51	31	
Religious service (roman cath.)	133	213	32113	41	55	31	35
New Year speech	133	216	3112	41	51	31	61

ESCORT 2.4

FROM ESCORT 2.4 TO EBU STATISTICS QUESTIONNAIRE PART 3

EBU Questionnaire Part 3	ESCORT 2.4 dim. 1 <i>intention</i>	ESCORT 2.4 dim. 2 <i>form</i>	ESCORT 2.4 dim. 3 <i>content</i>	ESCORT 2.4 dim. 4 <i>target</i>	ESCORT 2.4 dim. 5 <i>origination</i>
1. FICTION	11	221	32...	41	51
1.1 Series & Serials	11	221	321/322	41	51
1.1.1 Light/Sitcoms	11	221	3211/32...	41	51
1.1.2 Serious	11	221	322...	41	51
1.2 Single plays	11	221	32...	41	51
1.2.1 Light/Sitcoms	11	221	3211/32...	41	51
1.2.2 Serious	11	221	322..	41	51
1.3 Cinema	11	221	32...	41	53
1.4 Animation	11	223	32...	41	51
2. LIGHT ENTERTAINMENT	11	23...	321	41	51
2.1 Games	11	23...	321/332	41	51
2.2 Quizzes & Contests	11	23...	333	41	51
2.3 Talk & Chat shows	11	23...	31...	41	51
2.4 Shows, variety, cabaret	11	23...	33...	41	51
3. MUSIC	11	24...	34...	41	51
3.1 Opera	11	246	341...	41	51
3.2 Musicals & operettas	11	246	34...	41	51
3.3 Folk music & dance	11	247	345	41	51
3.4 Ballet & contemp. dance	11	247	34...	41	51
3.5 Serious music	11	24...	341...	41	51
3.6 Light, pop & rock	11	24...	344	41	51
3.7 Pop video	11	24...	344	41	54
4. SPORT				41	51
4.1 Sports events	112	213	314...	41	51
4.2 Sports magazines	121	212	3148	41	51
4.3 Sports news	121	211	3148	41	51
5. NEWS	121	21...	311...	41	51
5.1 Newscast, flashes	121	211	3111	41	51
5.2 News magazines	121	212	3112	41	51
5.3 Weather forecasts	121	216	3113	41	51
6. INFORMATION	12...	21...		41	51
6.1 Current affairs	121	212	3112	41	51
6.2 Parliamentary broadc.	121	21...	3131	41	51
6.3 Party political broadc.	121	21...	3131	41	51
6.4 Leisure/lifestyle	121	21...	316...	41	51
6.5 Consumer advice	123	21...	3133	41	51
7. ARTS/HUM./SCIENCES	12.../13...	21...	317/8/9...	41	51
8. EDUCATION	132	2...	3...	4...	51
8.1 School	132	2...	3...	465	51
8.2 University	132	2...	3...	465	51
8.3 Adult	132	2...	3...	41	51
9. RELIGION	133	241	3420	41	51
9.1 Religious services	133	213	312...	41	51

Escort 2.4

ANNEX 3

ESCORT 2.4

SPORTS

Based on a listing of the General Association of International Sports Federations (GA 1SF/A GFIS)

Aeronautics	Modern Pentathlon
Aikido	Motor Boating
American Football	Motor Racing
Archery	Motor Cycling
Athletics	Mountaineering
Badminton	Netball
Bandy	Orienteering
Baseball	Polo
Basketball	Powerlifting
Biathlon	Racquetball
Bobsleigh/Tobogganing	Roller Skating
Body-building	Rowing
Boules Sport	Rugby
Bowling	Shooting
Boxing	Skating
Canoeing	Skiing
Casting	Skibob
Cricket	Sleddog
Croquet	Soccer (Football)
Curling	Softball
Cycling	Soft Tennis
Dance Sport	Sombo
Equestrian	Sport Acrobatics
Faustball	Squash
Fencing	Subaquatics
Flying disc	Surfing
Football (Soccer)	Swimming/Diving
Golf	Table Tennis
Gymnastics	Taekwondo
Handball	Tennis
Hockey	Trampoline
Ice-Hockey	Triathlon
Jai-Alai	Tug-of-War
Judo	Volleyball
Ju-Jitsu	Water Polo
Karate	Water-skiing
Korfball	Weightlifting
Lacrosse	Wrestling
Luge	Yachting
Maccabi	

Escort 2.4

ESCORT 4.2

LIST OF LANGUAGES

Total number of speakers (native plus non-native) in the world of languages spoken in one or more EBU member countries (1991).

Based on : Sidney S. Culbert, Guthrie Hall NI-25 - University of Washington, Seattle, Wash. 98195

	EBU countries languages	Millions
1	English	450
2	Spanish	352
3	Russian	294
4	Arabic	202
5	Portuguese	175
6	French	122
7	German	118
8	Italian	63
9	Turkish	56
10	Ukrainian	46
11	Polish	43
12	Romanian	25
13	Dutch	21
14	Hungarian	14
15	Czech	12
16	Greek	12
17	Serbian	12
18	Byelorussian	10
19	Bulgarian	9
20	Catalan	9
21	Kurdish	9
22	Swedish	9
23	Finnish	6
24	Albanian	5
25	Croatian	5
26	Danish	5
27	Norwegian	5
28	Slovak	5
29	Georgian	4
30	Hebrew	4
31	Provençal	4
32	Galician	3
33	Kabyle (W Kabylia, N Algeria)	3
34	Lithuanian	3

ESCORT 4.2

	EBU countries languages	Millions
35	Shilha (W Algeria; S Morocco)	3
36	Tamazight (N Morocco; W Algeria)	3
37	Latvian	2
38	Macedonian	2
39	Slovene	2
40	Estonian	1
41	Gaelic	1
42	Kenuzi-Dongola (S Egypt; Sudan)	1
43	Riff (N Morocco; Algerian coast)	1
44	Romany	1

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EXAMPLE OF LANGUAGE CLASSIFICATION

Example:

	LANGUAGE SPOKEN *)			DUBBED			SUBTITLED		
	original language	dubbed language	subtitled language	majority native language	minority native language	domestic dialect	majority native language	minority native language	domestic dialect
Programme 1	2	0	0	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.
Programme 2	1	5	0	yes	no	no	n.a.	n.a.	n.a.
Programme 3	1	0	7	n.a.	n.a.	n.a.	no	yes	no

Explanation:

programme 1 A programme spoken in Spanish, not dubbed, not subtitled

programme 2 A programme spoken in English, dubbed in Portugese, not subtitled

programme 3 A programme spoken in English, subtitled in German (German being a minority language)

*) . See list in Annex 4A

Escort 2.4

ESCORT 2.4

INTERNATIONAL CODES FOR NAMES OF COUNTRIES AND CURRENCIES (ISO - International Organization for Standardization). 1).

	country code (2)	country code (3)	currency code
Afghanistan	AF	AFG	AFA
Albania	AL	ALB	ALL
Algeria	DZ	DZA	ZD
American Samoa	AS		USD
Andorra	AD	AND	ESP/FRF
Angola	AO	AGO	AOK
Anguilla	AI	AIA	XCD
Antartica	AQ	ATA	
Antigua and Barbuda	AG	ATG	XCD
Argentina	AR	ARG	ARS
Armenia	AM	ARM	
Aruba	AW	ABW	AWG
Australia	AU	AUS	AUD
Austria	AT	AUT	ATS
Azerbaijan	AZ	AZE	
Bahamas	BS	BHS	BSD
Bahrain	BH	BHR	BHD
Bangladesh	BD	BGD	BDT
Barbados	BB	BRB	BBD
Belarus	BY	BYS	
Belgium	BE	BEL	BEF
Belize	BZ	BLZ	BZD
Benin	BJ	BEN	XOF
Bermuda	BM	BMU	BMD
Bhutan	BT	BTN	INR/BTN
Bolivia	BO	BOL	BOB
Botswana	BW	BWA	BWP
Bouvet Island	BV	BVT	NOK
Brazil	BR	BRA	BRN
British Indian Ocean Terr.	IO	IOT	USD
Brunei Darussalam	BN	BRN	BND
Bulgaria	BG	BGR	BGL
Burkina Faso	BF	BFA	XOF
Burma	BU	BUR	BUK
Cambodia	KH	KHM	
Cameroon	CM	CMR	XAF
Canada	CA	CAN	CAD
Cape Verde	CV	CPV	CVE
Cayman Islands	KY	CYM	KYD
Central African Republic	CF	CAF	XAF
Chad	TD	TCD	XAF
Chile	CL	CHL	CLP

	country code (2)	country code (3)	currency code
China	CN	CHN	CNY
Christmas Island	CX	CXR	AUD
Cocos (Keeling) Islands	CC	CCK	AUD
Colombia	CO	COL	COP
Comoros	KM	COM	KMF
Congo	CG	COG	XAF
Cook Islands	CK	COK	NZD
Costa Rica	CR	CRI	CRC
Côte d'Ivoire	CI	CIV	XOF
Croatia	HR	HRV	HRD
Cuba	CU	CUB	CUP
Cyprus	CY	CYP	CYP
Czech Republic	CZ	CZE	CSK
Denmark	DK	DNK	DKK
Djibouti	DJ	DJI	DJF
Dominica	DM	DMA	XCD
Dominican Republic	DO	DOM	DOP
East Timor	TP	TMP	TPE
Ecuador	EC	ECU	ECS
Egypt	EG	EGY	EGP
El Salvador	SV	SLV	SVC
Equatorial Guinea	GQ	GNQ	XAF
Estonia	EE	EST	EEK
Ethiopia	ET	ETH	ETB
Falkland Islands	FK	FLK	FKP
Faroe Islands	FO	FRO	DKK
Fiji	FJ	FJI	FJD
Finland	FI	FIN	FIM
France	FR	FRA	FRF
France Metropolitan	FX	FXX	
French Guiana	GF	GUF	FRF
French Polynesia	PF	PYF	XPF
French Southern Territories	TF	ATF	FRF
Gabon	GA	GAB	XAF
Gambia	GM	GMB	GMD
Georgia	GE	GEO	
Germany	DE	DEU	DEM
Ghana	GH	GHA	GHC
Gibraltar	GI	GIB	GIP
Greece	GR	GRC	GRD

ESCORT 2.4

	country code (2)	country code (3)	currency code
Guam	GU	GUM	USD
Guatemala	GT	GTM	GTQ
Guinea	GN	GIN	GNF
Guinea-Bissau	GW	GNB	GWP
Guyana	GY	GUY	GYD
Haiti	HT	HTI	HTG/USD
Heard & McDonald Islands	HM	HMD	AUD
Honduras	HN	HND	HNL
Hong Kong	HK	HKG	HKD
Hungary	HU	HUN	HUF
Iceland	IS	ISL	ISK
India	IN	IND	INR
Indonesia	ID	IDN	IDR
Iran, Islamic Republic of	IR	IRN	IRR
Iraq	IQ	IRQ	IQD
Ireland	IE	IRL	IEP
Israel	IL	ISR	ILS
Italy	IT	ITA	ITL
Jamaica	JM	JAM	JMD
Japan	JP	JPN	JPY
Jordan	JO	JOR	JOD
Kampuchea, Democratic	KH	KHM	KHR
Kazakhstan	KZ	KAZ	
Kenya	KE	KEN	KES
Kiribati	KI	KIR	AUD
Korea, Dem. People's Rep.	KP	PRK	KPW
Korea, Republic of	KR	KOR	KRW
Kuwait	KW	KWT	KWD
Kyrgyzstan	KG	KGZ	
Lao People's Dem. Rep.	LA	LAO	LAK
Latvia	LV	LVA	LVR
Lebanon	LB	LBN	LBP
Lesotho	LS	LSO	ZAR/ZAL
Liberia	LR	LBR	LRD
Libyan Arab Jamahiriya	LY	LBY	LYD
Liechtenstein	LI	LIE	CHF
Lithuania	LT	LTV	
Luxembourg	LU	LUX	LUF/LUC
Macau	MO	MAC	MOP
Macedonia (For. Yug. Rep. Of)	MK	MKD	MKD
Madagascar	MG	MDG	MGF
Malawi	MW	MWI	MWK
Malaysia	MY	MYS	MYR
Maldives	MV	MDV	MVR
Mali	ML	MLI	XOF
Malta	MT	MLT	MTL
Marshall Islands	MH	MHL	USD
Martinique	MQ	MTQ	FRF
Mauritania	MR	MRT	MRO

	country code (2)	country code (3)	currency code
Mauritius	MU	MUS	MUR
Monaco	MC	MCO	FRF
Moldova	MD	MDA	
Mongolia	MN	MNG	MNT
Montserrat	MS	MSR	XCD
Morocco	MA	MAR	MAD
Mozambique	MZ	MOZ	MZM
Namibia	NA	NAM	ZAR
Nauru	NA	NRU	AUD
Nepal	NP	NPL	NPR
Netherlands	NL	NLD	NLG
Netherlands Antilles	AN	ANT	ANG
New Caledonia	NC	NCL	XPF
New Zealand	NZ	NZL	NZD
Nicaragua	NI	NIC	NIC
Niger	NE	NER	XOF
Nigeria	NG	NGA	NGN
Niue	NU	NIU	NZD
Norfolk Island	NF	NFK	AUD
Northern Mariana Islands	MP	MNP	USD
Norway	NO	NOR	NOK
Oman	OM	OMN	OMR
Pakistan	PK	PAK	PKR
Palau	PW	PLW	USD
Panama	PA	PAN	PAB/USD
Papua New Guinea	PG	PNG	PGK
Paraguay	PY	PRY	PYG
Peru	PE	PER	PEI
Philippines	PH	PHL	PHP
Pitcairn	PN	PCN	NZD
Poland	PL	POL	PLZ
Portugal	PT	PRT	PTE
Puerto Rico	PR	PRI	USD
Qatar	QA	QAT	QAR
Reunion	RE	REU	FRF
Romania	RO	ROM	ROL
Rwanda	RW	RWA	RWF
Russia	RU	RUS	RUR
St. Helena	SH	SHN	SHP
St. Kitts and Nevis	KN	KNA	XCD
Saint Lucia	LC	LCA	XCD
St. Pierre and Miquelon	PM	SPM	FRF
Grenadines	VC	VCT	XCD
Samoa	WS	WSM	WST
San Marino	SM	SMR	ITL
Sao Tome and Principe	ST	STP	STD
Saudi Arabia	SA	SAU	SAR
Senegal	SN	SEN	XOF
Seychelles	SC	SYC	SCR
Sierra Leone	SL	SLE	SLL
Singapore	SG	SGP	SGD

ESCORT 2.4

	country code (2)	country code (3)	currency code
Slovenia	SV	SVN	SIT
Solomon Islands	SB	SLB	SBD
Somalia	SO	SOM	SOS
South Africa	ZA	ZAF	ZAR/ZAL
Spain	ES	ESP	ESP/ESB
Sri Lanka	LK	LKA	LKR
Sudan	SD	SDN	SDD
Suriname	SR	SUR	SRG
Svalbard & Jan Mayen	SJ	SJM	NOK
Swaziland	SZ	SWZ	SZL
Sweden	SE	SWE	SEK
Switzerland	CH	CHE	CHF
Syrian Arab Republic	SY	SYR	SYP
Taiwan, Province of China	TW	TWN	TWD
Tajikistan	TJ	TJR	
Tanzania, United Republic of	TZ	TZA	TZS
Thailand	TH	THA	THB
Togo	TG	TGO	XOF
Tokelau	TK	TKL	NZD
Tonga	TO	TON	TOP
Trinidad and Tobago	TT	TTO	TTD
Tunisia	TN	TUN	TND
Turkey	TR	TUR	TRL
Turkmenistan	TM	TRM	
Turks and Caicos Islands	TC	TCA	USD
Tuvalu	TV	TUV	AUD
Uganda	UG	UGA	UGX
Ukraine	UA	UKR	
United Arab Emirates	AE	ARE	AED
United Kingdom	GB	GBR	GBP
United States	US	USA	USD/US\$
U.S. Minor Outlying Islands	UM	UMI	USD
Uruguay	UY	URY	UYU
Uzbekistan	UZ	UZB	
Vanuatu	VU	VUT	VUV
Vatican City State (Holy See)	VA	VAT	ITL
Venezuela	VE	VEN	VEB
Viet Nam	VN	VNM	VND
Virgin Islands (British)	VG	VGB	USD
Virgin Island (US)	VI	VIR	USD
Wallis and Futuna Islands	WF	WLF	XPF
Western Sahara	EH	ESH	MAD
Yemen	YE	YEM	YER
Yugoslavia	YU	YUG	YUD
Zaire	ZR	ZAR	ZRZ
Zambia	ZM	ZMB	ZMK
Zimbabwe	ZW	ZWE	ZWD

Escort 2.4

ESCORT 2.4

COUNTRY OF ORIGIN/PRODUCTION PARTICIPATION

Example:

	own country		1st other country			2nd other country		
	broadc.	indep.prod.	ISO	broadc	indep.prod.	ISO	broadc	indep.prod.
Programme 1	100%	0	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.
Programme 2	75%	25%	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.
Programme 3	0%	0%	GBR	100%	0%	n.a.	n.a.	n.a.
Programme 4	0%	0%	USA	0%	100%	n.a.	n.a.	n.a.
Programme 5	50%	0%	DEU	25%	0%	FRA	0%	25%

Explanation:

- Programme 1 100% own production of broadcaster concerned
- Programme 2 75%-25% coproduction between broadcaster and independent producer in own country
- Programme 3 production purchased from British broadcaster
- Programme 4 production purchased from American independent producer
- Programme 5 coproduction between broadcaster concerned (50%), British broadcaster (25%) and French independent producer (25%)