GLOSSARY for
National Core Arts: Media Arts STANDARDS

Attention_____
Principle of directing perception through sensory and conceptual impact

Balance_____
Principle of the equitable and/or dynamic distribution of items in a media arts composition or structure for aesthetic meaning, as in a visual frame, or within game architecture

Components_____
The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc., etc

Composition_____
Principle of arrangement and balancing of components of a work for meaning and Message

Constraints_____
Limitations on what is possible, both real and perceived

Contrast_____
Principle of using the difference between items, such as elements, qualities and components, to mutually complement them

Continuity

The maintenance of uninterrupted flow, continuous action or self-consistent detail. across the various scenes or components of a media artwork, i.e. game components, branding, movie timeline, series, etc.

Context

The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors (personal, societal, cultural, historical, physical, virtual, economic, systemic, etc)

Convention

An established, common, or predictable rule, method, or practice within media arts production, such as the notion of a 'hero' in storytelling

Copyright

The exclusive right to make copies, license, and otherwise exploit a produced work

Digital identity

How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc

Divergent thinking

Unique, original, uncommon, idiosyncratic ideas; thinking "outside of the box"

Design thinking

A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design

Emphasis

Principle of giving greater compositional strength to a particular element or component in a media artwork

Ethics

Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments

Exaggeration
Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

Experiential Design
Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design

Fairness
Complying with appropriate, ethical and equitable rules and guidelines

Fair use
Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

Force
Principle of energy or amplitude within an element, such as the speed and impact of a character's motion

Generative methods
Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, rule-bending, etc.

Hybridization
Principle of combining two existing media forms to create new and original forms, such as merging theatre and multimedia

Interactivity
A diverse range of articulating capabilities between media arts components, such as user, audience, sensory elements, etc, that allow for inputs and outputs of responsive connectivity via sensors, triggers, interfaces, etc., and may be used to obtain data, commands, or information and may relay immediate feedback, or other communications; contains unique sets of aesthetic principles

Juxtaposition
Placing greatly contrasting items together for effect

Legal
The legislated parameters and protocols of media arts systems, including user agreements, publicity releases, copyright, etc.

Manage audience experience
The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design

Markets
The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.

Media arts contexts
The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations

Media environments
Spaces, contexts and situations where media artworks are produced and experienced, such as in theaters, production studios and online

Media literacy
A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and non-print messages – National Association for Media Literacy Education

Media messages
The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks

Meaning
The formulation of significance and purposefulness in media artworks

Modeling or concept modeling
Creating a digital or physical representation or sketch of an idea, usually for testing; prototyping

Movement
Principle of motion of diverse items within media artworks

Multimodal perception
The coordinated and synchronized integration of multiple sensory systems (vision, touch, auditory, etc.) in media artworks

Multimedia theatre
The combination of live theatre elements and digital media (sound, projections, video, etc.) into a unified production for a live audience

Narrative structure
The framework for a story, usually consisting of an arc of beginning, conflict and resolution

Personal aesthetic
An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice"

Perspective
Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition

Point of view
The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters

Positioning
The principle of placement or arrangement

Production processes
The diverse processes, procedures, or steps used to carry out the construction of a media artwork, such as prototyping, playtesting, and architecture construction in game design

Prototyping

Creating a testable version, sketch or model of a media artwork, such as a game, character, website, application, etc.

Resisting closure

Delaying completion of an idea, process or production, or persistently extending the process of refinement, towards greater creative solutions or technical perfection

Responsive use of failure

Incorporating errors towards persistent improvement of an idea, technique, process or product

Rules

The laws, or guidelines for appropriate behavior; protocols

Safety

Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups

Soft skills

Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc

Stylistic convention

A common, familiar, or even "formulaic" presentation form, style, technique or construct, such as the use of tension building techniques in a suspense film, for example

Systemic Communications

Socially or technologically organized and higher-order media arts communications such as networked multimedia, television formats and broadcasts, "viral" videos, social multimedia (e.g. "vine" videos), remixes, transmedia, etc.

System(s)

The complex and diverse technological structures and contexts for media arts production, funding, distribution, viewing, and archiving

Technological

The mechanical aspects and contexts of media arts production, including hardware, software, networks, code, etc.

Tone

Principle of "color", "texture" or "feel" of a media arts element or component, as for sound, lighting, mood, sequence, etc.

Transdisciplinary production

Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work

Transmedia production

Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms

Virtual channels

Network based presentation platforms such as: Youtube, Vimeo, Deviantart, etc.

Virtual worlds

Online, digital, or synthetic environments (e.g. Minecraft, Second Life)

Vocational

The workforce aspects and contexts of media arts