

DR FIKTION

15

DOGMAS

15 DOGMAS FOR CONTROLLING OUR PRODUCTIONS INTERNAL

1. The writer is the pre-condition for the existence of the DR Fiction department.

The writer must be treated with respect for the ONE VISION concept.

The writer develops his or her scripts in close cooperation with DR Fiction so that our development expertise makes a clear mark on the final product.

2. Our public service status requires that our productions contain not only "the good story" but also an overriding plot with ethical or social connotations. In other words, we have to tell two stories at once. The balance between these stories will always depend on the historical and cultural discourses in society at any given time.

3. There is a cross over between writers and directors from the filmindustry and DR-Fiction
4. There is a cross over between productionteam from the filmindustry and DR-Fiction
5. The executive producers at DR-Fiction must be able to balance the director's intentions against those of the principle writer
6. The Head of Fiction delegates responsibility for each prodduction to the producer concerned
7. With due respect for the overall finances, resources and the use of team the produceres is given as much Producers Choice as possible

8. The Head of Fiction serves as a coach to the executive producer and the executive producer serves as a coach to his key team Both work under the device:

Not in control of, but in charge of...

This management philosophy does not encourage consensus decisions

9. With the best planning possible – including delivery of scripts on time – the production team are ensured reasonable working conditions
10. To achieve the greatest synergy possible, DR Fiction productions are implemented with the respect for the communication triangle between viewers, writers and the production

EXTERNAL CONDITIONS

11. DR Fiction and the controllers must see eye to eye on the choice of repertoire.
12. Rolling long-term planning repertoire and finances (5 year plan) is in place between the controllers and DR Fiction
13. There is a continual contact between DR TV Media Research and DR Fiktion with a view to research on DR Fiction productions and this includes sundry tests
14. DR Fiction continually develops its need for innovation in partnership with PP on programmes and productions, including the productionteam
15. DR Fiction spend at least 2% of it's overall annual budget on developing new fiction