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Video Recording

# Shooting and Framing Rules

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# Film



- Imagine this situation.
  - You enter the city station, footsteps echoing on the tiles as you glance over the crowd. You move through the crowd, looking for the platform from which your train departs.
  - The view covers the entire station – a row of seats, light boards with information on departures and arrivals, passengers rushing through suitcases. You are no longer interested in the crowds around you, you focus on the sign indicating the direction to your platform.
  - You reach the edge of the platform, your view narrows now – you watch the tracks, the train in the distance. A siren sound confirms he's on his way.
  - The lights of the locomotive are getting closer, you feel the rush of air as the train slows down. The camera now captures the details – your hand squeezing the map, the reflection in the glass of the wagon, the eyes of passengers exiting and entering.
  - Finally getting on the train, taking your place, the window reveals a city that slowly disappears into the distance. The journey has begun.
- This simple sequence of frames describes the movement through space and the way in which attention moves from the environment to specific details. The order of plans, camera movements, and shooting angle shape the way we experience a story, making ordinary moments visually dynamic.
- **The film is not just a story, but the way the story is told in visual language - through the frame, scene, plan and camera movements.**

# Frame

● REC



- The frame is the basic unit or element of the film.
- The smallest dynamic unit of film, one clip of tape between two recorded clips.
- It is a piece of film tape recorded in a continuous motion of the camera
- Content within the field of view of the lens
- The point where the frames are joined is called the cut
- The frame tells part of the story through the process of connecting with other frames (selection of shooting content), which is called framing

50 f 2.8

3...2...1......1...2...3

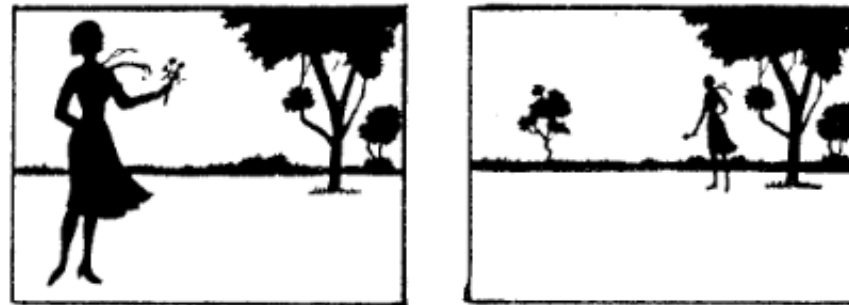
HD

# Frame

## ● REC



- Characteristics of the frame: duration (time), composition, film plan, scene (space), movement in the frame and camera movement (kinesthetics).
- When does the frame change? What is a new frame? Does every change in the frame change the composition of the frame?
- Can a single frame tell the whole story?



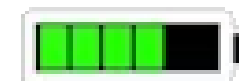
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3...2...1......1...2...3

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# Frame

● REC



- The frame can be dynamic and static
- Deep frame where we follow several actions at the same time
- Frontal frame is where only one action is displayed in full sharpness



GRADANIN KANE (1941)



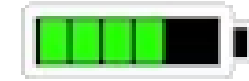
VITEZ TAME (2008)

50 f 2.8

3...2...1......1...2...3

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# Frame



- **The objective frame** shows the scene as the viewer would see it if it were present at the scene. Neutral perspective, the camera is not part of the story.
  - Viewers observe the action from the outside, without identifying with the characters.
  - **Example in the film:** A wide shot of the battle where we see soldiers in battle, as if we were watching the event from a distance. The camera captures a conversation between two people, but it's not from anyone's perspective.
- **The subjective frame** shows **what the character sees in the scene**. The camera becomes his eyes.
  - **How to use?** First we see a guy looking at something. The following frame shows **what he sees**, from his point of view.
  - **Example in the film:** The character looks through the binoculars - The following frame shows what he sees through the binoculars. Horror films often use a subjective frame for the viewer to see the world through the eyes of the killer or victim.
- **The author's frame** is a frame where the **camera does not represent the perspective of any character**, but emphasizes the **director's vision and creative expression**.
  - **How to use?** The camera shows scenes in a way that creates a certain feeling, regardless of the character's perspective. It can be used for symbolism, artistic effect or emotional impression.
  - **Example in the film:** A long frame that slowly reveals an important detail in a scene (e.g. a **camera circles around a character to emphasize its isolation**). Using a **slow-motion** frame to make the scene more dramatic, but also that the scene is not from this "planet".

50 f 2.8

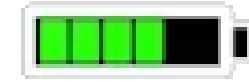
3...2...1......1...2...3

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# Frame

● REC

- The frames are grouped into scenes
- The scene consists of 3 frames
- A scene is a series of frames whose action takes place in one place at a certain time.
- Changing the action location (shooting location) changes the scene.



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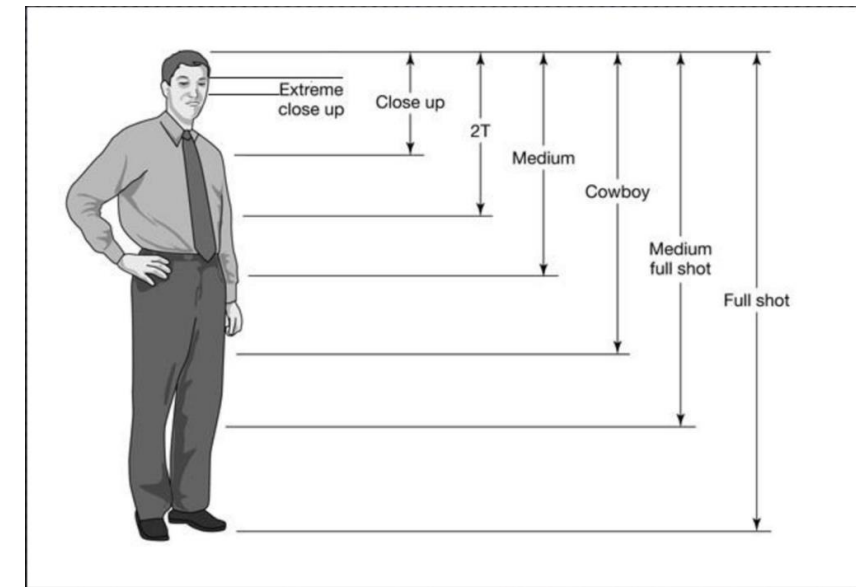
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HD



# Plans

- Film plans are the alphabet of film content creation
- A film plan is the distance between the camera and the subject being filmed.
- This distance decides in advance the emotional expression of the frame. The film plan is an ideal measure of determining the film space.
- The basic criterion for determining the plan is the relationship human and the space in which the human is located and only in a standing or sitting position
- Multiple frames can be edited in one scene recorded in the same plan





# Plans

- Plans are divided into general plans and close-ups
- General plans allow the viewer to be oriented in space, time and action, and inform them about all the present personalities of a scene. They are always dominated by the space surrounding the human figure. All the plans in this group, above all, show **where** the action takes place and **in what** space the human figure is located.
- These include:
  - Distant Plan (Distant Total)
  - General plan (total)
  - Medium general plan (semi-general, semi-solid)
  - Medium



# Plans

- Close-ups are also determined by the size of the human figure in the frame. In close-ups, the viewer cannot orientate himself spatially unless he has previously received information through general plans.
- These include:
  - Americano plan.
  - Medium close-up
  - Close up.
  - Very close-up.
  - Detail



# Distant Plan

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- The human figure is **more than 100 meters** away from the camera shooting with a wide-angle lens.
- The figure is almost imperceptible; gender, body parts, age, costume details, cannot be recognized
- It is mostly used to highlight the effect of space (landscape, architecture), large masses of people, etc.
- The space is distinctly dominated, often completely hides the actor, and can also highlight his loneliness, tinyness, helplessness.
- As a selective form of general plan, it is often used today as an expressive means of creating an atmosphere and building the rhythm of the scene, when combined with a close-up.
- It is very convenient to open or close the scene, especially the entire film, because it has the power of generalizing and concluding.



# General plan (total)

- The camera is **at least 20-30 meters** away from the subject.
- The figure of a man is better perceived than in a distant total, but the face and mimicry cannot be clearly distinguished.
- Like the distant total, it is used to highlight the importance of space, for mass scenes, to combine the foreground with the background, or with a close-up in editing, when it creates a strong visual and dramatic effect.



# Medium general plan (semi-general, semi-total)

- The medium plan is a part of the whole in which the space is reduced in relation to the general plan, but there is still a large space for the actor's action, that is, it shows a space in which the human figure is seen whole, and below and above it there is a free space for approximately half of the figure.
- To be shot with short focal length lenses.



# Medium

- The medium plan is a part of the whole of the space in which, as a rule, the environment and the action of one or more personalities are shown up close.
- A person can move freely from left to right, but the human figure in height grabs the space from the upper to the lower edge of the frame, so the movement towards the camera is limited, because in that case the figure would be **cut**.
- It specifies for the action the most important data from the general plan, shows the action of a larger number of personalities, connects the elements "**where**" (space) with the element "**who**" (actors).





# Americano plan.

- A plan in which a human figure is seen from the vertebrae to just below the knee, and is also called Americano.
- The attention of the viewer is evenly distributed between the space in the background and the content in the foreground, but it is a much more common case that the focus of attention from the background is transferred to the person in the foreground.
- It is very suitable for shooting action in a wide screen system, as it allows for in-depth composition of the frame, movement within the covered space, and the specific play of actors (micromimics).



# Medium close-up

- A human figure in the frame, shot from the top to the waist.
- One variant of a close-up in which a female figure stands out.
- It is essentially a transitional form of close-up and is often used to photograph women to bring out their breasts, cleavage or jewellery.
- The human figure dominates the environment and background, micromimics and small props stand out, as well as details on the actor's costume.
- The movement is limited but expressive.





# Close up.

- A human figure shot from the vertebrae to the shoulders, i.e. to the armpits. It is also called a grand plan or gros plan.
- The movement in the frame is very limited, but if a person moves, the movement becomes very intense. Maximally his face comes to the fore. It can be shot without shoulder parts, only the face from the forehead to the chin, and then it is called a very close-up or a large groplan.



# Extreme close-up

- A plan in which the face of the actor is framed from forehead to chin.
- It is also called a large or sliced plan.
- The surrounding space is not observed at all, or even hinted at.
- It serves to specifically emphasize the reactions of the eyes and mouth of the actors.
- Movement is very limited, but its intensity is great.

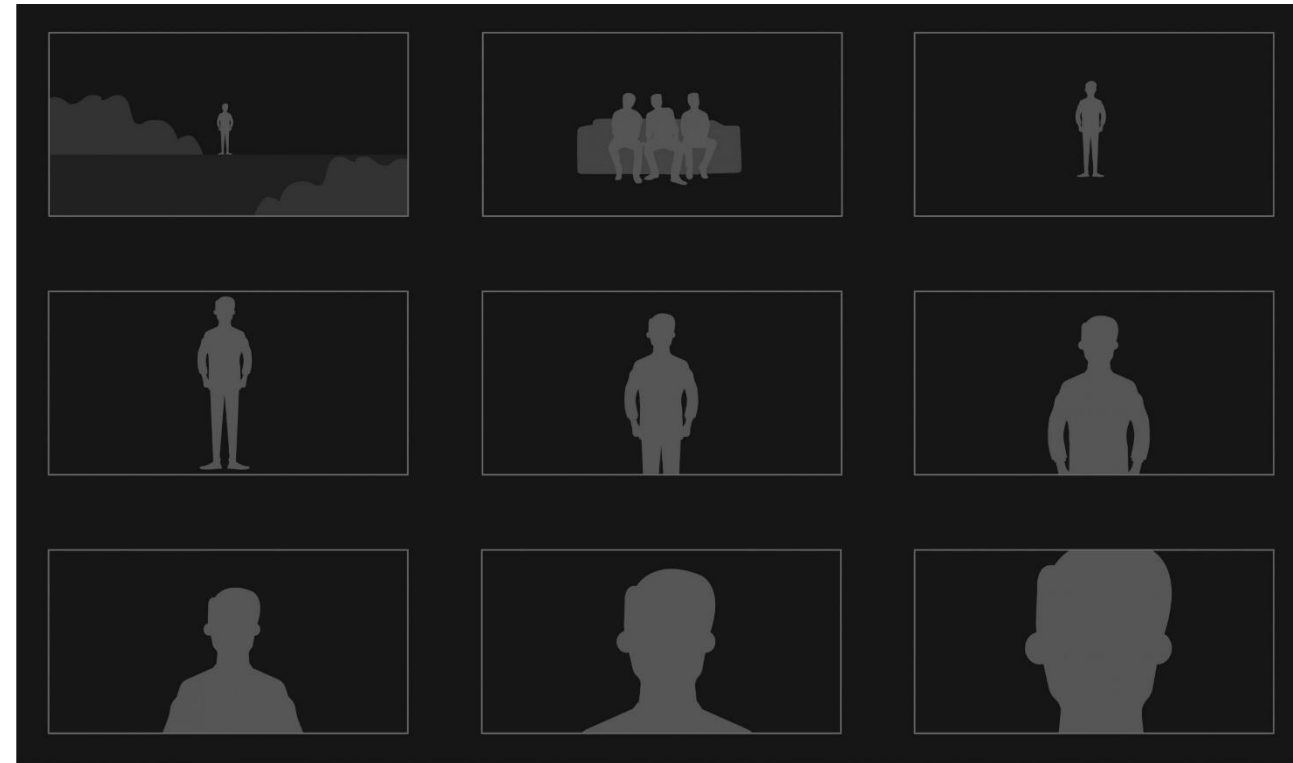
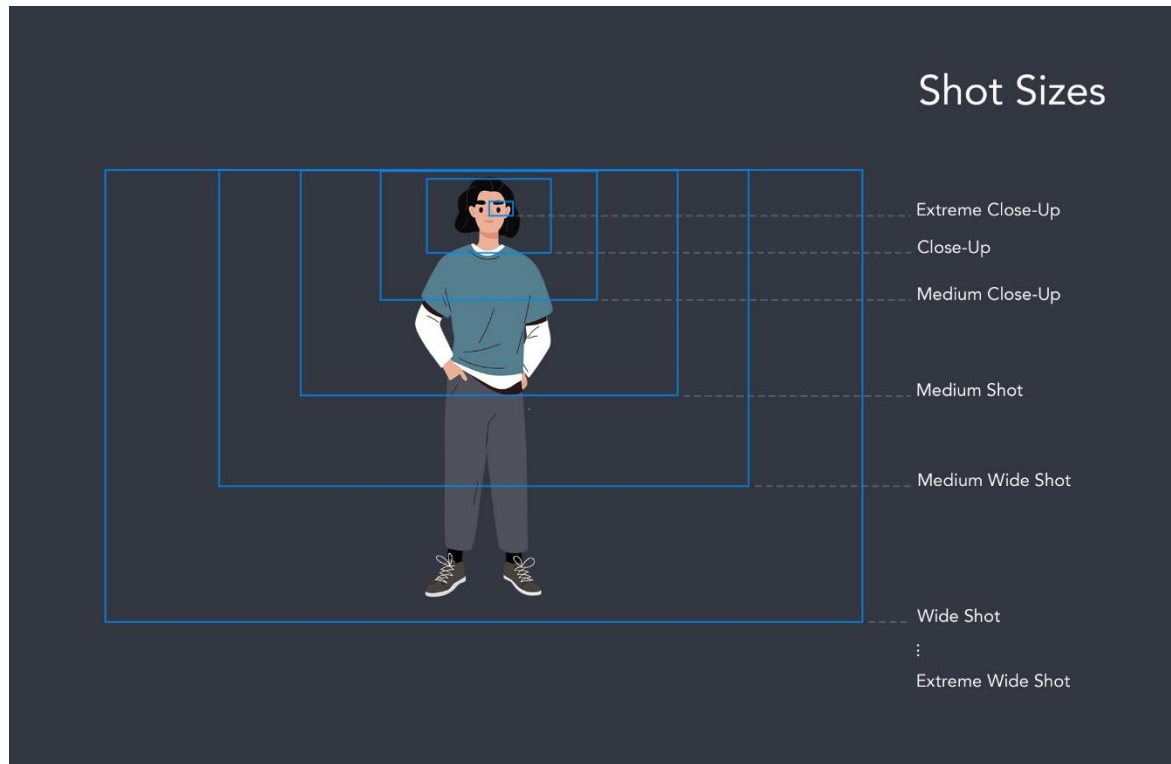


# Detail

- The detail, as an even larger close-up variant, has exactly the same characteristics and can be used in the same way as the close-up.
- It encompasses only a part of the human body: fingers, mouth, eyes or, in the same proportion, an object or part of it.
- It does not give orientation to space - time and does not serve to analyze psychological reactions, but warns of physical traits that can cause appropriate states in viewers, such as, for example, fear or tension.



# Plans overview



# Defining a plan

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- During the framing of the scene, several adjacent frames can be shot by successively increasing the size of the plans, from general to close-up, this process is called plan progression
- The regression of plans is a gradual move away from the close-up according to the general plan. The usual process of framing at the end of a scene or a whole movie.
- It's easy to determine the type of plan when filming adults



# Defining a plan

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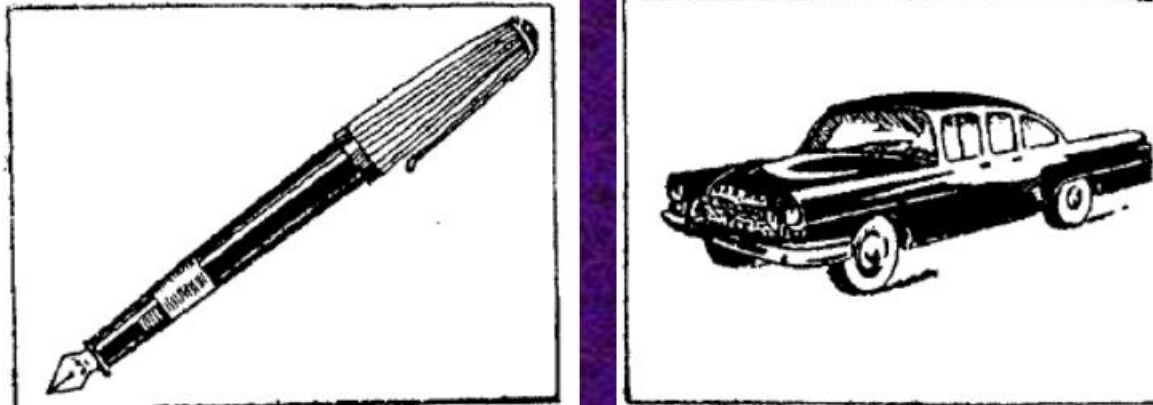
- In this case, it is necessary to determine the type of plan according to the adult human size standard.
- This means that in complex situations, the same criterion should be applied and imagined in the center of attention of an adult man. If, for example, an adult man is placed in a pen frame in a size that corresponds to a close-up, then our frame will also be a close-up, and if the car plan accommodates a man in his entire figure, then it will be a medium plan.
- Example: A butterfly on a flower will be a detail of a flower with a butterfly, not a total butterfly.



# Defining a plan

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- Is the pen on the table - a close-up?
- What's the plan for a car that fills the entire screen ?



# Framing

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- The length of the frame affects the viewer's attention
- If the frame is too short, the viewer may not have time to understand the scene or information. If it is too long, attention decreases.
- The difference that arises between the place where the cut is located and the place where the interest would reach its peak causes the viewer to feel an unsaturated interest, which will increase interest in the next when.
- Determining the length of frames is nothing more than a constant determination of the places where they need to be cut





# Framing

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- A dynamic general plan looks shorter than a static general plan.
- The more dynamic the content and the wider the plan, the shorter the frame looks. The more static the content and the larger the plan, the longer the frame looks.
- Average frame length is 5 to 10 seconds
- What is a frame?
- By framing, the real space is decomposed in order to realize the film space



# Image Composition

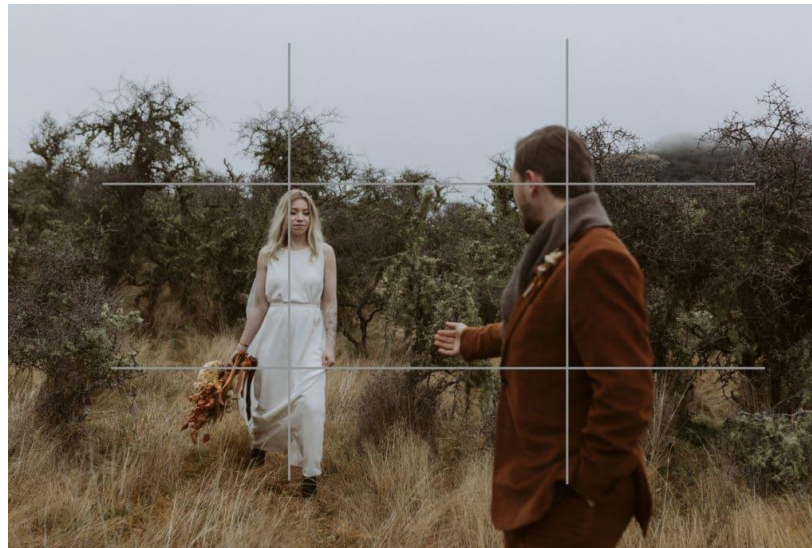
- Image composition is a way of arranging and organizing elements within a given frame
- The composition of the image is influenced by the geometric arrangement of the elements, diagonal lines, illumination/non-illumination of the subject, relationships between different objects within the frame, sharpness and non-sharpness, that is, the depth of field, the position of the camera in relation to the height of the protagonist's eyes (rakurs), color accent, perspective...
- The use of all these elements will significantly determine the experience of the viewer, both of the individual shot and of the entire scene, and ultimately of the film as a whole.



# Rule of thirds

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- The frame is divided into 9 equal parts using two horizontal and two vertical lines.



# Rule of thirds

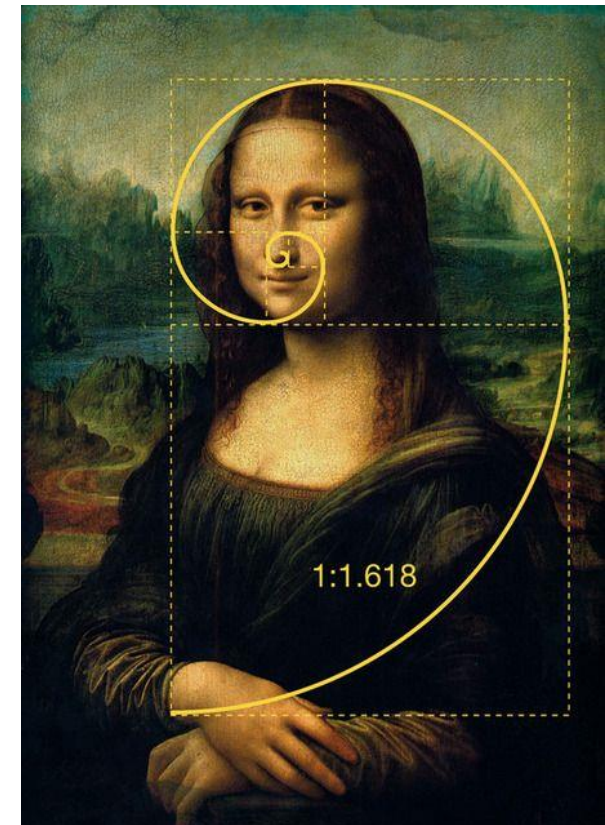
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# Golden (ratio) Cut

- The golden ratio is a **mathematical ratio** of approximately 1:1,618.
- Based on it, a **Fibonacci array** or a golden section rectangle can be constructed.
- The main elements of the composition are located **inside the spiral** or **along the lines of the golden rectangle**.



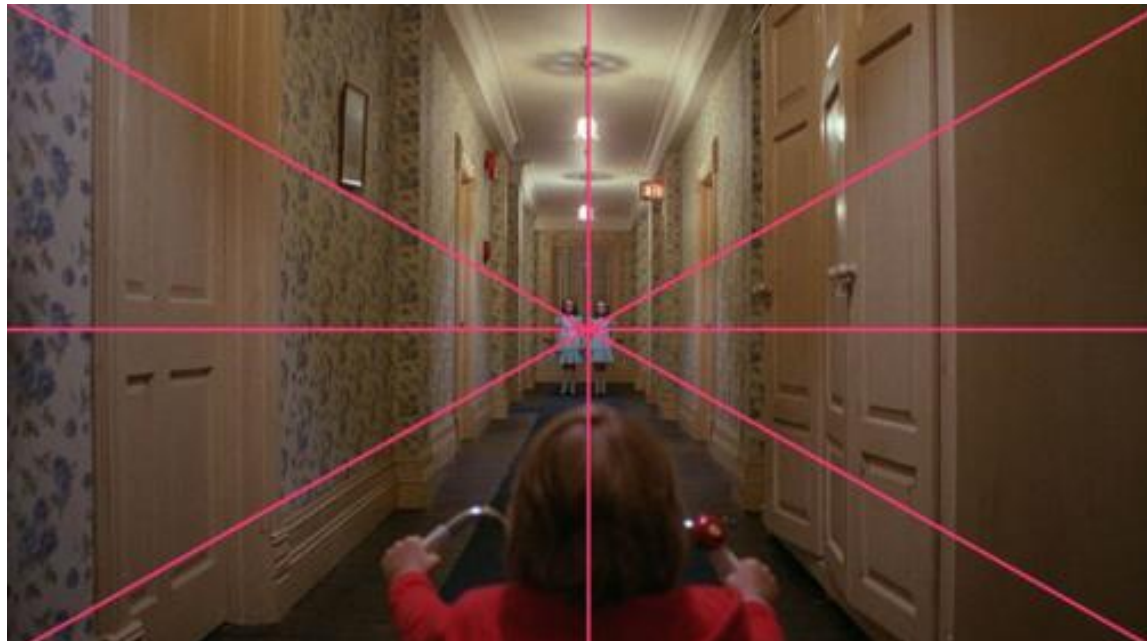
# Pyramidal composition / triangular

- Shooting objects within the frame are placed in a pyramidal form, and it is a common case in film practice that it is also symmetrical.
- Usually emphasizes strength, significance, determination, especially of the object (character) located at the top of the imaginary pyramid.



# Diagonal lines / repeating elements

- Lines within the picture frame and/or repetition of the same elements guide the viewer's towards the element that the author points out.
- Such a composition can seem calm, but also dynamic, even disturbing





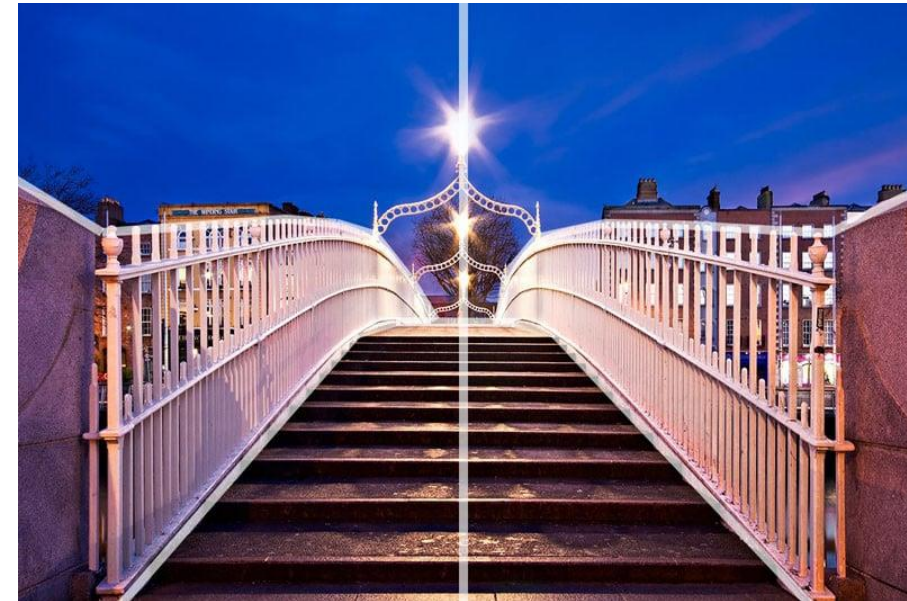
# Diagonal composition





# Central composition / symmetry

- It focuses the viewer's attention towards the center of the frame and indirectly indicates the psychological or emotional state of the hero. This was especially done in close-ups, and the impression will partly depend on the recording schedule.

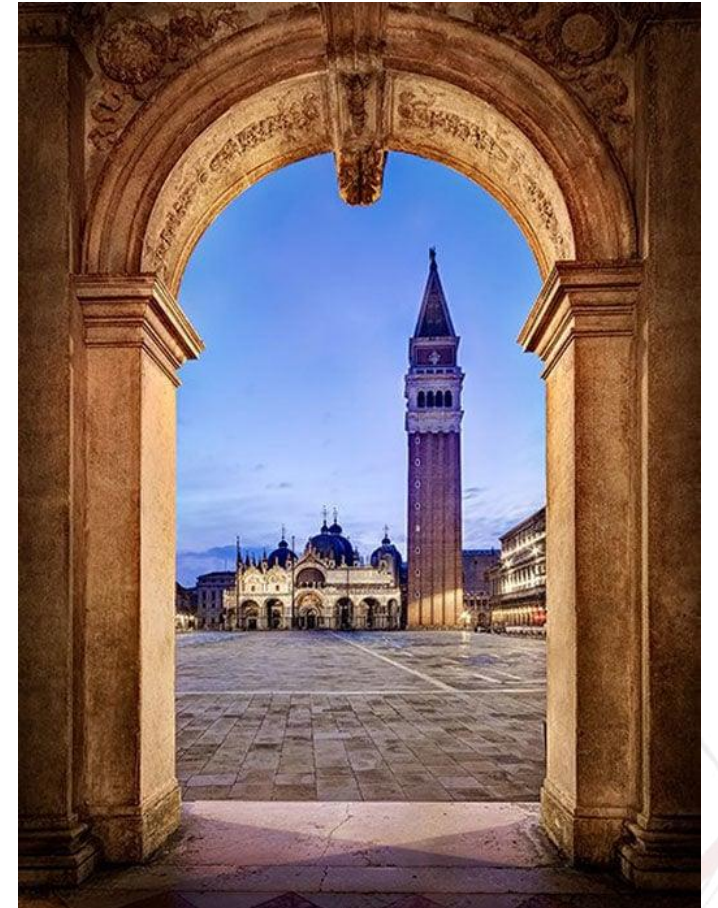
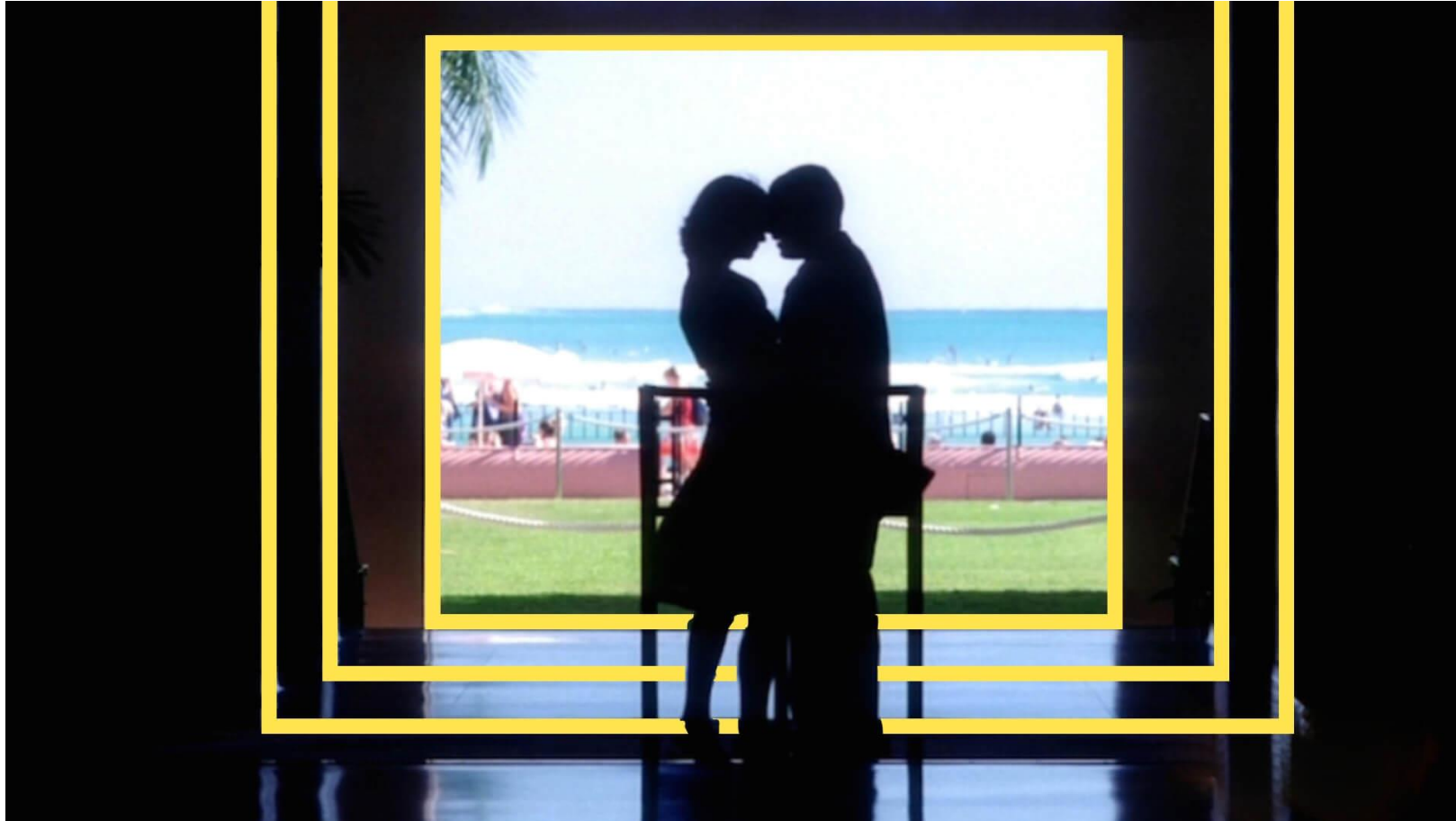


# Asymmetrical image composition/negative framing

- It differs from the more classical rules of composition and therefore warns the viewer that something is wrong, because the compositional discrepancy is contrary to the usual approach to establishing visual continuity and unobtrusive pictorial storytelling.
- Behind such actions, there is usually a direct author's commentary regarding the film situation itself or the psychological state of the characters.



# Frame within frame





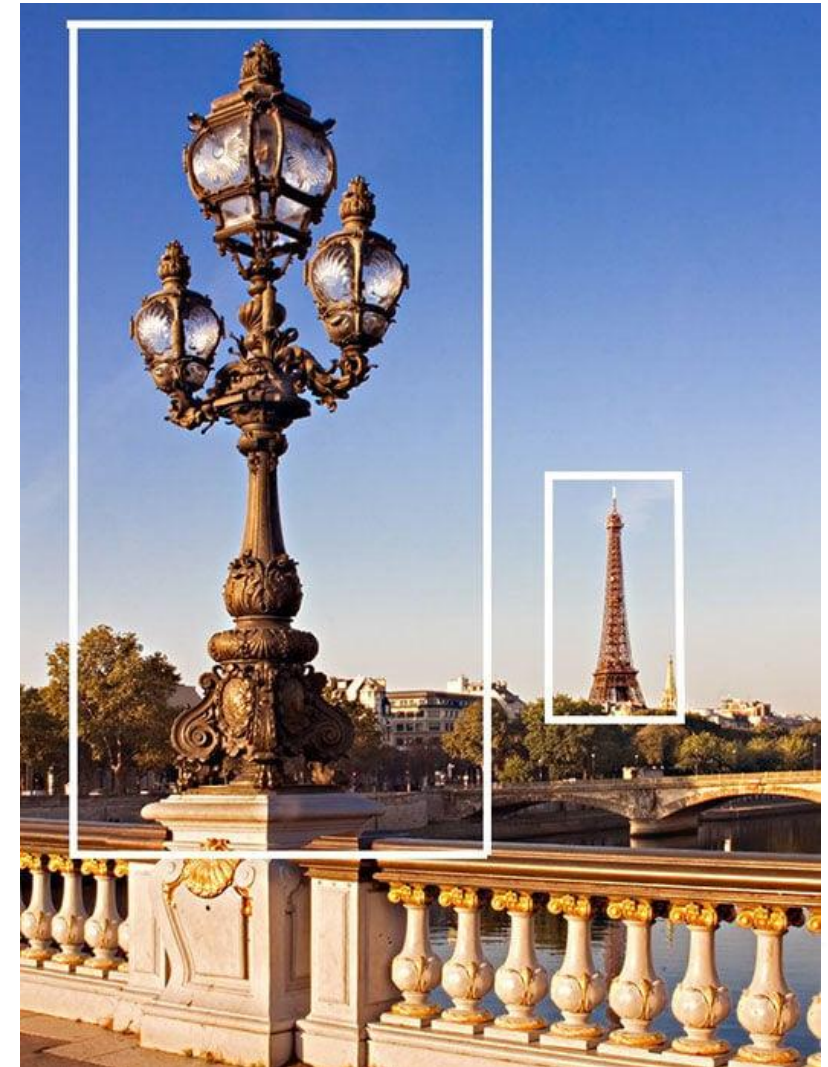
# Patterns and structure

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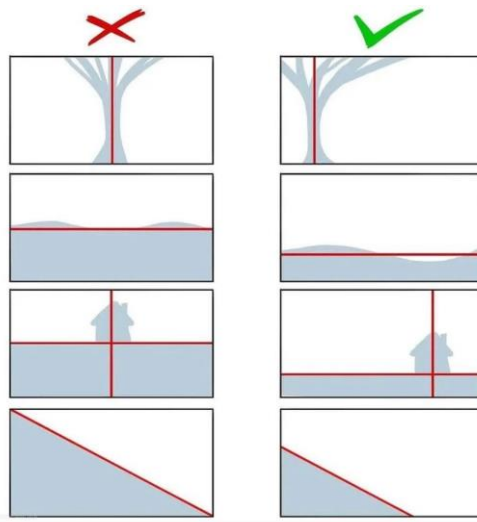




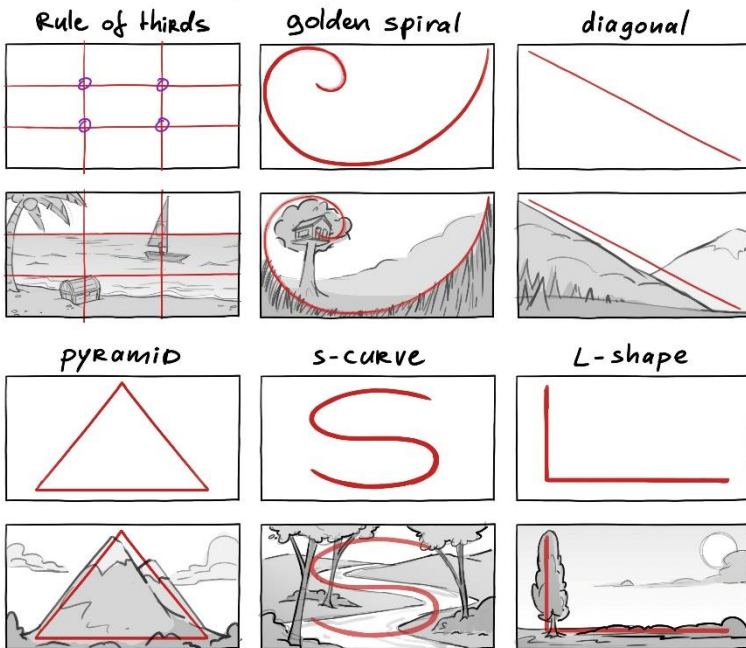
# Balanced elements in the frame





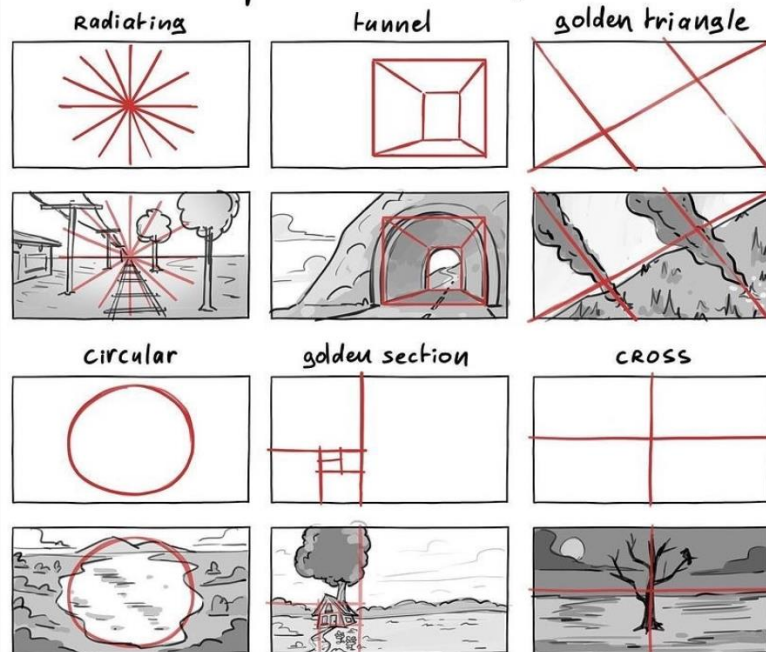


## Composition examples



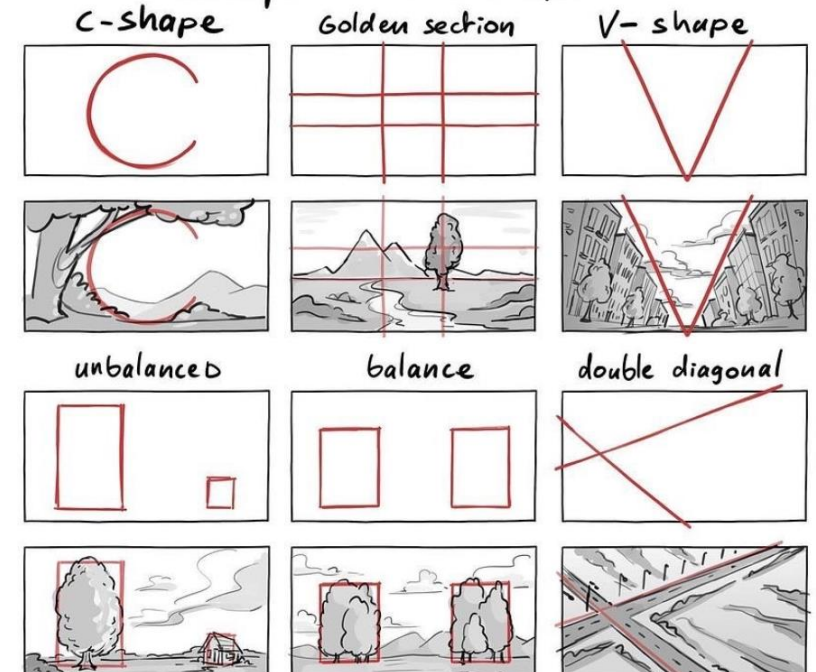
@mitchleeuwe

## Composition examples



@mitchleeuwe

## Composition examples



@mitchleeuwe

# TIPS

## 1. Capture Simple Shots

- Avoid cluttered scenes with too many objects.
- Focus on the main elements so the viewer knows where to direct their attention.
- **Example:** It's better to film one prominent subject than a scene with too many details.

## 2. Pay Attention to Vertical and Horizontal Alignment

- Use vertical lines (buildings, poles) for better frame alignment.
- A properly positioned horizon prevents visual disorientation.
- **Example:** Water that looks like it is "pouring out" of the frame indicates a crooked horizon.

## 3. Rule of Thirds

- Place the subject at the intersections of the rule-of-thirds lines.
- This helps balance the composition and makes the frame more aesthetically pleasing.
- **Example:** The subject's eyes should be placed along the upper third line of the frame.

## 4. Leave Space for Gaze and Movement

- If a person is looking to the left, place them on the right half of the frame.
- Leave enough space in the direction of their gaze or movement.
- **Example:** Poor composition can create a feeling of tightness or discomfort.

## 5. Avoid Placing the Horizon Through the Subject's Head

- The horizon or background elements should not "cut" through the subject's head.
- This may create an unnatural and unaesthetic effect.
- **Example:** This often happens when filming outdoors with mountain or urban landscapes.

## 6. Avoid Bright Colors in the Background

- Bright colors can draw attention away from the main subject.
- Use neutral or complementary colors for a balanced composition.
- **Example:** A subject wearing dark clothing in front of a bright red background may lose visual focus.

## 7. Contextualize the Shot

- The elements shown in the background should complement the story.
- If you're filming an interview, include relevant objects in the frame.
- **Example:** A professor filmed at a desk with flowers or books.

## 8. Avoid Shots That "Cut" the Face

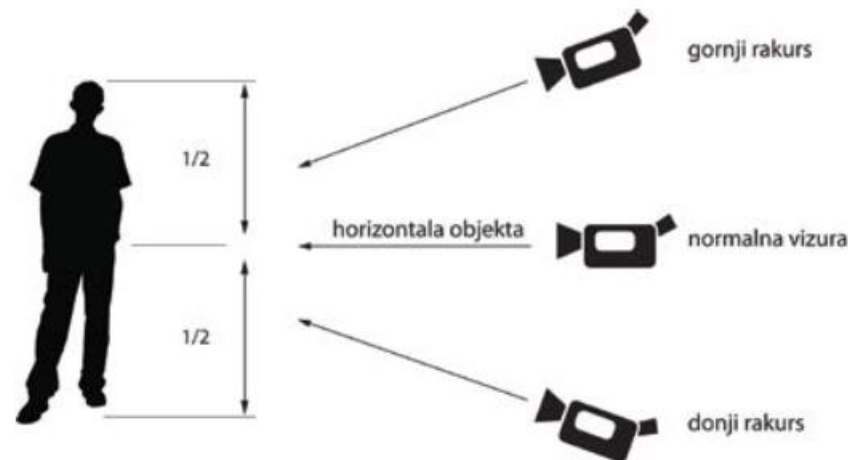
- Don't place the frame so that the edges cut important parts of the face.
- This can look unnatural or awkward.
- **Example:** A shot that cuts off the chin or top of the head may look poorly composed.

## 9. Watch for Background Objects

- Objects like poles, trees, or lampposts should not appear to be "growing out" of the subject's head.
- **Example:** A tree or light pole in the background may look like it is sticking out of the person's head.

# Angle

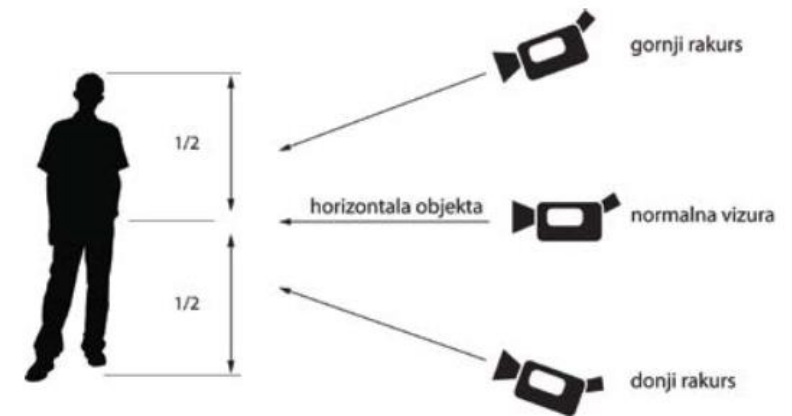
- The camera always occupies one specific position in height relative to the subject being recorded.
- Angle plays a spatial and psychological role
- By position: normal, lower, upper and variable
- According to the intensity of lifting and lowering: mild or sharp





# Angle

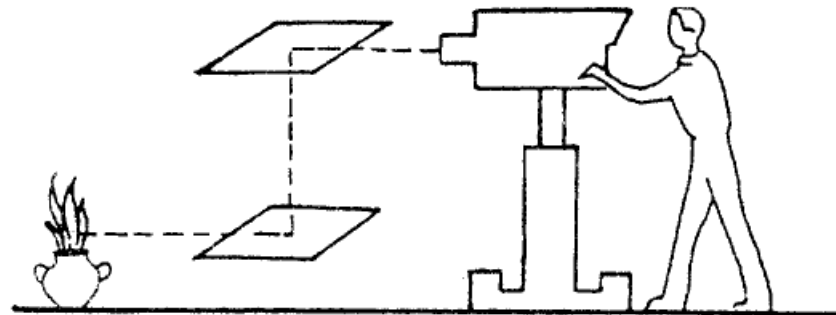
- Normal Angle : The camera lens is in a horizontal plane, at the height of the human figure in a standing position. Approximately **170cm**.
- Upper Angle : The camper is placed above the object being filmed and is often referred to as the “bird's eye view”. It can be from **10 to 90** degrees.
- The lower Angle is the frame in which the camera
- placed under the subject and looking up
- at a certain angle.
- It can be from **10 to 90** degrees.
- Oblique Angle is a deviation from the vertical, often
- used for the director's comment or loss of balance.



# Rakurs

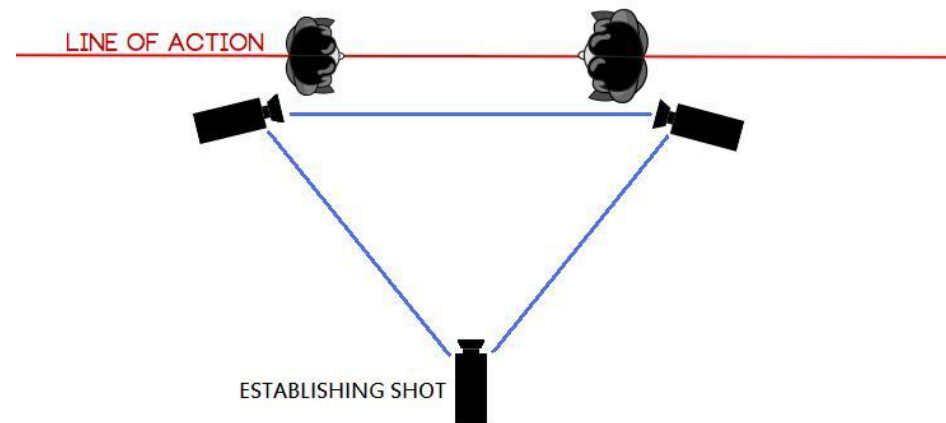
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- **Variable Angle** occurs when the camera or subject in the frame changes angle during shooting. This may be the result of camera movement (e.g. using a crane or steadicam) or subject movement relative to the camera.
- **The fake Angle** uses mirrors or optical tricks to create the illusion of a different shooting angle than it is actually set. This trick is used to change the perception of space or to avoid physically impossible camera positions.



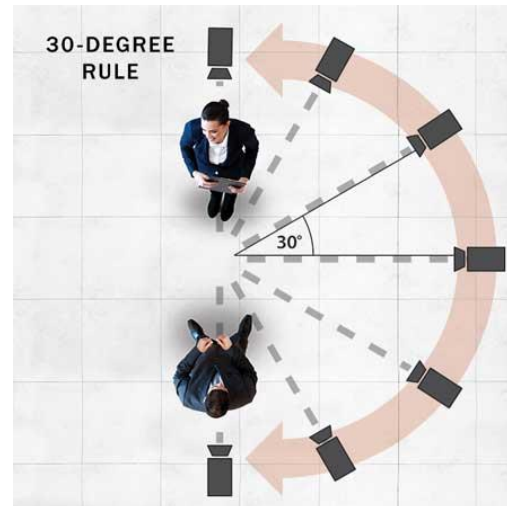
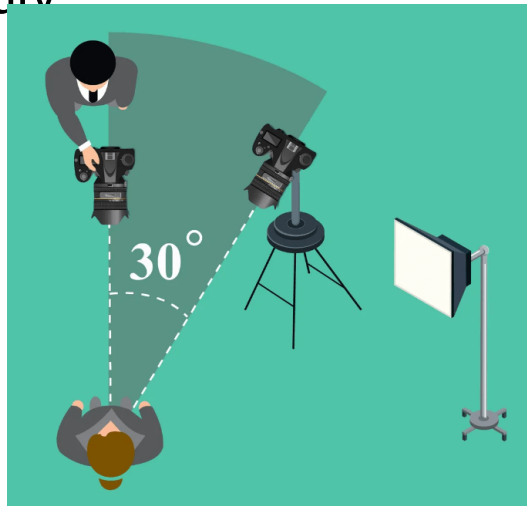
# The Triangle Rule

- The Triangle Rule is a **film technique of placing cameras** so that they form a **triangular formation** around subjects in a scene. The aim of this rule is to **ensure visual clarity, continuity and smooth editing**, especially in multi-character dialogue scenes.
- **One wide camera** (shows the whole scene and the relationships between the characters).
- **Double coverage from two angles** (one camera for each interlocutor).
- **Avoiding exceeding the 180° rule** to ensure spatial continuity.



# 30 Degree Rule

- The 30-degree rule is one of the basic rules of film editing that prevents visual jumps in the continuity of the scene (the so-called jump cut). This rule ensures a smooth and natural assembly between two consecutive frames of the same subject.
- When changing the camera angle between **two consecutive frames of the same subject**, the **camera must change its angle by at least 30 degrees** relative to the previous frame.
- If the angle changes **less than 30 degrees**, the viewer may experience a sudden, "choppy" jump in the image (**jump cut**), as it will look as if the frame illogically "skipped" instead of continuing fluidly.



# 30 Degree Rule

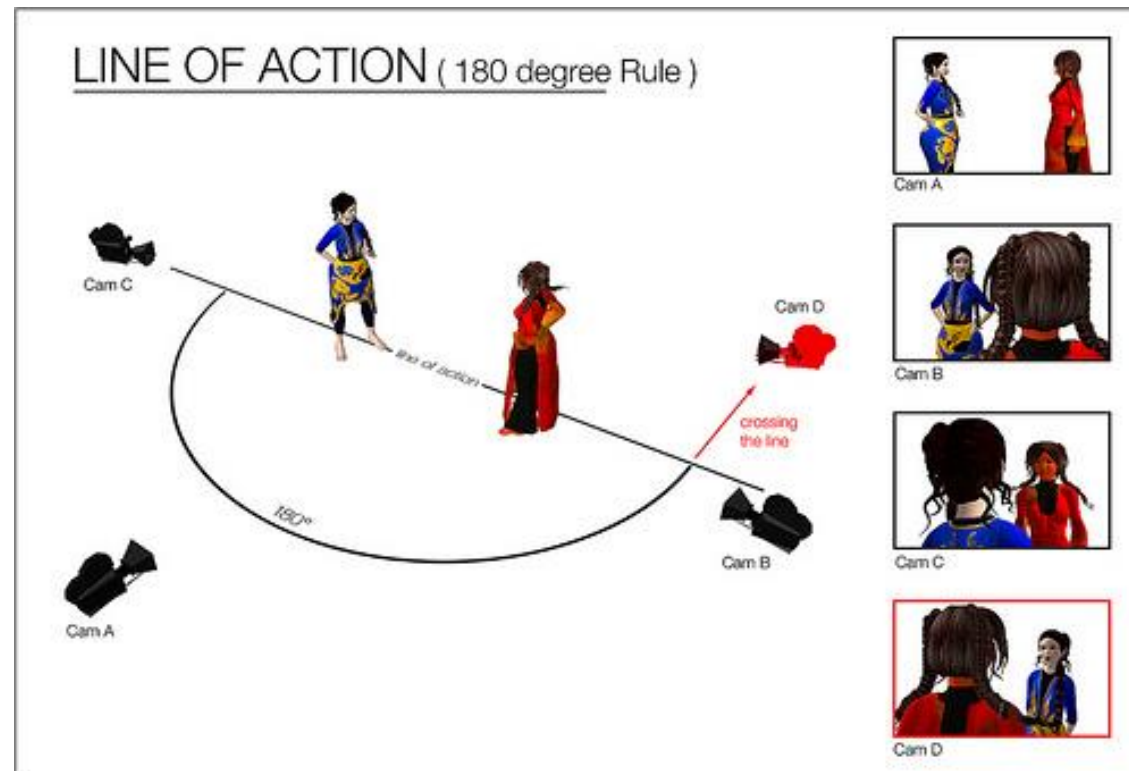
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<https://www.thefilmlook.com/thefilmlook-video/how-to-use-the-30-degree-rule>



# 180-degree rule (ramp)

- The **180°** rule states that the camera must remain within one imaginary semicircular line (action axis) in order to maintain consistency in space.



# 180 Degree Rule

<https://www.thefilmlook.com/thefilmlook-video/5-tips-for-nailing-the-180-degree-rule>



# 180 Degree Rule





# Camera Status

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- There are two camera states:
- **Static Camera**
  - We get a static camera when we fix the camera and do not move it
  - We use when we want the news viewer to focus on the scene
  - Static frame closest to our view of the world and reality
- **Dynamic Camera**
  - **A dynamic camera** moves through space, allowing for an additional dimension of visual storytelling. Camera movements can be gentle and subtle or fast and dramatic, depending on the scene.
  - Panorama (swank): Up or down, left or right – use to describe the space
  - Driving: forward, reverse, lateral, vertical and circular



# Static camera

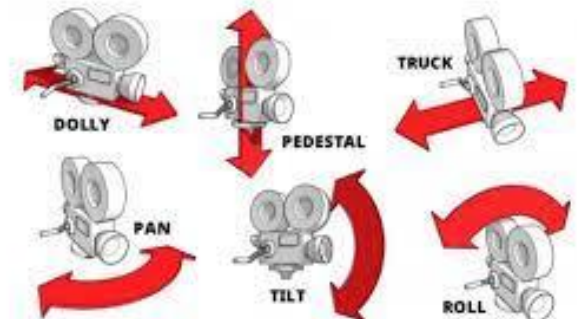
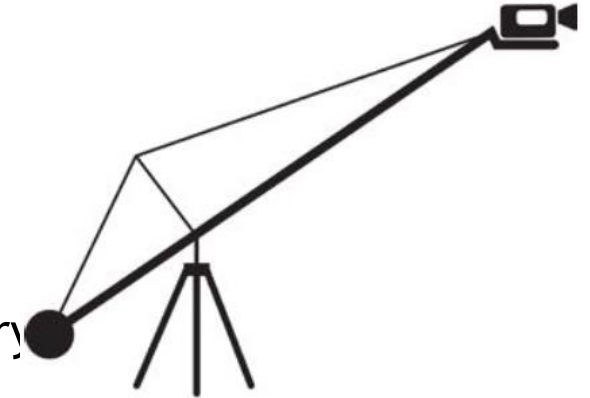
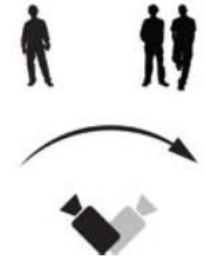
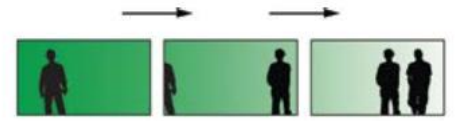
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- The stationary camera can be mounted on a **tripod**
- Creates a stable and transparent composition.
- Focuses the viewer's attention on the action within the frame.
- It is used for longer frames in which the actors and the environment speak for themselves.
- It enhances the sense of theatricality and resembles the theater scene.
- It enables symmetrical and precise frames, which contributes to the aesthetic expression of the film.
- The static camera never starts, it can only use the zoom.



# Panorama

- The rotation of the camera around its axis in jargon is called schwank
- **Pan (horizontal offset)** - moving the camera left to right.
- **Tilt (vertical shift)** - moving the camera up and down.
- **Tracking** - the camera moves together with the subject, often using steadicam.
- **Handheld** - quivering camera movements to create a raw and documentary effect.
- **Crane Shots** - used for spectacular movements from above.



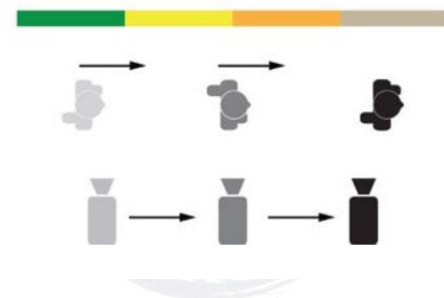
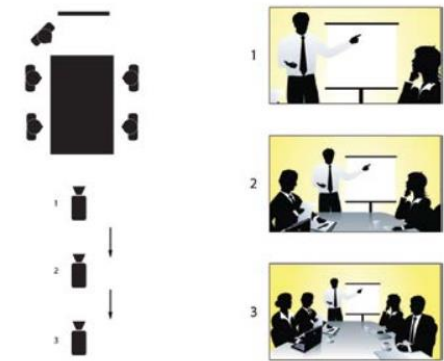
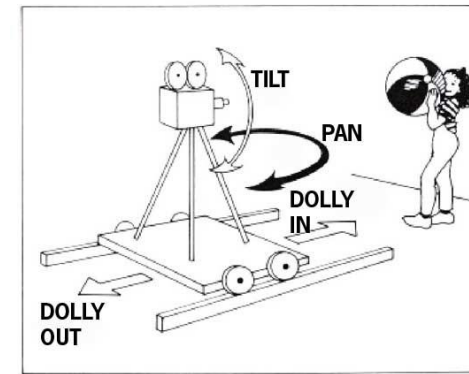
# Panorama

- **Panoramic Movement (Svenk / Pan)**
- The camera **rotates** left and right (horizontally) or up and down (vertically) while standing in place, similar to a head movement.
- **Breath mints?**
  - Gradual disclosure of information in the scene.
  - View landscapes or large spaces.
  - Tracking a moving object (e.g. a car in a race).
  - **Example:** Landscape shots in *The Revenant* (2015).



# Panorama

- **Camera driving (Tracking Shot)**
- The camera **physically changes its position in space** by moving forward, backward, laterally or circularly. It can be performed using **rails (dolly)**, **steadicam** or **crane**.
- **Trip types:**
  - **Driving Forward - Far (Dolly In)** – The camera approaches the subject, heightening a sense of intimacy and tension.
  - **Driving backwards (Dolly Out)** – The camera moves away from the subject, often to reveal a wider space or create a sense of isolation.
  - **BNA driving (Tracking Shot / Side Dolly)** – The camera moves parallel to the characters as they walk or run.
  - **Crane Shot** – The camera moves vertically up and down using a crane.
  - **360° Tracking** – The camera rotates around the subject, often to create a feeling of dizziness or a change in perspective.



# Camera position

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- Many confuse **camera driving and zooming**, but these are two completely different techniques.
- **Camera ride (Dolly)**
  - The camera **physically moves** through the space.
  - Depth of field remains preserved.
  - It is used to make the viewer feel **involved** in the scene.
- **Zoom**
  - The camera remains in place, but the **focal length of the lens changes**.
  - The sense of depth may be impaired (flatter frame).
  - It is used to draw attention to a specific detail.





# Camera movement

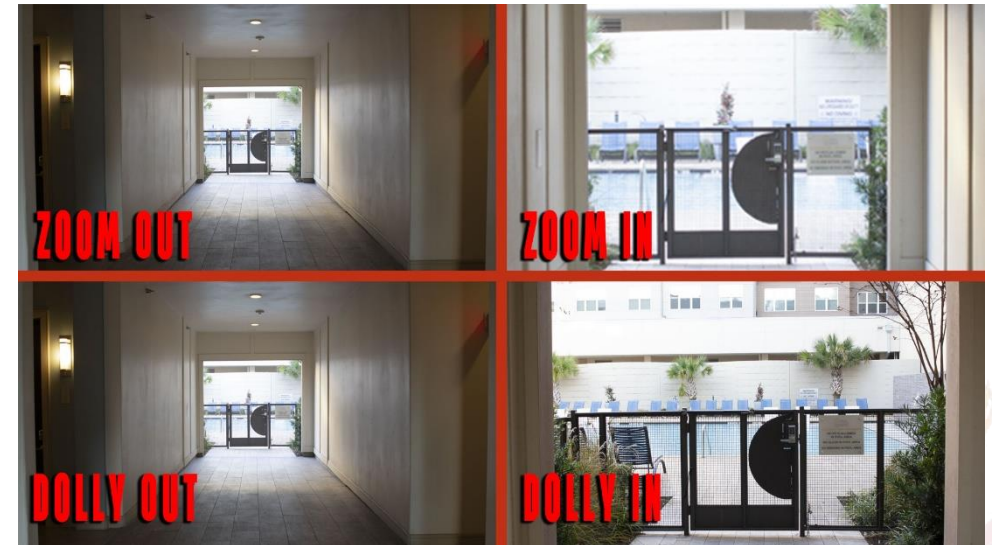
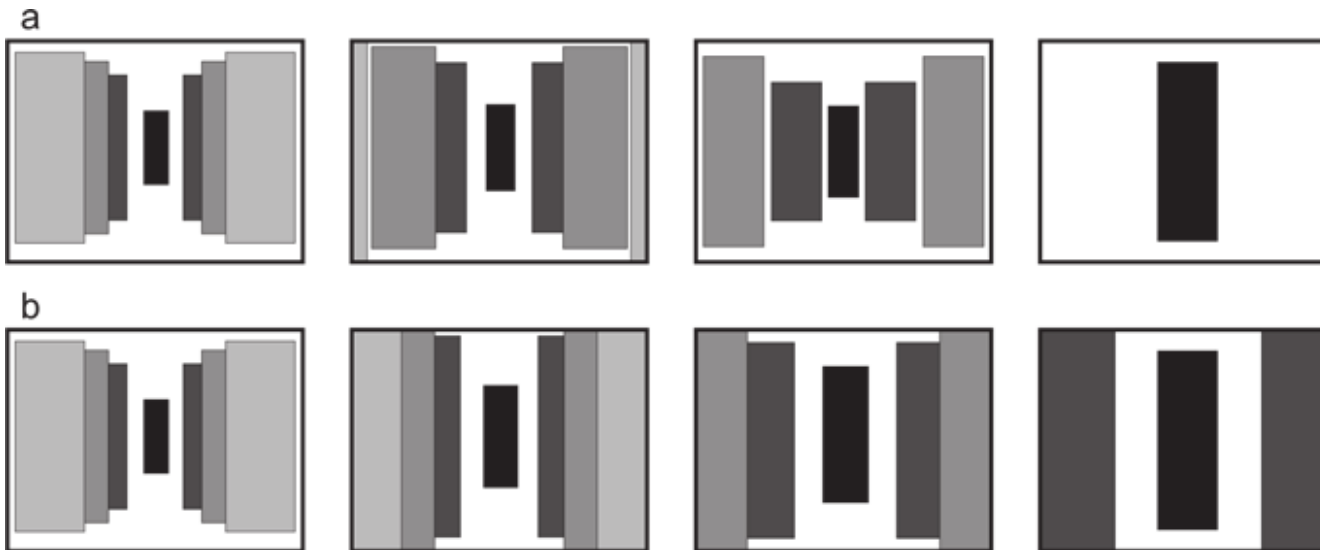
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- Well-designed camera movement can grab the viewer's attention.
- If the subject and camera movement match, the dynamic background effect will still be visible
- If the movement of the subject and the camera in opposite directions, the overall effect of the movement is large.
- The movement of the camera to and from the subject, using wide-angle lenses, seems faster than it really is, and slower with normal lenses.



# Camera movement

- Inexperienced cameramen often can't resist the temptation to use zoom instead of camera movement.
- Zoom only simulates camera movement



# Questions & Answers

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