

Clicked: A Glimpse into the Relationships with Our Mobile Devices

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MSP 4541: Mobile Media

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December 9, 2020

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While my first project, *My Safe Space: Places, People, and Objects*, focused on what safety means concerning others, I decided to base my final project storyline on how mobile media intertwines into our daily lives. The main character (myself) in *Clicked* feels initial freedom, safety, and love from her relationship with her devices. However, as the video progresses, viewers should realize that she was in love with her phone and its ability to make her feel connected. The production of *Clicked* demonstrates what it means to be mobile, from the creation of the product to the deeper insights of how we often use our devices. My project's goal was to urge the viewers to think about what makes them feel connected to their devices and imagine a world without them. My project and analysis supported by the readings that accompany this paper helped shape my understanding of how mobile media and video are ingrained deeply in our lives. The process of creating the film, *Clicked*, along with the readings, conclude that mobile media's concept extends further than simply the device, by examining the mobility of not only the device itself, but also the mobility of the production, distribution, and ideas.

I chose the mobile video project because it helped me practice editing videos that I will need when I plan to start my own YouTube channel this upcoming semester. Since the "tool is only ever as good as the person wielding it," it was vital for me to spend many hours playing with my mobile devices and the Adobe Premiere Rush app (Berry, 2017, p. 139). I was excited to continue using this app to create content. By focusing on a mobile video project, I could spend more time editing and figuring out the different tools the editing app offers. I discovered how transformative our mobile devices are by editing on my iPad Air and recording on my

iPhone XR. Using the Adobe Premiere Rush app on my iPad made the editing process more comfortable, rather than using the app on my small phone screen.

When I created my first video project, I was shocked that it took several hours to produce a three-minute project. I questioned if the viewers would pay attention for the whole three minutes and continued to wonder the same thing as I was creating a project doubled in scope. Keeping this question in mind, I knew that to keep the viewer's attention, "episodes on mobile devices should be short" (Omar & Dequan, 2020, p. 121). While my entire video was not under 15 seconds (like a TikTok video), I incorporated many different angles and shots under 15-second clips. I used numerous tools and functions that the app provided: adding video media from my phone, using built-in presets, adding text, importing background audio, and adding a voiceover. As the creator, I found the voiceover feature imperative because it guided the viewer's thoughts on how much we rely on our mobile devices. If I did not have my voiceover, my viewers would be lost, especially since I muted my video clips. The blue text was supposed to point out the device and how the main character felt towards the devices. These features on the Adobe Premiere Rush app, such as the play of angles, effects, and colors, allowed me to experience my iPhone and iPad as a creative and educational tool (Schleser, 2014, p.165). I created a film to help students realize how deeply invested and connected we are with our devices.

Filming on my phone made my digital storytelling quite spontaneous (Berry, 2017, p. 136). While I had a relative outline of how I wanted my story to unfold, I re-filmed and edited for about one week. I filmed more if I wanted to add another scene or was unsatisfied with my

first shots. I realized that filming was all about the process and that I did not need to get it down in one try because my phone was so accessible due to the compact size. While phones were never created for filmmaking, as Schleser (2014) explained, it is becoming a vital device in our daily lives and “an integral part of people’s everyday activities” (p. 160). My mobile devices allowed me to film and edit interchangeably and make changes as I needed to. I found the lock feature helpful when I wanted certain aspects of my video project to stay put as I cut, duplicated, or added media to the project. Not only that but the context changes as well. While transitions between videos moved from one scene to another, I did not incorporate transitions to my videos, but I did with my audio clips. If my iPad ever were to have any complications, I could continue editing on my phone since Adobe Premiere Rush synchs across multiple devices. I could edit on the app practically anywhere, as long as I took my iPad with me. While I did not edit on my phone, I edited in multiple locations, such as my aunt’s house on Thanksgiving, my desk, and while I was on the train home from Temple.

Our mobile devices give users the ability to have exchanges in different places and different modes. I open with a relatable scene, where Julie texts away on her phone while initially having a conversation with her friend. I intentionally filmed this scene to analyze contextual mobility instances, where I may physically be in the room with a friend but not fully present. I feel like many of us have been guilty of this before. In the scene, she was having an unobtrusive conversation with another person on her phone through text and experiencing polychronity in temporal means. However, her friend was annoyed because she desired an interaction where there was face to face dialogue, rather than the experience of obtrusive

persistent interaction (Kakihara & Sorensen, 2001, p. 35). This opening scene expresses the constant competition with our phones and our surroundings/other people.

I dive deeper into mobility and how the idea of mobility does not include just our devices but even the concept of love. Based on Kakihara and Sorensen's (2001) view that mobile media is beyond only the mobile devices being mobile through spatial, temporal, and contextual means, I attempt to argue that love is a transferable concept that many people can relate to (p. 33). Love would be spatial because it is a symbol that moves across space that relates to many people. My video's main character will believe that she is in love, and the phone is a symbol of how humans are essentially in love with themselves. I make this claim because our devices gather so much information about us through different apps and how much information we put into our devices. Specifically, the social media app creators craft an experience to keep users engaged for as much time as possible through endless profiles, likes, comments, and shares. With social media, we often feel experience time interpretively (temporal). We use our phones for all aspects of our lives, and my film demonstrates how mobile phones collect more and more information about us, having almost human-like characteristics. Hence, the main character falls in love with her device. Our mobile devices can have a conversation through Siri or Alexa, navigate our destination, capture memories, and collect our interests through apps. Our devices cater to focus on our interests and desires.

Filming is an evolving practice as our devices continue to have built-in high definition cameras. Berry's article helped me to experience the freedom of creating a quality video by using my iPhone. Similarly, Max Schleser (2014) believed that the increase in smartphone

camera qualities has made the film production process more accessible for nonprofessionals and professionals (p.157). Mobile media is where “serious play and creative practice” can happen (Berry, 2017, p. 131). My phone is not just a toy or a tool to call somebody, but an object where I can harness the tools to practice digital storytelling. Additionally, the iPad’s size allowed me to carry it everywhere I went and in my bookbag and edit whenever I had the time. I had more flexibility as the content creator because I did not need to stay in one location, such as a studio or a set, to complete this project. Essentially, the standard filming set is not necessary because I could film anywhere, whenever (as long as recording devices were permitted). Therefore, I filmed and edited in the comforts of my home and even while I was out. Because of our smartphone capabilities, the means of production are at the disposal of many, ultimately bridging the professional and nonprofessional producers to both create quality content (Berry, 2017, p.144).

Our phones continue to shift dynamics of agency, audience, and participation where “social media platforms offer a means for participation, collaboration and distribution or dissemination that was unimaginable even a decade ago” (Berry, 2017, p. 147). Adobe Rush Premiere offers creators the share feature right on the app itself. After I rendered my video, the app suggested sharing my creation through YouTube, Facebook, Instagram, TikTok, and more. Ultimately, this allows our work to be discovered and available beyond typical places where production films may be shown, like movie theatres. Instead, we are shifting towards a reality where the theatre is wherever our mobile devices go. Overall, our devices have the capability and tools to push the world of creativity for nonprofessional creators, such as my classmates and myself.

Understanding Christian's arguments were crucial to dive deeper into the mobile market and mobile media's distribution aspect. Christian (2012) claimed that mobile video is either open or closed/controlled (p. 89). If the medium is open, then it can incorporate diversity and citizen participation. On the other hand, a closed medium is at the control of the corporation. Google owns YouTube and generates some profit from advertisements. On the other hand, Vimeo's content is not affected by advertisements. Vimeo generates profit from users through different membership levels, offering more storage for higher memberships. Rather than using Vimeo with up to 500MB storage weekly, I chose YouTube because it allows users to access unlimited storage. I knew that I wanted to post this video to YouTube for my classmates since we are all very familiar with the platform because it is the "earliest and biggest video player in mobile, and it continues to grab the highest traffic in the market" (Christian, 2012, p. 96). You don't hear people say that they want to be famous on Vimeo, but rather a Youtuber.

I would want my viewers to watch *Clicked* on a laptop because I assume that is where most people will watch my video. However, to have a truly mobile experience, my video should be "capable of moving through various layers of the industry" (Christian, 2012, p. 93). Users can play YouTube videos from TV, Xbox, PlayStation, and Chromecast are accessible on most smartphones. Therefore, I make sure that my clips are all filmed horizontally. While YouTube is not a platform typically for short videos, whereas TikTok is along with Instagram, the most similar to the social networking site. It does not mean that short videos do not exist on YouTube's platform (Omar & Dequan, 2020, pg. 124). This study found that self-expression was the strongest motive for YouTube and significantly affected users' sharing behavior. Vimeo's vice president of product and technology claimed that "There's so many gadgets, and there's so

many browsers and different limitations, and now with all these devices out there, there's less power, less compatibility" (Christian, 2012, p. 91). With most devices, YouTube is compatible due to the "site's dominance in the market" (Christian, 2012, p. 92).

Mobile media can be mobile in its production, distribution, and idea. It was not until the Christian (2012) reading where I realized the complexities of how distributing video platforms such as Vimeo and YouTube have and the concept of open and closed routes. My phone is not just a communication device but a powerful tool to record, edit, and share a video (Schleser, 2014). I could use my phone not only as a camera but as an artistic tool by editing on Adobe Premiere Rush. Through Kakihara and Sorensen's (2001) readings, I was able to think about mobility beyond the devices being mobile itself, but in the context of spatial, temporal, and contextual. I realized that mobile media is beyond the fact that I can take my devices are transportable, but that it is changing how we view a mobile concept—love is a transferable concept. Mobile media is progressing and becoming more integrated into our daily lives from capturing moments of our lives, making our future seem quite impossible without our devices, considering how much we already rely on our devices.

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