



ONTOLOGY FOR MEDIA CREATION

PART 2: CONTEXT

VERSION 1.0.1

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1 Introduction

What is "Context?" Dictionaries¹ tend to give two related meanings:

- The parts of a written or spoken discourse that surround a word or passage and clarify its meaning.
- The circumstances or interrelated conditions within which something exists or occurs.

Although the first is primarily linguistic and the second is concerned with being and action, they both point to Context being something that surrounds other things and influences them.² Indeed, the first definition is the basis of the "decoding context clues" technique often used with beginning readers.

Context is essential to understanding things. A common complaint is that words are taken "out of context" to imply a different meaning or emphasis from what was initially intended. If a movie critic writes that a film is mediocre but then also adds, "The credit sequence, with its jumpy frames and near-subliminal flashes of psycho-paraphernalia, is a small masterpiece of dementia," the poster for the film might just say "...a small masterpiece" which takes "small masterpiece" out of Context.³

Context is a problem in other fields as well. In archaeology, a clay pot on its own is just a clay pot, no matter how valuable or beautiful. If its archaeological Context is recorded (Where was it found – near its place of manufacture or far away? In what environment was it found – In a grave or in a rubbish heap? What other things were found with it?),⁴ it becomes a much more intriguing and valuable item.

Finally, there are some things that absolutely require Context to understand them. Some words have meaning only in Context. To understand "tomorrow," you need to know what "today" is, and "Put it here" requires knowing where the speaker is standing or pointing.⁵ The Context for these is implicit, not explicitly stated, and software-defined workflows⁶ need Context to be explicit or at least easily discoverable.

The second definition has particular applicability to feature and episodic production, with a history that crosses over from the stage. No performance exists on its own – each one is surrounded by creative and technical decisions that, taken together, provide Context for that performance. Productions of Shakespearian plays offer a particularly rich set of examples:

- *Richard III* has underlying themes of power politics and free will vs. fate. When it was initially performed, these tied into contemporary thinking about the legitimacy of the Tudor dynasty and significant aspects of Protestant/Catholic theological disagreements. Neither of these has much relevance to most modern audiences. Still, a modern production can produce the play in

¹ The definitions that follow owe a great deal to both the Oxford and Cambridge English Dictionary.

² Not quite "*It surrounds us and penetrates us; it binds the galaxy together*," but other than not having a light side and a dark side, context is somewhat like The Force.

³ https://en.wikipedia.org/wiki/Quoting_out_of_context

⁴ Roughly, these equate to the archaeological notions of provenience, matrix, and association.

⁵ The formal term for this is *deixis*.

⁶ A software-mediated system that supports collaboration and allows a set of tasks to be configured, interconnected, and automated. See *The Evolution of Production Workflows* at <https://movielabs.com/production-technology/sdw/>

a new context by placing it in a totalitarian or proto-totalitarian setting: same Script, same characters, but a very different result visually and in the audience's mind.

- *Romeo and Juliet* provides a slightly different example. Zeffirelli's 1968 film is traditionally Shakespearian in almost every way – characters, dialogue, Italian Renaissance costumes, and sets. Baz Luhrmann's 1996 *William Shakespeare's Romeo and Juliet* retains most of Shakespeare's dialogue but renames a few characters and, most importantly, places it in contemporary Verona Beach rather than in Verona, Italy in the 16th century. The general themes of the two productions are the same – frustrated young love, family animosity spilling into civil disorder – but the results are very different.

These examples are all at a very high level – the Context of a production, as a whole. As with most components of software-defined workflows, the level of detail or granularity can increase as needed for each step of the production process. For example, in a "swords and sorcery" movie, the hero's sword can glow when there are enemies nearby. The sword is just a magic sword at the highest level, but in the Context of a particular scene, it might produce a monitory radiance – the Scene is part of the Context that a VFX house needs when it processes the sword. On a more mundane level, if a character is out in the rain or has fallen into a pond, the Context will say whether that character's clothes are wet or dry.

Context is essential to understanding both the creative intent of a production and turning that intent into a finished product. This ontology defines and discusses things that are necessary to create those Contexts.

1.1 Notational Conventions

In documents generally:

- The definition of a term included in the Dictionary is in bold, followed by the definition, e.g., **Creative Work**: A uniquely identified production.
- When a defined term is used in the text of a document, it is capitalized, for example in "The Production Scene is usually derived from a numbered scene in the Script," Production Scene and Script are defined in the Ontology. (Note, a word that is part of defined term may sometimes be capitalized by itself as a shorthand, e.g., "Scene" may be used to indicate "Narrative or Production Scene.")
- References to other Ontology Documents are in ***bold italic***, e.g., ***Part 3: Assets*** or ***Part 3A: Camera Metadata***

For Sample Attributes In the concept documents:

- If a data field or attribute is formally defined in this ontology or a connected ontology, it is italicized, e.g., *Setup* as an attribute refers to a defined concept.
- Attribute [...] indicates an attribute can appear more than once, e.g., Unstructured Data [...]
- →Thing means that an attribute is expressed as a relationship to a Thing, e.g., →*Script*
- A combination of the two indicates that the concept can have relationships to a set of things, e.g., →Components [...]

1.2 Globalization Considerations

Practices in the production process vary from territory to territory, and often within a territory for different types of production, e.g., features vs. episodic content. The examples and conventions in this document are currently biased towards the US film industry and will be expanded in future versions.

The terms themselves are given in English. Over time, the Dictionary will provide them in other languages, along with common exact synonyms.

2 Concepts and Terms

2.1 Background

As we have seen, Context is a very broad term. It runs the risk of meaning “anything you might need to do something.” Informally, we think of Context as anything that is not directly included in the set of Assets, Tasks, Participants, and Relationships needed to do a job. In many circumstances, a large amount of Context can be derived from the Assets, Tasks, and Participants, but this is often a manual process (such as finding a Slate ID in video and deriving a Scene Number from it). We will use Context to reduce the need for manual intervention, and to aid efficient communication of important contextual information. A Context can have all sorts of other things in it, of course – notes about the reasons for performing a particular Task, for example – but there are some concepts that are globally important to the production process, which are the ones included here.

We define a general Media Creation Context and two more specific Contexts. Loosely, Narrative Context covers the abstract concept of the who/what/where/when that together make up the narrative being created by the production. Production Context deals with the details of turning the narrative into a Creative Work. Most things in the Narrative world will have counterparts in the Production world, and many of these connections fall out of the script breakdown process.

The concepts and terms defined fall into several categories:

- Things defined by the narrative.
- Things that represent something in the narrative in the finished production.
- Connections between the narrative and its depiction in the production.
- Connections between that depiction and the next-level-down-mechanics of creating a finished production.

Some of the items in this document can be thought of as particular kinds of Assets or Participants, which will be important when implementing it but are less critical when defining things. For example, a Script or a Prop can be thought of as Assets (and probably are), but that is not essential for discussing the concepts.

When a particular concept exists in both the narrative space and the production space, it is defined separately. This often means adding Narrative or Production before more general terms. This level of precision is often required when people discuss something that exists in both the narrative and production environments and always required when implementing the machine-actionable definitions needed for software-defined workflows.

The journey from Narrative to Production is another important example of this. That process, starting with Script breakdown, is essentially a transition from a small group of Participants (Director, Screenwriter, Producer, etc.) to a large number of Participants (art designers, wardrobe department, stunt coordinators, gaffers, etc.) many of whom don’t know much about the production as a whole, but all of whom have to know enough – have enough Context – to do their part to allow a Production Scene to be shot. The same dividing up of responsibilities happens at each stage of the production process

(VFX, Editorial, Sound, etc.) and each of those transitions requires communicating Context for individual Tasks.

2.2 Media Creation Context

Media Creation Context: Informs scope within the construction process of a Creative Work.

Notes:

Scope is the extent of the area or subject matter that something deals with or to which it is relevant.

Sample Attributes for Media Creation Context

Attribute	Description
Unstructured Data [...]	An Array of Descriptions that give human-readable information about the Context; this can be simply stated, “Make it sparkly” in something sent to a VFX house.
Structured Data	Application or Task-specific structured data; this is effectively an escape clause for adding extra computer-readable information for specific software-defined workflows.
→ Context Components [...]	A list of relationships to standard Context components (many of which are defined in this document). For example, a Context can provide a Scene and the Actors and Characters in the Scene.
→ Context [...]	Contexts can refer to other Contexts. For example, a common Context for a particular Creative Work or Scene can be included in other Contexts that are used for particular portions of the production process.

Media Creation Context is the most general form of Context. It can be used on its own, but it is highly recommended that the more narrowly defined forms be used since a particular task or Asset may have different Narrative and Production context information. These two Contexts have the same general structure as a Media Creation Context but are treated as separate concepts because their use and actual contents will differ.

2.2.1 Narrative Context and Production Context

Narrative Context: Informs scope for realizing the creative intent and aligns individual creative decisions within a Creative Work.

Production Context: Informs scope for managing and constructing the realization of the Creative Work.

2.2.2 Other Contexts

Some parts of the workflow may want to define specific kinds of Context that relate to the processes involved, e.g., a hair/makeup context or a stunts context. A workflow that needs this level of detail can define these as subclasses, or use distinguishing names in a Contexts.

2.3 Creative Work

Creative Work: A uniquely identified production.

The production process may generate more than one creative work (the main film, some trailers, a director's cut), but generally, there is one "main" Creative Work that others are related to in some way.

Common synonyms include terms like "Title," "Production," "Program," and "Show."

See **Part 6: Creative Works** for a full discussion and details.

2.4 Script

Script: A Structured Document written as a blueprint to convey the creative intent for the Creative Work. Parsing the Script generates a guide to those things that are to be depicted in production.

Sometimes this is called an Outline for unscripted content. A script may depend on Style Guides or Bibles (e.g., for defining the general feel of a set of movies or managing story arcs in a TV series), but these are not themselves scripts, and can be connected to the Script with Relationships.⁷

Sample Attributes for Script

Attribute	Description
Title	The name of the work as given in the Script itself.
Identifier [...]	One or more identifiers for the Script. At least one of these should be resolvable within the production environment; others might point to sources with more information.
Version	A version indicator for a particular Script, In many production environments this is indicated by a color, e.g., white, blue, pink, yellow, but this is not universal practice nor is the order of colors fully standardized.
→Author [...]	Identifier(s) for the author(s)/screenwriter(s).

Notes:

Parsing the Script either explicitly or implicitly describes those things that are depicted in the production. For example, if the Script takes place in the 18th century, various departments can infer some requirements from that.

Script breakdown is one of the transition points between the Narrative Context and the Production Context.

A script may be revised or deviated from during the production.

⁷ Treatments – short-form precursors to Scripts – are not Scripts. Books, plays, etc. that are sources for the Script have relationships to the Creative Work itself.

2.5 Concept and Depiction

The transition from Narrative to Production is iterative, and the boundary between pre-production and production can be more departmental and organizational than temporal – designs for Production Props and decisions about Production Locations may still be in progress for some Narrative Scenes while some Production Scenes are already being filmed or rendered. The ideas, sketches, and concepts are used as input when deciding how to represent the Narrative element in the finished Creative Work.

The Ontology has mechanisms for both the idea phase of the process – Concept – and the final result of the process – Depiction.

Concept: An exploratory representation of something from the narrative.

Concept covers anything that is used or created as input to the final depiction of a narrative element in the Creative Work, including storyboards, concept art, costume ideas, possible filming locations, and so on.

Sample Attributes for Concept

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Concept. At least one of these should be resolvable within the production environment; others might point to sources with more information.
→ Idea	The concept itself, e.g., a photograph of a car, a sketch of an evening gown, or an inspirational location. This can include Storyboards, Concept Art, and Reference Art (see below).
→ Subject	The thing to which this Concept pertains, e.g., a Character or a Production Location.
→ Context	Any other context around this Concept.

Notes:

Concepts can relate to Narrative Scenes (e.g., a Storyboard), Props, Characters, or Locations. Some Concepts may relate to an entire Creative Work.

Many elements of the narrative will be explored with multiple Concepts.

Some Concepts apply to an entire production. For example, *Nighthawks* (Edward Hopper, 1942) was conceptually important for *Blade Runner* (1982), *Pennies From Heaven* (1981), and *The End of Violence* (1997).⁸

⁸ These examples are explicit, based on comments by the director in the first case and the construction of sets in the others. Hopper's influence has been generally pervasive, especially in film noir, but it is often not really known how explicit filmmakers were about the inspiration. However, *The Bates Motel* (*Psycho*, 1960) has more than a passing resemblance to *The House by the Railroad* (1925).

Eventually, the Concepts result in a final Depiction for individual narrative elements.

Depiction: The representation of something from a narrative entity by a production entity in the Creative Work, specified or implied by the Script.

Portrayal: The depiction of a character.

Depiction covers things that are in the Creative Work or in intermediate versions of it. (Some Portrayals may end up on the cutting room floor, for example.) It does not include material used to inform or inspire the final product, such as storyboards and concept art, which are covered by Concept.

Although a simple Depiction can be represented by a bidirectional relationship, Depictions often have some Context around them. For example, a Character may be depicted differently in different scenes. For this reason, it is given here as a data structure, where additional information can be carried in a Context. Some workflows may prefer the simple relationship, and others may need the relationship with Context; this is an implementation issue for individual tools and workflows. If a full Context is not needed, an instance of a Depiction can just use the extra data fields from the Context.

Sample Attributes for Depiction

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Depiction. At least one of these should be resolvable within the production environment; others might point to sources with more information.
→ Depiction	The thing being depicted, e.g., Character, Narrative Prop, or Wardrobe.
→ Depicter	The thing that is doing the depiction, e.g., an actor or a CG model, a Production Prop, or a Costume.
→ Context	Any other context around this Depiction.

Notes:

187 North Gower Street (a real place) depicted 221B Baker Street (a different real place⁹) in *Sherlock*. Harold Hill has been depicted by Robert Preston and Matthew Broderick in *The Music Man*, and Darth Vader was portrayed by David Prowse (body) and James Earl Jones (voice) in the original *Star Wars* trilogy. A CG model can depict pretty much anything.

A Depiction can have any other details required – notes about wardrobe and makeup for a Portrayal, for example – in its Context.

⁹ The address itself (as opposed to any buildings the use the address) has a long and complex history. See https://en.wikipedia.org/wiki/221B_Baker_Street

2.6 Location

Location: A particular place or position either in either the real world or the narrative world.

The level of granularity is variable in both the narrative and the production, as is the level of detail needed to describe the location.

The data structure for Location is defined **Part 9: Utilities**.

This abstract notion of location can be usefully divided into two types:

2.6.1 Narrative Location

Narrative Location: A location specified or implied by the narrative.

These can be real (e.g., for a documentary comparing Soho in London to Soho in New York), fictionalized real (e.g., The White House, as it exists *in The West Wing*), or completely imaginary (e.g., Tatooine).

Sample Attributes for Narrative Location

Attribute	Description
Name	The name of the Narrative Location as given in the Script.
Identifier [...]	One or more identifiers for the Narrative Location. At least one of these should be resolvable within the production environment; others might point to sources with more information. This may be different from the Identifier of the referenced Utility Location.
Description	Any important details about the Narrative Location that might be useful when using it in a Context.
→ Location	See the detailed definition of Location in Part 9: Utilities

2.6.2 Production Location and Shooting Location

Production Location: A real place that is used to depict the *Narrative Location* or used for creating the production.

The offices of a studio's animation department can be thought of as a Production Location, as can the places where a live-action production is shot.

Shooting Location: A fixed, specified physical location for shooting/filming.

This is a special case of Production Location, overing only Locations where something is shot or recorded, and is included to provide an extra level of detail if the production process needs it. Sound Stage 3 can be used to create the Depiction of "MegaCorp boardroom," and the estate at West Wycombe Park is used to depict some locations *in Pride and Prejudice and Zombies*.¹⁰

¹⁰ As an example of location granularity, the Dashwood Mausoleum (up the hill from West Wycombe Park, and not actually *in* it) was used for a couple of scenes in *A Clockwork Orange*; some sources erroneously say these scenes were shot at West Wycombe Park.

Sample Attributes for Production Location

Attribute	Description
Name	The name of the <i>Production Location</i> .
Identifier [...]	One or more identifiers for the Production Location. At least one of these should be resolvable within the production environment; others might point to sources with more information. This may be different from the Identifier of the referenced Utility Location.
Description	Any details that might be useful in the course of production.
→ Location	See the detailed definition of Location in Part 9: Utilities

Notes:

A Narrative Location is parsed from the Script, and Production Locations are tied to the production process.

Narrative and Production Locations can be implemented by subclassing a generic Location class or by using a common class with attributes. This is an implementation decision and outside of the scope of this document. In any event, they should be separate classes (not a single class with a differentiating field) to allow type-checking of Relationships.

Narrative Locations and Production Locations are not directly tied to each other. That information is carried in a Depiction, since a Narrative Location may be represented by multiple Production Locations, and multiple Production Locations can be used to depict the same Narrative Location.

“On location” means something very specific. Simplistically, it is a production location where someone or something needs to be at a particular day and time; more specifically it can also mean “not on a sound stage.”

2.7 Character

Character: A sentient entity (usually a person, but not always) in the Script whose specific identity is consequential to the narrative. A Character is generally identified by a specific name.

Sample Attributes for Character

Attribute	Description
Name	The name of the Character as given in the Script.
Identifier [...]	One or more identifiers for the character. At least one of these should be resolvable within the production environment; others might point to

	sources with more information either for the Script itself or related information such as a style bible.
Species	The character's species.
Description	Useful background information about the character.

Notes:

A sentient entity includes, for example, Luxo Jr and HAL 9000, but not Wilson the volleyball.

There are different types of characters – characters consequential to the narrative, background characters (who may have speaking roles but not be of great importance¹¹), extra or crowd characters.¹²

2.8 Prop

Prop: A named object related to or interacting with characters that is implied or understood to be necessary for the narrative.

Prop has the same division as Location – a Narrative Prop is specified or implied by the narrative and is depicted by a Production Prop, which can be a tangible object or produced by computer graphics or other artistic tools.

2.8.1 Narrative Prop and Production Prop

Narrative Prop: A Prop as specified or implied by the narrative

Sample Attributes for Narrative Prop

Attribute	Description
Name	The name of the Narrative Prop.
<i>Identifier [...]</i>	One or more identifiers for the Prop. At least one of these should be resolvable within the production environment; others might point to sources with more information.
Description	Useful background information about the Narrative Prop.
→ <i>Character [...]</i>	Character[s] that directly interact with the Narrative Prop.
→ <i>Narrative Scene [...]</i>	It is often useful for a Prop to be thought of as related to a scene, rather than just to a particular Character. While this can be tracked though a Context, it is sometimes simpler to have the Prop directly connected to the Narrative Scene.

¹¹ E.g., the character who says, “Who was that masked man?” (or something like it) at the end of most episodes of *The Lone Ranger* if not otherwise significant to the story.

¹² Someone “who will do/ To swell a crowd, observe a scene or two “

→ <i>Context</i>	Context related to the Narrative Prop, such as the scenes in which it appears
------------------	---

Production Prop: An Asset used in the Depiction of a Narrative Prop

Sample Attributes for Production Prop

Attribute	Description
Name	The name of the Production Prop.
<i>Identifier [...]</i>	One or more identifiers for the Prop. At least one of these should be resolvable within the production environment; others might point to sources with more information.
Description	A description of the Production Prop
Version	There may be several instances of a Production Prop, and all used to depict the same Narrative Prop.
→ Portrayal [...]	The Portrayal has a relationship to the actor that directly interact with the Prop.
→ <i>Context</i>	Context related to the Production Prop, such as the scenes in which it is used

As with Characters, Props can be consequential to the narrative, non-consequential, or extra/background.

Notes:

Narrative Props vs. Production Props have the same implementation choices as Location.

Narrative Props and Production Props are not directly tied to each other. That information is carried in a Depiction, since a Narrative Prop may be represented by multiple Production Props.

2.9 Set Dressing

Traditionally, background objects are referred to as Set Dressing. This practice is common enough that we have included it as a concept.

Set Dressing: Objects used on set to create and enhance the environment.

Set dressing differs from a prop because the characters' interaction with it may not be explicitly mentioned in, or required by, the narrative.

Sample Attributes for Set Dressing

Attribute	Description
Name	A name for the item, or a collective name, e.g., "Desktop Clutter."

<i>Identifier [...]</i>	One or more identifiers for the Set Dressing. At least one of these should be resolvable within the production environment; others might point to sources with more information. For practical reasons, an Identifier is optional here.
Description	Useful background information about the Set Dressing.
→ Production Set	The Production Set (see below) in which this Set Dressing is used.
→ Context	This can be used for any extra information important to understanding the use of the Set Dressing.

Notes:

Individual pieces of set dressing can be represented by subclassing a Prop data structure.

2.10 Wardrobe and Costume

What a Character wears is as important to the creative intent for the narrative as anything that gets said or done.¹³ Charlie Chaplin would not be the Little Tramp without his hat and oversized suit, Dracula is jarring without his cape, Jim Stark's jeans and leather jacket in *Rebel Without a Cause* (1955) are an essential part of James Dean's portrayal of him, and Cher in *Clueless* (1995) is defined by both Alicia Silverstone's portrayal and a yellow plaid suit.

"Wardrobe" and "costume" are often used interchangeably. This Ontology explicitly uses Narrative Wardrobe for the narrative concept – what the character wears – and Costume for the production concept – what the actor portraying the character wears.¹⁴

2.10.1 Narrative Wardrobe

Narrative Wardrobe: The clothing for a Character in the narrative.

In the narrative, wardrobe exists over a period of time, and various states of it have a temporal dimension in the narrative, which is distinct from any schedule for filming or rendering: new in one scene, full of holes in another, and singed in another. In the narrative world it is the same jacket. In the production, each of those states is represented by a different costume – the burned jacket is a different costume from the new jacket.

Sample Attributes for Narrative Wardrobe

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Wardrobe item. At least one of these should be resolvable within the production environment.

¹³ "For the apparel oft proclaims the man" – *Hamlet*, Act I, Scene 3.

¹⁴ The department that manages Costumes is sometimes called the wardrobe department, and sometimes the costume department.

Name	The name of this piece of Wardrobe
Description	A description of this item, e.g., “full white tie and cape (clean).”
→ <i>Character</i>	The Character that wears the clothing
→ <i>Context</i>	Any other context around this Wardrobe item.

Notes:

An item of Narrative Wardrobe may be worn by more than one Character.¹⁵

2.10.2 Costume

Costume: The clothing used in a Portrayal of a Character in the production.

Sample Attributes for Costume

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Costume. At least one of these should be resolvable within the production environment.
Name	The name of this Costume
Description	A description of this Costume, “full white tie and cape (bloodstained, torn).”
→ <i>Portrayal</i>	The Portrayal in which this Costume is used.
→ <i>Context</i>	Any other context around this Wardrobe item.

Notes:

Wardrobe and Costume are not directly tied to each other. That information is carried in a Depiction, since a Wardrobe item may be represented by multiple Costumes.

The Costume is connected to a Portrayal, not a Character since different actors portraying the same Character may need different Costumes.

2.11 Set

“Set” is used regularly during production but its meaning varies. Rather than defining the general concept, the Ontology defines a specific kind of set. Others will be added as necessary.

Production Set: An environment built for use at a Production Location.

¹⁵ In *Doctor Who*, the Doctor’s companions sometimes wear one of his signature wardrobe items, and different regenerations of the Doctor will wear a previous one’s clothing for a while.

A Production Set usually represents some Narrative Location(s). If necessary, it can be moved (more common for episodic TV than for movies).

Sample Attributes for Production Set

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Production Set. At least one of these should be resolvable within the production environment.
Name	The name of this Production Set, e.g., “Archie and Edith’s Living Room”
Description	A description of this Production Set
→ <i>Context</i>	Any other context around this Wardrobe item.

Notes:

A Production Set is connected to a Narrative Location through a Depiction.

A Production Set is used at a Shooting Location.

A Production Set is an Asset.

“On Set” generally means “at a Shooting Location.”

2.12 Scene

“Scene” is used to mean a few different things, so we avoid using the word on its own. In day-to-day conversations, “scene” may be enough – made clear by the situation in which it is being used – but for an ontology, there must be clear definitions.

2.12.1 Narrative Scene and Production Scene

Narrative Scene: Taken from the narrative itself and traditionally defined by creative intent and various kinds of unity (e.g., time, place, action, or theme).

Sample Attributes for Narrative Scene

Attribute	Description
Scene Name	A phrase used when referring to the Narrative Scene.
<i>Identifier [...]</i>	One or more identifiers for the Narrative Scene. At least one of these should be resolvable within the production environment; others might point to sources with more information. For practical reasons, an Identifier is optional here.
Description	Additional descriptive information about the scene
→ <i>Creative Work</i>	Creative Work of which this scene is a part.
→ <i>Script</i>	Script of which this Narrative Scene is a part.

Notes:

A Narrative Scene does not necessarily have a one-to-one correlation with a Production Scene or Scene Number and is often less structured (in the technical sense) than a Production Scene.

Production Scene: Defined either by explicit divisions in the structure of the Script, e.g., by a *Slugline*, or by additional capture for use in the Creative Work that is not tied to any particular Narrative Scene in the Script.

The Production Scene is usually derived from a numbered scene in the Script. It may have both a Scene Number and a Scene Descriptor (see below).

Sample Attributes for Production Scene

Attribute	Description
Scene Header	Used when referring to the Production Scene. It is generally synonymous with Slugline and is used to divide a Script into scenes.
Identifier [...]	One or more identifiers for the Production Scene. At least one of these should be resolvable within the production environment; others might point to sources with more information. For practical reasons, an Identifier is optional here.
Description	
→ Script	Script of which this Production Scene is a part.
Scene Descriptor	See below.
Scene Number	See below.
→ Narrative Scene	The Narrative Scene to which the Production Scene is related. There may be multiple Production Scenes for a Narrative Scene.
→ Related Scenes [...]	A Production Scene can be related to other Production Scenes, and that is recorded here.

2.12.2 Slugline

Slugline: A line within a screenplay written in all uppercase letters to draw attention to specific script information.

Sluglines provide quick context for the reader, e.g., inside/outside, time of day, and a specific location. Slugline is also used as a reference for the standard opening line of a scene. It can be used to indicate a mid-scene change, such as a change of location, a visual direction, dramatic insert, or change of pacing.

In Latin alphabet scripts, the Slugline is ALL CAPS by convention; this and other conventions are often enforced by script tools.

2.12.3 Scene Number

Scene Number: A number tied to a Slugline when a Script is locked.

In many cases, this will be the same as the Scene Descriptor. Not all Production Scenes will have a Scene Number (see Scene Descriptor, below).

2.12.4 Scene Descriptor

Scene Descriptor: An alphanumeric reference to a Production Scene.

In the simplest case, this is just the Scene Number from the Script.

However, a Script is often revised during production. For example, when an extra scene is inserted or a scene is so heavily revised as to be fundamentally different, the Scene Descriptor may be distinguished by a prefix or a suffix on the original scene number.

When additional scenes are added to the Script during production, a prefix letter is added to the scene number. This avoids having to re-number scenes in the original Script, some of which may already have been shot. For example, if an additional scene is inserted between scenes 2 and 3, the script supervisor and others may refer to this additional *Production Scene* as 2A. However, it is usually encoded as A2 to avoid confusion with the Setup letter when it is used in a Slate (see below).

There are situations where there is no direct correlation between “scenes in the Script” and “scenes being shot.” For scenes shot by 2nd camera units, for B-roll, or for footage that might be used across several Production Scenes (e.g., background shots of sand dunes¹⁶), other means of labeling the footage are used. These labels are understood by the production team and usually specific to a particular production, e.g., Daytime Desert. These are sometimes called “artificial scenes,” but from the point of view of the Ontology, they are Production Scenes with a non-conventional Scene Descriptor.

2.13 Slate

Slate: Used to capture key identifying information about what is being recorded on any given setup and take.

Slate provides the connection between the narrative and production process and is a virtualized version of the physical slate. The Slate is usually recorded at the start of a take. In the event it is not possible to use a slate at the start, then the slate can be shown at the end but positioned upside down.

The result of the recording is a Capture (see below).

Common synonyms include Clapboard, Clapperboard, File Clapper, Movie Slate.

¹⁶ It is left to the reader to decide whether to imagine *Lawrence of Arabia* or *Star Wars Episode IV*.

Sample Attributes for Slate

Attribute	Description
<i>Slate UID</i>	A unique way of specifying important details about each camera setup when the camera rolls (see below).
→ <i>Production Scene</i>	Although this can be derived from the Slate UID, it may be convenient to have it explicitly.
<i>Camera Label</i>	Label for the Camera responsible for the Capture, usually related to the role and responsibility of the group operating it and usually a single upper-case letter starting with A. See Part 3A: Camera Metadata
→ <i>Camera Metadata</i>	Camera Metadata for this Capture. See Part 3A: Camera Metadata
→ <i>Camera</i>	The Camera used for this Capture. See Part 8: Infrastructure .
<i>Camera Unit</i>	See below.
Camera Roll	Identifier for a group of events captured together on the same camera on the same media.
Sound Roll	Identifier for a group of audio events captured together on the same recording device and same media.
→ <i>Creative Work</i>	An Identifier for the Creative Work to which this Slate applies.
Shoot Date	The date of capture.
Shoot Day	The number of the day on the shooting schedule.
Recording FPS	Frames per second recorded by the camera.
→ Director	The Participant who is the director for the captured Production Scene.

2.13.1 Capture

Capture: The result of recording any event by any means

Capture covers all methods used for recording, independent of the aspects recorded (video, audio, motion) and of the technical means of recording (film, tape, digital devices, etc.)

Not all Captures are used in a finished Creative Work – takes are discarded, scenes are cut, audio is re-recorded – but the Capture is when words and actions are turned into something that can be used (after a possibly lengthy process) in the finished Creative Work.

The Ontology uses “event” as an informal term for the activity being captured.

Sample Attributes for Capture

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Capture. At least one of these should be resolvable within the production environment; others might point to sources with more information.
Description	A description of the Capture
→ <i>Slate</i>	The Slate with information about the Capture.
→ <i>Production Scene</i>	Although this can be derived from the Slate, it may be convenient to have it explicitly.

Notes:

A Capture is typically used as the source for a Shot (see below.)

A Capture is an Asset Functional Class, and the kind of Capture will dictate the Asset’s Structural Characteristics. See **Part 3: Assets** for details.

Capture can be explicitly subclassed for things like audio recording, motion capture, and so on.

In some circumstances, what the Ontology calls Capture is referred to as a shot. In the Ontology, shot is defined more precisely below – a shot is a section of a Capture.

2.13.2 Camera Unit

Camera Unit: A group of Participants responsible for shooting some element of a Production Scene, e.g., a Main Unit or Second Unit.

A Camera Unit is usually composed of multiple people but can be a single person in some circumstances. It is an example of Participant Functional Class (q.v.).

2.14 Slate UID

This is not the slate itself, which is a virtualized version of the physical slate and contains other, less standardized information. This is how everything gets tied together after shooting is done. Its use as connective tissue generally requires human intervention right now. This is one of the pieces of information contained on a physical Slate, which may also include other data.

Slate UID: A unique way of specifying important details about each camera setup when the camera rolls. It combines the Production Scene Number, Setup, and Take into an alphanumeric string.

There are conventions for this, but no standards. A Slate UID can be parsed into its components if the conventions being followed are known.

The Slate UID is unique in the context of a particular Creative Work.

For the purposes of software-defined workflows, it is convenient to have a structure that includes the Slate UID itself and its separate components, e.g., a Slate UID data structure with some attributes.

Slate UID Data Encoding

Field Name	Description
<i>Slate UID</i>	The constructed Slate UID.
<i>Scene Descriptor</i>	The <i>Scene Descriptor</i> of the Production Scene being shot (see above).
<i>Setup</i>	The unique camera configuration that encompasses a camera's geo-location, positioning, lens, or other camera settings.
<i>Take</i>	See below. A director may require multiple takes of a Production Scene with a particular setup.

2.14.1 Slate Name

On set and in the editorial process, it is common to refer to the combination of Scene Descriptor and Setup as "the slate." This concept is used in a variety of ways, and so it is defined here, although as Slate Name, since Slate is used to describe a fuller set of information. Loosely, it covers all the Takes of a particular Production Scene using a particular Setup.

Slate Name: The combination of Scene Descriptor and Setup; it is the same as Slate UID without the Take information.

Sample Attributes for Slate Name

Attribute	Description
<i>Slate Name</i>	The constructed Slate Name.
<i>Scene Descriptor</i>	The Scene Descriptor of the Production Scene being shot (see above).
<i>Setup</i>	A setup is the unique camera configuration that encompasses a camera's geo-location, positioning, lens, or other camera settings.

2.14.2 Setup

Setup: The unique camera configuration that encompasses a camera's geo-location, positioning, lens, or other camera settings.

The first camera setup (the master setup) is not explicitly marked on the slate. For each change, a suffix of a letter is added to the Scene Descriptor, and for successive setups, the letter is incremented: A, B, C, etc. (Note: I O & S are often skipped as they can be misinterpreted as a number when handwritten).

A setup is specific to a Scene Descriptor but not necessarily to a Take. If a new scene is being shot, the setup reverts to the master setup for that shot, even if nothing was changed on the camera. If the camera setup is changed between takes, then the setup is advanced to the following letter.

2.14.3 Take

Take: A discrete capture event with a specified beginning and end.

A Take can include audio, video, or motion capture. A director may require multiple takes of a shot or scene with a particular setup. It is often specified by the director calling a start and end, but a Take of an artificial scene¹⁷ might have its beginning and end specified differently.

The *Take* number starts at "1" and is incremented after each take: 2, 3, 4, ...

Takes are tied to the combination of *Scene Descriptor* and *Setup*. If either of these changes, the Setup is changed and numbering for the Take restarts at 1.

On occasion, the director will elect to continue to roll the camera across a series of takes. In this case, the suffix "SER" is appended to the Take.

A pickup is when only a specific part of a scene is shot; the suffix "PU" is appended to the Take.

2.14.4 Encoding and examples

Best practice is to encode the Slate UID as:

<scene descriptor><setup>-<take number>

Example Slate UID's:

Slate UID	Scene Descriptor	Setup	Take Number	Notes
15-1	15	Master setup	1	<i>The first recording of this Production Scene</i>
15-2	15	Master setup	2	<i>Camera setup remains the same, second take</i>
15A-1	15	A	1	<i>The camera setup has now been changed, and this is the first take using the new setup</i>
2B-3	2	B	3	<i>Scene 2, setup B, take 3</i>
2B-4SER	2	B	4	<i>A series of takes were recorded without the camera being stopped.</i>
2-3PU	2	Master setup	3	<i>A pickup shot</i>

¹⁷ See above under Production Scene

Slate UID	Scene Descriptor	Setup	Take Number	Notes
A2-1	2A	Master setup	1	<i>A scene was added on-set after scene 2 in the Script</i>

2.15 Shot and Sequence

A shot is one of the most fundamental concepts in filmmaking. The term means different things in different circumstances,¹⁸ and occurs from script all the way through to finishing. As an incomplete set of examples, consider the following: standard scripts indicate things like Interior and Exterior for shots, which in this case roughly correspond to scenes in the script; the shot list serves as a checklist, giving everything needed for a particular Shoot Day; captured material that requires VFX work is called a VFX shot (or sometimes just a shot, inside the VFX workflow); eventually shots are edited together, then color graded into a finished Creative Work. This is a vast simplification, even at the high level, but it does illustrate how central the notion of Shot is to the process, and how slippery an actual definition can be.

The idea of a “sequence” is similarly pervasive. In normal life, a sequence is a series of things, one after the other, in some order. Different arts and sciences have their own specific meanings for sequence, sometimes (but not always) adding a clarifying word. A sequence in mathematics is just an ordered list of elements; in music it can mean a motif or theme restated at different pitches¹⁹ or a particular form of liturgical poetry and Gregorian chant; in biology, a sequence is an ordered set of monomers linked together into a biopolymer, such as DNA or a protein; an archaeological sequence refers to the stratigraphy (or layers) of a site and can sometimes be thought of as a succession of archaeological contexts.

In the production of a Creative Work, a sequence can be thought of roughly as an ordered set of media elements. Some sequences are tied to the narrative, and some exist purely for organizational purposes. Many of the differentiations of Shot are mirrored in Sequence, and as with Shot, they are often undifferentiated, except by the context in which they are used.

Shot: A discrete unit of visual narrative with a specified beginning and end.

This is the most generic definition. In some cases, a Shot will cover an entire capture (as specified by the Slate UID), and in some cases it only contains a portion of it.

Sample Attributes for Shot

Attribute	Description
Identifier [...]	One or more identifiers for the Shot.
Description	A description of the Shot.

¹⁸ As readers of previous footnotes will know, this is an example of deixis.

¹⁹ As used by Rogers and Hammerstein in *Do-Re-Mi* and Handel more than once in *Messiah*.

→ Source	The piece of captured or generated video of which this Shot is a part. There are many ways to specify the Source:. It might be a capture associated with a Slate UID (in which case it is often thought of as a Take), it might be computer-generated video, it might be a file that has already had some processing done, etc. This will vary based on toolset and across different parts of the workflow; the details are left for the technical data definitions.
Start	The starting point of the Shot.
End	The end of the Shot.
→ Context	Any Contextual information for this Shot.

Notes:

In some cases, e.g., Editorial, the source of a Shot is in the form of a Moving Image, but in some specialized circumstances, especially in VFX, the source may be an Image Sequence.

Slate and Slate UID are very common part of the Context for a Shot.

There are many ways to specify the start and end for a shot: frame numbers, index of an image in a set of individual images, and various timecodes. Different formats are used for different kinds of underlying media and different software applications, and the details are left for the technical data definitions.

A Shot is an Asset Functional Class; the Asset's Structural Characteristics should contain the portion of the Source actually used in the Shot. See **Part 3: Assets** for details.

Sequence: An ordered collection of media used to organize units of work.

This is Sequence at its most basic and is the underlying model for more specialized kinds of Sequence.

Sample Attributes for Sequence

Attribute	Description
Identifier [...]	One or more identifiers for the Sequence.
Description	A description of the Sequence.
→ Sequence Chronology Descriptor	Technical description of how the Elements of a Sequence combine in the Sequence (see definition below).
→ Element [...]	An ordered list of the pieces that make up the Sequence. These are generally Shots.
→ Context	Any Context required when using or processing this Sequence.

Notes:

The elements will usually be a list of Shots, but in the most general case it is extremely flexible, e.g., an Image Sequence or even a set of Sequences.

In some cases, a Sequence is used as a grouping mechanism to organize particular units of work, e.g., a VFX Sequence is a Sequence containing things that need VFX work.

Now we get to some more specialized Shots and Sequences.

2.15.1 Editorial Sequence

Editorial Sequence: A sequence of shots linked to creative intent.

This generally has a loose relationship to narrative intent and is the piecing together of a portion of the Creative Work from potentially quite disparate Shots – some will be from the capture associated with a single Slate, some may come from different Slates, and some may have gone through a VFX process. The end result is a realization of part of the narrative.

Sample Attributes are the same as for the general Sequence, but with a strong assumption that all of the components will be Shots or other Sequences.

2.15.2 VFX Shot, VFX Sequence, and VFX Image Sequence

VFX Shot: A Shot that has been identified as requiring VFX work.

The Sample Attributes for a VFX Shot are the same as those for a generic shot.

VFX Sequence: A unit of work made up of an ordered series of VFX shots.

Sample Attributes for VFX Sequence

Attribute	Description
Identifier [...]	One or more identifiers for the VFX Sequence.
Description	A description of the Sequence.
→ Sequence Chronology Descriptor	Technical description of how the Elements of a Sequence combine in the Sequence (see definition below).
Element [...]	An ordered list of the VFX Shots that make up the VFX Sequence.

Notes:

A VFX Sequence may not be a continuous narrative. It is usually created around blocks or related VFX work. For example, all the VFX Shots involving a particular Prop can be grouped together in one VFX Sequence.

VFX Image Sequence: An Image Sequence used in VFX work

A VFX Image Sequence is used when the VFX process needs individual, independent frames. In this case, all of the Shots should be Image Sequences rather than Moving Images.

2.15.3 Animation Shot and Animation Sequence

Animation Shot: A Shot that has been identified as requiring Animation work.

Animation Sequence: A unit of work made up of an ordered series of Animation shots.

Sample Attributes for Animation Sequence

Attribute	Description
Identifier [...]	One or more identifiers for the Animation Sequence.
Description	A description of the Sequence.
→ Sequence Chronology Descriptor	Technical description of how the Elements of a Sequence combine in the Sequence (see definition below).
Element [...]	An ordered list of the Animation Shots that make up the Animation Sequence.

Notes:

Animation Sequences are usually complete from a narrative perspective; they differ in this way from VFX Sequences. Their content is often decided by the editorial department.

Shots with both live action and animation are categorized as VFX Shots.

2.15.4 Color Sequence

Color Sequence: A sequence of shots with color grading characteristics linked to creative intent.

The attributes for this are the same as for a VFX Sequence, and like a VFX Sequence it is more related to the grouping of work than to narrative sequence. For example, scenes depicting foggy docks in Victorian London may all be grouped together for similar color work, and outdoor scenes at a leafy stately home grouped together for a brighter look.

2.15.5 Sequence Chronology Descriptor (SCD)

Sequences are formed from Shots by following a set of directions. There are several formats for this general concept, including EDL²⁰ and AAF; all of these formats are subclasses of the general concept, which this Ontology calls a Sequence Chronology Descriptor (SCD). The SCD includes

- Identifier and start and end timecodes for each source
- start and end timecodes in the destination (called the “record” timecodes, for historical reasons.)
- Other ancillary metadata (markers, transition effects, etc.)

²⁰ Edit Decision List

The details of sequence construction are highly implementation dependent. The classes defined in this section serve as a basis for interoperability at a high level, rather than complete descriptions; individual implementations will extend them as needed.

Sequence Chronology Descriptor: Describes how a series of Shots is used to generate a Sequence.

It can be used both to construct a Sequence and to “investigate” the sequence, e.g., to see what Shots are in it²¹ and transfer that information to other parts of the workflow.

Sample Attributes for Sequence Chronology Descriptor

Attribute	Description
Identifier [...]	One or more identifiers for the SCD.
Description	A description of the SCD, e.g., “final for chase scene VFX sequences”
→ SCD Components [...]	The exact timing information about the use of the Shots in the Sequence (see below).
Structured Data	
Unstructured Data	

Notes:

Extra information, including fades and notes about cuts, can be kept in the Structured Data and Unstructured Data fields.

An EDL is document in a specific text format.

It is somewhat common to refer to a Sequence Chronology Descriptor generically as an EDL, even if it is some other format.

The intent is for implementations to extend this as needed. The above attributes should be retained for interoperability.

2.15.6 SCD Component

As indicated in the definition of Sequence, the portion of each Shot that is used in the Sequence has a start time and an end time. These are only approximate – the exact start and end point used might be somewhat different, for example to include or exclude a few frames from either end of the range given – and the SCD has the exact times. The position of the Shot in the Sequence also has to be given. The Ontology uses the SCD Component class to describe this, as follows.

²¹ At its simplest, this will be just a reference to the video portion of a Shot, but it can also find the Slate if that has been included in the Shot’s Context.

Sample Attributes for SCD Component

Attribute	Definition
-> Source	A reference to the Shot or other source used for this component
Source Start	Start of the section of the source being used
Source End	End of the section of the source being used
Record Start	The time in the Sequence where this use of the Shot starts
Record End	The time in the Sequence where the content taken from the Shot ends

Notes:

Source Start and Source End are usually specified relative to a base timecode taken from the source.

The intent is for implementations to extend this as needed. The above attributes should be retained for interoperability.

2.15.7 Sequence Example

Sequences can be confusing, partly because of the use of “sequence” to indicate both narrative groupings and collections of work to be done.

As an example, we can apply the concepts to the Penguin Waiters in *Mary Poppins* (1964), who appear on their own and with Bert and Mary. The section where the animated penguins run out of the café is an Animation Sequence: it is a short narrative unit with only animation. The subsequent scenes, where they interact with the live actors are a VFX Sequence (or even multiple VFX Sequences, if the production team decides to parcel out the work piecemeal): this is a sequence related to work that is being done. Finally, the completed VFX Sequences, the Animation Sequence, and any shots with just live action are combined into an Editorial Sequence: this represents both work being done and a realization of part of the narrative.

2.16 Artwork

Realizing the narrative – producing the Creative Work – involves significant research and preparatory work to generate the countless ideas that go into the production. Much of this is represented visually, and the resulting images are used to inform the production. This section gives some of the most common and important types.

2.16.1 Storyboard and Animated Storyboard

Storyboards are often used to sketch out the flow of a Scene or a Shot, show how characters interact with a location, and so on.²²

Storyboard: A series of images that forms a visual representation of some part of the narrative.

A Storyboard can be used as video, often by turning it into a flipbook animation, when the video for a scene is not yet available, especially early in the production process; that video is an Animated Storyboard.

Animated Storyboard: A moving image produced from the individual images of a Storyboard.

Storyboard and Animated Storyboard are both Assets. See the Assets Ontology for how their different structural characteristics (sequence of images vs moving image) are differentiated.

Sample Attributes for Storyboard and Animated Storyboard

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Storyboard. At least one of these should be resolvable within the production environment.
Name	The name of this Storyboard
→ <i>Narrative Scene</i>	The Narrative Scene (see above) represented by this Storyboard.
→ <i>Production Scene</i>	The Production Scene (see above) represented by this Storyboard.
→ <i>Context</i>	Any other context around this Storyboard.

Notes:

A Storyboard can be attached to a Narrative Scene, a Production Scene, or both.

The Context contains information beyond the Narrative or Production Scene for this Storyboard, e.g., that it emphasizes a Location or a Character. The Scene information is included separately for convenience.

2.16.2 Concept Art

Concept Art is one of the tools used to translate from the words of the Script to the visual imagery of the Creative Work. There can be dozens or hundreds of pieces of concept art for a Prop, a Location, or a Character. Many of these are not used except as inspirational material, but even the discarded ones are important at the start of the production process.

Concept Art: Images that illustrate ideas for potential depictions of elements of the creative intent.

²² This practice goes back almost to the start of filmmaking. Georges Méliès used them at the start of the 20th century – one of the many still-used techniques he pioneered.

Sample Attributes for Concept Art

Attribute	Description
Identifier [...]	One or more identifiers for the Concept Art. At least one of these should be resolvable within the production environment.
Name	The name of this piece of Concept Art
Description	A description of this piece of Concept Art
→Context	Any other context of this Concept Art

Notes:

Concept Art is connected to Narrative elements through the Concept object.

2.17 Reference Material

“Reference material” is a common term during production and means two broadly different things. The first is reference material used on set and in pre-production, which we call Creative Reference Material, and the second, which we call Technical Reference Material, is captured during filming as a way of transferring information from one part of the production process to another. The first is for inspiration, and the second is for consultation.

Both kinds of reference material can be used as context elements. This is especially true for Creative reference Material, which may relate to an entire production or to large parts of a production. For relationships connecting them to a particular thing, see **Part 7: Relationships**.

2.17.1 Creative Reference Material

Some artwork is one step further removed from a Depiction than Concept Art. It conveys ideas, rather than potential designs, and is never intended to be used as a depiction of the narrative element. For example, it can be used to provide inspiration or to set a mood.²³

Creative Reference Material: Images or other material used to inform the creation of a production element, to help convey a tone or look, etc.

Sample Attributes for Creative Reference Material

Attribute	Description
Identifier [...]	One or more identifiers for the Creative Reference Material. At least one of these should be resolvable within the production environment.
Name	The name of this piece of Creative reference Material

²³ Such as Neuschwanstein Castle in Bavaria for Cameran Palace in *Pokémon: Lucario and the Mystery of Mew* (2005) or the Edo-Tokyo Open Air Architectural Museum for *Spirited Away* (2001).

Attribute	Description
→ <i>Context</i>	Any other context of this Concept Art

Notes:

Most of this will be images, but it can be video or sound as well.

2.17.2 Technical Reference Material

A great deal of information is captured during filming: photographs and sets and props for continuity and VFX work, copies of the blueprints of the Production Set, and metadata captured in ad hoc ways. It captures precise information in a timely way as the information is generated. As an example, if a scene is filmed in a grand hall, photographs that document the effects of the lighting, the precise positions of the lights, and the setting on the lights are all technical reference material.

Technical Reference Material: Images or other material used to inform the execution of the production.

Sample Attributes for Technical Reference Material

Attribute	Description
<i>Identifier [...]</i>	One or more identifiers for the Technical Reference Material. At least one of these should be resolvable within the production environment.
Name	The name of this Technical Reference Material
Description	A description of this Technical Reference Material
→ <i>Context</i>	Any other context of this Technical Reference Material
→ <i>Slate</i>	Some technical reference material is related to a specific Capture, and the Slate captures key information.

Appendix A External Definitions

These are terms defined elsewhere in the Production Ontology, included here for ease of reference.

Media Creation Context: Informs scope within the construction process of a Creative Work.

See **Part 2: Context**

Asset: A physical or digital object or collection of objects specific to the creation of the Creative Work.

See **Part 3: Assets**

Camera Metadata: Capture-specific details and information about the Camera itself.

See **Part 3A: Camera Metadata**

Participant: The entities (people, organizations, or services) that are responsible for the production of the Creative Work.

See **Part 4: Participants**

Task: A piece of work to be done and completed as a step in the production process.

See **Part 5: Tasks**

Creative Work: A uniquely identified production.

See **Part 6: Creative Works**

Relationship: Describes and defines the connections between elements of the Ontology, such as Assets, Tasks, Participants, and Contexts.

See **Part 7: Relationships**

Infrastructure: The underlying systems and framework required for the production of the Creative Work; it is generally not specific to a particular Creative Work.

See **Part 8: Infrastructure**

Utilities: Common data models and data structures used in multiple places and in multiple ways in a larger system.

See **Part 9: Utilities**

Identifier: An identifier uniquely identifies an entity within a particular scope.

See **Part 9: Utilities**