Appendix 2: Glossary for Media Arts

Terms in italics are reproduced from the glossary of the National Core Arts: Media Arts Standards by the National Coalition for Core Arts Standards.

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attention: principle of directing perception through sensory and conceptual impact

authentic experience: a learning experience that is designed to give students the opportunity to develop and apply knowledge and skills in connection with real-world scenarios, issues, and problems, thereby adding depth to their understanding and inspiring their interest by making it clear how their knowledge and skills are relevant and applicable

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

bitmapped image: see pixel

color, additive: RGB color model; an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors; the RGB spectrum is used in web design, video, and graphic arts, where computer monitors and televisions are the most common examples of the use of additive color. Additive color can also be found in the overlapping projected colored lights often used in theatrical lighting for plays and concerts; when light beams overlap, they produce yellow, cyan, magenta, and white (as illustrated here). This is a color wheel typically used by professional film makers, photographers, and web designers for work to be seen on a screen

color, subtractive: CYMK color model; most often found and used in a printer, subtractive colors in which the primaries include cyan, yellow, magenta (and black); a color wheel typically used by professional designers for print production
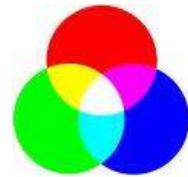
components: the discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc., such as: light, sound, space, time, shot, clip, scene, sequence, movie, narrative, lighting, cinematography, interactivity, etc., etc

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

creative process: the process by means of which an artist creates a media artwork; the steps include:

Identifying the audience and purpose of the creation of a body of original media artworks

Exploring, gathering, and interpreting information from diverse sources to create original media artworks

Using ideas, skills, foundations, and techniques to create original media artworks

Implementing choices of the elements, skills, foundations, and techniques of media arts, the principles of design, and personal experience to create original media artworks

Reflecting for the purposes of self-evaluation and artistic improvement

Refining media artworks through feedback and self-reflection

Presenting media artworks to others in the community by displaying one's work in a variety of settings

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

elements of art: the basic components that make up a work of art: color, form, line, shape, space, texture, and value:

color: the visible range of reflected light. Color has three properties: hue, value, and intensity (brightness or dullness)

form: a three-dimensional object that has height, length, width, and depth

line: the one-dimensional path of a dot through space used by artists to control the viewer's eye movement; a thin mark made by a pencil, pen, or brush

shape: a closed space made when a line connects to itself

space: the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective

texture: an element that portrays surface quality: actual texture is how something feels; visual texture is how something appears to feel

value: the lightness and darkness of a line, shape, or form

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, rulebending, etc.

GIF (Graphics Interchange Format): a compressed bitmapped image file

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

JPEG: a commonly used format or method for compressing digital image files, particularly digital photographs; a file in this format

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.

light, direct (additive): light that shines directly on an object and produces the lightest area on the object; direct light is always lighter in value than indirect light

light, indirect (reflective/reflected): light that illuminates an object after bouncing off other surfaces nearby; reflected light is often apparent near the areas of shadow on an object (that is, between the shadow and the area that is illuminated by direct light) and may also be perceived or portrayed as a glow that appears opposite the direct source of light, causing the object to stand out from the areas in shadow, thereby enhancing the viewer's sense of the object as three-dimensional

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.

meaning: the formulation of significance and purposefulness in media artworks

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 nonprint messages (National Association for Media Literacy Education)

media messages: the various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks

megapixel: see pixel

meme: a brief piece of information, such as an item of news, joke, photo, or video clip, that is passed electronically over the Internet from one user to another, often accruing changes and comments as it spreads

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

pixel: the smallest component of a digital image; the tiny area of illumination that, when combined with others, produces a digital image; a sample of an original digital image.

    bitmapped image: a digital image made up of pixels arranged in a grid; also known as a raster image

    dpi (dots per inch): a measure of a printer's density of dot placement within a square inch when it reproduces a digital image; sometimes used interchangeably with ppi

    megapixel (MP): one million pixels; can refer to the number of pixels in a digital image, the number of image sensor elements in a digital camera, or the number of display elements in a digital display

    pixel count: the total number of pixels contained in a digital image; pixel count may be expressed as a single digit (for instance, 3 million pixels or three megapixels), or as a pair of numbers, as in 800 x 600: the first figure in the pair (800) refers to the number of pixels in one horizontal row of the grid, while the second (600) refers to the number of pixels in a vertical column—800 x 600 pixels therefore equals 480,000 pixels or 0.48 megapixels

    ppi (pixels per inch): a measure of the density of pixels in a digital image

    raster image: a digital image made up of pixels; often used to refer to halftone printing and storage techniques

plagiarism: the act or practice of reproducing someone else's work and presenting it as one's own; also, incorporating into one's own work material that was borrowed from another's work without permission or acknowledgment of the original source

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

presentation process: the process by means of which an artist prepares for, presents, reflects on, and learns from a production of media artwork

principles of design: a means of organizing the elements in a work of art; the principles include:

balance: the arrangement of elements that makes individual parts of a composition appear equally important; an arrangement of the elements to create an equal distribution of visual weight throughout the format or composition. If a composition appears top- or bottom-heavy and/or anchored by weight to one side, it is not visually balanced. The types of balance are symmetrical (formal balance), in which the image or form is equally weighted on both sides of a center line; asymmetrical (informal balance), in which the image or form is unevenly weighted; and radial, in which the weight of the image or form radiates from a center point

contrast: a technique that shows differences in the elements of art in an artwork, such as smooth/rough textures, light/dark colors, or thick/thin lines

emphasis/dominance: emphasis refers to the importance assigned to certain objects or areas in an artwork; color, texture, shape, space, and size can be used to create a focal point or center of interest; dominance refers to the way an artwork shows emphasis; a way of organizing a composition so that one element or object in the composition is the strongest or most important part of the work

harmony: the creation of unity by stressing the similarities of separate, but related parts of the artwork

movement: the use of the elements of art to draw a viewer's eye from one point to another in an artwork

pattern: the repetition of the elements of art in an organized way; pattern and rhythm are both created through repetition

proportion: the relationship of parts to a whole or parts to one another in regards to size and placement

repetition: the repeated use of particular elements of visual arts to create a pattern, movement, rhythm, or unity

rhythm (visual): the repetition of elements of art to create movement in an artwork; types of rhythm include alternating (repetition of an element at least twice, such as red-blue, red-blue, red-blue); angular (repetition of two or more lines that have straight angles and edges); flowing (repetition of wavy lines or curved shapes to suggest movement or motion); progressive (repetition of the shape or size of a motif incrementally so that the shape is altered every time it repeats); random (repetition of the same elements, but without a recognizable order, such as stars in the sky); and regular (repetition of the same elements again and again)

unity: a successful combination of the elements of art to create a sense of wholeness and visual completion in an artwork

variety: the use of the elements of art to create differences in an artwork for visual interest.

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.

PSD (Photoshop Document): a layered image file used in Adobe Photoshop; the default format that Photoshop uses for saving data; PSD is a proprietary file that allows the user to work with the images' individual layers even after the file has been saved

raster: see pixel

resisting closure: delaying completion of an idea, process or production, or persistently extending the process of refinement, towards greater creative solutions or technical perfection

responding process: the approach that an artist or artistically literate person uses to respond to a media artwork; the steps include:

Engaging the senses actively and purposefully while experiencing media artworks

Describing and communicating what is perceived and experienced through the senses

Analyzing the use and organization of elements, principles of design, and foundations

Interpreting meaning based on personal experiences, background knowledge, and research

Evaluating and justifying by using supportive evidence, historical relevance, and aesthetic criteria

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

storyboard: a series of illustrations that depict the shots planned for a scene or sequence of scenes in a movie or television production; such illustrations typically show camera angles and may include directions and dialogue

storyboarding: the act of creating a series of illustrations to plan how a scene or sequence of scenes will be filmed for a television production or movie

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.

TIFF: a file format commonly used for handling raster images and data within a single file (size, definition, image-data arrangement, applied image compression); it may be edited and re-saved without losing image quality

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

vector: a type of file, such as is used by Adobe Illustrator (AI) and EPS, that can be edited repeatedly; vector software programs use equations and geometry, rather than a grid of pixels, to create a graphic image, so unlike raster images, vector graphics can be stretched and resized without losing detail and clarity

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