

GLOSSARY

180-degree rule (crossing the line/axis of action): positioning of consecutive camera angles on one side of an imaginary line of attention within a scene that is normally not broken without a transitional shot.

30-degree rule: shooting and editing for continuity but jumping more than 30 degrees when showing the same subject in consecutive shots.

85 filters (a-c): orange filters used to convert blueish (daylight) lamps or windows to match the colour of a tungsten light source.

Act (noun): significant section in a story made up of individual scenes that may bring new locations, time frames or characters to the story and allow breaks for the crew to reset a stage for live productions.

Action line: chain of events that constitutes the main plot line in a narrative.

Additive lighting: conventional way of targeting an object of interest by directing light on it, or supplementing a natural light source to gain the desired brightness.

Aesthetic: term from philosophy that essentially means the appreciation of beauty. In film, it often refers to the ways in which a visual image is constructed as appealing.

Affordance: 'action possibility' that is made available by the nature or design of something.

Agency: ability to make choices and act as a free agent.

AGL: above ground level, as opposed to sea level.

Algorithm: set of instructions, procedure or a formula used in a calculation, usually by a computer.

Analogue media: media forms that use materials from the real world, such as tape or film, to transmit their message.

Analogue renaissance: a movement towards renewed interest in the qualities of older analogue technologies, such as vinyl records and celluloid film.

Animatic: pre-production tool used in filmmaking and animation where storyboard images are edited together with intended timing and sounds/dialogue. This creates a rough version of the production to test if it is a workable concept

Antagonist: character who acts against the protagonist, as an opponent or adversary. Also of classical Greek origin, the word 'antagonist' is built from *anti*, meaning 'against', and *agonistes*, meaning 'one who is engaged in a struggle'.

Anthropomorphism: giving human characteristics, emotions or features to animals, objects or other nonhuman entities

Aperture: variable opening in a lens which allows the light rays to pass through to the 'picture plane', where the image is created.

Artefact: object that has been created by a human, usually a cultural object or some kind of tool or technology.

Assistant director (AD): person who assists the director with coordinating production activity and supervising cast and crew.

'Atmos' (atmosphere) track: recording of apparent silence from each location to mix over continuity editing, further enhancing the illusion of unbroken real time.

Attribution: acknowledging credit for contributing concepts or authors, or indicating a personal opinion (as opposed to fact) in narration, superimposed titles, or article by line in screen media.

Audience availability: time that people have to view media products.

Audience expectations: beliefs audiences have about a future media experience.

Audience 'reading' practices: ways audiences can understand texts. They include dominant readings, negotiated readings and resistant readings.

Audience: individuals or a group of people who are involved in using and making meaning of some kind of media product, and for whom that media product was made.

Augmented reality: when technology (such as a smartphone) is used to superimpose images or video over a view of the real world.

Australian Communications and Media

Authority (ACMA): federal government body that regulates aspects of media content and technology.

Auteur structuralism: combination of *auteur* theory and structuralism. Focuses on connecting different films by revealing hidden thematic elements that the films share. For example, a film like *Jaws* will share many thematic similarities with *Duel*.

Auteur theory: view that a film director creates the dominant vision for a film and fills a similarly central role to that of the author of a novel.

Backlight: lighting that comes from behind a subject and tends to create a silhouette, or light placed behind the subject to separate them from the background to better create an outline around them

Ballast: power supply for HMI lights that facilitates the ignition of the arc at high voltage and then regulates the current to maintain consistency of light.

Barn doors: small, adjustable metal panels fitted by hinge to the film light itself to cut the light, creating areas of shadow around the beam.

Barrel of the camera: (to look down) an eyeline directly into the lens.

Binary opposition: paired opposites that are often engaged in a power struggle, such as active/passive, good/bad, rich/poor.

Binary: consisting of a division into two.

Bollywood: nickname for the Hindi-speaking film industry based in the Indian city of Mumbai (formerly Bombay). The name Bollywood is produced from a combination of Bombay and Hollywood.

Bounce-board: rigid reflector of pure white that creates a more diffuse effect than direct light.

Broadcast: communication that is spread widely and directed towards a broad or mass audience.

Bulb: glass tube containing a filament (commonly tungsten in smaller filming lights). A manufacturing weak point may be visible as a nipple and should be pointed out of the light to avoid excess heat.

Cartel: group of individuals or companies involved in controlling access and prices of legal and illegal goods or services

Case study: research method investigating a particular product, question or real-life situation.

Catch lights: directed specifically for eye highlights.

Causal agent: person, object or event that affects the course of the narrative.

Ceiling bounce: technique for quickly producing softlight by aiming lights up for interiors.

Censorship: prohibition of sections of a text considered unsuitable to be seen by audiences.

Cherry picker: industrial crane mounted on a truck or trailer also used in filmmaking to create aerial movements with camera and operator in a suspended bucket.

Chiaroscuro: high-contrast lighting that produces deep shadows – an effect produced by low key lighting.

Choose your own adventure stories: series of books written in the second person where the reader assumes the role of the main character, and can make choices along the way that affect the outcome of the story.

Cinéma vérité: style of film-making, especially of documentaries, that attempts to authentically and realistically portray people and events, avoiding technical artifice through the use of handheld cameras, jump cuts, non-professional actors and so on.

Circular plot structure: narrative structure that begins at the end of the story before relating the chain of events that led to that conclusion; a common device in *film noir*.

Citizen journalism: individual and social engagement in media creation, reporting and filtering, typically involving user reporters on user-generated news and opinion sites and blogs, and mobile technology.

Citizen scheduling: process by which citizens or consumers can create their own viewing schedules or program times.

Civil Aviation Safety Authority (CASA): the federal regulator overseeing Australian airspace and Australian aircraft, except the military.

Classification: system of allocating texts to particular categories.

Climax: point of high tension or drama in which the protagonist faces success or failure.

CMOS (Complementary Metal-Oxide Semiconductor): type of memory chip in computing that can be used as an image sensor in cameras, as electrons are produced in response to light hitting the chip.

Code: system of signs that gain their meaning by shared understanding.

Cognitive bias: a tendency to interpret facts according to pre-existing assumptions or entrenched processes.

Collision of images: juxtaposition of two images with different meanings to create a third meaning; first identified in early Soviet cinema, the technique formed the basis of almost all Hollywood special effects before the arrival of computer-generated imagery

Commutation: transferring or commuting a code into something else to discover its meanings.

Complication/conflict: in classical narrative, the story's chain of events is set in motion when the orientation, normality or equilibrium at the start is disturbed by the introduction of complications or conflicts; only when these are resolved can equilibrium be restored.

Compression of time: shortening screen time to move the story forward.

Connotation: associated thoughts that any particular sign brings to mind, for example a rose has connotations of love.

Context: conditions surrounding the text. May include the time of production, the language, the society, the natural environment etc.

Continuity editing: editing style favoured in Hollywood and designed to create consistency and smooth progress in the narrative. Cuts are made on action to distract audience attention from the transition. Also known as 'invisible' style.

Continuity: maintenance of the same actions, dialogue, costume, setting details and props in different shots or takes of the same scene. When this does not occur it is said to be a continuity error.

Contrapuntal sound: music or other sound that contrasts with the film image, providing a commentary on it or creating a third meaning. Also called asynchronous sound.

Contra-zoom, dolly zoom, triple-zoom reflex: specialised camera zoom that allows the camera to zoom in while at the same time tracking back in the opposite direction, creating a disorienting change in perspective; also called a dolly zoom, triple-zoom reflex or trombone shot.

Control: power that is wielded over others that reduces their agency.

Conventions: accepted ways of doing things and repeated patterns that audiences are familiar with.

Convergence: blurring of boundaries between different telecommunications media, such as between television and the computer, or between text, images, video and sound in multimedia products.

Cookie boards (cucoloris): constructed objects mounted in the light beam to create patterned shadows.

Counter-stereotype: portrayal that deliberately sets out to challenge a dominant stereotype, for example by portraying a minority group in a more positive light.

Crane shot: device by which a camera is moved up or down a mechanical arm or crane, or raised and lowered at an angle to create a special effect

Crowdfunding: the practice of funding a project by collecting money from a large number of people who each contribute a relatively small amount, typically via the Internet

C-stand (century stand): a robust, articulated stand for clamping equipment in place, such as cutters.

Cultist: someone who is a follower of cult texts.

Deep focus: film technique using lots of light, a small camera aperture, a wide-angle lens and fast film, which ensures that everything in the shot, from foreground to distant background, is in focus

Demography: mapping of segments in society that share similar characteristics. For example, youth is a demographic group that shares the characteristic of being in their teens. Other demographic groups could be based on income, ethnicity, gender etc.

Denotation: in communication, the naming or describing of a sign, for example 'a rose is a tightly petalled flower with a strong scent'.

Denouement: final stage of the narrative when all the loose ends are tied up.

Diegesis: the world of the story including the setting, characters and events.

Diegetic element: anything that is from the world of the story that can affect the plot, characters or setting.

Diegetic sound: sound from within the story (the diegesis) that can be heard by the characters.

Diffuser: a range of materials that are used to soften incoming light to reduce reflections and produce indeterminate shadows. These may be applied to a window and appear in the picture or used to alter the quality of the set lights.

Digital actor: computer-generated actor that can be based on a human actor, or be created without a human as a reference.

Digital footprint: records of interaction online of downloads, contacts, sites visited etc. stored across various networks.

Digital media: media that use a binary code system to represent information.

Dingle: piece of tree branch used to create an improvised shadow.

Director of photography (DOP, DP): person responsible for the look of cinematography by manipulating exposure and lighting choices.

Director's oeuvre: This is a term used in *Auteur* studies to indicate a group of films that not only belong to a director, but are connected by thematic elements. For example, Spielberg's 'Man versus Monster' oeuvre would include *Jaws*, *Duel*, *Jurassic Park* etc.

Discourse: way of thinking and understanding the world and the language (written, spoken, visual or otherwise nonverbal) used to describe that view.

Disequilibrium: state of continuing upheaval that occurs once the disruption has upset the equilibrium and begun the chain of events.

Dispatcher: according to Propp's theory of narrative character roles, the character who sends the hero off on the quest.

Distinct media: separate media platforms.

Disturbance/disruption: action that begins the chain of events and upsets the equilibrium.

Divergence: process of multiplying the forms of delivery of a media product.

Diversification: process of enlarging a company by taking over or merging with other companies.

Documentary truth: heavily debated idea that truth in documentary ought to be an exact replication in every detail of the real-world event. This has changed to reflect 'the essence of truth'.

Dolly shot: tracking shot in which the camera is moved through a scene by means of a dolly (a tripod on wheels).

Double exposure: single image formed of two images, created through exposing film to light twice, or layering one image over another through editing. (Also see 'superimposition'.)

Dystopian: imagined state or society featuring significant injustice/suffering, a kind of hell – the opposite of utopia.

Engagement: depth and nature of a user's investment in a media product. A user's engagement is the sum total of their behaviours, attitudes and desires in relation to a media product.

Equilibrium: state of normality that exists at the beginning or end of a narrative.

Essence of truth: idea that the pro-filmic event need not match the putative event in such an exact way. The general point of the putative event is all that needs representing.

Establishing shot: usually a long shot that establishes the scene. It shows the whole scene and the key characters within it.

Ethical dilemma: ambiguous moral situation where solving at least two problems may be mutually harmful to the other issue, or create more.

Expanded time: technique of film editing that draws out some events or actions to create or increase tension.

Experience economy: transformation of experiences into saleable products (commodification), often seen as the next step for the marketing of entertainment and media products.

Experimentation: trying out or testing new ideas or methods, especially in order to discover or prove something.

Exposure: amount of light creating an image in the camera and the subsequent apparent brightness.

Eyeline: imaginary line drawn from a person's eyes to the focus of their attention; what they are looking at.

Fan: an enthusiast or someone who is highly engaged.

Film movement: particular period of time that features a new way of filming. Some movements end, others do not.

Film noir: American movie genre associated with the 1940s and 1950s; moody and bleak, unsettling films with dark, shadowy themes about life and crime in the underworld of big cities foreshadowing a device by which the early introduction of a seemingly unimportant element discreetly hints at a later development in the story.

Firewall: hardware and software barriers to limit access to computer networks based on authorisation, or subscriptions in the case of paywalls.

First act: initial section of a story that typically establishes the protagonist, their main problem, and goal.

First cinema: mainstream commercial cinema such as Hollywood production.

Flood-spot: control to adjust the intensity of lights by moving a bulb within a parabolic reflector.

Fly on the wall: when the filmmaker attempts to hide their own presence when recording events. The purpose is to avoid any direct effect upon unfolding action.

Foil: narrative character who, by way of contrast, highlights the strong, positive characteristics of the protagonist.

Foreshadowing: device by which the early introduction of a seemingly unimportant element discreetly hints at a later development in the story.

Fourth wall: division between the audience and the fictional world on the screen or stage. The idea comes from the traditional indoor theatre stage which presents three walls to the audience, with the fourth being the open space under the proscenium arch through which the audience watches.

FPV (first-person view): as if seeing from a drone or game character.

French New Wave: revolutionary experimental, intellectual film movement of the late 1950s and 1960s, spearheaded by young writers and critics from the journal *Cahiers du cinéma*.

F-stop: calibrated settings of focal ratio according to a formula of focal length and diameter that determine the amount of light passing through the lens.

Gaffer: person in charge of the electricians on set, often the owner of the lighting equipment and contributor to its creative placement.

Gain: electronic amplification of the picture signal to increase the apparent sensitivity to light and boost dark images.

Gel (lighting): colour filter of transparent polyester (previously gelatin) used in theatre and photography.

Generation: people born and living at about the same period of time, or the time taken for a population to be born, grow up and have their own children – generally assumed to be about 25–30 years.

Genre: category or type made up of repeated sets of codes and conventions.

German Expressionism: style of film production that emerged in Germany after the First World War and lasted until the mid 1920s; typically featured horror narratives, eccentric, bizarre characters and performances, and distorted sets and *mise en scène*.

Globalisation: worldwide interlinking of communications (and trade) networks.

Gobo: stencil for casting shadows, technically placed on the light itself, as for stage productions.

Graphic match: two images edited together where the content of the pictures have similarities of a graphic or image-based nature. These could be of shapes in the picture content, scenery, lighting design or character actions.

Griffon: large fabric suspended in a trampoline-type frame, usually with a black and reverse white side.

Hair light: illuminating hair from above or behind.

Haptic visuality: in reference to celluloid film, is the 'look and feel' related to the surface texture of the film, which in turn affects the general aesthetic in the image produced. Some people argue that this is the 'grain' of the image.

Haptic: relating to the sense of touch, and used in technology to recreate a sense of touch in devices such as mobile phones, digital games and virtual reality objects.

High key: lighting with bright fill and key lights, bringing low contrast softlighting, often from a physically high position.

HMI light (hydrargyrum medium-arc iodide): gas arc light with no filament producing daylight colour temperature just under 6000 Kelvin and dangerous ultraviolet. Tungsten electrodes are energised in mercury and metal halide gas using an alternating current.

Homage: demonstration of respect or dedication to someone or something, often by reference, allusion or imitation.

Horizontal integration media: industry diversification through 'sideways' expansion; for example, a movie company's spreading its activities into other leisure industry areas such as holiday resorts.

Hybrid texts: texts that use combinations of genre features from several different genres.

Hybrid: something made from the combination of two (or more) different elements.

Hybridity: blending of elements from different or opposing genres or movements. The result of this combination is a 'hybrid text'. For example, animation combined with documentary.

Hyperlink: non-linear link within content, allowing the user to navigate to related information

Hypertext: system of data organisation allowing nonlinear access to information

Icon: picture representation of an action or task found in software, on the internet and in multimedia; also a sign that resembles the object it refers to.

Identification: placing oneself in the position of the character in a narrative; also unconscious copying of a character's or person's actions or adoption of their beliefs; sometimes exhibited by video game players as a consequence of intense and close involvement with a particular character or character type

Identity: individual character or the state of who they are. Identity is important in media theory since it connects with how people relate to the media.

Immersion: a deep level of mental involvement.

Impressionism: movement aiming to convey emotional 'impressions' and sensations, fleeting moments in the form of light and colour.

Incident light rays: light emitted directly from the light source.

Innovation: act of introducing new ideas; being original and creative in thinking.

Interactive documentary: documentary usually delivered over the internet using interactivity as central to the audience experience.

Interactive film: story-based movie where the audience can determine the progress of the narrative.

Interactivity: process involving communication through an ongoing exchange of messages that produces a change in each participant as it goes along.

Internet provider (IP): company that does not necessarily own infrastructure, but can re-sell retail access to wholesale internet connections.

Intertextuality: process by which one text makes references to other texts to create more complex meanings.

Inverse-square law: formula for calculating various forms of radiation according to the distance from the source.

ISO (International Standards Organization): an agreed measurement of sensitivity to light which replaced the previous American standard for film (ASA).

Italian neo-realism: a film movement of the mid 1940s to mid 1950s that set out to reveal the often harsh everyday realities of life in postwar Italy using natural, often unscripted dialogue, non-professional actors and documentary-style location shooting. Common themes are poverty, oppression, injustice and desperation.

J-cut: overlapping sound edit where the next scene is preempted by sound before the picture is seen.

Jib arm: small crane arm, usually mounted on a tripod.

Jump cut: sudden cut between shots, often used by realist directors to remind the audience that the film is a construction and to encourage viewers to make their own judgements on the film's 'reality'.

Juxtaposition: to place two images or objects side-by-side to create an effect, often a contrasting effect.

L-cut: overlapping sound edit where the previous scene audio trails over the following one.

LED (light emitting diode): type of light using an electrical component that produces energy-efficient bright light.

Leitmotif: sound or melody that is associated with a particular character.

Light meter: device for measuring appropriate exposure at points within the set.

Localisation: grouping together of clusters of people with similar interests that could be local, or worldwide but with a narrow set of interests in common.

Low-key lighting: low-intensity key light, mounted low, which casts shadows across the faces of the actors and areas of the set

Lyrical: expressing the artist's emotions in an imaginative and beautiful way.

Machine learning: computer programming using feedback from previous results to predict and select future responses. Accuracy of prediction dramatically increases with data volume and repetition of scenarios.

Magenta: red-purple colour, when combined with cyan and yellow produces white light.

Mainstream: considered normal, with beliefs and ideas that are accepted by most people

Match-cut: strong similarity of size, shape, movement and placement of visual elements in consecutive shots. (see Graphic match)

McCarthyism: unfair persecution or investigation in the manner of a ‘witch-hunt’ that refers to the conduct of US Senator Joe McCarthy’s 1950s public hearings into communism.

Meaning: importance or significance of something – in this case, of a sign, code or convention.

Media process: stage of media production for a media text in each media form, beginning with the idea and moving through to final distribution.

Media text: product of the media.

Mentor-antagonist: character who causes problems for the protagonist but eventually teaches them to begin a process of personal growth.

Metteur en scène: director who is a good technician, but doesn’t have a noticeable personal style.

Migratory consumption: consumption of media products on one platform and then moving to another to continue consumption of a related product.

Mise en scène: includes all the elements that together produce the look and feel of a shot, including set, costume, make-up, acting, props and colour.

Mixed reality: computer-generated imagery viewed by the audience in combination with the real world and anchored to it by positioning technology, allowing for interactions between the two and adjusting in real time for a viewer’s perspective.

Monopoly: market dominated by a single service provider or seller.

Montage (American): editing technique often used to shorten time by assembling a series of shots in a fastpaced sequence, often set to music.

Montage (Soviet): theory developed by Russian filmmaker Sergei Eisenstein that demonstrated how the juxtaposition of separate shots with different meanings could create a third meaning.

Motif: object, image or idea that recurs in a film or book.

Motivated move: the camera is visually prompted by on-screen movement or composition.

Multimedia: combination of text, images, audio, video and/or animation in an electronic form.

Multi-platform consumption: consumption of narratives within the same story world across multiple platforms.

Multi-platform story-telling: technique of conveying to audiences a single story, or several stories, from the same story world in a planned way across a range of media platforms.

Narrative genre: type of media text that uses storytelling codes and conventions such as plot, character and setting.

Narrative: how the storyline is communicated to the audience. Narrative is the way of telling the story.

Narrowcast: communication that targets special interest groups or is limited in terms of demographics, location or duration.

Naturalisation: process whereby something is repeated often enough that it eventually comes to be seen as a normal or natural portrayal.

Navigability: able to be navigated, steered or guided by the user.

ND (neutral density): filter to darken the image without any change in the colour.

Negative green: use of magenta to neutralise the reflected green from studio wall bounce.

Niche audience: audience segment that is very specialised in terms of interests.

Non-diegetic elements: anything the audience can hear or see that is not directly from the world of the story (such as orchestral music used to heighten emotion).

Non-diegetic sound: sound from outside the world of the movie that cannot be heard by the characters, including soundtrack, narration and voice-overs.

Objective truth: truth that is not affected by any human bias. It is arguable that there is no such thing as objective truth in film.

Oligopoly: market dominated by a few service providers or sellers.

Overshot: extremely high camera angle giving a bird’s-eye view of the subject.

Panning shot: from ‘panorama’, meaning to sweep the camera from one side of a scene to the other.

Parallel sound: music or sound that is parallel in meaning to the image or conveys a similar message to that in the image. Also called synchronous sound.

Passive footprints: digital history of users acquired without their knowledge or explicitly asking for permission to accumulate data.

Phenomenological: method of inquiry in philosophy that argues objects and events exist in the subjective human consciousness and do not necessarily exist independently outside of the human experience.

Photonarratives: creation of a story through sequencing of photographs.

Pilot production: sequence or production that shows the intent of a completed film, TV show, web series, game or other media product.

Pipe dolly: camera dolly that uses plastic plumbing pipes for tracks and skateboard trucks.

Platform: medium, site or service that operates as means of delivering media content to audiences.

Plot: part of the story that happens on screen.

Point of view (narrative convention): viewpoint from which a story is told, for example from the point of view of a particular character or as first person (self).

Point of view shot (technical code): perspective from which the camera is looking, OR a shot that is meant to show what a character is seeing.

Polysemy: capacity of signs and symbols to have many meanings.

Presence: sense of being there in the story.

Primary sources: original product/experience being investigated e.g. film, game, TV show, multiplatform production.

Pro-filmic event: Also known as the 'event as filmed', this is the recording of the real-world event.

Propp's narrative theory: Vladimir Propp identified seven character functions that commonly appear in folk tales.

Protagonist: leading character in a narrative. The term, originally associated with Greek drama, is based on the Greek *proto*, meaning first or leading, and *agonistes*, meaning one who is engaged in a struggle.

Realism: film style that aims to portray life as it really is and presents on screen what is supposed to be the actual experiences of the characters.

Real world: also known as the historical world. This is actual life. Many argue that it is not possible to represent the real world because the camera is of a symbolic order.

Reflected light rays: light bounced back off an object, determining how brightly it will 'read'.

Register: different range or scale that has quite different tones or qualities from others. For example, communication can be organised in different registers such as language, or music, or visual signage.

Regulation: process of control or a rule set by government authorities.

Relationship line: chain of events (sometimes secondary) in a narrative that, according to Linda Aronson, complements the action line and allows the audience to explore the emotional relationships between characters.

Release form: used for actors, locations and images, it gives permission for the reproduction of images of such things in various media platforms.

Remediation: process of representing the codes and conventions of one media platform on another.

Representation: objects in screen space 'represent' or come to 'stand for' other objects usually in real life. Representations are often regulated to ensure they do not make incorrect suggestions.

Rhythm: sound or movement that is regularly repeated as a pattern.

Rim light: lighting an object from a position above and behind to define the outline from the background.

Ring light: a circular light surrounding the lens.

Rushes: raw footage from the camera, pre-editing.

Sail cloth: large-format diffuser cloth for lighting.

Screen Australia: federal government agency that supports Australian screen development, production and promotion.

Screen space: actual space of the screen itself. What is presented by the camera.

Scrim: translucent material used to diffuse lighting.

Seamless: describes classical Hollywood invisible editing – the audience is distracted from noticing cuts by changes in size, position, or continuity of movement.

Second cinema: art-house or independent cinema.

Second-screen television: using a second screen such as a smartphone to interact with a main program on television.

Secondary sources: are written/created about, or in response to, the primary sources e.g. articles, reviews, textbooks, video essays.

Segue: in sound editing, a smooth transition from one sequence into another. The term comes from an Italian word meaning 'to follow'.

Semiotics: study of the signs and symbols of communication.

Setting: time and place of a narrative.

Shooting ratio: total amount of footage shot compared with the length of the finished production.

Shot: usually the time span between when the camera is turned on and when it is turned off again; sometimes taken as being from the time the camera is turned on until the camera is moved to a new position.

Shutter speed: the amount of time the image making device is exposed to incoming light. Often digitally simulated rather than literal.

Sign: basic unit of semiotic communication and anything that refers to something other than itself – for example a rose can signify (or be a sign for) love.

Signifier: part of the sign that we can see (or hear, or touch).

Silk: large format diffuser, often in a trampoline-style frame to cover actors in direct harsh sunlight.

Simultaneous time: the act of cross-cutting from one event to another in a different location to give the impression that the events are occurring at the same time.

Sink dolly: bench-top camera moved past close-range objects (as in a kitchen) using only a cloth under the camera body to allow smooth movement.

Slider: table-top dolly device for small cameras.

Snoot: tube around the outside of a light to direct a beam with minimal spill.

Sobriety: of a serious nature, or communicated in a serious way.

Social activism: act of fighting for a change in society.

Social realism: television or films in the realist tradition that make a social or political comment.

Social triangle: triangular area of a face between the two eyes and the mouth; experiments tracking the eye contact of people in conversation have shown this region to be the main focus of eye movements.

Sound bridge: sound used to link one scene to another. Sound can continue on into the next scene or begin before the scene has changed.

Soundscape: sound or combination of sounds that forms an immersive environment.

Soviet montage: Russian film movement of the 1920s that developed the montage technique of editing.

Spectacle: in film, generally a moment of narrative intervention, when story 'pauses' in order for the viewer to appreciate something of an aesthetic nature. How this is executed differs greatly.

Speculative fiction: stories dealing with nonexistent content, such as the future, the fantastic, or a supernatural scenario.

Spheres of action: roles that characters play within general areas of story action – from Vladimir Propp's *Morphology of the Folk Tale*.

Spun: fibrous translucent heat-resistant material for diffusing lights at the barn doors or light body.

Star: performer who is featured in a range of media texts other than the original, and whose fame feeds back into further fame and future performances.

Steadicam: gyroscopic camera mount that smooths out camera movements by using weights and counterbalances to allow the camera to 'float' on a mechanical arm.

Stereotype: oversimplified, clichéd image, repeated so many times that it establishes a pattern.

Still: a term used by crews so as not to confuse photography with moving-picture recording of shots.

Stop motion animation: technique where physical manipulation of an object makes it seem that it moves on its own. Often used to animate objects. Shot frame by frame, with the object moved incrementally each frame, the illusion of movement is created when the frames are played back as a sequence.

Story world: setting, characters and plot events that form part of a larger narrative. A story world can be shared across several media platforms.

Story: all of the events that happened, including those that are not depicted on screen.

Stylistic intent: purpose or intention driving the artist's stylistic choices.

Subjective truth: truth that is affected in some way by human bias. Essentially there is a change between the actual historical real-world event and the recounting of that event in film.

Subjectivity: of being based on or influenced by that which is in the mind rather than in external reality – personal emotions, ideas, beliefs, etc.

Subtractive lighting: using cutters as negative bounce boards to absorb light and control modelling on the subject.

Superimposition: laying one image over another, often in post-production, so that both images are still visible.

Surrealism: movement emerging in the 1920s that takes hidden, personal and dream-like non-rational worlds and expresses them in art forms.

Suspension of disbelief: process by which audiences agree to suspend their critical faculties in order to believe in an unlikely story.

Sweding: remaking a movie shot-by-shot as fans on a limited budget with cheap effects and consumer-level technology.

Symbol: sign that does not resemble the thing to which it refers.

Symbolic code: system of signs that may refer to cultural meanings beyond the screen texts and create associations for the audience. Symbolic codes include costume, props, the body language of actors, objects and visual symbols.

Take: version of a shot or scene produced each time it is filmed.

Take-down notice: issued to internet service providers against material (usually on-line) by a copyright owner or by government agencies for content that breaches Australian law.

Technical code: system of signs that are embedded in the text at the time of production and created using the technology of production; including shot sizes, camera angles, camera movement, framing, editing transitions, etc. A way of using production techniques from the recording and manipulating process itself that conveys meaning through repeated use.

Technology panic: fear that grips society when a new technology is introduced.

Theremin: Russian musical instrument, patented in 1928, played by motioning hands in the air through an electro-magnetic field and used in sci-fi theme music and by rock band, Led Zeppelin.

Third cinema: political or revolutionary cinema. *See also* first cinema and second cinema.

Three-act structure: traditional narrative structure based on the three stages of orientation, complication and resolution.

Tilt: vertical pan whereby the camera pivots either up or down while mounted on a tripod.

Tone drop-out: photographic effect of removing the number of gradations of grey tones.

Tracking shot: film shot in which the camera is moved along the ground sideways, forward or back; originally moved along tracks.

Traditional: long established.

Transportation: process by which a viewer becomes 'lost' in a story.

Triangulate: principle from trigonometry allowing an unknown point to be located from exact distances to three other known points in a two-dimensional plane.

Tri-dolly: clip-on dolly castor for a tripod.

Tungsten: A metal used in lighting filament that produces a warm colour temperature of 3200–3400 Kelvin.

Turning point: point at which a decisive change occurs in the progress of the cause–effect chain of the narrative, leaving the characters with a new set of problems to solve. Turning points are usually the outcome of a climax.

Two-shot: shot with two characters in the frame, usually a dialogue shot where both characters can be seen in conversation.

Uncanny Valley: refers to the dip in a graph of how appealing an object is as it gets closer to human likeness. As a character is anthropomorphised it is more appealing, but when a character is almost human, audiences find the effect uncanny and the character loses its appeal.

Unmanned aerial vehicle (UAV): ranges from remotely piloted models to self-guiding military aircraft.

Unorthodox: opposite to what is accepted as 'normal' or traditional.

Uses and gratifications theory: media influence theory suggesting audiences use media to fulfil certain individual purposes and needs.

Vertical integration: expansion of a company's investment interests into other companies whose products are either up or down the chain of production.

Virtual reality: when a person's view of the real world is replaced via headset by a simulated environment that can be photorealistic or computer generated.

VLOS (Visual line-of sight): in relation to drones, close enough for accurate flying using the operator's naked eye.

Voice-of-authority commentary: form of narration that also appears in documentary. This is a voice that commentates action while the person speaking is seen in screen space.

Voice-of-God commentary: form of narration that is common in documentary. This is a voice that commentates action without being seen.

Webisode: episode that is part of a series distributed for online viewing as 'Web television'. The format is available for online streaming as well as downloads and may or may not have been aired in a television broadcast.

Wet weather cover: contingency plan (usually indoors and scheduled for the end of a shoot that can be brought forward) if fine weather exterior scenes cannot be filmed.

White balance: programming of the camera to calibrate colour according to the hue of light.

World cinema: cinema from countries outside the English-speaking world.

Zip-zoom: very fast zoom where most of the image is blurred except for the start and finish.

Zoom shot: shot that magnifies or enlarges its subject rather than moving closer.