New York State Media Arts Standards Glossary

Aesthetics
A set of principles concerned with the nature and appreciation of beauty.

Artistic Work
Artifact or action or processes that have been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

Artwork
Artifact or product that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

Attention
Principle of directing perception through sensory and conceptual effect.

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 artwork, including elements, principles, processes, parts, or assemblies, that may employ or engage light, sound, space, time, shot, clip, scene, sequence, movie, narrative, cinematography, or interactivity.

Composition
Principle of arrangement and balancing of components of a work for meaning and message.

Constraints
Limitations on what is possible; can be real or 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; e.g., 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 utilize a literary, musical, or artistic work, whether printed, audio, video, etc.: works granted such right by law on or after January 1, 1978, are protected for the lifetime of the author or creator and for a period of 70 years after his or her death.

**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.

**Editing**
To revise and prepare for viewing or publication by cutting and rearranging aspects of the artwork.

*(Near North District School Board, Ontario. Media Arts Elements and Principles Overview)*

**Elements**
The elements of art are the components that artists abstract from the world about them and use as visual/tactile/kinesthetic language for the expression of a particular vision. They are identified as space, light and color, form (shape), line, and texture *(The University of the State of New York, 1982. Studio in Art a comprehensive foundation course. State Education Department Bureau of General Education and Curriculum Development, Albany, NY. retrieved from: http://www.p12.nysed.gov/ciai/arts/pub/studio-in-art-a-comprehensive-foundation-course_0001.pdf)*

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**Emphasis**
Principle of giving greater compositional strength to a particular element or component of 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 to an extreme for provocation, attention, or 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.

**Framing**
The supporting structure or boundaries within which an artwork is presented or which brings focus to a subject. (Digital Photography School; University of Chicago. Theories of Media)

**Generative methods**
Various inventive techniques for creating new ideas and models, such as brainstorming, play, open exploration, experimentation, inverting assumptions, rule-bending, etc.
**Heterogeneity**
How an artwork can be made up of distinct experiences and parts that are independent, yet, when placed together, bring deeper meaning. An example might be an installation that includes recorded sounds, images, and performance.


**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, cable, satellite communications, and any other entity that may utilize such works.

**Media arts**
Artwork that depend on a technological component to function. It can include screen-based projects presented via film, television, radio, audio, video, the internet, interactive and mobile technologies, video games, transmedia storytelling, and satellite as well as media-related printed books, catalogues, and journals (NEA).
**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 virtual realms. (Realm is defined by the Oxford Dictionary as: a field or domain of activity or interest).

**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 a beginning, conflict, and resolution.
Organizational Principles
Attention, balance, contrast, emphasis, exaggeration, force, hybridization, movement, perspective, positioning, rhythm, tone, variety, and unity.

Pattern
An underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition. Cornell.edu

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.

Popular Culture
The cultural activities, beliefs, customs, art, products suited to or aimed at the tastes of ordinary people rather than the elite. Dictionary.com

Positioning
The principle of placement or arrangement

Procedure
An established or official way of doing something. Merriam-Webster.com

Process
A series of actions or steps that produces something or leads to a particular result. Merriam-Webster.com

Principles - see organizational principles
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 toward greater creative solutions or technical perfection.

Responsive use of failure
Incorporating errors toward persistent improvement of an idea, technique, process, or product.

Rhythm
is a movement in which some elements recurs regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music. Incredibleart.org

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.

Sequence

Shot
The basic building block or unit of film narrative; refers to a single, constant take made by a camera uninterrupted by editing, interruptions or cuts, in which a length of film is exposed by turning the camera on, recording, and then turning the camera off. It can also refer to a single film frame (such as a still image). www.filmsite.org:Cinematic Terms http://www.filmsite.org/filmterms17.html

Soft skills
Diverse organizational and management skills, useful to employment, such as collaboration, planning, adaptability, communication, etc.
**Sound**
(dialogue, music, voice-over and sound effects) has five basic functions: information, outer orientation (environment), inner orientation (mood), energy (emotion), and structure. The formal elements of audio are: volume, mix, density, rhythm, tempo, spatial acoustics, and pitch. (MN media arts)

**Space**
The image is structured by aspect ratio (frame dimension), object, and image size. Space is also defined by the direction and movement of the lines in the composition within the frame, object framing, and balance. Height, width and depth are created through the use of camera position and action. Depth can be manipulated through the characteristics of lenses, motion within the frame, graphics, and text. The sense of space can be modified by sound through mixing and panning. (MN media arts)

**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.

**Temporality**
Related to or limited by time, tempo - the rate of motion or activity. (Near North District School Board, Ontario. Media Arts Elements and Principles Overview)

**Theme**
A subject or topic of discourse or of artistic representation. Merriam-Webster.com
**Time**
The illusion of motion like that in a film - film captures the flow of time and exists in time and involves itself with tempo and rhythm. In photography, time may be controlled with the use of the shutter speed. Rhythm and tempo in sound is manipulated to construct meaning. In interactive media, time is subjective because of the non-linear selection process. ([MN media arts](https://www.mnmediaarts.com))

**Tone**
Principle of “color,” “texture,” or “feel” of a media arts element or component, as in 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.

**Unity**
It refers to the *coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts. ([Cornell.edu](https://www.cornell.edu))

**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.