The Prosperity and Creation Characteristics of Mobile Movie in the Whole Media Environment

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Abstract—**At present, the number of mobile phone users has increased greatly, providing convenient conditions for the development of mobile movie. Mobile movie is convenient to carry, not limited by time and place, especially unique. However, due to its small screen, time period and other reasons, it cannot match cinema films. Therefore, in this paper, the author puts forward some measures to deal with this situation, in order to provide guidance for the development and expansion of mobile movie.**

Keywords—whole media environment; mobile movie; creation characteristics; determination

I. INTRODUCTION

With the increasing innovation of technology, mobile phones are increasingly becoming an indispensable technology product in people's daily lives. On this basis, the combination of films and mobile phones becomes possible. Traditional movies are presented on the screen in a single form, while mobile movies innovative in both content and in form. It is not as simple as converting a playback platform. It still follows the rules of traditional film creation, but it uses the techniques of video art to change the narrative and language, which is no longer similar to traditional movies.

II. DETERMINATION OF THE CONCEPT OF WHOLE MEDIA ENVIRONMENT AND MOBILE MOVIE

The concept of "whole media" is everywhere around people's current life. "Whole media" can only be recognized in China, but not in foreign countries. Therefore, it should be recognized that "whole media" cannot be subjectively understood only from the literal meaning. It is not a medium, nor a specific medium, but a means of communication. Its essential job is to spread information through the medium that is currently running. The National Radio and Television Administration issued 3G license in 2011, which indicates that companies with licenses can cooperate with other related companies to formally join the 3G operation activities. After obtaining the guarantee of national laws and policies, the rapid development of 3G services has brought about a boom in the mobile phone market, which provides a good opportunity for the development of mobile movies.

In the first annual mobile film festival held in Xi'an, a short film "Xi'an Manifesto" was released. In this film, the concept of mobile film is clearly explained: the carrier of mobile film is mobile phone, the time is limited to no more than 10 minutes, and the charge is paid to the mobile phone through electronic bank or other electronic accounts. Although mobile movies are well recognized, some mobile movies are not presented on mobile phones for copyright or other reasons, so they cannot be properly classified for such movies. For example, in 2011, a 33-minute short film The Waves by Apple that introduced iPhone 4 was played in a movie theater, not just in mobile phone terminal, so this is the first mobile movie to be played in a movie theater.

III. THE DEVELOPMENT STATUS OF MOBILE MOVIE

In today's China, with the increasing development of living standards and technological innovation, more than 1 billion people have access to mobile phones, accounting for the majority of the national population, and more than 100 million people have access to mobile phones video. The reasons may be as follows: the price of smart phones keeps falling, which is affordable for ordinary people; easier and more versatile to use than previous versions; many areas have complete WIFI facilities; popularization of computer software and mobile phone client; and mobile phone content is constantly updated. The success of mobile film is not only a great event for network technology, but also a breakthrough for film media. The rapid development of mobile movies and the rich gains have attracted more people to work on. Mobile movies are not only an application of movie software in mobile terminals, but also become a platform for filmmakers to open new models. In 2011, the development of mobile film has made new gratifying achievements. The Shanghai international film festival specially opened a channel for mobile film. Till now, it has been held for three consecutive sessions. In these grand events from the world of filmmakers, there have also been many Amazing mobile movie masterpiece. In these festivals of filmmakers from all over the world, there are also some amazing mobile masterpieces.

IV. THE CHARACTERISTICS OF MOBILE PHONE FILM CREATION

A. Artistic Creation of Mobile Film Plot

First of all, topic selection is the most important factor that determines the quality of a mobile phone film. In the process of selecting a topic, it's a must to find the material in

people's daily life, or pay attention to the time and viewpoints that are universal in the real society. For example, the movie *Father* chose the topic of family ties. The movie *How Mighty the CEO Is* chose the topic between bosses and employees, which involves people's personal experience. The film *Reincarnation* chose the theme that the fraud group uses the public psychology to commit crimes, which also happens around people. In addition, when choosing a topic, it's a must to pay attention to whether the subject matter is novel or not, and whether it can attract people's interest. For example, the movie *Coins Are Crazy* selects the theme of different possibilities after the coin flips, which guarantees the effect of the film.

Second, it's a must to grasp the conception and extension of the plot. The story needs to be concise and succinct. When designing the plot, coincidences and other ways can be adopted to integrate the ups and downs of the characters in the play, so as to arouse the sympathy and curiosity of the audience and attract them to continue watching.

Finally, arrange the story structure reasonably in the current mobile phone movies, there are two main narrative structures, namely, the multi-angle style and the "three-and-a-half-sentence" style. In traditional films, the multi-angle method is often used. It elaborates the whole thing from different angles from different people's perspectives and finally achieves a complete narrative effect. This model can also be used in mobile movies. However, due to the constraint of time, there is no need to choose too many characters to elaborate in the narrative of mobile film. Only one or two of them can be selected.

B. Artistic Creation of Mobile Phone Film Shots

Mobile phone screen is different from movie screen, so mobile phone film is also different from traditional film mode in artistic design, which can be reflected in three aspects:

1) Landscape design: The different nature of mobile screen should also be considered in the design of mobile film scenes. Therefore, the use of medium, close-up shots can be increased, while the use of panorama and perspective can be reduced. It's not hard to see that in starlight dream tour, the panorama takes up only one third of the shots, while middle and close-up shots take up two thirds. Such principle is also used in Father: panoramic and long-range shots accounted for only a fifth of the shots, while midrange and close-up shots accounted for four-fifths. The proper use of the setting is related to the quality of the film and the effect of the whole story. Therefore, in the shooting of mobile phone movies, more close-ups should be used, especially the proportion of close-ups should be increased. The use of close-up scenes not only applies to mobile phone screens, but also highlights the effects of hints and emphasis. Such method can mobilize the mood of the audience and increase their interest.

2) Scene design: There are two main types of scene design for mobile movies: centralized scenes and life-based scenes. Due to the limited time of the movie, the scene of the mobile movie cannot be too much, only one or two scenes can be used. The movie will spend a few minutes in a single scene. For example, the film *lottery* only uses one scene, and there are fewer characters on the scene, which makes the film theme more prominent, and the shooting more convenient, saving a lot of manpower and material resources. In mobile movies, libraries, shopping malls, airports, or other public places are often chosen as scenes. Such scenes is close to people's life, and deepens the feelings between the film and the audience. This ground-based topic provides a lot of convenience for filming.

3) Screen design: The picture of mobile film cannot be separated from three elements: light, color and background. Because the screen of the mobile phone is small, the picture of the mobile movie film should be clear, and it should not be too complicated. The theme and effect are the first priority. Therefore, when shooting, it's needed to use a small depth of field lens to deal with the background and the complexity, to present the main character and scene. In addition to this, it's a must to deal with light and color. The scenes of mobile movies are set in outdoor public places. Therefore, when shooting, the shooting lens should be set in the column of day view. Even in the night scene, the lighting degree should be guaranteed so that the audience can watch well without blurring.

C. Audience Analysis and Targeted Creation of Mobile Movie

On the road of film innovation, the new mode of mobile movie has emerged, which is lighter than the screen movie and free to shoot. However, due to the constraints of the screen, it cannot match the movie viewing effect of the cinema. Mobile movies are portable and easy to watch anytime and anywhere, but it is not easy to catch the audience's eye. Viewers who watch mobile movies rarely concentrate for a long time. Therefore, mobile movies should be simple in the processing of information. Mobile films are usually only a few minutes long. If the film changes in too many scenes and characters, the audience will be dazzled and unable to grasp the theme accurately. Therefore, the film should be narrated with protagonist and the central scene as priority.

The wide range of mobile audiences makes mobile films have more advantages in the choice of themes. The famous director Tsui Hark once said that those neglected corners and the fate of ordinary people can be used as the theme of mobile phone movies. In addition, the majority of young people who watch mobile films can shoot films suitable for them.

V. CONCLUSION

Due to the characteristics of free shooting and popular material selection, mobile films are conducive to the democratization of images and to improve the aesthetic taste of the public. Although some video works meet the conditions of playing on mobile phones, they cannot be

called mobile movies. Video has no standards, but movies have their own characteristics. Only a really good movie can be called a mobile movie.

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