Deconstructing the Narrative Formula of Post-modern Video Clips—A Case Study of the Selected Clips of Tourism Queensland's Islands Caretaker 2009

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Abstract

The video clip is post-modern in style. Thousands of video clips uploaded daily on YouTube. How can they get audience's attention to download widely? How do the producers tell their stories clearly in a clip? Do successful video clips have certain narrative models? Narratology has been widely applied in the research of films. Are the same narrative models used in post-modern video clips? Or do they have their own narrative strategies and thus have their own plots, shot assembly and visual style?

The purpose of this study is to construct a critical narrative category for post-modern video clips and to deconstruct the narrative formula of post-modern video clips. The study will be implemented in three stages, the first of which adopts the method Vladimir Propp used to analyse 100 Russian folklores to search for the assembly components of narrative design in the video clips. Secondly, the critical narrative categories for postmodern video will be searched as part of a literature review, and finally, the video clips from the competition of "Tourism Queensland's Islands Caretaker" will be

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evaluated by using a content analysis in terms of the category of post-modern narrative.

This study finds that post-modern video clips can be analyzed in terms of their narrative strategy, narrative shot and narrative style. Some popular narrative models used in post-modern video clips are: 1. Allusion strategy and cut-in & close-up shot, and metaphor style; 2. Collage strategy and insert & close-up shot, and Pop style; 3. Wrong set strategy and reaction & point of view shot, and New Wave style. As cross-cultural creativities flows freely in our modern global village, vernacular creation declines gradually and is replaced by post-modern multi-dimensional creativity. This research is an experiment integrating design, literature and communication and its findings will be valuable for general readers to successfully read post-modern video clips, for video clip creators by providing more inspiration and inspection, and will also be helpful for video clip educators as a reference for critique.

Introduction

Research Background

In recent years, the internet has successfully overtaken the newspaper to become the second biggest medium inferior to television. It has become the most popular medium with audience. People are able to present their own creativities through the internet. Founded in 2005, YouTube has become the Web site of choice for finding video clips by word of mouth. It draws hundreds of millions of views, providing viewers with a real voice. The medium of text to record, edit and understand is no longer the only way to communicate. Adding image, animation, music and videos provides a variety of strategies, approaches and technology for narrative.

The video clip is post-modern in style because of its variety. Thousands of video clips uploaded daily on YouTube. How can they get audience's attention to download widely? How do the producers tell their stories clearly in a clip? Do successful video clips have certain narrative models? Narratology has been widely applied in the research of films and plays. Are the same narrative models used in post-modern video clips? Do the post-modern video clips follow the same narrative conventions in their selection of motif, unfolding of plot and representation of theme? Or do they have their own narrative strategies and thus have their own plots, shot assembly and visual style?

Purpose of Research

Barthes (1993) demonstrates that narrative can be represented by language, speech, or literacy, as static or dynamic imaging. These are found in the history of non-literature and throughout fairy-tales, parables, novels, heroic poems, dramas, or paintings. Narrative has simply existed in every age and every society. Currie (1998) proposes that the characteristics of postmodern narrative theory are variety, deconstruction and politics, since the application of a narrative analysis can extend to movies, advertisements and MTV. It can deconstruct a fairy-tale and rebuild the solemn truth, and process an analysis of deep ideology. Yang (2009) indicates that narrative

design describes the technique by which visual communication design expresses a narrative form. To design a narrative, artists use certain themes, sub-themes and elements in the appearance of the work. To design works with rich emotional expression, artists employ a visual language, especially designed for this purpose. They design such works to pursue a sense of beauty, as well as meaning.

Many advances have been made in the area of narrative design during the past decade, and these studies support the potential advantage of narrative application for creating art, design, film, television, video, and computer games. However, there are few studies on the criticism of narrative design. There is no general consensus on the content and nature of a critical category of video clip. Although millions of visitors post their own clips on YouTube, the narrative formula of video clips has not been given the attention it deserves. The purpose of this study is to construct a critical narrative category for post-modern video clips, and to deconstruct the narrative formula of post-modern video clips. This research is an experiment integrating design, literature and communication and its findings will be valuable to those who are interested in improving their narrative researches and creating their own video clips.

Literature Review

Deconstructing Postmodernism

What is Postmodernism? American scholar, Wang (1998), proposes that, in terms of design, Postmodern implies an end to Modernism, and it has existed since the 1970s. Since the concept of Postmodernism and Modernism is often confusing, some theorists recently replaced the term, 'Postmodernism' with 'After Modernism'. Taiwanese scholar Lu (2003) points out that 'modern' emphasises characteristics of purity, uniqueness, and structure, while 'postmodern' accentuates features of comprehension, diversity and deconstruction. Martin (2009) also provides a new definition from the perspective of literary criticism, which contends that it is not a system of thought, nor a philosophy, nor a world view, but simply an attitude. Thus, it is not a theory or a set of theories, but a knack or a habit. Finally,

Postmodernism is more of a symptom than a cause. It is a sign of deep disorder.

Over the past few decades, there has been a great proliferation of research into Postmodernism, such as that by Henry Levin, famous within the field of literature；Jurgen Habermas within the field of philosophy；Charles Jencks within the field of architecture；Ihab Hassan within the field of criticism；Andy Warhol within the field of arts. So, how should Postmodernism be deconstructed in a variety of ideas, approaches and media? Yang (1998) deconstructs Postmodernism by addressing the theory of cultural code in design, using an understanding of the strategic level, significance level and technique level to analyse authors' creative strategy, the meaning of the content expressed, and the technique the author used. Hung (2007) investigates whether or not the design of digital media is affected by Postmodernism, and found that Postmodernism has a great influence on it. Under the influence of Postmodernism, a similar approach or divergent style for creation is visible everywhere, but the selection of material may change according to customer orientation and fashion. The framework of the creative approach may be different because of the level of information delivery and the user's cognitive level, and the decision of the creation style may be altered by the characteristics of regionalism and exotic metaphor.

Video Clips

The successful attempt to make video clips could be ascribed to the use of a 16mm camera, produced in 1923, and the 8mm camera introduced in 1932. Li (2000) indicates that in the 1980s, video clips were used as documentary films for recording performances or observing the environment. In the 1990s, video clips were often used as a creative medium for installation artists, and in the 2000s, they became a general art form made by everyone and seen everywhere. Just like the movies, video clips became affected by Ideas, Dadaism and Performance, followed by the creative technique of photography and movies, which persistently used codes or styles of expression. Nadanter (2008) argues that video art has led thought processes and pushed ideological education, and if movies can be said to represent reality, then video clips can represent thinking. Video clips cannot

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be compared with drama or traditional novels as literary narrative, and although they do not follow traditional art, they have their own path.

The improvement of techniques of image expression and image streaming heralded a new era in internet communications. YouTube, belonging to the Google group in a buyout worth 1.65 billion US dollars, is a public platform to globally broadcast innovative videos. Hilderbrand (2007) indicates that, although YouTube has become the website of choice for finding topical and obscure streaming video clips, access can be fleeting. The site has also contributed to the culture of clips in that particular moments can now be searched and accessed without viewers having to watch live broadcasts, make recordings, or wait through commercial breaks. Nonetheless, although YouTube and other streaming video sites have increased access to a rich vein of material, and suggest the potential for the democratisation of media memories and flows, they have also introduced new ways of control, and deny access to content under the guise of enforcing copyright protection. How does YouTube affect global viewers? Deibert (1997) outlines three decisive roles played by technology in changing society. These are as follows:

1. Shaping the pattern of communication in human relationships
2. Ultimately bringing change to larger aspects of social organisation in society.
3. Bringing change to the very content of communication and the comprehension faculty of human beings who are the agents of communication.

Narrative Strategy

Propp, V. (1968) deconstructs 100 Russian folklores, and finds that there are four general principles, the first of which is that the use of characters and animals in folklores is an unchanging constant. Secondly, the basic functions consist of 31 items, and thirdly, the functions appear in order, while fourthly, all Russian folklores have the same structure. Yang (2000) proposes narrative methods for designing products which can tell a story.

The first step is to follow the object of the design to determine a theme, and associate it with some sub-themes and elements. The second step is to convert them into abstractive elements of features, voices, colour, light and quality, and the finally, to use those elements as a space structure for design.

There has been much research into narrative designs, most of which have focused on dramas and movies. For example, work by Li (2003) is based on the theory of narrating to analyse movie scripts, and classified the design model for scene-space into various categories, including an imitation model, a folk model, a variation model, a camera model and an expression model. It also classified the design model for prop into a dislocation model, a clue model, a code model, an imitation model, and others. Chen (2004) applies the theory of narrating to construct a design model for television commercials. For the entire story, she examines man-made scenery to demonstrate a design model for imitating natural scenery. For the serial stories, she uses the technique of natural scenery to show the design model for the frame stage, and for the non-serial story, she uses the technique of animation to show the design model for a billboard, while for the non-story, she uses a mixed multiple technique to illustrate a mixed multiple design model. Zheng (2005) intends to reveal the narrative models of commercial films, and constructs a narrative theory to analyse and direct the creation of commercial films. He analyses the rules of assembly for strategy, shots and media in movies from a strategic level, significance level and technique level in cultural codes. Owen (2006) applies Graesser's constructionist theory of narrative comprehension to motion pictures, in order to examine the affective aspects of understanding the narrative, and to test whether or not individual cognitive differences have an impact on the viewer's enjoyment of the story comprehension. The results show that feelings for the characters may outweigh narrative comprehension in the production of viewer enjoyment. Hong (2009) also uses a drama designed by Eriko Kitagawa, a famous Japanese script-writer, as an example to analyse the narrative formula of Japanese romantic drama, and finds that the plot mainly involved the process of meeting, knowing, suspecting, and loving to contact.

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Narrative Shot

Narrative film is a chain of events in cause-effect relationship occurring in time and space. The special concept created by scene composition, as well as the time concept created by shot editing, is the crux of an image story. Millerson (1997) notes that a series of universally-agreed 'standard shots' has evolved in film-making, and these are not simply routines, but compositions which experience has shown to provide the most successful, artistically-pleasing results. For example, a long shot / full shot shows the overall action in a distant view, a wide shot / cover shot shows the performers and their surroundings in broad detail, a very long shot / vista shot reveals the general location, while a close shot/tight shot concentrates on detail. Xu et al. (1999) indicate the methods of capturing view for movie production , which are most popular are arc Shot, bird's eye view shot, cover shot, crane shot, dolly shot, Dutch-angle shot, establishing shot, follow shot, over the shoulder shot, passing shot, point of view shot, reaction shot and travelling shot.

Chang (2000) uses shots to explore successful Hollywood 3D commercial animations, such as an Extra long shot, Long shot, Full shot, Medium-long shot, Medium shot, Medium close-up, Close-up and Extreme close-up, shot angles such as vertical visual angles for a bird's-eye view, high angles, eye level, low angles and oblique angles, as well as horizontal visual angles for front and back, frank and oblique frank, and video camera movements such as panning, tilting, rolling, dolly truck, crane, hand-held and comprehensive. There is a real need for a general classification to help audience to understand more about the special meanings of different shots. For example, 'extreme close-up' means exaggeration, 'close up' means familiarity, 'medium shot' means the relationship between people, matters and objects, 'full shot' means stage distance and 'long shot' means established scene. Different shots represent different metaphors, guiding the audience to unscramble the different plots.

Narrative Style

Visual style is kind of planning expression of art. They can help anthropologists to recognise people while, for the artist, the visionary style

can be regarded as the differentiation standard of worth. For example, Jencks (1991) classifies the creative argument for postmodern architectural design with Historicism, Straight Revivalism, Neo-Vernacular, Contextual, Metaphor and Metaphysics, Post-Modern Space and Radical Eclecticism, while Heller & Chwast (1988) integrate the entire past wave of graphic design into the movements of Memphis / Basel / Zurich, American New Wave, American Punk, Post-Modern, European New Wave.

The applications of visual style are dispersed in different research area. For example, Hsu (2001) classifies the visual style of website design with multi-text, colourful frame, reasonable composition, sensitive arc layout, image illustration and carton scene according to the difference of text, colour, layout, image and scene. Yang (1999) believes that the groups of postmodern visual communication design can be classified into a revivalism style, satirical style, vernacular style, High-Tech style, ideological style, overlapping character style, digital style, web Style, image-overlapping style, context style, and narrative style. Zhang & Cau (2005) take the webpage design as kind of visual art and classifies the visionary style of webpage design with information style, scenery style, strong style, elegant style, balance style and geometric style according to the amount of information. Hung (2007) also cites the aesthetics of post-modern design, such as metaphors, satire, revivalism, vernacular, Punk, New Wave and High-Tech to explore the visual styles of design for an international interactive website.

Methods

Research Subjects

Since the competition, 'Tourism Queensland's Islands Caretaker' is known to have been the most successful global advertisement of 2009, this study aims to collect and analyse data from selected clips. More than 34,000 people from around the globe applied for this 'Best Job in the World'. The participants included students, reporters, broadcast hosts, DJs, tour guides, chefs, artists and salesmen, and countries with selected works of significant video development across east and west were India, China, South Korea, Japan, Taiwan, Indonesia, Singapore, Malaysia, New Zealand, Australia, the

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United States of America, the United Kingdom, France, Germany, Canada, the Netherlands, Sweden, Greece and Ireland. The design techniques of collage and re-construction, contradiction in opposing, space-time reversing and the exhibited styles of metaphor and banter, revivalism and vernacular, and Punk & New Wave can be called some of the accomplishments of post-modern video art. Therefore, this study adopts the selected works as subjects for analysis.

Research Design

The study will be implemented in three stages, the first of which adopts the method Vladimir Propp used to analyse 100 Russian folklores to search for the assembly components of narrative design in the video clips. Secondly, the critical narrative categories for postmodern video will be searched as part of a literature review, and finally, the video clips will be evaluated by using a content analysis in terms of the category of post-modern narrative. As Neuman & Landay (2000) point out, the Content Analysis Method is useful for analysing the three kinds of questions involved. Firstly, it is helpful for systems to deal with masses of copies. Secondly, it is helpful to study themes which occurred thousands of miles away, and thirdly, it can facilitate the finding of information which is hard to find in the copies. The process of the Content Analysis Method includes fours steps, namely, to decide the number of samples and type of sampling, to build a classification and set up an analysis unit, to analyse the data, and to standardize the reliability and validity of the study.

Critical Category

Narrative Strategy

The term 'Narrative Strategy' means the rules used to set up themes, design scenes, design backgrounds, and assemble plots. The popular narrative strategies used in the post-modern video clips are as follows : (1) Imitation：To avoid a long explanation in the frame, make use of the audience's cognitive ability to structure the plot by skipping over the description of general real life and directly aiming the shot at the theme's description；(2) Allusion：To link the allusions the audience already has,

make use of the conventional story to express aggressive ideas, offensive ideas, or withdraw ideas；(3) Wrong set：To form a conflict between the audience's vision and cognition, the event occurs in a place where it is impossible to have occurred, and the plot extends to a space where it is impossible to proceed；(4) Clue：To motivate the audience's curiosity to get to the bottom of the affair, use specific props to create suspense, conflicts and key points in the story, even making them match with the entire story；(5) Code：To extend the depth and width of the story, design a cultural code or prop to strive for the audience's identification and empathy；(6) Collage：To disclose a complex creative philosophy, media are deliberately cut and pasted to show multi-angle vision lines, even dividing the frame up to describe the plot；(7) Contradiction：To highlight contradiction and conflict in a plot, simultaneously make use of dark and light rays, colour and monochrome images, and modern and classical design.

Narrative Shot

The term 'Narrative Shot' means rules to expand themes, design props, set up characters, and assemble shots. The popular narrative shots used in the post-modern video clips are as follows：(1) Cut-in & close-up shot：To show the instant transfer of space or time, suddenly skip a frame into another one to increase the tenseness of the plot. To notify clear information or emphasise a disjunctive plot, take specific props or the actor's expression to increase the nerve and stimulus of the plot；(2) Establishing & cover shot：To remind the audience of the point in the plot the clip is showing, establish a new scene with a long shot which also covers the subject and background of an established scene by a wide-angle window；(3) Insert & close-up shot：To handle a performer's current emotions, firstly accomplish the entire play in one go, and then take close-up shots for other frames to describe the details. Insert those frames at precisely the right moment when the film is edited to link the whole plot；(4) Bird's eye view & dolly shot：To show a wide visual field, capture the scene from above the subject's head, then draw close to, or push away from, this scene by using the camera's zoom lens；(5) Reaction & point of view shot：To show the vision of the subject and the object, let the actor repeat specific actions or words to capture the expression of a

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subordinate actor's spontaneous response. To deal with dialogue, whoever speaks will be on the frame. As a result, design a switch in frames to describe this；(6) Follow & over-the-shoulder shot：To make the position of subject constantly but change the landscape of front and back, leave the video camera follow the subject and shooting across his shoulder to capture the depth of view forward and backward；(7) Passing & Dutch-angle shot :To increase the high speed of a subject who is going out of the frame, and express the nervousness of the action scene, keep the video camera stabilised but show an unsteady appearance by slanting the angle.

Narrative Style

The term 'Narrative Style' denotes the rules to annotate elements, design the frame, set the aesthetics and assemble the media. The popular narrative styles used in the post-modern video clips are as follows：(1) Metaphoric style：To extend the reader's experience and knowledge of new information, figures or signs which they seem to have seen before are often shown in the work to help readers to rapidly find the information they are looking for；(2) Satirical style：Rather than crowning the originality of the work, imitate a famous style to gain momentum instead. The common result is that the work partly changes to make fun of traditional aesthetics；(3) Vernacular style：To reject international unity types, make a trial of the outline of the plot using local customs and practices. The sign or appearance which represents traditional culture is often shown in the work；(4) Punk style：In order to reject the laws and regulations of traditional art, the work is deliberately pieced up with text, patterns and music. Destructive street culture is often delivered in the work；(5) POP style：To copy fashionable types or patterns, ready-made cartoons, prints and photos of the work are reassembled to become new work；(6) Portrait style：To respond to fans' desire for material comfort or the royalty of idolatry, the exhibition of a named brand or the changing appearance of a superstar is shown in the work；(7) New wave：To show the diversity of modern art, this provides audiences with a different type of shock. Newfangled screwball innovation is often delivered in the frame.

Reliability Analysis

Scholar, Wang (1991), mentions that reliability is a test of the consistency of the results. The reliability of content analysis means that encoders agree unanimously while units assign classifications. If encoders unanimously agree with all units, reliability is high. In cases where encoders are in agreement by luck, there will be no reliability. Scholars, Wimmer & Dominick (2000), indicate that if mutual agreement is created when independent encoders use the same encoding tools to encode the same contents, this means reliability among encoders. Kassarjian (1997) proposes that, if the reliability coefficient of the content analysis reaches 0.85, the standard is acceptable. In cases where it is less than 0.8, the reliability of the research will be doubted. This study uses the method of reliability analysis proposed by communication scholar, Yang (1993), who develops a reliability formula of content analysis from two encoders as follows:

Reliability = 2 × Mutual Agreeableness / [1 + (2-1) Mutual Agreeableness]
Mutual Agreeableness = 2 × two encoders are in agreement / [the numbers of encoder 1 should agree + the numbers of encoder 2 should agree]

Before undertaking the formal coding, this research was implemented by two encoders performing a pre-test. They randomly drawing one sample from each nation, a total of 19 video clips were reviewed and criticized in advance；Having completed the pre-test, they discussed and deleted the uncommon strategies, shots and styles, and revised the critical categories and definitions. In addition, the two encoders carried on formally coding, they read the 49 effective samples of the selected clips separately and carried on the formal review, critique, and logging.

There are 49 effective samples of the selected clips, which is the total number coded. 41 number two encoders agree with the testing of the narrative strategy. Therefore, Mutual Agreeableness = 2×41/ (49+49) = 0.84, reliability = 2×0.84 / [1+(2-1)×0.84] = 0.91; 39 number two encoders are in agreement with the testing of the narrative shot. Therefore, Mutual Agreeableness =2×39 / (49+49) = 0.80, reliability = 2×0.80 / [1+(2-1)×0.80] =

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0.89. 42 number two encoders are in agreement with the testing of the narrative style. Therefore, Mutual Agreeableness = 2×42 / (49+49) =0.86, reliability = 2×0.86 / [1+(2-1)×0.86] = 0.92. Thus, all three kinds of testing reliability are more than 0.85, which means that the reliability of this research is confirmed.

Data Analysis

Table 1   Narrative Strategy

Imitation	Allusion	Wrong set	Clue	Code	Collage	Contradiction	Other
18.36%	36.73%	6.12%	2%	22.44%	6.12%	4.08%	4.08%

Table 2   Narrative Shot

Cut-in & close-up	Establishing & cover	Insert & close-up	Bird's eye view & dolly	Reaction & point of view	Follow & over-the-shoulder	Passing & Dutch-Angle	Other
19.04%	23.8 %	9.52 %	9.52 %	14.28 %	9.52 %	9.52 %	4.76%

Table 3   Narrative Style

Metaphor	Satire	Vernacular	Punk	POP	Portrait	New Wave	Other
40.81%	2.04%	22.44%	4.08%	6.12%	4.08%	14.28%	6.12%

The principle for encoding depends on the obvious information the codes deliver. On the contrary, 'others' means that the information they deliver is not obvious. The results reflected in Table 1 indicate that 'allusion' is ranked first, with a frequency of use reaching 36.73%. This is closely followed by 'code' and 'imitation', with frequencies of use of 22.44% and 18.36% respectively. Nevertheless, 'Contradiction' and 'Clue' are seldom used. The results reflected in Table 2 indicate that the 'Establishing & cover' is the most welcome, with a frequency of use reaching 23.8 %. This is closely followed by 'Cut-in & close-up' and 'Reaction & point of view', with frequencies of use of 19.04% and 14.28 % respectively. Then followed by 'Insert & close-up', 'Bird's eye view & dolly' , 'Follow & over-the-shoulder' and 'Passing & Dutch-angle', which are also dispersed in the video clips. The results reflected in Table 3 indicate that 'metaphor' is the winner, with a frequency of use reaching 40.81%. This is followed by 'vernacular' and 'New

Wave' with frequencies of use reaching 22.44%, 14.28% respectively. However, the other narrative styles are uncommon.

Discussion and Conclusions

Review of Research Findings

A Postmodern narrative sign is, in fact, one kind of design involved in assembling plots, assembling actions and assembling media, which has been through a process of setting up themes, extending themes, and explaining themes, and has created three directions of consideration for scene design, character design and image design, so as to represent the differences Postmodernism has made to narrative strategy, narrative shot and narrative style. The flowing images in video clips, which combine aesthetics, high technology and ideology, seem to have become the most popular of Postmodern creations which challenge audiences with a visual shock, which is in the future and not the past tense.

This study finds that the most welcome video-making methods in these selected works are song-and-dance drama, living theatre, movie studio, even self-solo singing, and the fashion media used in the video clips are text, photos, illustrations, special effects, music, lighting, props and scenery. The essential components of assembling a video clip are motive、scene、character、plot、frame、and media. The video clips really have certain narrative models, the most popular of which are as follows:

1. Allusion strategy and cut-in & close-up shot, and metaphor style
2. Collage strategy and insert & close-up shot, and Pop style
3. Wrong set strategy and reaction & point of view shot, and New Wave style

When global information indicates a disaster, post-modern creativity makes use of light, thin, short and small codes for communication. Since cross-cultural creativities flow freely in our modern global village, vernacular creation is gradually declining and being replaced by post-modern multi-dimensional creativity. When considering how to present personal

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unique creativity on the public platform, YouTube, this research suggests adopting the following : (1) narrative strategy : The rule of plot combination is to develop the functions of linking allusions, condensing the plot, and cultural identification, so as to match the post-modern reader's habit of fast reading；(2) narrative shot : The rule of shot combination is to develop the functions of establishing the scene, close-up expressions, and showing the vision of the subject and the object, so as to match the post-modern reader's jump up type of thinking mode；(3) narrative style: The rule of media combination is to develop the functions of metaphoric intentions, local customs, and verify innovation, so as to cater to the post-modern reader's aesthetic viewpoints. The findings of this study will be valuable for general readers to successfully read post-modern video clips, for video clip creators by providing more inspiration and inspection, and will also be helpful for video clip educators as a reference for critique.

Limitations of the Study and Recommendations for Future Research

In fact, the coverage of video creation is in the field of script-writing, film-producing, computer-designing and the after-effects. However, this study is limited to the factors of manpower, time and resources, and simply adopts the roles of video-clip designer, educator and evaluator to analyse the data from the selected works of the 'Best Job in the World'. One weakness of this research is that it does not give a view of the global situation of narrative design for video clips, and this is due to a lack of criticism-sampling.

In fact, the amount of research related to the application of narrative design has gradually increased over recent years. For example, Martin & Toon (2005) explore the use of narratives in a science centre and gathered the responses of potential visitors from different cultural groups to ideas for narrative signage. They found that signage design can help people to connect to science content by relating practical and theoretical knowledge, crafting explanations, understanding the nature of the medium, and conveying a message about science. Dickey (2006) investigates how contemporary video and computer games might inform instructional design by looking at how narrative devices and techniques support problem-solving within complex, multimodal environments. He finds that game design

narrative is one potential model which may be of use to instructional designers and educators, who are looking at ways to develop engaging, interactive learning environments. Durbin (2008) even explores how designers as storytellers make visual decisions for recorded performances in film, television, and video games. All recorded media needs an interface before the audience can view the narrative. The amount of technical structure not only influences how the story becomes a series of images on screen, but also the manner in which the stories are told. Perhaps future research related to video clips could extend to internet issues, such as the copyright of sharing video work through the internet, an evaluation of the advertising effect of video websites, and a comparative analysis of eastern and western video website design. These could be subjects which may benefit from an in-depth discussion in the future.

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