NCCA Discipline Specific Glossary

Media Arts

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