

Analyzing the Transition of Footage and Narrative Logic of Movies and Videos based on Virtual Reality Technology

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Abstract: With the gradual maturity of the virtual reality technology and supporting facilities, the film and television art creation has been hit by the new VR technologies. The drafting of film and television art, the pre-shooting and the post-production are all facing great changes. How to shoot, how to edit, how to narrate a series of film and television art creation issues need to re-explore. In this paper, we discuss the change of the language of the video camera under the VR technology with a concrete example, and define the VR language under the VR technology from three aspects: the lens, the picture, the light, the color and the sound. Finally, Logical challenge.

1. Introduction

Increasingly popular VR technology continues to impact the traditional industries, wherever the scenery is fantastic, blooming in all fields, even if the film and television industry can not be avoided. After more than two hundred years of development, the final presentation of films and television works is mostly in the two-dimensional plane, which has always followed the law and aesthetic of the two-dimensional graphic world. However, the VR technology brings a new audio-visual feast to the audience, arguably it will subvert the traditional viewing mode. In fact, in the 1960s and 1970s, the concept of virtual reality had already been proposed. However, it was limited to the science and technology of that time and could not be realized and remained at the theoretical level. With the maturing of modern science and technology and digital technology and the R & D and innovation of ancillary equipment, the definition of virtual reality in the field of film and television uses a variety of special effects shots from the outset to form a picture. More emphasis has been put on A full range of immersive audio-visual enjoyment. "Movie and Television is more closely related to the development of science and technology than any other art. Without it, it can not survive. Especially emerging technologies and technologies will surely bring a whole new look to film and television." [1] Just as eight years ago Like Avatar, VR technology will fundamentally change the language system and narrative style of traditional film and television arts. It reinforces the experience of audiences and increases the interactive interaction between people and machines to make the pictures more realistic.

2. VR technology video studio language changes

Traditional film and television works are all through the camera or camera push, pull, shake, move, with, lift, rejection of these basic shooting techniques, supplemented by different scenery to complete the creation of the entire work. Of course, the creators usually create different depth of field at the time of production or make audiences experience different psychological feelings through different shooting angles such as head-up, top-down and bottom-up. In addition, different viewpoints and perspectives will also give viewers different visual effects and psychological effects. All in all, traditional motion lenses are highly variable for the best visual effects and narrative abilities. In the final analysis, the lack of a scene, depth of field, shooting angle and sports photography and other basic language, film and television art will lose its unique independence. However, these basic lens languages are not reflected in the "dead boundary" of Tibet's first VR documentary filmed by the famous director Qi Shaohua's team. From the beginning to the end of the "blind world" has always been using a fixed 360 ° panoramic camera, 8 minutes and 37 seconds

of the audience will not see the past in the film and television rich and meaningful groups of shots appear; but as A VR work presented to everyone is a non-dead-end viewing angle and a freely observable line of sight. This is something traditional TV shows can not give viewers anyway. After wearing the head-mounted display device, just as they stand in front of those blind children to talk to them, play, feel their hardship and high spirits, the surrounding environment is panoramic view. Especially at 5:03, the blind children's readme, although only a panoramic lens, but we can intuitively feel the delicate feelings and different expectations. In the meantime, a VR documentary for the Toronto Pride Parade 2016 is to make the audience feel as if they were at the parade. The team tried to use a car with 360 ° panoramic equipment while shooting. However, due to camera shake and jumping, plus long wear Fatigue generated by the head-mounted device, making the viewing is not very satisfactory. Subject to the current stage of the technology, the traditional push, pull, shake, move, and other lens language can not fully apply to the VR shooting. In 2016, Google introduced a VR introductory video of the slow crossing of the ferry across Tower Bridge. Thanks to careful editing and picture adjustment, the ferry moving at a constant slow pace did not cause any discomfort to the audience. As the industry's Mr. Li Xiaobo said, "Technology is a change for people. Technology is a way for people to adapt, and to guide and even accelerate people's ability to adapt to technology must be a good content." In the VR visualization process, the traditional shooting equipment and shooting techniques have been unable to meet the basic VR effects such as 3D, panorama and immersion because the appearance of the panoramic 3D effect makes the original appearance of the basic spatial relationship of the landscape and other units have also been greatly Weakened. Of course, compared with the large number of details revealed in the previous close-ups, the VR technology is still unable to operate the viewing distance for the time being to show more nuances. As the technology further develops, this will eventually be solved.

3. VR technology under the film and television narrative logic challenges

Montage as the basic narrative syntax of film and television arts, in fact, is equivalent to the syntax and the rules of writing articles. It is not only a simple editing and combination of the lens, but also makes the work has endless profound meaning and touching artistic charm. Soviet film master Pudovkin once said: "Film art is based on montages and montages of clips that create extraordinary results." Therefore, as the basic rhetorical device of film and television arts, montage is used in the history of film and television A major revolution. He arranged a series of shots shot in different scenes, different ways and different scenes according to a certain arrangement so as to narrate the story and characterize the film and television characters. Eisenstein said: "The two montage shots of the queue, not the sum of two, but the number of two." Montage in the film and television arts as a way of thinking exists in the film and television creation, which runs through the concept, material selection Until the whole process of creation, is the film art narrative and structure of the synthesis. Well-known film theorist Bazan dissatisfied with the monstrous theory of disrespect for life ontology that montage theory artificially cut and rearrange the space-time. Therefore, as a complement and improvement of montage theory, long shots become another narrative technique in video language. The structural features of long shots in time and space and the authenticity and completeness of depth shots become the aesthetics of documentary films. In a sense, long shots are montages within the same shot, with the slides shot in one shot indirectly, ensuring continuity of time and spatial uniformity. Therefore, in the traditional creation, montage techniques are generally used, and long shots are supplemented to narrate.

However, the biggest problem with VR narration is that the montage narrative style is limited by many factors. Although the screen can still be switched, for a viewer immersed in a character, a sudden jump from one character to another is no longer applicable, so we no longer have the freedom to navigate the perspective of different actors. In traditional movie and television, the director controls the view of the audience; the audience only see the contents of the director to make it see, so as to ensure the development of the story. However, VR as a new digital media, and the previous movie, TV is different, in the works where viewers can see where to look. Movies and TV programs always need to tell the story. It is fascinating to focus the audience's attention on the core

storyline. Therefore, telling a story is never the place to look where the art is. Different from the traditional film and television works, the VR film and television works take the scene as the basic unit, display the scenes in a parallel time and space without any size and multi-dimensionality, so the scenes can not be switched frequently to avoid undermining the audience's immersion experience and generation Strong sense of dizziness. This is a subversion of traditional montage and long-shot languages, more like a long shot from an expanded perspective. The "mimicry environment" created by the virtual reality technology breaks the "fourth wall" between the narrator and the viewer, allowing the viewer to directly access the space and time required. [5] The real scenes and characters are presented in front of the audience. The method of VR field narration makes the content not limited to rectangles. The audiences find out different stories and find out of the main plot. More space in VR videos, viewing is given a new meaning, as the spectator's conversion from being a spectator into a participant undoubtedly creates the possibility of multiple narratives. Narrative becomes a "process" rather than a "product." [6] In the meantime, in order to avoid the dizziness caused by the scene switching, the creative team of the VR short movie "Goodbye, Emoticon" uses a deep long-shot and near-long schedule, and is guaranteed by natural movement of movements, lights and scenes The audience follows the plot and will not miss any of the key elements of the mainline story. The same goes for Oculus' Lost, with light hints, voice prompts, focus hints, and even language or action hints before certain critical elements of the scene are triggered.

In big data today, VR technology eliminates a series of lens language such as pushing, pulling, shaking and moving of traditional cameras. Instead, it uses a large data storage lens that contains more rich content. The audience is looking at the same time watching and receiving information. The increase of the single-shot duration provides the audience with sufficient and effective time to think, and the trainee-bearers become the active search-seeking explorers. In the original two-dimensional world system allows the audience to enjoy the viewing experience of long shots and montage of these two narrative techniques in the existing VR technology to build a three-dimensional world system because of the audience's choice of view of uncertainty, viewing time On the discontinuities and other issues brought a lot of viewing experience complexity.

4. Conclusion

In the VR visualization process is also very difficult, limited to technology constraints, the most prominent interactive VR technology has not been developed, just stay in the audio-visual immersion experience. At the same time, hardware equipment is not up to standard, the lack of excellent content creation is also a problem to be solved. VR video as a new way of entertainment (only for the current state), the real picture, a strong sense of shock, to provide the public with a different audio-visual enjoy the same time, has greatly undermined the artistic effect. As far as the current stage is concerned, VR video has a long way to go. However, with the enrichment of technology and theory, the industry and academia will have more knowledge and understanding of VR video and television, so that on the basis of traditional film and television Better show their charm.

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