

# Global Lives Project - Serbia

## CALL SHEET

8<sup>th</sup> – 12<sup>th</sup> April 2009

Zabalj and Belgrade, Serbia

\*\*\* WE ARE SHOOTING HDV 16:9 (FRAMED FOR 4:3)\*\*\*

CREW			
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<b>TEAM 1</b>			
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Emile Jones	Photographer	Berlin	<a href="mailto:emJ@gma.com">emJ@gma.com</a> ; +49 5555-55555,
<b>TEAM 2</b>			
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<b>TEAM 3</b>			
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CONTRIBUTOR	
Dušan Lazić	Village of Vojka, Vojvodina

EMERGENCY CONTACTS		
Medical Emergencies	EMERGENCY MEDICAL ASSISTANCE Bul. Franše D'Eperea 5, tel. 94 EMERGENCY MEDICAL CENTRE, Pasterova 2, tel. 3618-444 <b>For pharmacies and hospitals:</b> <a href="http://www.beorent.com/emergency-services-in-belgrade.html">http://www.beorent.com/emergency-services-in-belgrade.html</a>	Dial 94
Police		Dial 92
Fire Emergencies		Dial 93
Embassies	Brazilian Embassy Krunska 14, 11000 Beograd  German Embassy Belgrade Kneza Milosa 74-76, 11000 Beograd, Serbia  British Embassy Belgrade Generala Zdanova 46, 11000 Beograd  Dutch Embassy Belgrade Simina 29, 11000 Beograd  Hungarian Embassy Belgrade	+381 11 3239781, 3239782, 3239783  +381 11 3064300  +381 11 645055  +381 11 3282332  +381 11 2440472

Krunska 72, 11000 Beograd, Serbia	+381 11 3619344, 3613043, 3613909, 3613928
US Embassy Belgrade Kneza Milosa 50, 11000 Beograd, Serbia	

### TRAVEL CONTACTS

<b>Airport</b>	Belgrade Nikola Tesla Airport : <a href="http://www.airport-belgrade.co.yu/code/navigate.php?id=59">http://www.airport-belgrade.co.yu/code/navigate.php?id=59</a>	
<b>Bus to/from airport</b>	PTC "Belgrade" Line 72 Route: <a href="http://www.gsp.co.yu/english/additional.asp?id=72">http://www.gsp.co.yu/english/additional.asp?id=72</a> Frequency: Airport – Belgrade: 05:20 until 00:00 hours; departs every 32 minutes Belgrade – Airport: 04:40 until 23:40 hours; departs every 32 minutes Ticket price: 65 RSD (if bought on newsstand), 100 RSD (if bought in the bus)	
<b>Belgrade transport</b>	Tickets are 20 DIN if from kiosk/newsagent and 30 DIN if from driver Tram No 2 connects train/bus station with Citadel and Old Town	
<b>Trains</b>	Belgrade Railway Station <a href="http://www.serbianrailways.com">www.serbianrailways.com</a>	Switchboard: +381 11 3616 722, +381 11 3614 811
<b>Taxis</b>	Numerous companies  Beogradski taxi <a href="http://www.beogradski-taxi.com">www.beogradski-taxi.com</a>	+381 11 361 9801
<b>Car hire</b>		

### EQUIPMENT

<b>*** WE ARE SHOOTING 16:9 (FRAMED FOR 4:3 PROJECTION)***</b> <b>24 P</b>		
<b>Donated:</b> 1 x Z1 camera (David) 1 x Headphones (David) 1 x Top mic (David) 1 x camera battery charger (David) 1 x Tripod 1 x Radio mic kits (Juliane) 1 x Top light (Robert) 1 x Top light battery charger (Robert)  Still cameras (property and responsibility of owners) Extra batteries for still cameras	<b>Hired:</b> 1 x Z1 (via Marko)	<b>Purchased:</b> 35 x miniDV tapes 16 x AA batteries  <b>First Aide kit:</b> -Sun block -Pain killers + Imodium -Plasters + bandages

### IMPORTANT TRAVEL INFORMATION

**FOR NON-SERBIANS, REMEMBER TO BRING YOUR PASSPORT - You should keep a photocopy of your passport, visa and flight ticket separate from the originals when travelling.**

#### WEATHER/SUNRISE & SUNSET

Sunrise - 05:41    Sunset - 18:00

<b>Wed 8 Apr</b>	
<b>Thur 9 Apr</b>	
<b>Fri 10 Apr</b>	
<b>Sat 11 Apr</b>	
<b>Sun 12 Apr</b>	

Latest forecast: <http://www.wunderground.com/global/stations/13274.html>

### PICK UP FROM AIRPORT – 8 April

Name	Flight No.	Arrival	Meeting you	Time
Emile		13.50	Mario	14.15
Olav Munn	Swiss Air - LX 1416	14.00	Mario	14.15

Stevan Paap		16.00	Ana	16.30
Holly		16.15	Ana	16.30
Juliane Batha		18.30		

### **MONEY AND PASSPORTS**

Please remember to put your passports and any other valuables in hostel safe instead of carrying them around with you on location.

### **CURRENCY**

Converting from Serbian Dinars (RSD) to most world currencies: [http://coinmill.com/CSD\\_calculator.html#CSD=1](http://coinmill.com/CSD_calculator.html#CSD=1)

US \$1	=	71.0 RSD
€1	=	96.0 RSD
GBP £1	=	102 RSD
\$1.41	=	100 RSD
€1.04	=	100 RSD
£.98	=	100 RSD

### **CRIME**

Belgrade and the surrounding areas are overall as safe as anywhere else in Europe. Risks include pickpockets and random acts of violence from Nationalist or football gangs. Please note that whilst on location, you are responsible for your personal belongings. Please also keep valuables safe in your room. Equipment must not be left unattended (e.g. on location or locked vehicle).

### **BELGRADE CITY INFO:**

<http://www.beograd.rs/cms/view.php?id=220>

## **ACCOMMODATION**

<b>HOSTEL ACCOMMODATION</b>	
<p>Green Studio Hostel Karadorđeva 69/42, Belgrade, Serbia (directly across the street from main bus station)</p> <p>T: +381(0)11 263 3626 M: +381(0)63 756 2357 Email: <a href="mailto:greenstudiohostel@gmail.com">greenstudiohostel@gmail.com</a> <a href="http://www.greenstudiohostel.com">www.greenstudiohostel.com</a></p>	<p>Reservations placed 19 March by Robert Eagle, no deposit paid</p> <p>Rooms: 8-12 Apr - Robert, Juliane and Max, €14 per person, per night 8-12 Apr – Stewart and Hes, €16 per person, per night 9-12 Apr – David and Emile, €16 per person, per night</p> <p>Price includes free wifi, bed linen and beer</p>

## **PRODUCTION SCHEDULE**

Wednesday 8 April:

**19.00** – Intro meeting with Belgrade-based crew members. We will go over plan for shoot and clarify any questions. We will also call all non-Belgrade based crew members.

Thursday 9 April:

**9.30am** - The team members who are based in Belgrade will gather in a central meeting place and drive from there to the village. We will make alternative plans for members based in Novi Sad and elsewhere.

**12.00noon** – Team assembles in village, meets main subject and anyone else who will appear in the shoot

**13.00** – Team 3 start filming life-history interview (only two crew members at a time needed for this—producer and camera operator); other crew members familiarise themselves with location *and equipment* and get Dušan's friends/family to sign releases

**17.00** – Shoot ends, return to Belgrade

**20.00** – Meet with all crew members in Belgrade to review material and tweak anything in shoot schedule

Friday 10 April:

**15.00** – Team 1 assemble in Belgrade, leave for village

**17.00** – Team 1 arrives in village, sets up

**18.00 to 22.00** SHOOT BEGINS with Team 1:

18.00-20.00 - Dusan will be finishing his daily jobs around the house, have a shower, change from dirty work clothes, have a dinner.

20.00-22.00 - He will have a rehearsal with his band at his home.  
**22.00 to 2.00** Team 2: Dušan goes to bed by 00.00  
22.00-24.00 - Time to relax; read a book, watch TV, go to bed

Saturday 11 April:

**2.00 to 6.00** Team 3: Dušan sleeping

**6.00 to 10.00** Team 3:

8.00-9.00 - Dušan wakes up, morning routine, breakfast, preparation of the tools he will need for the day

**10.00 to 14.00** Team 1 (at 12.00noon, change radio mic batteries):

10.00 – 40-minute drive to the village of Ogar where he keeps his bees this time of year

*(Teams 1 & 2 go with him to Ogar; camera operator of Team 1 film inside truck with Dušan)*

11.00-15.00 - He will be tending to his bees.

**14.00 to 18.00** Team 2:

15.00-16.00 - Return home *(camera operator of Team 2 films inside truck with Dušan)*

16.00-18.00 - He will probably be working in his workshop or around the house.

Sunday 12 April:

SLEEP!

**12noon** - Producers gather to assemble tapes and review post-production plans; capturing tapes to external hard drive begins

## PRODUCTION NOTES

ENSURE ALL KIT IS CHECKED BEFORE YOU START FILMING AND ARRIVE ON LOCATION

### **I. Camera Stuff - Really Important!**

1) Record in HDV 16:9, but frame for 4:3 aspect ratio.

All recordings must take place in HDV 16:9 format. However, the installation designers determined that a 4:3 image will allow for the maximum size of screens and the most immersive user experience. As such, your edited video should be a 16:9 piece (we think it looks nicer), but you should plan for a 4:3 version of the video to look good as well for the installation. We recommend using the 4:3 guide frame function so you can have a reference through your camera's screen.

2) Shoot in 24P if possible.

If your camera has a 24P or 24F (Canon) mode, please use it to be consistent with previous shoots.

3) Make sure to give the camera operators a chance to get experience with the video camera, mics, & lighting being used. Make sure that you confirm with all camera operators that they know the ins and outs of the camera to be used and have plenty of experience with setting its presets getting a feel for button layout, etc. Most camera manuals can be downloaded off the internet, and directors/producers should circulate these. Key issues with HDV cameras that we have had include focusing and low-light situations. The Sony Z1, for example, have an important feature that we discovered this way called "hyperfocus," whereby when macro is turned off and the focus is set to one meter, everything from 1 meter to infinity stays in focus.

4) Microphone setup

5) Battery back-up

Battery levels on the camera are rarely accurate. Be prepared with extra batteries - enough to have about 12 hours more than the shoot.

### **II. Audio**

1) Set up a 2-channel mic setup with a directional mic (shotgun) mounted on the camera and a wireless mic attached to the subject at all times. It is essential that you test such a setup repeatedly to make sure that there is not interference noise coming in on the recording. This was a major problem for us before the California shoot.

2) The wireless is of great importance as it adds a great amount of intimacy to the shoot and really personalises the main subject. Anticipate that the subject will fiddle with her wireless mic, so be sure to keep an eye on it. If the wireless is misplaced, it might be in your best interest to have someone readjust it at a down moment. Also, explain to your subject that each time she touches the wireless it compromises the sound recording - this is an issue for you because it will lead to time-consuming audio editing in post-production, so best to nip this in the bud as best you can.

3) Please make sure to monitor the wireless while filming. Sometimes, it's bound to drop out, or the batteries will randomly expire. It helps to make a plan to check the wireless a few times during the hour. In the China shoot, our first fancy wireless mic turned out to be not so reliable. We had to switch mics midway, so having a backup wireless was important.

4) Mics break—bring back-up solutions

Wireless mics—even the most expensive ones—break regularly. Bring both a backup set of wireless mics and an extra-long XLR cable and the appropriate mount in case you need to turn your shotgun mic into a boom. If you're traveling to a remote location for

the shoot, you probably won't want to bring a boom pole, but you should identify a broom handle or something else on location that can be made into a boom if necessary.

### **III. Still Photos**

Still photos are absolutely essential. We will be using them in print materials (a book, we hope!) and on our website.

#### 1) What to shoot.

Get photos of both the subject and the crew. We need at least one really great photo from every hour of the day with the subject in it. These will go in the book, on posters and will represent each hour of footage on the website. We also need headshots of every crew member and all family members and close friends/colleagues of the subject. Also try to get a group photo of the family and another of the crew as well. If you can, do one with the crew and the family/friends, too.

#### 2) Captions

Do it on the spot! It will be much easier to caption photos later if the photographers take notes during the shoot. Note things like peoples' first and last names (these will need to correspond to release forms--important!!), names of places, how long subject spends in each place, etc.

#### 3) Stay out of the way.

Yes, this is the hardest part. After all of what is said about how important stills are, it is also very, very important that the photographer get in for certain photos and get out. The photographer should make strategic moves to go in to take a picture at most 5 to 10 times an hour. Aside from these strategic times to go in for the shoot, the photographer should stay out of the way and let the subject get on with their day.

4) Please do not check photos during your shift unless you are positively out of the camera's range--save this for after your shift when you are captioning. Sometimes if a photographer is looking down at the camera's screen, they are not aware of the video camera operator's movements and can stray into the frame.

### **IV. Crew & Subject**

#### 1) Minimize interference

Try to make it such that at all times you minimise the number of crew members following the subject around. Still photographers don't need to be there all the time, and if you can work without a boom that's probably better as well. The fewer people there are from the crew in the immediate surroundings of the subject, the better. The best situation is to simply have the camera operator on the spot, and their assistant and the photographer hanging back as far away as possible. The assistant can have a walkie-talkie with a headset or a cell-phone and can be the bridge to the rest of the crew.

#### 2) Schedule the day well

Make sure that you plan out every hour of the day very well. Think about transport to and from the site, where the subject might be going (use the life story interview as an opportunity to get as much detail as possible from the subject about what they might do during the day), how all crew members will be able to eat during their shifts, etc.

#### 3) Liaison

Make sure that there is at least one person near the camera at all times that is familiar with the local area, the family members' names, friends, coworkers or other people who will be on the location, and that speaks the local language/dialect. This needs to be the point person for all communications with the family, local officials, or administrators/owners of any locations. All crew should be instructed to direct any questions to this person.

### **V. Miscellaneous**

#### 1) GPS Logger

A GPS logger/tracker is a simple yet important element of the shoot. It will allow us to map the subject's trajectory during her day and show which photos/videos correspond to which locations. Make sure that someone from each shift is able to verify that the GPS tracker is working properly. It must be attached to someone's belt or bag in order to work properly, and it may need a new battery during the day. Please be sure to test and make sure that it works and that you are able to download data from it during the shoot.

#### 2) Tape/camera change pit stop

You need to make sure that all settings are still correct on the camera (check for accidental button pushes or switch flips), clean the lens, change camera and mic batteries and then get back in and keep shooting. The China crew introduced the use of Hitchcock's technique pioneered in *Rope* for producing seamless edits by ending each tape with the frame close in a stationary object that fills the entire screen with a solid colour briefly, and then starting the next tape on the same image. While this is not required, it is a recommended technique, as it will minimize interruptions in the installation setting.

#### 3) On the Perils of Inside/Outside Lighting --- Beware the ND Filter/Gain Trap

Many of the shoots will be moving in and outside, from light to dark spaces, when a shooter is trying to simply keep up with the action, she may forget the ND Filter and gain settings that were adjusted for a different lighting situation. Please be conscious of this! And practice!

## LEGAL NOTES

### **RELEASE FORMS (all translated into Serbian by Ana)**

- **WRITTEN RELEASES**
- **ORAL RELEASES**
- **LOCATION RELEASES**
- **LOCATION SIGNS**

#### 1) Release forms

- EVERYONE who appears on camera for more than a few seconds and whose face appears on camera in a way that they can be singularly identified must consent to being filmed, with the exception of crowds or people shot in public places. For public places, please make a large copy of the "Recording in Progress" sign that has been sent to you with your release forms and mount it such that it can be transported easily and can stand up on its own.
- Release forms have all been translated into Serbian. In the case of oral release, you can use the oral consent script. You must have a second video camera (can be a little handycam) to record video consent, as we don't want this to appear unnecessarily on the main video. As it can sometimes be challenging to translate the goals and aims of the projects to populations unfamiliar with video installation and/or video streaming on the web, you should consider in advance exactly how you will inform your subjects and explain the project to them. The paper forms or the video tape with the consent must be submitted to the GLP along with the rest of the video content recorded.
- All crew members must sign a written release form (same as the general release), as oral forms are unacceptable for this purpose given that the form includes confirmation that their participation in GLP is as a volunteer and that they will not be paid.

#### 2) Numbered list of all release forms

A numbered list of the above forms and video release recordings, along with the actual forms must be either scanned & emailed/uploaded or mailed to the Global Lives Project.

### **COPYRIGHT AND CLEARANCE**

Music and images can be used under 'Fair Use' legal clause, as we are not profiting from them

### **PUBLIC NOTICES**

Must be distributed in all public areas before filming to ensure they are seen. Don't forget to remove after filming.

### **EXPENSES**

There is a set budget for food/drink, local transport and production expenses. Please clear all expenses with Robert BEFORE purchasing and keep receipts/invoices.

### **FILMING PERMITS**

Marko to clear filming permits with police and local authorities