

AdA Filmontology

– Levels, Types, Values

English version
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Preface

Preliminary Remarks AdA Filmontology

What is the AdA Filmontology?

The AdA Filmontology is a systematic vocabulary and data model of film-analytical terms and concepts for fine-grained semantic video annotations.

The vocabulary was developed in close collaboration between film scholars and computer scientists as a tool for digital film studies. Its goal is to provide a standardized and systematic basis for the joint annotation of audio-visual corpora to enable comparable, systematic film analyses. The vocabulary is grounded in a methodological film-analytical consensus and is made available as a machine-readable OWL ontology to publish annotations as Linked Open Data for the exchange and comparison of analysis data.



Image Credit: Screenshot of our ontology visualisation tool.

The AdA Filmontology v1.8 currently consists of 8 annotation levels, 78 annotation types and 501 annotation values. Each level, type and value has a unique resource identifier (URI), an English and German name, and an English and German description. In addition, types are assigned colour codes for better differentiation in annotation software tools.

For example, the predefined value *crescendo* of the annotation type *MusicAccent* is defined as follows:

URI	https://ada.cinepoetics.org/resource/2021/05/19/AnnotationValue/MusicAccent_crescendo.html
Label (de)	anschwellend
Label (en)	crescendo
Description (de)	Deutliche Intensivierung der Musik, z.B. durch ansteigende Lautstärke oder ansteigende Tonhöhe.
Description (en)	Noticeable intensification of the music, e.g. through increasing volume or rising pitch.
Belongs to Type	MusicAccent

Where can I use it?

The AdA Filmontology is a semantic data structure with concrete application in the video annotation software Advene. Through a specific template the ontology can be imported as a predefined analysis vocabulary. The annotations based on this template can then be exported as linked open data.

Where can I get other resources? (OWL; Template; Existing Datasets)

We provide a browsable online version of the AdA Filmontology. Each entry of the ontology can be accessed by retrieving the respective URI of the term. The [eMAEX annotation method](#) resource can be used as an entry point. More examples are listed below:

Annotation Level	Annotation Type	Annotation Value
Camera	Camera Movement Type	tracking shot
Acoustics	Music Mood	sad

The data is served using the RDF triplestore [OpenLink Virtuoso](#) and [LodView](#), a software for W3C standard compliant IRI dereferenciation. We also developed an interactive visualisation of the AdA Filmontology that can be accessed in our [OntoViz tool](#).

Download

The AdA Filmontology is available for download in our [GitHub repository](#). The OWL file can, for example, be viewed and edited with the [Protégé ontology editor](#). We also offer a ready-to-use [Advene template package](#) to create annotations that conform to AdA Filmontology. Furthermore, we provide a detailed user manual on "[Annotating with Advene and the AdA Filmontology](#)".

What is the purpose of this document?

To give an overview of the different concepts, their labels and descriptions as a reference sheet during the annotation process.

Basic Structure: Levels – Types – Values

The AdA Filmontology is structured into three different kinds of film-analytical concepts:

Annotation Levels	An annotation level is a category that groups a set of similar annotation types (e.g., all types related to camera or all types related to acoustics).
Annotation Types	An annotation type refers to a concept of the annotation routine under which a movie is analysed (e.g., camera movement speed, or dialogue intensity).
Annotation Values	An annotation value is a concrete characteristic an annotation type can have (e.g., for camera movement speed - slow, medium, fast, alternating)

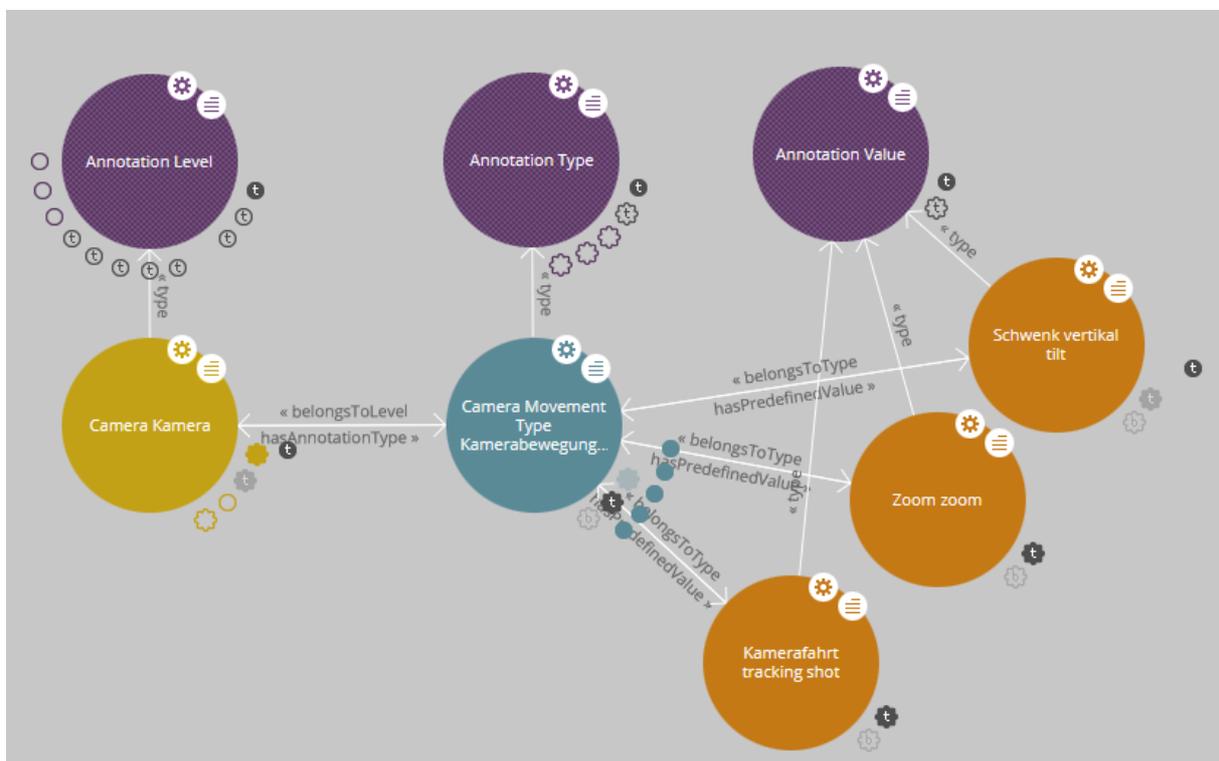


Image: The structure of levels, types, and values visualised using LodLive.

The ontology allows free text annotations (around a quarter of the types, e.g., dialogue text) and annotations with predefined values (around three quarters of the types, see above).

Labels & Descriptions

In the following all descriptions of the AdA Filmontology are listed according to the threefold ontology structure. This overview serves as an aide for the annotation process. The ontology is so far [also available in German](#).

The document is structured by the different Annotation Levels. At the beginning of each of these label chapters there is a brief description of these fundamental categories. This is each time followed by an overview of all Annotation Types that are assigned to the specific level. The symbol ■ marks basic annotation types that we recommend as a starting point: These types were compiled as a basis for comparative analyses of audiovisual dynamics. Other Annotation Types from the AdA Filmontology can be added as needed or new dimensions analysis can be created.

Each type section begins with a corresponding definition of the concept and a tabular listing of all associated values, as well as their respective description.

In addition, types and their intended usage are characterised by the following traits:

<i>Single Value</i> Annotation Type	For this Type only one single value should be assigned per annotation.
<i>Multiple Value</i> Annotation Type	For this type multiple values can be assigned per annotation.
Ordered from Value X to Value Y	Describes the system of value ordering for a specific type.
<i>Evolving</i> Annotation Type → [TO]	Describes the possibility of using a syntax element that indicates a continuous development between two values.
<i>Contrasting</i> Annotation Type → [VS]	Describes the possibility of using a syntax element that connects two contrasting values.
Advene Label	Associated annotation type label in Advene.

Acoustics

This level encompasses all annotation types that refer to the staging of expressive acoustic phenomena like music, sound design, or the expressive qualities of spoken language.

Types:

- [Volume](#)
- [Dialogue Emotion](#)
 - [Dialogue Type](#)
 - [Dominant Acoustic Level](#)
- [Sound Gesture Dynamics](#)
 - [Dialogue Voice Quality](#)
 - [Dialogue Intensity](#)
 - [Dialogue Tonality](#)
 - [Sound Segment](#)
 - [Sound Gesture Description](#)
 - [Music Piece](#)
 - [Music Part](#)
 - [Music Gesture](#)
 - [Music Arrangement](#)
- [Music Mood](#)
 - [Music Intensity](#)
 - [Music Tonality](#)
 - [Music Figure Patterning](#)
 - [Music Figure](#)
 - [Music Accent](#)

■ Volume

Volume dynamics of the entire audio track.

- Multiple Value Annotation Type
- Advene Label: AS | Volume

■ Dialogue Emotion

'Dialogue Emotion' aims at the emotional timbre/Klangfarbe of human and artificial acoustic utterances (see König/Brandt 2006). This annotation type provides a basic classification of these emotional qualities that are communicated through the phonetic qualities of utterances. Two moods (e.g. in the case of simultaneous utterances) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Contrasting Annotation Type → [VS]
- Advene Label: AS | Dialogue Emotion

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
neutral	2	<i>Qualifying the speaking as neutral when the manner of speaking and/or the tone of voice are comparatively free of identifiable characteristics that hint at any of the other emotion values or appear as too vague.</i>
angry	3	<i>Qualifying the speaking as angry based on i. a. manner of speaking and/or the tone of voice that suggest an expression of irritation, anger, aggression or (out-)rage of the speaker. The characteristics include a pressed, hardened or sharpened voice, its pitch and volume might be heightened or lowered, an accentuated style of speech, awkward pauses, shouts or exclamations, and interrupting other speakers. One or several of these characteristics can occur with different levels of intensity.</i>
caring	4	<i>Qualifying the speaking as caring based on i. a. manner of speaking and/or the tone of voice that suggest an expression of empathy of the speaker or convey a soothing impression. The characteristics include a soft, calm style of speaking, a quieter or deeper voice compared to the usual pitch, warmth in the tone of voice (much chest voice, little head voice), or even purring, murmuring, or whispering. One or several of these characteristics can occur with different levels of intensity.</i>

confident	5	<i>Qualifying the speaking as confident based on i. a. the manner of speaking and/or the tone of voice that suggest an expression of (self-)confidence of the speaker. The characteristics include a medium to loud voice with a controlled tone, the use of chest voice, as well as emphases. One or several of these characteristics can occur with different levels of intensity.</i>
disgusted	6	<i>Qualifying the speaking as disgusted based on i. a. the manner of speaking and/or the tone of voice that suggest an expression of disgust or (strong) contempt of the speaker. The characteristics include an appalled or disdainful tone of voice, a rough or rude style of speech, a pressed or squeezed pitch of voice, exclamations, or snorting. One or several of these characteristics can occur with different levels of intensity.</i>
insecure	7	<i>Qualifying the speaking as insecure based on i. a. the manner of speaking and/or the tone of voice that suggest a timid, cautious or insecure expression of the speaker. The characteristics include a low volume, unclear pronunciation, interruptions or elongation in the speech melody, the frequent use of head voice, stuttering and stammering in alternation with very fast speech pattern. One or several of these characteristics can occur with different levels of intensity.</i>
joyful	8	<i>Qualifying the speaking as joyful based on i. a. the manner of speaking and/or the tone of voice that suggest an expression of joy, happiness, or other positive emotions of the speaker. The characteristics include laughing, cheering, an animated speech melody, exclamations. One or several of these characteristics can occur with different levels of intensity.</i>
relaxed	9	<i>Qualifying the speaking as relaxed based on i. a. the manner of speaking and/or the tone of voice that suggest a relaxed expression of the speaker. The characteristics include low to medium voice volume, a slow speech melody, and soft pronunciations. One or several of these characteristics can occur with different levels of intensity.</i>
sad		<i>Qualifying the speaking as sad based on i. a. the manner of speaking and/or the tone of voice that suggest an expression of sadness, grief, and sorrow of the speaker. The characteristics include sighing or crying, a delayed and hesitant style of speech, taciturnity, or a throaty, breaking, or distorted voice. One or several of these characteristics can occur with different levels of intensity.</i>

scared		<i>Qualifying the speaking as scared based on i. a. the manner of speaking and/or the tone of voice that suggest a timid, frightened, or anxious expression of the speaker. The characteristics include a weak or breaking voice, its pitch might be heightened or distorted, whimpering, gasping, audible breathing, or breathlessness. One or several of these characteristics can occur with different levels of intensity.</i>
suffering		<i>Qualifying the speaking as suffering based on i. a. the manner of speaking and/or the tone of voice that suggest an expression of pain and suffering of the speaker. The characteristics include repeated interruptions through breathing noises, an increased volume, and repeated screams and moans. One or several of these characteristics can occur with different levels of intensity.</i>
surprised		<i>Qualifying the speaking as surprised based on i. a. manner of speaking and/or the tone of voice that suggest an expression of surprise of the speaker. The characteristics include an uncontrolled style of speaking, a heightened pitch of voice, exclamations, giggling, laughing, an accelerated, accentuated, or unusual melody of speech, speechlessness, stuttering, or slipping into head voice. One or several of these characteristics can occur with different levels of intensity.</i>

Dialogue Type

Basic distinction of dialogue types regarding forms of address and interaction with other speakers, but also their diegetic status and their acoustic qualities.

- Multiple Value Annotation Type
- Advene Label: AS | Dialogue Type

Value	Shortcut	Description
monologue	1	<i>A figure talks to him-/herself or uninterruptedly to other figures. E.g. in a speech or verbalising his or her emotional state or inner thoughts without diegetic addressees.</i>
dialogue	2	<i>Several figures speak with each other. Single utterances are comparatively short and different characters take turns.</i>
chorus	3	<i>Several figures speak simultaneously in a coordinated manner, e.g. in unison, or in coordinated individual voices.</i>
buzz	4	<i>Several figures speak simultaneously in a coordinated manner, e.g. in unison, or in coordinated individual voices.</i>
voice over	5	<i>A voice speaks from off screen, whose origin, i.e. a speaking body, is not part of the current action. Often it cannot be connected to any form of diegetic body. This may be the voice of a narrator or commentator. This voice is often directed at the audience.</i>
interview	6	<i>Answers and questions (not necessarily both) from an interview situation, e.g. questions can be inaudible or the speaker cannot be seen.</i>
Viewer adressation	7	<i>Viewers are addressed directly, either by a diegetic figure or through a voice over.</i>

Dominant Acoustic Level

Indication of which acoustic level (of a basic distinction in music, language or sound) is dominant in a given segment, i.e. in the centre of the viewers' attention.

- Single Value Annotation Type
- Advene Label: **AS | Dominant Acoustic Level**

Value	Shortcut	Description
<i>music</i>	1	<i>The acoustic perception is dominated by musically organised sounds, i.e. sounds which appear to create a musical expression. This can be diegetic or non-diegetic music. The sounds can be voices, as well as instruments.</i>
<i>sounds</i>	2	<i>The acoustic perception is dominated by sounds which can neither be categorized as music, nor as language.</i>
<i>language</i>	3	<i>The acoustic perception is dominated by voices and voice-like sounds, which seem to be coordinated in such a way as to create a perceptible meaning – this also refers to foreign or fantasy languages.</i>
<i>expressive silence</i>	4	<i>Lasting and noticeable impression of silence that does not have to be the complete absence of any sound in a technical sense. Repeated and minimal sounds, as well as background noise can reinforce the impression of silence.</i>

■ Sound Gesture Dynamics

Temporal gestalt of prominent sound structures that are perceived as sound (noise). This annotation type provides a basic classification of the impression of these sound gestures in the sound design.

- Single Value Annotation Type
- Advene Label: AS | Sound Gesture Dynamic

Value	Shortcut	Description
swell	1	<i>Noticeable increase of the intensity of sounds (singular as well as a composition of multiple sounds). Examples for this include increasing volume, acceleration of the rhythm, or rising pitch of sound (e.g. an engine noise closing in).</i>
subside	2	<i>Noticeable decrease of the intensity of sounds (singular as well as a composition of multiple sounds). Examples for this include decreasing volume, deceleration of the rhythm, or falling pitch of sound (e.g. an engine noise distancing itself).</i>
whirring	3	<i>A sound – regarding its pitch and volume – jumps around a constant baseline. This whirring is audible for a couple of moments.</i>
explosive	4	<i>The sound comes and goes very quickly, thereby setting a noticeable accent.</i>
pause	5	<i>A moment of pause in the sound design, i.e. a noticeable interruption of the preceding sounds for a possibly short but noticeable duration.</i>

Dialogue Voice Quality

Perceived acoustic quality of voices. This annotation type provides a basic distinction of different voice qualities regarding a selection of acoustic traits. It encompasses expressive forms such as screams, whispers, and cheering, as well as media aspects of voices (e.g. in transmissions or non-human voices) such as metallic, distorted, muffled. Two conflicting vocal qualities (e.g. simultaneous utterances) can be related in the sense of a 'versus' with [VS]. A temporal sequence of or development between two vocal qualities (e.g. from screams to whispers) can be related with [TO].

- Multiple Value Annotation Type
- Evolving Annotation Type → [TO]
- Contrasting Annotation Type → [VS]
- Advene Label: **AS | Dialogue Voice Quality**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
[VS]	2	<i>Syntax element that connects two contrasting values.</i>
screams	3	<i>The voice sounds very loud, very high, and very pressed. Often coincides with the loss of clearly articulated words.</i>
whispers	4	<i>The voice sounds very breathy, quiet. Consonants dominate and the vowels are almost voiceless. Often coincides with the loss of clearly articulated words.</i>
metallic	5	<i>The voice sounds noticeably mechanically or digitally distorted, often reverberant</i>
distorted	6	<i>The voice sounds distorted and distanced, typically by transmission technology such as the telephone, radio, or loudspeaker. This quality of voice often comes along with interfering noises like crackling.</i>
cheering	7	<i>The voice is dominated by excited shouts, cheering, or happy whoops.</i>
muffled	8	<i>The voice sounds as if muted by a wall or another kind of barrier. The voice is thus often muted in regard to volume and clearness. Deep tones are often fuzzy but emphasised.</i>

Dialogue Intensity

The perceived degree of intensity of an affective expression in utterances. It can also involve an inward-looking form of tension, such as repressed anger. This annotation type provides a scale for the intensity of utterances. Two intensities (e.g. in cases of simultaneous utterances) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Ordered from **very low intensity** to **very high intensity**
- Contrasting Annotation Type → [VS]
- Advene Label: AS | Dialogue Intensity

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
1	2	Very low intensity.
2	3	Low intensity.
3	4	Medium intensity.
4	5	High intensity.
5	6	Very high intensity.

Dialogue Tonicity

Dialogue Tonicity' refers to the perceived fundamental prosodic expressive quality of a dialogue. This annotation type provides a basic classification of the tonality of single utterances (or overlapping speech) into harmonic, neutral and tense.

- Multiple Value Annotation Type
- Ordered from **harmonic** to **tense**
- Contrasting Annotation Type → [VS]
- Advene Label: AS| Dialogue Tonicity

Value	Shortcut	Description
[VS]	1	Syntax element that connects two contrasting values.
harmonic	2	The piece of dialogue/monologue sounds generally harmonic and rather free of conflict: the voices have a calm and/or pleasant speech melody. The interplay of different voices is perceived as harmonic, no harsh interruptions.
neutral	3	The piece of dialogue/monologue sounds neither harmonic nor tense.
tense	4	The section of dialogue/monologue sounds generally inharmonic and conflictual, the voice(s) have a tense speech melody. Conflictual interruptions of individual voices are typical in this case.

Sound Segment

A segment characterised by a coherent sound design. For example, a specific location such as a restaurant or a street. This annotation type operates with free text description of the sound segment. Example: 'Office sounds: muffled voices, distant ringing of phones, clacking of computer keyboards, distant traffic noise.'

- Free Text Annotation Type
- Advene Label: AS | Sound Segment

Sound Gesture Description

Free description of a prominent dynamic sound structure in the sound design, e.g. regarding the sound source but also the specific sound quality. Example: 'Intensifying buzz of a drawn light saber.'

- Multiple Value Annotation Type
- Advene Label: AS | Sound Gesture Description

Music Piece

Free description of a piece of music or its characterization by five attributions, e.g. Upbeat, Midtempo or Metal, K-Pop, Grunge, Hip Hop, Jazz, etc.

- Free Text Annotation Type
- Advene Label: AS | Music Piece

Music Part

Free description of a subsegment of a music piece. A part may for instance be marked by a change of mood.

- Free Text Annotation Type
- Advene Label: AS | Music Part

Music Gesture

Free description of a subsegment of a piece of music that has a specific gestural quality. This can, e.g., be a certain increasing/ rising movement or an accent.

- Free Text Annotation Type
- Advene Label: AS | Music Gesture

Music Arrangement

'Music Arrangement' refers to the instruments used, i.e. the perceived instrumentation. This annotation type provides a basic generic classification of the arrangement based on an overall impression of a piece of music or a part if it is characterised by a distinct arrangement.

- Single Value Annotation Type
- Advene Label: AS | Music Arrangement

Value	Shortcut	Description
orchestral	1	<i>Decisive for the impression of orchestral music is a rich sound created by the comparatively large number of instruments. Typical instruments include strings and wind instruments, but also choirs.</i>
chamber music	2	<i>Chamber music is characterized by a small cast of instruments but may include very different instruments. Typical examples are the string quartet and the piano trio. Vocals with acoustic accompaniment may also be included.</i>
electronic	3	<i>Music within which sounds are perceived as predominantly electronically produced (e.g. by synthesizers). The subjective impression is decisive and not every imitation of analogue instruments must necessarily be classified as electronic, just as analogous drum machines can fall under the label of 'electronic' music.</i>
pop	4	<i>Music played by mostly modern instruments such as e-guitar, e-bass, amplified voice, drums, synthesizer. The sounds of the instruments are often altered by electronic effects.</i>
solo	5	<i>Music played only by one instrument or sung by one voice, usually a melody.</i>

■ Music Mood

'Music Mood' refers to the perceived emotional state conveyed in a music piece. This annotation type provides a basic classification of the general mood that is conveyed in a coherent segment of music (either a piece or a part of it).

- Multiple Value Annotation Type
- Advene Label: AS | Music Arrangement

Value	Shortcut	Description
<i>neutral</i>	1	<i>The mood of the music cannot be classified by any of the other values.</i>
<i>tense</i>	2	<i>The mood of the music is perceived as tense, i.e. it can either be perceived as continually rising tension or as a lasting state of expectation.</i>
<i>happy</i>	3	<i>The mood of the music is perceived as happy, often involving upbeat melodies, a major key, and soundscapes that are perceived as pleasant.</i>
<i>sad</i>	4	<i>The mood of the music is perceived as sad, often involving stretched and slow rhythms, a minor key, and low tones.</i>
<i>aggressive</i>	5	<i>The mood of the music is perceived as aggressive, often involving harsh and fast rhythms as well as high intensity and volume.</i>

Music Intensity

Perceived degree of the intensity of an (affective) expression of music, e.g. regarding volume, dynamics, instrumentation. This annotation type provides a scale for the intensity in a coherent segment of music (either a piece or a part of it).

- Single Value Annotation Type
- Ordered from **1** to **5**
- Evolving Annotation Type → [TO]
- Advene Label: AS| Music Intensity

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
1	2	<i>Very low intensity.</i>
2	3	<i>Low intensity.</i>
3	4	<i>Medium intensity.</i>
4	5	<i>High intensity.</i>
5	6	<i>Very high intensity.</i>

Music Tonality

The impression of harmony or disharmony of a coherent segment of music (either a piece or a part of it). This annotation type provides a basic scale for the musical tonality from harmonic to neutral to tense. The focus is on perceptual qualities, which means that, besides aspects of polyphony and melodics, rhythmic qualities are also taken into consideration.

- Single Value Annotation Type
- Ordered from **harmonic** to **tense**
- Advene Label: **AS| Music Tonality**

Value	Shortcut	Description
harmonic	1	<i>The music sounds harmonic, it is dominated by pleasant sounds such as catchy melodies, consonant chords (often in a major key), or elating rhythms.</i>
neutral	2	<i>The music sounds neither harmonic nor tense.</i>
tense	3	<i>The music sounds tense. Characteristics can include dissonant chords, disturbing rhythms, or extremes in pitch and volume, among others.</i>

Music Figure Patterning

Impression of (rhythmical) temporal patterns rather than the (objective) measurement of characteristics of the musical structure such as beats or meter. This annotation type provides a basic classification of the rhythmical patterning of a coherent segment of music (either a piece or a part of it).

- Single Value Annotation Type
- Advene Label: **AS| Music Figure Patterning**

Value	Shortcut	Description
rhythmic	1	<i>The music is dominated by a regular rhythm which is relatively catchy, such as 3/4 or 4/4, as opposed to more organic rhythms without a fixed musical measure.</i>
irregular	2	<i>The rhythm of the music varies or a strong phrasing places the rhythm in the background. Complicated rhythms (e.g., 7/4) can sometimes also be perceived as irregular.</i>
spheric	3	<i>The rhythm of the music is hardly perceptible. It is rather dominated by sound layers, strong notes, or melodies.</i>

Music Figure

Impression of dynamic processes and complex temporal patterns which predominantly characterize the musical gestalt over a certain period of time, in particular tempo and volume changes, as well as melodic or tone repetitions. This annotation type provides a basic selection of musical figures.

- Multiple Value Annotation Type
- Advene Label: AS| Music Figure

Value	Shortcut	Description
<i>loop</i>	1	<i>Musical phrase which is repeated at least three times.</i>
<i>crescendo</i>	2	<i>A continuous increase in volume for a perceptible duration. The degree of progression is significant enough to be perceived as an acoustic gesture.</i>
<i>decrescendo</i>	3	<i>A continuous decrease in volume for a perceptible duration. The degree of progression is significant enough to be perceived as an acoustic gesture.</i>
<i>tremolo</i>	4	<i>The impression of a vibrating (melodic) flicker over a period of time, typically generated by the rapid change between two tones.</i>

Music Accent

A prominent, isolated moment within a musical gestalt with a typically (very) short duration. This annotation type provides a basic classification of musical accents.

- Single Value Annotation Type
- Advene Label: AS| Music Accent

Value	Shortcut	Description
crescendo	1	<i>Noticeable intensification of the music, e.g. through increasing volume or rising pitch.</i>
decrescendo	2	<i>Noticeable decrease of the intensity of the music, e.g. through decreasing volume or falling pitch.</i>
tremolo	3	<i>A short vibrating or trill-like musical accent.</i>
explosive	4	<i>A very loud or very strident or otherwise very prominent, short musical accent.</i>
pause	5	<i>A moment of pause in the music (for a possibly short but noticable duration, at least one crucial part of the instrumentation is interrupted).</i>

Bodily Expressivity

Expressivity of bodies that are perceived as communicating bodies (e.g. humans, animals, anthropomorphic machines). The expressivity is not understood as a speculation about an assumed subjectivity, but as perceived surface phenomena of gestures, facial expressions and postures.

Types:

- [Body Language Emotion](#)
- [Body Language Intensity](#)
- [Facial Expression Emotion](#)
- [Gesture Emotion](#)
- [Facial Expressions Intensity](#)
- [Gestures Intensity](#)

■ Body Language Emotion

Perceived emotional quality of the body language (gestures, posture, as well as facial expression) of central figures within the image. This annotation type provides a basic classification of the perceived mood through a selection of emotion words. Two moods (e.g. of different figures in the image) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Contrasting Annotation Type → [VS]
- Advene Label: **BodExp | Body Language Emotion**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
neutral	2	<i>Bodily gestures and facial expression are comparatively free of classifiable emotion or unsuitable for any of the other emotion values.</i>
angry	3	<i>Qualifying the body language as an angry expression, i.e. bodily gestures and facial expression(s) of (an) irritated, angry or aggressive figure(s) in the image. Typical characteristics include clenched hands and jaw, intensified breathing, strong, fast or convulsive movements, tense facial features, narrow eyes, or focused staring. One or several of these characteristics can occur with different levels of intensity and the expression of anger can occur explosively as well as implosively.</i>
caring	4	<i>Qualifying the body language as caring, i.e. bodily gestures and facial expression express the empathy, solicitude, or tenderness of the figure(s) in the image. Typical characteristics include an open focused gaze, soft, harmonic movements which adjust to another figure (or an object), approaching, touching, smiling, and relaxed eye contact. One or several of these characteristics can occur with different levels of intensity. In its extreme form, the label 'caring' can also be used for expressions of lust and longing.</i>
confident	5	<i>Qualifying the body language as confident, i.e. bodily gestures and facial expressions communicate the confidence and self-assuredness of the figure(s) in the image. Typical characteristics include an upright posture, erect chest, raised chin, regular deep breathing, extensive movements, smooth facial features, regular blinking, smiling, and other forms of relating to other figures. One or several of these characteristics can occur with different levels of intensity. At the core of this label is the above-mentioned mode of claiming space within the image space and the choreography of other figures.</i>

disgusted	6	<i>Qualifying the body language as disgusted, i.e. bodily gestures and facial expressions communicate disgust or repulsion of the figure(s) in the image. Typical characteristics include a reluctant posture, the gaze turned away, repelling, distancing movements, wrinkled nose, pulled-up brows and lips, shaking of the head. One or several of these characteristics can occur with different levels of intensity. As an extreme form, the label 'disgusted' can also include strong forms of physical repulsion such as regurgitation or gagging.</i>
insecure	7	<i>Qualifying the body language as insecure, i.e. bodily gestures and facial expression communicate the insecurity of the figure(s) in the image. Typical characteristics include restless posture, irregular breathing, erratic movements, twitching hands, changing facial expressions, movements of the mouth without speaking, frequent blinking, and significant eye movement. Here the restless turning towards oneself as well as the nervous relating to one's environment can be central. One or several of these characteristics can occur with different levels of intensity.</i>
joyful	8	<i>Qualifying the body language as joyful, i.e. bodily gestures and facial expression communicate joy or happiness of the figure(s) in the image. Typical characteristics include smiling, laughing, deep breathing, big, exuberant movements, wide open shiny eyes, expansive chest. One or several of these characteristics can occur with different levels of intensity. The value 'joyful' can thus refer to subtle as well as excessive forms of joy.</i>
relaxed	9	<i>Qualifying the body language as relaxed, i.e. bodily gestures and facial expression communicate a relaxed state of the figure(s) in the image. Typical characteristics include a calm, tensionless posture, regular breathing, harmonic, extensive movements, smooth and tensionless facial expressions, regular to slow blinking, unobtrusive eye movement. One or several of these characteristics can occur with different levels of intensity. Relaxed body language thus refers to a harmonic and tensionless embedding of a figure in its environment.</i>
sad		<i>Qualifying the body language as sad, i.e. bodily gestures and facial expression communicate sadness, gloom, or sorrow of the figure(s) in the image. Typical characteristics include limp, weak posture, hanging shoulders, little movement, wrinkled mouth, puckered brows, little blinking and eye movement, undirected or lowered gaze, tears, moaning, and sobbing. One or several of these characteristics can occur with different levels of intensity.</i>

<p style="text-align: center;">scared</p>		<p><i>Qualifying the body language as scared, i.e. bodily gestures and facial expression communicate different forms of fear of the figure(s) in the image. Typical characteristics are a tense body posture (either crouched or stiff and upright), fast and heavy breathing, either highly dynamic eye movements in various directions or empty gazes or closed eyes. Fear can be expressed in rather different stances towards the figure's environment: avoiding detection, heightening perception, desperate assimilation, or complete loss of control in panic. One or several of these characteristics can occur with different levels of intensity.</i></p>
<p style="text-align: center;">suffering</p>		<p><i>Qualifying the body language as suffering i.e. bodily gestures and facial expression communicate the endurance of physical or psychological pain. Typical characteristics are an extremely tense body posture (often crouched), heavy and interrupted breathing, wide open or closed eyes, extreme facial tensions (from wide open mouth to the contraction of eyes, mouth, and forehead), rough forms of self-touching (beating one's head), or clinging onto an object or person. One or several of these characteristics can occur with different levels of intensity.</i></p>
<p style="text-align: center;">surprised</p>		<p><i>Qualifying the body language as surprised, i.e. bodily gestures and facial expression communicate the surprise of the figure(s) in the image. Typical characteristics include a sudden pausing (or even wincing), a change of direction and intensity of the gaze, change of their way of moving, erratic movements, wide open eyes, open mouth, laughing, or giggling. One or several of these characteristics can occur with different levels of intensity.</i></p>

■ Body Language Intensity

Perceived degree of dynamicity and tension in an affective expression regarding the body language (gestures, posture, as well as facial expression) of central figures within the image. It can also involve an inward-oriented form of tension, such as repressed anger. This annotation type provides a scale for the intensity of body language. Conflicting intensities (e.g. different figures in the image or a difference between gestures and facial expressions) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Ordered from **1** to **5**
- Contrasting Annotation Type → [VS]
- Advene Label: **BodExp | Body Language Emotion**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
1	2	<i>Very low intensity.</i>
2	3	<i>Low intensity.</i>
3	4	<i>Medium intensity.</i>
4	5	<i>High intensity.</i>
5	6	<i>Very high intensity.</i>

Facial Expressions Emotion

Perceived emotional quality of the facial expression of central figures within the image. This annotation type provides a basic classification of the mood through a selection of emotion words. Two moods (e.g. of different figures in the image) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Contrasting Annotation Type → [VS]
- Advene Label: **BodExp | Facial Expression Emotion**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
neutral	2	<i>The facial expressions are comparatively free of identifiable emotion or unsuitable for any of the other emotion values.</i>
angry	3	<i>The facial expressions suggest an irritated, angry, or aggressive emotional state of the figure(s) in the image. Typical characteristics include tense facial features, clenched jaws, narrow eyes, focused staring.</i>
caring	4	<i>The facial expressions suggest empathy, solicitude, or tenderness of the figure(s) in the image. Typical characteristics include an open focused gaze, smiling, and relaxed eye contact.</i>
confident	5	<i>The facial expressions suggest confidence of the figure(s) in the image. Typical characteristics include a raised chin, smooth facial features, regular blinking, smiling.</i>
disgusted	6	<i>The facial expressions suggest disgust or repulsion of the figure(s) in the image. Typical characteristics include the gaze turned away, wrinkled nose, pulled-up brows and lips.</i>
insecure	7	<i>The facial expressions suggest insecurity of the figure(s) in the image. Typical characteristics include changing facial expressions, movements of the mouth without speaking, frequent blinking and significant eye movement.</i>
joyful	8	<i>The facial expressions suggest joy or happiness of the figure(s) in the image. Typical characteristics include smiling, laughing, wide open shiny eyes.</i>
relaxed	9	<i>The facial expressions suggest a relaxed emotional state of the figure(s) in the image. Typical characteristics include regular breathing, smooth and natural-looking facial features, regular but not too frequent blinking, eye movement appropriate to the situation.</i>
sad		<i>The facial expressions suggest sadness of the figure(s) in the image. Typical characteristics include wrinkled mouth, puckered brows, little blinking and eye movement, undirected or lowered gaze.</i>

scared		<i>The facial expression suggest different forms of fear of the figure(s) in the image. Typical characteristics are fast and heavy breathing, either highly dynamic eye movements in various directions or empty gazes or convulsively closed eyes.</i>
suffering		<i>The facial expression suggest the endurance of physical or psychological pain of the figure(s) in the image. Typical characteristics are heavy and interrupted breathing, wide open or closed eyes, extreme facial tensions (from wide open mouth to the contraction of eyes, mouth, and forehead).</i>
surprised		<i>The facial expressions suggest the surprise of the figure(s) in the image. Typical characteristics include a sudden change of direction and intensity of the gaze, wide open eyes, open mouth.</i>

Gestures Emotion

Perceived emotional quality of the gestures or postures of central figures within the image. This annotation type provides a basic classification of the mood through a selection of emotion words. Two moods (e.g. of different figures in the image) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Contrasting Annotation Type → [VS]
- Advene Label: **BodExp | Gestures Emotion**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
neutral	2	<i>The bodily gestures are comparatively free of identifiable emotion or unsuitable for any of the other emotion values.</i>
angry	3	<i>The bodily gestures suggest an irritated, angry, or aggressive emotional state of the figure(s) in the image. Typical characteristics include clenched hands, strong, fast, or convulsive movements.</i>
caring	4	<i>The bodily gestures suggest empathy, solicitude, or tenderness of the figure(s) in the image. Typical characteristics include soft, harmonic movements which adjust to another figure (or an object), approaching or touching.</i>
confident	5	<i>The bodily gestures suggest confidence of the figure(s) in the image. Typical characteristics include an upright posture, erect chest, regular deep breathing, space-filling movements.</i>
disgusted	6	<i>The bodily gestures suggest disgust or repulsion of the figure(s) in the image. Typical characteristics include a reluctant posture and repelling, distancing movements. As an extreme form, the label 'disgusted' can also include strong forms of physical repulsion.</i>
insecure	7	<i>The bodily gestures suggest insecurity of the figure(s) in the image. Typical characteristics include a restless posture, erratic movements, twitching hands, self-touching.</i>
joyful	8	<i>The bodily gestures suggest joy or happiness of the figure(s) in the image. Typical characteristics include large, exuberant movements, upright posture, low body tension.</i>
relaxed	9	<i>The bodily gestures suggest a relaxed emotional state of the figure(s) in the image. Typical characteristics include a calm posture, harmonic, space-filling movements.</i>
sad		<i>The bodily gestures suggest sadness or depression of the figure(s) in the image. Typical characteristics include limp, weak posture, hanging shoulders, little movement.</i>

scared		<i>The bodily gestures suggest different forms of fear of the figure(s) in the image. Typical characteristics are a tense body posture (either crouched or stiff and upright) or hectic evasive movements. Fear can be expressed in rather different stances towards the figure's environment: avoiding detection, heightening perception, desperate assimilation, or complete loss of control in panic.</i>
suffering		<i>The bodily gestures suggest the endurance of physical or psychological pain of the figure(s) in the image. Typical characteristics are an extremely tense body posture (often crouched), rough forms of self-touching (beating one's head), or clinging onto an object or person.</i>
surprised		<i>The bodily gestures suggest the surprise of the figure(s) in the image. Typical characteristics include a sudden pausing (or even wincing), changes in the way of moving, erratic movements.</i>

Facial Expressions Intensity

Perceived degree of dynamicity and tension in an affective expression regarding the facial expressions of central figures within the image. This can also involve an inward-looking form of tension, such as repressed anger. This annotation type provides a rating scale for the intensity of facial expressions. Two intensities (e.g. different figures in the image or a difference between gestures and facial expressions) can be related as conflicting in the sense of a 'versus' with [VS].

- Multiple Value Annotation Type
- Ordered from **1** to **5**
- Contrasting Annotation Type → [VS]
- Advene Label: **BodExp | Facial Expressions Intensity**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
1	2	<i>Very low intensity.</i>
2	3	<i>Low intensity.</i>
3	4	<i>Medium intensity.</i>
4	5	<i>High intensity.</i>
5	6	<i>Very high intensity.</i>

Gestures Intensity

Perceived degree of dynamicity and tension in an affective expression regarding the gestures and postures of central figures within the image. This can also involve an inward-looking form of tension, such as repressed anger. This annotation type provides a rating scale for the intensity of gestures. Two intensities (e.g. different figures in the image) can be related as conflicting in the sense of a 'versus' with [VS].

- *Multiple Value Annotation Type*
- Ordered from **1** to **5**
- *Contrasting Annotation Type* → [VS]
- Advene Label: **BodExp | Gesture Intensity**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
1	2	<i>Very low intensity.</i>
2	3	<i>Low intensity.</i>
3	4	<i>Medium intensity.</i>
4	5	<i>High intensity.</i>
5	6	<i>Very high intensity.</i>

Camera

Visual traits that refer directly to the camera view as a sensory extension with its own corporeality: from interactions of the camera in its surroundings (e.g. camera movements) to image traits that refer directly to the mechanical eye (e.g. focus shifts or fast forwards). Crucial here is the viewing impression and not the production techniques, therefore the (digital or analogue) simulation of camera views is included.

Types:

- [Recording Playback Speed](#)
 - [Depth of Field](#)
 - [Defocus](#)
 - [Camera Movement Unit](#)
- [Camera Movement Type](#)
 - [Camera Movement Speed](#)
 - [Camera Movement Direction](#)
- [Camera Angle](#)
 - [Camera Angle Canted](#)
 - [Camera Angle Vertical Positioning](#)
 - [Lens](#)

■ Recording Playback Speed

Modulation of time perceivable to the viewer that results (potentially) from the relation between recording and playback rate. Basic classification of a selection of these phenomena.

- Multiple Value Annotation Type
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Recording/Playback Speed**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
slow motion	2	<i>Noticeable deceleration of the viewers' time perception. Movements in slow motion effects appear as unnaturally slow in comparison to everyday perception.</i>
timelapse	3	<i>Noticeable acceleration of the viewers' time perception. Movements appear as unnaturally fast. Objects, such as plants, that may otherwise be perceived as static can get animated through this technique in comparison to everyday perception.</i>
still	4	<i>Continued immobilisation of the viewers' time perception. The same static image is shown over a perceivable time span.</i>
freeze	5	<i>Noticeable freezing of the viewers' time perception. A moving image is abruptly stopped and the static image is shown over a perceivable time span. 'Freeze' may also apply for a still that starts to move/is set into motion.</i>
backwards	6	<i>Noticeable reversal of the viewers' time perception. Motion sequences of objects and figures (such as falling rain) appear reversed and behave opposite to everyday expectations.</i>
normal	7	<i>The viewers' time perception is not noticeably altered. Playback speed does not show any conspicuous features. Objects and figures move at a 'normal' speed, in accordance with everyday expectations.</i>

Depth of Field

Impression of the depth of field, i.e. the extension of the image area in which things appear sharp. This annotation type provides a basic classification of the degree of depth of field.

- Single Value Annotation Type
- Advene Label: Cam | Depth of Field

Value	Shortcut	Description
high	1	<i>Foreground to background, i.e. all planes of the image, are notably sharp, the outlines clearly visible.</i>
low	2	<i>Only a notably shallow plane of the image is sharp, closer or further planes are out of focus, the outlines blurred.</i>
out of focus	3	<i>All planes of the image are out of focus, so all outlines are blurred, however vaguely perceptible.</i>
none	4	<i>The image composition does not allow any conclusions about the focus of the camera. Examples include a black screen or an animation.</i>

Defocus

Perceived dynamics of (un)sharpness. This annotation type provides a basic classification of different forms of defocus, blur or racking focus. This can either be an effect of camera recording or subsequently be done in post production.

- Single Value Annotation Type
- Advene Label: **Cam | Defocus**

Value	Shortcut	Description
<i>motion blur</i>	1	<i>Because of movement, the outlines of an element of the image are blurred, even though they are focused by the camera. This often occurs when the shutter of the camera is opened long enough to capture the light of the moving object in changing places. Motion blur can also be added later as a visual effect in post production.</i>
<i>rack focus</i>	2	<i>The focused plane of the image moves during the shot. This is especially noticeable when the focused object changes, e.g. when first the foreground is in focus, then the background.</i>
<i>focus</i>	3	<i>The image is out of focus with all outlines blurred, then the focus is pulled on an object which suddenly becomes sharp and clear.</i>
<i>defocus</i>	4	<i>At least part of the image is focused, then the focus is changed in such a way that nothing in the image is sharp anymore and all outlines are blurred.</i>

Camera Movement Unit

Free description of a coherently perceived camera movement, i.e. a short description of its characteristics such as the quality of movement, orientation in space and towards figures. It may also be a camera movement across shot borders, e.g. a continued panning.

- Free Text Annotation Type
- Advene Label: **Cam | Camera Movement Unit**

Camera Movement Type

Perception of the frame as mobile vision, i.e. the impression of a physical or virtual camera movement. Different types of camera movement can occur at the same time, e.g. zooming in while the camera pans. This annotation type provides a classification of different types of camera movement.

- Multiple Value Annotation Type
- Advene Label: Cam | Camera Movement Type

Value	Shortcut	Description
pan	1	<i>The camera rotates around its vertical axis (without changing its position in space, but can also be combined with other camera movements). Thereby the visual field shifts to the left or to the right.</i>
tilt	2	<i>The camera rotates around its horizontal axis (without changing its position in space, but can also be combined with other camera movements). Thereby the visual field shifts up or down.</i>
tracking shot	3	<i>The camera moves linearly, mostly on a horizontal plane. It often follows a moving object, keeping it framed.</i>
zoom	4	<i>When zooming, the camera actually stays unmoved, only its field of vision is widened or narrowed by altering the focal length of the lens. Thereby the gaze of the camera 'closes in' or 'backs-off', while the relative distances in the image stay unchanged, which would change during an actual movement of the camera.</i>
shaking	5	<i>The camera is constantly (slightly) moving through micro-movements in various directions. As a result, the camera view seems to be embedded into its surrounding world in a perceivable way. The attention can thereby be drawn to the carrier of the gaze and thus imply a subjective point of view.</i>
floating	6	<i>The camera moves freely, i.e. its position in space as well as its own axis can be in motion. Typically, the movement is rather fluent and smooth.</i>
minimal	7	<i>The camera moves very little, the movement is hardly perceptible, e.g. minimal reframings.</i>
static	8	<i>The camera is absolutely motionless.</i>

Camera Movement Speed

Perceived degree of the (relative) movement speed of the camera. This annotation type provides a scale for the perceived camera speed from slow to fast.

- Multiple Value Annotation Type
- Ordered from **slow** to **fast** + **alternating**
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Camera Movement Speed**

Value	Shortcut	Description
<i>[TO]</i>	1	<i>Syntax element that indicates a continuous development between two values.</i>
slow	2	<i>The camera moves comparatively slow.</i>
medium	3	<i>The camera movement can be characterised by a comparatively medium degree of speed, i.e. the camera moves neither significantly fast nor slow.</i>
fast	4	<i>The camera moves comparatively fast.</i>
alternating	5	<i>The camera movement varies significantly in speed.</i>

■ Camera Movement Direction

Perceived movement direction of the camera. This annotation type provides a basic classification of movement directions. The order of the values describes the temporal succession of the movement. The directions are named in relation to the viewers' perspective in front of the screen/display.

- Multiple Value Annotation Type
- Advene Label: **Cam | Camera Movement Direction**

Value	Shortcut	Description
<i>left</i>	1	<i>The camera moves noticeably to the left.</i>
<i>right</i>	2	<i>The camera moves noticeably to the right.</i>
<i>up</i>	3	<i>The camera moves noticeably upwards.</i>
<i>down</i>	4	<i>The camera moves noticeably downwards.</i>
<i>forward</i>	5	<i>The camera moves noticeably forwards, i.e. into the depth of the image.</i>
<i>back</i>	6	<i>The camera moves noticeably backwards.</i>
<i>circle</i>	7	<i>The camera circles around a center, often an object or a figure.</i>
<i>canted</i>	8	<i>The camera noticeably cants around its axis to the left or right.</i>
<i>undirected</i>	9	<i>The camera moves in a complex or subtle way that does not allow the attribution of specific dominant camera directions.</i>

■ Camera Angle

Perceived vertical angle of (camera) vision. This annotation type provides a scale for camera angles from extreme high angle to extreme low angle.

- Single Value Annotation Type
- Ordered from **extreme high-angle** to **extreme low-angle + neither**
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Camera Angle**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
extreme high-angle	2	<i>The camera is pointed extremely downwards, e.g. in a bird's eye perspective.</i>
high-angle	3	<i>The camera is pointed slightly downwards.</i>
straight-angle	4	<i>The camera is pointed horizontally, i.e. parallel to the ground.</i>
low-angle	5	<i>The camera is pointed slightly upwards.</i>
extreme low-angle	6	<i>The camera is pointed extremely upwards, away from the ground, e.g. in a worm's eye perspective.</i>
neither	7	<i>There is no reference point to account for the camera angle in relation to the ground.</i>

Camera Angle Canted

Perceived angle around the rolling axis of vision, so that the horizon is not/would not be parallel to the lower border of the image. This annotation type provides a basic classification of several forms of canted angle.

- Single Value Annotation Type
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Camera Angle Canted**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
tilt left	2	<i>The camera is tilted towards the left.</i>
tilt right	3	<i>The camera is tilted towards the right.</i>
level	4	<i>The camera is level in relation to the ground.</i>
inverted	5	<i>The camera is tilted 180°. Up and down are thus inverted.</i>

Camera Angle Vertical Position

Perceived height of the camera view. This annotation type provides a scale for the vertical positioning of the camera in reference to the eye level of reference figures of a specific shot.

- Single Value Annotation Type
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Camera Angle Vertical Position**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
low	2	<i>The camera position (relative to a vertical axis) is significantly beneath the eye level of a reference figure.</i>
medium	3	<i>The camera position (relative to a vertical axis) is approximately at the eye level of a reference figure. Films, and even individual scenes, can establish different average levels of the camera position height.</i>
high	4	<i>The camera position (relative to a vertical axis) is significantly above the eye level of a reference figure.</i>
indifferent	5	<i>The vertical positioning of the camera in relation to figures cannot be determined since there is no reference point.</i>

Lens

Impression of a particular camera lens used in a specific shot. This annotation type provides a basic classification of lens types.

- Single Value Annotation Type
- Evolving Annotation Type → [TO]
- Advene Label: **Cam | Lens**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
wide-angle	2	<i>The image covers a notably wider visual field in comparison to the human eye. Thereby the distances on the width of the image are shortened, objects on the x-axis are compressed.</i>
telephoto	3	<i>The image covers a notably tighter visual field in comparison to the human eye. Thereby the distances on the depth of the image are shortened, objects on the z-axis are compressed.</i>
fisheye	4	<i>The image covers a much larger visual field in comparison to the human eye. Objects on the x- and y-axis are compressed not proportionally but increasingly towards the edges of the image. Thereby the lines are distorted like in a concave mirror.</i>

Image Composition

Aesthetic parameters that concern individual (and segments of) shots as graphic surfaces – as arrangements and connections of formal elements. From visual patterns and colour design to the movements of the objects within the frame. All visual effects that refer directly to the camera as viewer and agent are annotated in 'camera'.

Types:

- [Field Size](#)
- [Image Brightness](#)
 - [Light Contrast](#)
 - [Colour Design](#)
 - [Colour Composition](#)
 - [Colour Saturation](#)
- [Colour Range](#)
 - [Colour Accent](#)
 - [Texture](#)
 - [Animation](#)
 - [Visual Pattern](#)
 - [Aspect Ratio](#)
- [Image Intrinsic Movement](#)
- [Dominant Movement Direction](#)
 - [Movement Impression](#)
 - [Splitscreen Number](#)
 - [Splitscreen Shape](#)
 - [Splitscreen Dynamics](#)
 - [Frame in Frame](#)
 - [Spatial Arrangement](#)

■ Field Size

The 'Field Size' is determined by the perceived size relation between a central object and the framing of a shot. This relation can be perceived as the distance towards an object of reference or how much of the centred subject in a shot and its surrounding is visible and thereby establishes the distance/proximity of the spectator to the events. Besides human bodies, reference objects can also be other figures (e.g. animals, machines). The spectrum is divided into 8 different field sizes from wide to near in accordance with Faulstich: Grundkurs Filmanalyse, 2002, Hickethier: Film- und Fernsehanalyse, 2001, Mikos: Film- und Fernsehanalyse, 2003. Additionally, there is a category for shots without a distinct reference object.

- Multiple Value Annotation Type
- Ordered from **far** to **close + neither**
- Evolving Annotation Type → [TO]
- Advene Label: **ImCo | Field Size**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
extreme long shot	2	<i>In this framing the reference object (most often a human body) is or would be perceived as very small. This framing is used, for example, to show vast landscapes or skylines.</i>
long shot	3	<i>In this framing the reference object (most often a human body) is or would be completely visible (a standing person from head to toe). This field size shows the entire reference object in its surroundings.</i>
medium long shot	4	<i>In this framing the reference object (most often a human body) is or would be visible almost completely (a standing person from the head to the shins).</i>
medium shot	5	<i>In this framing the reference object (most often a human body) is or would be only half visible (a standing person from the head to the waist/the thighs), so that, for example, the pistol in Western movies would still be visible.</i>
medium closeup	6	<i>In this framing only a third of the reference object (most often a human body) is or would be visible (a standing person from the head to the chest).</i>
shoulder closeup	7	<i>In this framing only a quarter of the reference object (most often a human body) is or would be visible (a standing person from the head to the shoulders). This field size is often used for shot-reverse-shot dialogue sequences.</i>

closeup	8	<i>In this framing the reference object (most often a human body) is or would only be partly visible (e.g. only the face of a person). The close-up has a referential relationship to the human face and can also depict other details in 'face-like' framing.</i>
extreme closeup	9	<i>In this framing the reference object (most often a human body) is or would only be visible minimally, i.e. a small detail (e.g. only the eye of a person).</i>
neither		<i>In this framing the reference object is not clear or nonexistent (e.g. the image of a cloudy sky filling up the frame could either be a closeup of a cloud or a long shot of the sky, the composition of the image is abstract or does not create an image space (e.g. the credit sequence of a film).</i>

■ Image Brightness

Perceived light intensity of a shot. This annotation type provides a rating scale for image brightness that refers to film-intrinsic variations and not to absolute values.

- Single Value Annotation Type
- Ordered from **dark** to **bright**
- Evolving Annotation Type → [TO]
- Advene Label: **ImCo | Image Brightness**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
dark	2	<i>There is little light, the general impression is a dark image.</i>
medium	3	<i>The lighting is neither noticeably bright nor noticeably dark.</i>
bright	4	<i>There is a lot of light, the general impression is a bright image.</i>
bright-dark	5	<i>There are noticeably bright and noticeably dark areas in the image.</i>

Light Contrast

'Light Contrast' refers to the perceived degree of difference between the darkest and brightest areas of the frame. This annotation type provides a rating scale from high to low contrast.

- Single Value Annotation Type
- Ordered from **low** to **high**
- Evolving Annotation Type → [TO]
- Advene Label: ImCo | Light Contrast

Value	Shortcut	Description
<i>[TO]</i>	1	<i>Syntax element that indicates a continuous development between two values.</i>
low	2	<i>All areas of the image are equally bright or dark, there are hardly any differences in the brightness.</i>
medium	3	<i>Different areas of the image are slightly differently lit, there are inconspicuous differences in the brightness of the image.</i>
high	4	<i>There is a noticeably sharp contrast between bright and dark areas in the image.</i>

Colour Design

Perceived quality of the colour space of a sequence. This annotation type provides the basic distinction of colour design patterns, shapes, and qualities that are dominant in a particular segment.

- Multiple Value Annotation Type
- Contrasting Annotation Type → [VS]
- Advene Label: **ImCo | Colour Design**

Value	Shortcut	Description
[VS]	1	<i>Syntax element that connects two contrasting values.</i>
pastel	2	<i>The image is dominated by light, pale colours.</i>
neon	3	<i>The image is dominated by glaring, gaudy colours of high luminosity.</i>
primary	4	<i>The image is dominated by the primary colours red, yellow, green, and blue. The colours used are kept pure and luminous. Colour fields are typically monochrome and clearly delineated.</i>
shades	5	<i>The image is dominated by mixed colours, which appear rather muted and subdued due to their lack of purity as well as their low luminosity. Shades include e.g. various hues of brown and olive.</i>
monochrome	6	<i>Only gradations of a single colour varied in brightness and/or saturation are used. When using colour filters, this can also include black and white.</i>
colourful	7	<i>The image is dominated by various, mostly luminous colours. Brightness and saturation of the colours/the shades may vary.</i>
dominated by	8	<i>The image is dominated by one colour/one shade. Other colours may appear in the image, but designated colour selection particularly stands out.</i>
broad range	9	<i>The image is dominated by many different colours referring to different areas in the colour spectrum, e.g. by blue, yellow, and red shades.</i>
narrow range		<i>The image is dominated by only a few different colours referring to a small area in the colour spectrum, e.g. only by purple and blue shades.</i>
areal		<i>The image is dominated by large, coherent areas, each defined by one colour/one shade.</i>
pattern		<i>Colours form a noticeable pattern, e.g. a black-and-white floor tiled like a chessboard or a colourfully striped wallpaper. The colour pattern may also be purely abstract, i.e. without any representational relation.</i>

combination of		<i>The image is dominated by two (or more) colours/shades that interact with each other, e.g. harmonize with or contrast each other.</i>
warm		<i>The image is dominated by shades of red to yellow (including brown). Warm colours often appear to be pleasant, cozy, and welcoming.</i>
cold		<i>The image is dominated by blue to blueish-green shades. Cold colours often appear to be cool, repellent and distant.</i>
strong		<i>The image is dominated by pure colours of high luminosity, which therefore appear very present. A high saturation may intensify the impression of strong colours.</i>
muted		<i>The image is dominated by mixed colours of low luminosity, which therefore appear rather dim and subdued. Beige, brown, and olive are examples of muted colours.</i>
tint		<i>An image is tinged when all depicted colours are shifted towards one colour (the degree of colouration may vary). This can be caused by the fact that the image or parts of it are colourised (in post production) as well as by camera work (e.g. if the camera's white balance does not correspond to the temperature of the recorded light, so the image is tinged with blue or yellow-orange, respectively.).</i>

Colour Composition

Perceived spatial colour distribution within the image, as well as the general colour pattern of a shot and its possible transformation over time. This annotation type operates with a free description.

- Free Text Annotation Type
- Advene Label: ImCo | Colour Composition

Colour Saturation

Impression of colourfulness (in proportion to its brightness) in the range from pale to colourful. This annotation type provides a rating scale for the colour saturation of an image.

- Single Value Annotation Type
- Ordered from **low** to **high**
- Evolving Annotation Type → [TO]
- Advene Label: **ImCo | Saturation**

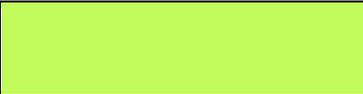
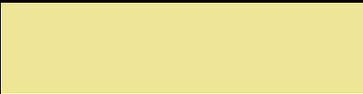
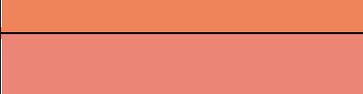
Value	Shortcut	Description
<i>[TO]</i>	1	<i>Syntax element that indicates a continuous development between two values.</i>
low	2	<i>Weak colour application, achromatic impression.</i>
medium	3	<i>Medium degree of colour application, neither strong nor weak saturation.</i>
high	4	<i>Strong colour application, colourful impression.</i>

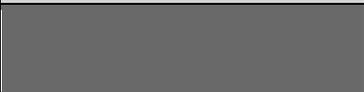
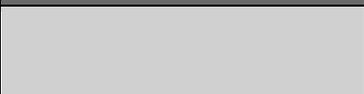
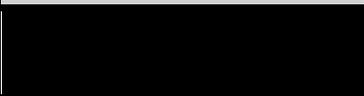
■ Colour Range

The perceived range of (main) colours in a sequence. In this annotation type, for the purpose of comparability, colours have to be picked from a reduced set of colours. A description of the colour impression is combined with a hexcode of the corresponding colour value as a reference.

- Multiple Value Annotation Type
- Advene Label: `ImCo | Colour Range`

Value	Shortcut	Description	Colour
red	1	Strong, pure (luminous) red. #ff0000	
darkred	2	Dark, strong red. #8b0000	
tomato	3	Light, pale red. #ff6347	
firebrick	4	Dark, pale red. #b22222	
crimson	5	Strong red with a tinge of blue. #DC143C	
blue	6	Strong, pure (luminous) blue. #0000ff	
skyblue	7	Light, pale blue. #87ceeb	
royalblue	8	Dark, pale blue. #4169e1	
darkblue	9	Dark, strong blue. #00008b	
steelblue		Pale blue with a tinge of grey. #4682b4	
cyan		Strong, pure (luminous) cyan. #00ffff	
darkcyan		Dark, strong cyan. #008b8b	
aquamarine		Light cyan with a tinge of green. #7FFFD4	
green		Light cyan with a tinge of green. #7FFFD4	
darkgreen		Dark, strong green. #006400	

greenyellow		<i>strong green with a tinge of yellow.</i> #adff2f	
olivedrab		<i>Muted olive.</i> #6b8e23	
darkolivegreen		<i>Dark, muted olive.</i> #556b2f	
khaki		<i>Light, pale khaki.</i> #f0e68c	
darkkhaki		<i>Dark, pale khaki.</i> #bdb76b	
saddlebrown		<i>Dark, strong brown.</i> #8b4513	
sandybrown		<i>Light, strong brown.</i> #f4a460	
gold		<i>Strong, pure gold.</i> #ffd700	
goldenrod		<i>Dark, strong gold.</i> #daa520	
yellow		<i>Strong, pure (luminous) yellow.</i> #ffff00	
orange		<i>Strong, pure orange.</i> #ffa500	
darkorange		<i>Dark, strong orange.</i> #ff8c00	
coral		<i>Strong orange with a tinge of pink.</i> #ff7f50	
salmon		<i>Light pink with a tinge of orange.</i> #fa8072	
pink		<i>Light, pale pink.</i> #ffc0cb	
deeppink		<i>Strong, pure (luminous) pink.</i> #ff1493	
violet		<i>Light, strong purple.</i> #ee82ee	
purple		<i>Strong, pure purple.</i> #a020f0	
purple4		<i>Dark, strong purple.</i> #551a8b	
magenta		<i>Strong, pure (luminous) magenta.</i>	

		#ff00ff	
wheat1		Dark, muted beige. #F5DEB3	
antiquewhite		Light, muted beige. #FAEBD7	
ivory		Muted white with a tinge of beige. #ffff0	
white		Pure white. #ffffff	
grey		Strong, pure grey. #bebebe	
lightgrey		Light, pale grey. #d3d3d3	
dimgrey		Dark, strong grey. #696969	
silver		Strong, pure silver. #d0d0d0	
black		pure black. #000000	

Colour Accent

Colour(s) that – despite covering only a small fragment of the image – stand(s) out prominently from the predominant range of colours and thus capture(s) the attention of viewers.

- Multiple Value Annotation Type
- Advene Label: ImCo | Colour Accent

Same values as in 'Colour Range'. Please see above.

Texture

'Texture' as the perceived material quality is understood here as surface attribute of the film image itself and not of the represented surfaces. These textures can refer to the technical basis of the mediality of the image. This annotation type provides a basic classification of image textures.

- Single Value Annotation Type
- Advene Label: ImCo | Texture

Value	Shortcut	Description
grainy	1	<i>The texture of the image is grainy, meaning interlaced with visible microstructures. Film grain is typical for analogue film.</i>
blurred	2	<i>The texture of the image is blurred, meaning that contours seem to be washed out. This can result e.g. from a softening effect.</i>
clear	3	<i>The texture of the image is inconspicuous, the materiality of the image does not stand out.</i>
traces of projection	4	<i>The image repeatedly shows scratches, grinding marks, and other distortions. These traces of projection (and abrasion) become integral part of the materiality of the image and can e.g. draw attention to it.</i>
pixelated	5	<i>The texture of the image is pixelated, i.e. pixels as basic elements of the image are perceived. This is often due to a low resolution or compression artifacts. Thus the attention is drawn to the digital mediality of the image.</i>
other	6	<i>The texture of the image cannot be classified with any of the other values.</i>

Animation

Impression that a sequence is animated and not live action. This annotation type provides a basic classification of different forms of animation.

- Single Value Annotation Type
- Advene Label: ImCo | Animation

Value	Shortcut	Description
3d-animation	1	<i>A digital animation which suggests depth of space.</i>
2d-animation digital	2	<i>A digital animation which does not suggest depth of space.</i>
2d-animation drawing	3	<i>A classical animation consisting of individually drawn frames (or the impression thereof).</i>
stop motion	4	<i>An animation that is based on the series of still images of unmoving objects which (in continuous playback) gives the impression of a coherent movement. Dolls or flexible material are frequently used.</i>
composite	5	<i>Different kinds of animation are combined.</i>

Visual Pattern

Abstract patterns of visual, graphical forms and structures in the image. It includes prominent shapes and lines, as well as divisions of the image. This annotation type provides a basic classification of visual patterns that characterise the image in a given segment.

- Multiple Value Annotation Type
- Evolving Annotation Type → [TO]
- Contrasting Annotation Type → [VS]
- Advene Label: **ImCo | Visual Pattern**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
[VS]	2	<i>Syntax element that connects two contrasting values.</i>
diagonal	3	<i>Diagonal lines structure the image, i.e. lines which run approximately from bottom left to top right or from top left to bottom right.</i>
vertical	4	<i>Vertical lines structure the image, i.e. lines that run top down.</i>
horizontals	5	<i>Horizontal lines structure the image, i.e. lines that run from left to right.</i>
circular	6	<i>Circles, round or oval shapes characterise the image.</i>
rectangular	7	<i>Shapes with 4 or more corners characterise the image.</i>
triangle	8	<i>Triangular shapes characterise the image.</i>
grid	9	<i>Net-like crossing lines characterise the image.</i>
chaos		<i>Many different shapes and lines characterise the image.</i>
vanishing point		<i>The lines pointing into the depth of the image run towards one vanishing point.</i>
symmetry		<i>The halves of the image appear to be approximately mirrored in the middle.</i>
Centre figure		<i>One figure or object occupies the center of the image.</i>
2-division		<i>The image is split in 2 distinct areas, e.g. because of a diegetic framing such as a wall.</i>
3-division		<i>The image is split in 3 distinct areas, e.g. because of a diegetic framing such as walls or windows.</i>
4-division		<i>The image is split in 4 distinct areas, e.g. because of a diegetic framing such as walls or windows.</i>
frame		<i>The image is framed, e.g. by a television, a window, a mirror, or a door frame.</i>

Aspect Ratio

Proportional ratio between image width and height. In cases of split-screen sequences, multiple aspect ratios can be present simultaneously. This annotation type provides a scale of different aspect ratios.

- Single Value Annotation Type
- Ordered from **>21:9** to **<9:16**
- Evolving Annotation Type → [TO]
- Contrasting Annotation Type → [VS]
- Advene Label: **ImCo | Aspect Ratio**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
[VS]	2	<i>Syntax element that connects two contrasting values.</i>
>21:9	3	<i>Aspect ratio wider than 21:9.</i>
21:9	4	<i>Aspect ratio approximately 21:9.</i>
16:9	5	<i>Aspect ratio approximately 16:9.</i>
4:3	6	<i>Aspect ratio approximately 4:3.</i>
1:1	7	<i>Aspect ratio approximately 1:1.</i>
9:16	8	<i>Aspect ratio approximately 9:16.</i>
<9:16	9	<i>Aspect ratio narrower than 9:16.</i>

■ Image Intrinsic Movement

Perceived overall degree of movement of all things within the frame. This annotation type provides a scale from static to very dynamic for the rating of image-intrinsic movement.

- Single Value Annotation Type
- Ordered from **0** to **3**
- Evolving Annotation Type → [TO]
- Contrasting Annotation Type → [VS]
- Advene Label: **ImCo | Image Intrinsic Movement**

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
[VS]	2	<i>Syntax element that connects two contrasting values.</i>
0	3	<i>No movement in the image.</i>
1	4	<i>Little movement in the image.</i>
2	5	<i>Some movement in the image.</i>
3	6	<i>A lot of movement in the image.</i>

■ Dominant Movement Direction

Dominant impression of the direction of movements in the image, e.g. objects or figures. This annotation type provides a basic classification of the movement direction.

- Multiple Value Annotation Type
- Evolving Annotation Type → [TO]
- Contrasting Annotation Type → [VS]
- Advene Label: ImCo | Dominant Movement Direction

Value	Shortcut	Description
[TO]	1	<i>Syntax element that indicates a continuous development between two values.</i>
[VS]	2	<i>Syntax element that connects two contrasting values.</i>
left	3	<i>Image elements move dominantly to the left.</i>
right	4	<i>Image elements move dominantly to the right.</i>
up	5	<i>Image elements move dominantly to the top of the image.</i>
down	6	<i>Image elements move dominantly to the bottom of the image.</i>
towards	7	<i>Image elements move dominantly towards the camera.</i>
away	8	<i>Image elements move dominantly away from the camera.</i>
undirected	9	<i>Image elements move but without a dominant direction.</i>
inward		<i>Image elements move from different directions towards the centre.</i>
outward		<i>Image elements move from different directions away from the centre.</i>
spin		<i>Image elements move predominantly in spinning motions.</i>

Movement Impression

The forms of movement in the image seem directional, like striving towards an aim. This means they run in rather straight lines, steady and focused, not jerky.

- Single Value Annotation Type
- Advene Label: **ImCo | Movement Impression**

Value	Shortcut	Description
<i>directional</i>	1	<i>The forms of movement in the image seem directional, like striving towards an aim. This means they run in rather straight lines, steady and focused, not jerky.</i>
<i>harmonic</i>	2	<i>The forms of movement in the image seem harmonic, which means they are often soft, gentle, and adaptive to another or their surrounding.</i>
<i>confrontative</i>	3	<i>The forms of movement in the image seem confrontative, i.e. they are often hard, disharmonic, antagonistic to another, colliding with their surroundings or bouncing off one another.</i>
<i>chaotic</i>	4	<i>The forms of movement in the image seem chaotic, i.e. they are often undirected or changing their direction, unsteady or jerky.</i>

Splitscreen Number

The number of splitscreens in the image in a given time segment. This annotation type provides a scale for the number of splitscreens.

- Single Value Annotation Type
- Advene Label: **ImCo | Splitscreen Number**

Value	Shortcut	Description
1	1	<i>The number of splitscreens is 1, i.e. one screen that doesn't fill up the whole image, the rest of the image can be in a monochromatic colour, often black.</i>
2	2	<i>The number of splitscreens is 2.</i>
3	3	<i>The number of splitscreens is 3.</i>
4	4	<i>The number of splitscreens is 4.</i>
5	5	<i>The number of splitscreens is 5.</i>
6	6	<i>The number of splitscreens is 6.</i>
7	7	<i>The number of splitscreens is 7.</i>
8	8	<i>The number of splitscreens is 8.</i>
9	9	<i>The number of splitscreens is 9.</i>
10		<i>The number of splitscreens is 10.</i>
11		<i>The number of splitscreens is 11.</i>
12		<i>The number of splitscreens is 12.</i>
more		<i>The number of splitscreens is larger than 12.</i>

Splitscreen Shape

The shape of splitscreen segments in the image. Several different shapes can be present simultaneously. This annotation type provides a basic selection of shapes.

- Multiple Value Annotation Type
- Advene Label: **ImCo | Splitscreen Shape**

Value	Shortcut	Description
rectangular	1	<i>The shape of one or more splitscreens is rectangular.</i>
round	2	<i>The shape of one or more splitscreens is round.</i>
triangular	3	<i>The shape of one or more splitscreens is triangular.</i>
organic	4	<i>The shape of one or more splitscreens is organic.</i>
other	5	<i>The shape of one or more splitscreens cannot be assigned to one of the other values. The specific quality or characteristics can be specified in brackets.</i>

Splitscreen Dynamics

Dynamicity of splitscreens in the image, i.e. their movement or scale variations or changes. Different impressions can be present simultaneously, e.g. one splitscreen is moving and another is static. This annotation type provides a basic distinction between dynamic and static.

- SingleValue Annotation Type
- Advene Label: **ImCo | Splitscreen Dynamics**

Value	Shortcut	Description
static	1	<i>One or more splitscreens is static, i.e. the screen(s) is not moving or changing its form.</i>
dynamic	2	<i>One or more splitscreens is dynamic, i.e. the screen(s) is moving or changing its form.</i>

Frame in Frame

Free description of the frame-in-frame designs, e.g. the relation of frames to each other, such as in the case of screens in the picture, photographs or other types of images.

- Free Text Annotation Type
- Advene Label: ImCo | Frame in Frame

Spatial Arrangement

'Spatial Arrangement' refers to the perceived composition of the image space. Different staging strategies highlight different aspects of this space, e.g. highlighting the foreground or establishing a dominant left-right axis. This annotation type provides a basic classification of different spatial areas or axes which shape the spatial arrangement of the selected segment.

- SingleValue Annotation Type
- Advene Label: ImCo | Spatial Arrangement

Value	Shortcut	Description
foreground	1	<i>The foreground is emphasised through the spatial arrangement and/or the staging.</i>
background	2	<i>The background is emphasised through the spatial arrangement and/or the staging.</i>
fore-/background	3	<i>The fore-/background axis is emphasised through the spatial arrangement and/or the staging.</i>
left	4	<i>The left side is emphasised through the spatial arrangement and/or the staging.</i>
right	5	<i>The right side is emphasised through the spatial arrangement and/or the staging.</i>
left-right	6	<i>The left-right axis is emphasised through the spatial arrangement and/or the staging.</i>
top	7	<i>The top is emphasised through the spatial arrangement and/or the staging.</i>
bottom	8	<i>The bottom is emphasised through the spatial arrangement and/or the staging.</i>
top-bottom	9	<i>The top-bottom axis is emphasised through the spatial arrangement and/or the staging.</i>

Language

Semantic dimension of language use: transcriptions of all significant instances of written or spoken word. Background murmurs and text inserts too complex or too small are excluded.

Types:

- [Dialogue Text](#)
- [Text Diegetic](#)
- [Text Nondiegetic](#)

■ Dialogue Text

'Dialogue Text' refers to the understandable, spoken language on the audio track of a film. This usually refers to dialogue, off-commentary, but also spoken chorus. This annotation type provides a transcript of these utterances. A change of speaker or a pause marks the beginning of a new transcription unit.

- Free Text Annotation Type
- Advene Label: Lg | Dialogue Text

Text Diegetic

'Text Diegetic' refers to written language that is visible in the frame, highlighted in the audiovisual staging, and part of the world the film creates. Examples include text on screens or company logos on buildings – both in fiction films and documentaries. This annotation type provides the transcription of diegetic text.

- Free Text Annotation Type
- Advene Label: Lg | Text Diegetic

Text Nondiegetic

'Text Nondiegetic' refers to written language that is visible in the frame and not part of the world the film creates. Examples include fixed subtitles, captions or intertitles. This annotation type provides the transcription of nondiegetic text.

- Free Text Annotation Type
- Advene Label: Lg | Text Diegetic

Text Aesthetics

The aesthetic design of diegetic and nondiegetic writing in the image. This can include e.g. colours, shapes, but also prominent movement impressions or other (temporal and spatial) transformations. This annotation type operates with free text description. Example: "Subtitles fade from white to red and dissolve as if they were liquid."

- Free Text Annotation Type
- Advene Label: Lg | Text Aesthetics

Montage

Staging strategies that only result from the interrelation of two or more shots. Montage refers here to the cutting of subsequent or co-occurring shots, as well as to the assemblage of sequences as temporal gestalts. The emphasis is on the visual editing, sound editing is primarily annotated under 'acoustics'.

Types:

- [Shot](#)
- [Shot Duration](#)
- [Montage Figure Macro](#)
- [Montage Figure Micro](#)
- [Montage Rhythm](#)
- [Shot Transition](#)
- [Image Split](#)
- [Dynamics Of Space](#)
- [Found Footage](#)

■ Shot

A shot of a film is a perceivable continuous image and is bound by a "discontinuation of the entire composition" (Fuxjäger: Wenn Filmwissenschaftler versuchen, sich Maschinen verständlich zu machen, 2009, own translation). In this annotation type, all shots of a film are numbered sequentially.

- Free Text Annotation Type
- Advene Label: **Montg | Shot**

■ Shot Duration

The temporal duration of a shot. A shot of a film is a perceivable continuous image and is bound by a "discontinuation of the entire composition". (Fuxjäger: Wenn Filmwissenschaftler versuchen, sich Maschinen verständlich zu machen, 2009, own translation). In this annotation type, the shot duration is stated in seconds.

- Free Text Annotation Type
- Advene Label: **Montg | Shot Duration**

■ Montage Figure Macro

Clusters of shots or superordinate shot arrangements, i.e. multiple shots can interrelate graphically, rhythmically, spatially, or temporally. This annotation type provides a selection of macro montage figures, i.e. a classification of different relations between sequences of shots or individual shots with respect to a larger segment of shots.

- Multiple Value Annotation Type
- Advene Label: Montg | Figure Macro

Value	Shortcut	Description
cross-cut	1	<i>Two or more separate lines of action, which often refer to each other in some meaningful way and/or take place at the same time, are combined by switching between them. This might be accompanied by a rhythmic culmination, such as a cross-cut of one chasing and the one being chased.</i>
shot-reverse-shot	2	<i>In a conversation situation, at least two people are shown alternately. Usually the shots have rather close field sizes and approximately maintain the respective camera angles.</i>
continuity	3	<i>Continuity editing according to the rules of temporal and spatial coherence.</i>
montage	4	<i>A series of comparatively short shots which compress time and/or space in the viewers' perception. The sequence often has a certain rhythm or a connective musical accompaniment. Sometimes a thematic cluster of shots without spatiotemporal connection.</i>
circular	5	<i>Repeating pattern in the direct succession of shots that not only juxtaposes two types of shots (ABABA...) but develops a more complex pattern, e.g. ABCDABCD...</i>
framing	6	<i>Returning, similar, or referring shots which enclose one or more other shots.</i>
sequence shot	7	<i>Single comparatively long shot which creates a meaningful unit, often via elaborate/complex figure choreography and/or camera movements.</i>

Montage Figure Micro

Clusters of shots or superordinate shot arrangements, i.e. multiple shots can interrelate graphically, rhythmically, spatially, or temporally. This annotation type provides a selection of macro montage figures, i.e. a classification of different relations between sequences of shots or individual shots with respect to a larger segment of shots.

- Multiple Value Annotation Type
- Advene Label: **Montg | Figure Micro**

Value	Shortcut	Description
movement continuity	1	<i>The shot picks up and continues the movement of the preceding shot.</i>
pov	2	<i>The shot suggests being the subjective gaze of a figure who was marked as the subject of the gaze in the preceding shot or will be marked in the following shot.</i>
match cut	3	<i>Two successive shots have a noticeable resemblance. This resemblance can concern image composition or movement direction, but it can also concern the audio track in an audio match cut.</i>
cut in	4	<i>Two successive shots are taken from approximately the same perspective, only the second seems much closer.</i>
cut out	5	<i>Two successive shots are taken from approximately the same perspective, only the second is much further away.</i>
eyelinematch	6	<i>The first shot shows a subject of a gaze, such as a figure looking off-screen, and the successive shot shows the object of the gaze, i.e. what the figure is looking at.</i>
match on action	7	<i>Two successive shots are matched at the approximately same moment of movement, giving the impression of a continuous, uninterrupted movement.</i>
crossing the line	5	<i>The concept of 'crossing the line' is based on the convention of an axis of action, i.e. the axis between two figures. If the axis is crossed between two shots, meaning if the camera frames the action from the opposite side, the objects in the image change position from left to right and vice versa. Classic Hollywood cinema relies on an axis of action within the image which must not be crossed to keep the impression of continuity and the cuts ideally invisible.</i>
jump cut	6	<i>A cut between two shots which are (nearly) identical regarding distance and framing but jump within a displayed movement, often a temporal gap in the action.</i>
match on action	7	<i>Shot(s) which falls outside the established spatio-temporal fabric, i.e. that seem to be inserted into a coherent segment, e.g. a detail shot, or a cutaway within a space or to another space or another time.</i>

Montage Rhythm

'Rhythm/Speed' refers to the perceived montage rhythm that is grounded in the variation of consecutive shot lengths. This annotation type provides a basic classification of the rhythmic profiles of segments.

- Multiple Value Annotation Type
- Advene Label: **Montg | Rhythm**

Value	Shortcut	Description
<i>acceleration</i>	1	<i>In a series of successive shots, the duration of these shots becomes shorter and shorter.</i>
<i>deceleration</i>	2	<i>In a series of successive shots, the duration of the shots becomes longer and longer.</i>
<i>metric</i>	3	<i>In a series of successive shots, the duration of the shots is remarkably unvarying.</i>
<i>alternating</i>	4	<i>The duration of a series of shots forms a repetitive pattern, such as long-short-long-short or short-short-long-short-short-long.</i>

Shot Transition

Temporal segment of a graphical transition between two consecutive shots. This annotation type provides a classification of different types of this transition, which can include overlapping of shots, but also fade-ins and -outs.

- Single Value Annotation Type
- Advene Label: **Montg | Shot Transition**

Value	Shortcut	Description
<i>fade out</i>	1	<i>A shot disappears gradually over a period of time. It becomes more pale and translucent until only one colour is left, usually black or white.</i>
<i>fade in</i>	2	<i>A shot appears gradually over a period of time. Starting from a monochrome screen, usually black or white, the image slowly becomes visible.</i>
<i>dissolve</i>	3	<i>One shot disappears while another becomes visible. Thereby both shots overlap temporarily and both images become transparent – one fades out while the other fades in.</i>
<i>wipe</i>	4	<i>Shot A seems to be pushed out of the frame by shot B. For the duration of the transition both shots can be seen in different proportions.</i>
<i>iris</i>	5	<i>A shot is fading in/out via a circular shape.</i>

Image Split

'Image Split' refers to the graphical co-presence of distinct image areas within one shot. This annotation type aims at a free description of image splits, for example by splitscreens, but also by framing of doors and windows in the image.

- Multiple Value Annotation Type
- Advene Label: **Montg | Image Split**

Value	Shortcut	Description
<i>Splitscreen</i>	1	<i>Multiscreen where at least two images appear simultaneously but are visually separated on the screen.</i>
<i>frame in frame</i>	2	<i>Composition of the image from partial images or the appearance of images within a superordinate image. Examples are photographs in the image, screens such as TVs or computers, but also virtual multiscreens in the form of (digital) superimposition of different image levels.</i>
<i>scaled down</i>	3	<i>The image is scaled down, this means smaller than previous images or subsequent images, leaving the sides of the frame empty, that is not filling the complete area of the respective image format, e.g. through shots in a different aspect ratio.</i>

Dynamics Of Space

'Dynamics Of Space' describes the narrowing and widening of the image space (Kappelhoff: *Der Bildraum des Kinos*, 2005). This annotation type provides a basic classification of these dynamics.

- Multiple Value Annotation Type
- Ordered from **widening** to **narrowing + alternating**
- Advene Label: **Montg | Dynamics Of Space**

Value	Shortcut	Description
widening	1	<i>The perception of space widens, e.g. when going from a spatially narrow setting to a vast one, or switching in a noticeable way from a close shot to a distant one, or from a tele lens to a wide lens.</i>
stasis	2	<i>The perception of space stays similar during a series of shots. Distances, setting dimensions, and field sizes do not undergo remarkable changes in dimension.</i>
narrowing	3	<i>The perception of space narrows, e.g. when transitioning from a vast setting to a narrow one, or switching in a noticeable way from a distant shot to a close one, or from a wide lens to a tele lens.</i>
alternating	4	<i>The perception of space alternates between widening and narrowing, e.g. when switching back and forth between vast and narrow settings, between distant and close field sizes, or wide and tele lenses.</i>

■ Found Footage

'Found Footage' refers to shots that are perceptibly from another (media) context. This annotation type provides a basic classification of different types of found footage.

- Multiple Value Annotation Type
- Advene Label: **Montg | Found Footage**

Value	Shortcut	Description
historical	1	<i>Footage that seems to originate from a past "then" and thereby another time than the audiovisual fabric in which it is embedded. The colouring of the image as well as the image texture can be but do not have to be markers that create this impression.</i>
contemporary	2	<i>Footage that seems to relate to the historical "now" of a film, contemporary to the audiovisual fabric in which it is embedded, but differs from it, e.g. through the origin and the thereby implied usage of the footage.</i>
cartoon	3	<i>Footage that seems to be taken from a cartoon and thereby differs from the audiovisual fabric in which it is embedded.</i>
news	4	<i>Footage that seems to be taken from (television) news and thereby differs from the audiovisual fabric in which it is embedded.</i>
recorded session	5	<i>Footage that seems to be from a recording of a session (e.g. parliament, a hearing, court proceedings) and thereby differs from the audiovisual fabric in which it is embedded.</i>
home video	6	<i>Footage that appears to be taken by amateur filmers, in a style and quality which suggest the original intention for a private purpose.</i>
stock footage	7	<i>Footage that does not seem to be produced for a specific audiovisual fabric but rather in regard to its potential to be used in a multitude of different contexts. It often has a generic professional look (in a commercial sense).</i>
surveillance	8	<i>Footage that seems to be intended for surveillance purposes. This footage is often black and white, has a low image quality and frame rate. The setting is often public, the camera angle is often high and the field of view rather large.</i>
corporate film	9	<i>Footage that seems to be produced on behalf of a corporation or company, e.g. an image film, portraying the corporate identity or films that portray/teach operational procedures.</i>
feature film		<i>Footage that seems to be taken from a feature film, but not the audiovisual fabric in which it is embedded.</i>

educational film		<i>Footage that seems to be produced for educational purposes. Such educational films often feature an explanatory or didactic mode of addressing their audience (often through the tone of the voice-over), explaining issues in a fact-oriented manner.</i>
commercial		<i>Footage that seems to be taken from (audiovisual) advertisement.</i>
music video		<i>Footage that seems to be taken from a music video.</i>
video game		<i>Footage that seems to be taken from a video game.</i>
scientific video		<i>Footage that seems to have a scientific (epistemological) purpose, e.g. the recording of an experiment, but also different types of imaging procedures as they are used in medicine and psychology.</i>
web video format		<i>Footage that seems to be produced for or originate from a web context, e.g. a video that has apparently been produced for a specific web platform and uses its stylistics.</i>
sports		<i>Footage that seems to be taken from a sportscast.</i>
witness		<i>Footage that seems to be characterised by a documental act of witnessing and thereby differs from the audiovisual fabric in which it is embedded. Most often in this footage a subjective point of view is marked by the camera work. Examples are recordings of police brutality or violations of environmental requirements.</i>
archive photography		<i>Photographs which seem to originate from another context (i.e. archive) and are embedded either statically or visually dynamized.</i>
unspecified archive		<i>Footage which seems to originate from another context (i.e. archive) but cannot be assigned to any of the other values. Further descriptions can be added in brackets.</i>

Motifs

Basic categorisation of representation, e.g. objects, figures, and places, within a film. From motif classifications (person, group, mass, etc.) to persons of interest (e.g. George W. Bush, Michael Moore, Judith Rakers) to research-question-specific key visuals and sounds (recurring motifs within a corpus).

Types:

- [Setting](#)
- [Image Content](#)
- [Important Persons](#)
- [Keywords](#)

■ Setting

Places of (narrative) action. This annotation type aims at a basal characterisation of setting along the criteria of time of day, a distinction between inside and outside, a distinction of basal landscape types. Places can be additionally described through freely chosen nominal references, e.g. 'Mos Eisley Cantina'.

- Multiple Value Annotation Type
- Advene Label: **Motf | Setting**

Value	Shortcut	Description
<i>interior</i>	1	<i>The events are set in an interior space.</i>
<i>exterior</i>	2	<i>The events are set in an exterior space.</i>
<i>day</i>	3	<i>The events are set during the day.</i>
<i>night</i>	4	<i>The events are set during the night.</i>
<i>twilight</i>	5	<i>The events are set at dusktime/dawntime.</i>
<i>nature</i>	6	<i>The image focuses on a space of seemingly pristine nature. This can include e.g. forests, the sea, or deserts, but also cultivated forms such as landscape parks or gardens.</i>
<i>rural</i>	7	<i>The image focuses on a space characterised by nature, agriculturally used areas, and only a few individual houses or small villages.</i>
<i>suburban</i>	8	<i>The image focuses on a space characterised as a residential area by detached houses with gardens and clearly separated properties. The impression of a quiet neighborhood may be intensified by only very little movement depicted in the image.</i>
<i>urban</i>	9	<i>The image focuses on urban space characterised by dense development (e.g. skyscrapers), strong (transport) infrastructure, and mainly commercially used premises.</i>

■ Image Content

'Image Content' refers to the depicted elements (figures, objects, location) of a shot. This annotation type aims at a basic classification of the represented image content that is perceived as central to the shot.

- Multiple Value Annotation Type
- Advene Label: **Motf | Image Content**

Value	Shortcut	Description
person	1	<i>The image focuses on a single person.</i>
group	2	<i>The image shows two or more persons who evoke an impression of togetherness due to their interaction, proximity, or arrangement in space. This impression is also one of a visually quantifiable number of people.</i>
mass	3	<i>The image creates the impression of a plurality of people that is difficult or impossible to count visually through simple observation due to their large number, their movement patterns, and/or their arrangement in space.</i>
object	4	<i>The image focuses on a single item or only one part of an object, e.g. a watch or one tyre of a car.</i>
non-human being	5	<i>The image focuses on a non-human being, e.g. a robot or a dog.</i>
writing	6	<i>The image focuses predominantly on writings (diegetic or nondiegetic) and thus invites the viewers to read.</i>
location	7	<i>The image focuses predominantly on the location (either as part of the action itself, e.g. when a location is perceived, marvelled at by a character, or when there is no focus on specific actions or events). The attention is thus drawn to the setting.</i>
graphics	8	<i>The image focuses on a graphic representation, e.g. a diagram, a chart.</i>

Important Persons

'Important Persons' refers to recurring and noteworthy persons that are central to the selected film corpus. Different research questions can lead to different criteria. This annotation type operates with a free description of important persons in the context of the film, i.e. both historical personalities and (fictional) movie characters. Possibly further descriptions, such as appearance or actions performed.

- Multiple Value Annotation Type
- Advene Label: **Motf | Important Persons**

Name	Company/Institution	Position
Applegarth, Adam J.	Northern Rock	CEO (former)
Bernanke, Ben	Federal Reserve Board	Chairman (2006-2014)
Blankfein, Lloyd C.	Goldman Sachs	CEO, Chairman (2006-present)

Keywords

'Important Persons' refers to recurring and noteworthy persons that are central to the selected film corpus. Different research questions can lead to different criteria. This annotation type operates with a free description of important persons in the context of the film, i.e. both historical personalities and (fictional) movie characters. Possibly further descriptions, such as appearance or actions performed.

- Multiple Value Annotation Type
- Advene Label: **Motf | Important Persons**

Value	Shortcut	Description
screen	1	Computer screens, TVs, video screens on buildings, white noise.
ticker	2	Stock ticker & graphs (also in newspapers or animations, etc).
skyline	3	Skyscrapers, skylines, towers as landscape.
doors	4	Prominently staged doors as the focus of a shot.
clocks	5	Clock, watch, timer, countdown, the ticking or beeping of alarm clocks.
protests	6	Public protests, masses/groups of people with a (political) goal, chants of protesters.
logos	7	Logos of companies and institutions, e.g. EZB, Bank of America, Lehman Brothers, Bayerische Landesbank, Sparkasse.

camera	8	<i>Photo & video cameras, but also microphones and indirect suggestions such as camera flashes or shutter noises.</i>
street signs	9	<i>Street signs as markers of specific places or as a symbol, e.g. Wall St. / Main St.</i>
money		<i>Different forms of money: different currencies, e.g. dollar, euro, pound, bitcoin, but also gold bars. Bills and coins, as well as credit cards.</i>
flags		<i>Flags of countries, organisations and companies (specifics in brackets).</i>
revolving door		<i>Revolving doors as a motif.</i>
white house		<i>Various places directly connected to the White House (specific place in brackets, e.g. the Rose Garden, Press Room, facade).</i>
wall street building		<i>Buildings on Wall St. in Manhattan.</i>
statue of liberty		<i>The Statue of Liberty itself as well as other depictions of it (e.g. drawings, snow globes).</i>
plane		<i>Aerial transport vehicles (public and private), e.g. planes, jets, helicopters.</i>
car		<i>Cars as emphasised image content, i.e. not every car that can be seen within a shot but only those central to the staging (e.g. when followed by the camera, or entered by the protagonist of a shot).</i>
train		<i>Public transport as well as freight trains (but only those central to the staging).</i>
sale sign		<i>Real estate sale signs.</i>
lehmann building		<i>Former Headquarters of Lehman Brothers in Manhattan.</i>
nature		<i>Parks, landscapes and prominently staged plants.</i>
documents		<i>Prominently staged documents, folders, e.g. contracts.</i>
monument		<i>Statues and other art in the public space.</i>
globe		<i>Depictions of the entire world, e.g. globes, maps.</i>
factory		<i>Production industries, factories, production halls, heavy industry, ...</i>
children		<i>Children, playgrounds, schools, metonymic sounds.</i>
parliament		<i>Assembly halls of important political entities.</i>
facades		<i>Prominently staged glass facades of buildings, emphasised through reflections, people behind glass, looking from the outside into a building.</i>

skyscraper		<i>Focus on a single skyscraper.</i>
trading floor		<i>International Trading floors (specific place in brackets: e.g. DAX, NYSE, TSE).</i>
wind		<i>Revolving doors as a motif.</i>
fog		<i>Prominently staged fog or low hanging clouds (especially interesting when used as means of distorting vision or to express confusion).</i>
news		<i>TV Studios, news audio streams, prominent headlines in print and online. (specific context in brackets, e.g. the BBC News TV studio).</i>
police		<i>Police forces, vehicles, symbols, sirens.</i>
eviction		<i>Houses that are empty or have to be cleared because of the financial crisis or function as a symbol for it. Also eviction notices and foreclosure signs in close ups.</i>
government building		<i>Buildings of political institutions (specific place in brackets, e.g. the German Kanzleramt, Downing Street, the US Congress, the FED).</i>
bridge		<i>Prominently staged bridges (specific place in brackets, e.g. the Manhattan Bridge or the Brooklyn Bridge in New York City).</i>
jingle		<i>Short audio queues that are directly connected to companies and organizations, e.g. in advertisements as the acoustic counterpart to a logo (specific target in brackets).</i>
song		<i>Famous songs aiming at a recognition effect, e.g. Jay-Z feat. Alicia Keys, 'Empire State Of Mind'.</i>
red light		<i>Motifs of red light include persons (e.g. prostitutes, call girls/boys, johns) as well as locations (e.g. redlight districts, strip clubs).</i>
landmark		<i>Famous landmarks as prominent motifs (specific place in brackets, e.g. the Brandenburger Tor, the Eiffel Tower, the Grand Canyon).</i>
drugs		<i>Drugs as objects or the consumption of drugs. Illegal drugs such as cocaine, as well as excessive use of alcohol.</i>
luxury		<i>Excessive status display symbols (e.g. pools, yachts).</i>
cargo		<i>Places of cargo handling (e.g. ports).</i>
people in the street		<i>Group or mass of pedestrians in a street or pedestrian area as a central motif.</i>

<i>talking head</i>		<i>Image form of a talking head, often a situation of interrogation, e.g. an interview, expert explanation, witness report. Mostly tied to a close camera shot. Thus 'talking head' is a combination of image composition and embedding in its context.</i>
<i>public statement</i>		<i>Different forms of public statement, e.g. by politicians, this can be a press statement, a hearing, a speech. The addressed public is not the audience of the film.</i>
<i>poverty</i>		<i>Explicit depiction of poverty, e.g. homeless persons, food stamps, run down neighbourhoods.</i>
<i>construction site</i>		<i>Different forms of construction sites.</i>
<i>relocation</i>		<i>Relocation situations (layoffs, moving house), as well as objects (e.g. cardboard boxes) connected to these situations.</i>
<i>residential area</i>		<i>Private homes in suburban areas staged as a specific setting.</i>
<i>party</i>		<i>Night clubs, excessive dancing, parties (including celebrations in offices).</i>
<i>irony</i>		<i>Prominent use of irony, diegetically as well as nondiegetically.</i>

Costume

Free description of costumes (or a selection thereof) in a segment, e.g. clothes, but also accessories or props. This may include designations of objects as well as a description of their appearance (colour, shape, etc.). E.g. 'brown beige mixed trousers' (high waist, slim fit, cf. trousers from 1910).

- Multiple Value Annotation Type
- Free Text Annotation Type
- Advene Label: **Motf | Costume**

Segmentation

Perceived units that structure the flow of film experience. 'Perceived' aims at excluding intended structural units from paratexts (DVD chapters, screenplays) and focuses instead on experienced figurations. These units can appear on the meso-level (scenes), as well as on the micro-level (cinematic expressive movements, see Kappelhoff: Matrix der Gefühle, 2004, Kappelhoff: Kognition und Reflexion, 2018).

Types:

[Expressive Movement](#)

[Argumentation Unit](#)

[Scene](#)

Expressive Movement

'Expressive Movement' [Ger. Ausdrucksbewegung] refers to a phenomenological concept (see Plessner: Die Deutung des mimischen Ausdrucks, 1982, Bühler: Ausdruckstheorie, 1933, Wundt: Völkerpsychologie, 1900–1920) that was adapted to describe the affective dynamics of audiovisual images (Kappelhoff/Bakels: Zuschauergefühl, 2011). In this regard films are understood as movement patterns that combine different staging tools such as sound composition, montage rhythm, camera movements, and acting into one temporal gestalt. These patterns organize the spectators' perception processes over the temporal course of film viewing (see Müller/Kappelhoff: Cinematic Metaphor, 2018, 132). This annotation type provides free descriptions of these cinematic expressive movements.

- Free Text Annotation Type
- Advene Label: Seg | Expressive Movement

Argumentation Unit

'Argumentation Unit' refers to a thematic, semantic unit of a film. This segmentation refers predominantly to verbalized topics and themes, as well as representations in sound and image. This annotation type provides the marking of beginning and end, as well as the labeling of those segments. Argumentation units may correspond with scenes, but do not necessarily have to.

- Free Text Annotation Type
- Advene Label: Seg | Argumentation Unit

Scene

Structural segmentation unit in the viewer perception that is constituted by aesthetic and narrative markers: for example, through plot and figure constellations (beyond a simple unity of plot, place, and time) for the feature film, as well as through argumentative and other units of meaning for non-fictional formats. The marked scenes are provided with a working title and numbered consecutively.

- Free Text Annotation Type
- Advene Label: Seg | Scene