work from a range of vantage points and consider whether such an obviously commercial piece of television has a feminist potential.

Lee Cadieux
University of Ulster

**Simulacrum Immediated**

Overview

During a live panel discussion of transmedia, remediation and the simulacrum, the artist will simultaneously remediate the panel discussion and conjure a virtual Mario using a live video feed and AR technology and then invite the panelists to discuss their mediated presence and the presence of Mario amongst them as both an example of transmedia and the simulacrum.

Method

The artist will project a live video feed of the panelists on a screen behind them and then use a Nintendo 3DS portable games console and augment their image with a life-size Mario produced from the use of an enlarged AR Card. The resultant immediated (immediated: neologism combining immediate and mediation) imagery will be captured via camcorder and projected on to a screen behind the colloquium participants and visible to the attendees.

Objectives

To simultaneously present a live panel discussion of mediated transmedia and the simulacrum in its unmediated, mediated and augmented forms. The augmentation of the live mediated image of the panelists will be an example of transmedia (Mario) which becomes an extension of the simulacrum (Baudrillard) due to the Mario avatar’s interactivity with the media for which he was designed (Super Mario 3D Land). The artist will re-appropriate the panelist discussion about transmedia and mediation.

Brian Cathcart
Kingston University and Hacked Off

**Journalism and Responsibility**

In the wake of the 1968 ITV franchise round and changes to the regional service areas, Granada used its editorial and production resources to develop a commercially viable drama underpinned by a political agenda and a political imperative.

The production of The Turf一间 setting familiar to the London-based audience and reflective of their own cultural and political concerns．A transmedia text that explored both a commercial and an aesthetic context within television production, the text also spoke back to the cultural and political climate of the time, provoking an audience to question its own role in society.

Ellis describes how the production of The Turf is a case study of the political economy of television and how this can be understood through the lens of the political economy of the state.

Looking beyond the text, I suggest that Granada used its editorial and production resources to develop a commercially viable drama underpinned by a political agenda and a political imperative.

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