Overview of the volume

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In the following, I will give an overview of the papers in this volume, first with regard to some general features, then, I will shortly present the different subsections and their papers.

Some papers use data from the primary reception situation, i.e. the moment the medium is used (Ayaß, Gerhardt, Tovares, Spreckels, Piirainen-Marsh, Mondada, Habscheid/ Gerwinski). Others treat later uses of quotes from media texts (Tovares, Beers Fägersten, Baldauf-Quilliatre).

The data illustrate the appropriation of different kinds of media: the television (Ayaß, Gerhardt, Tovares, Beers Fägersten, Spreckels), the radio (Baldauf-Quilliatre), film (Beers Fägersten) or video games (Piirainen-Marsh, Mondada). In some cases, different technical devices are again used to appropriate the aforementioned: an answering machine (Baldauf-Quilliatre), or a walkie-talkie (Habscheid/ Gerwinski). Also, we will be able to witness the struggles the appropriation of a brand-new medium imposes on its users (Habscheid/ Gerwinski).

Furthermore, within these media, different genres are appropriated: sport broadcasting (Gerhardt), quiz shows (Tovares), children's cartoons and films (Beers Fägersten), comedy shows (Beers Fägersten), political shows (Baldauf-Quilliatre), talent shows (Spreckels), commercials (Ayaß), and video games (Mondada, Piirainen-Marsh).

The groups using the media are families (Ayaß, Gerhardt, Tovares, Beers Fägersten), groups of friends (Gerhardt, Spreckels, Piirainen-Marsh, Mondada) or groups that constitute themselves as a community of users/ fans/ admirers or also as adversaries/opponents of a certain show (Baldauf-Quilliatre), but also institutional work-place related groups (Habscheid/ Gerwinski).

The languages studied include English (Gerhardt, Tovares, Beers Fägersten), German (Ayaß, Beers Fägersten, Spreckels, Habscheid/ Gerwinski), French (Baldauf-Quilliatre, Mondada), Swedish (Beers Fägersten) and Finnish (Piirainen-Marsh).

The first section (1) will focus on different *patterns of reception* in everyday contexts. With the term pattern we refer to the recurring forms of communication that have been established in reception communities as modes of appropriation. The use of media like film, radio and television has become common everyday

practice. They have been integrated into the domestic sphere and the everyday life of the recipients. This will be illustrated by the first chapters dealing with families (and other communities) watching television (Ayaß, Gerhardt, Beers Fägersten). Different patterns of appropriation will be analyzed.

Ayaß describes how in para-social interaction the viewers talk to characters on the screen. The preference structure is often reversed in this setting so that disagreeing, sequences of backbiting and corrections are common. With the help of a game played by the viewers, namely guessing brands during commercial breaks, Ayaß describes the ambivalent connection between media genre and the viewers' practices.

The focus of the next paper by **Gerhardt** will be how the viewers signal the notability of events on the screen. She will analyze sudden shifts from focused conversation to a full concentration on the happenings on television. Just like 'tellability' is an achievement of the story teller that allows him or her to keep the floor for a longer sequence on past events, 'notability' allows grabbing the floor to construct current media events through talk.

In a similar vein, **Beers Fägersten** analyses the talk of a polyglot family: she shows how they exploit the common ground of their shared media-based activities in different languages. Here however, we can also witness how the parents as a subgroup disalign from their children with the help of media quotes. After repeated use though, the children acquire its meaning in the family conversations turning it into a common practice again.

This section shows that television viewers, often dubbed coach-potatoes, do not simply 'use' media in the sense that one uses a toaster to toast bread. Instead they exploit the media text for their own purposes. The different patterns described in these four chapters illustrate quite a range of appropriations of media texts at home.

The following section (2) is concerned with subsequent treatments and communicative transformations of media genres in everyday life (Tovares, Baldauf-Quilliatre, Spreckels). By genres we refer to the major and minor forms of media programs that have a more or less fixed form and structure (in length, typical actors, typical story) like the news, sports shows, weather forecasts, advertisements, or different types of movies. The papers in this section investigate the reception of different media genres like quiz shows, radio phone-ins and talent shows. They will answer the question how these different media genres are embedded in the reception process and how the forms of communication within the reception communities when watching, listening etc. are related to the media text and the generic structure of the various media genres. Again, a diversity of settings illustrates a range of different reception strategies.

Tovares is concerned with "watching out loud" by analyzing the talk of two families during a quiz show, the TV show WHO WANTS TO BE A MILLIONAIRE. She shows how the families intertextually and dialogically engage with the television text to reinforce family ties: they apply kernel phrases in the family context or entertain each other with puns based on the media genre. In this way, they reaffirm their family identity, their relationships, values, and beliefs.

Baldauf-Quilliatre describes a radio genre, a political radio show where the listeners can phone an answering machine. Not only do they discuss earlier contributions and align or disalign, also they launch appeals to support different political issues or they make local activities public where the listeners of the show can meet in person. In this way, a strong feeling of community is created, since the audience can communicate with each other directly.

The final chapter in this section focuses on the genre of the television talent show. **Spreckels** analyses a group of female teenagers. She shows how they use a variety of means to mock the performance of the girls on stage exposing them as 'wannabe rockers' in jointly produced sequences. Even though the girls are glued to the screen, they manage to unveil the hypocrisy of the talent show business through their exaggerated enactments.

This section will show how the media genre is an important factor influencing the appropriation of the media text. Political activists, fans of a certain television series and teenage girls watching a talent show resort to different means since they watch/ listen/ chat for different purposes.

The relation between reality and the mediated is a concern of all chapters. However, in this last section (3) this interface will become the focus with regard to the boundaries between the social and the fictional. These final papers treat the concrete negotiations by media-users regarding reality and mediated worlds with a view to fictionalization, the break-down of such medially constructed worlds, and the imitations and reenactments of media worlds.

Piirainen-Marsh stresses the multimodal nature of video-game playing with its (English) texts, images, game play options (such as drop down menus). Also, she describes how the players index the forever changing states of the game through their verbal and other activities like gesturing. Concurrently, the fictional world of the game shapes the (Finnish) interactions of the adolescent boys in the real world.

Mondada also describes the linguistic and other behavior of boys playing video-games. Similarly, she focuses on transitions in and out of the game. Body torque is one of the most prominent features that indicates the different interactional spaces and temporalities. Mutual gaze and body orientation are resources used in choral celebrations. In contrast, in disaligned sequences the players continue looking at the screen.

Finally, in **Habscheid/ Gerwinski** a new signaling device is tested by firefighters. One important task is the establishment of different locales (also via walkie-talkie) so that the teams can orient and navigate collectively under difficult conditions. The production and reception of these color-coded devices is achieved with the help of articulation work focusing on the meaning of the new medium in its local, temporal environment.

So the three papers in this last section are concerned with reciprocal influences between the world in the medium and the tasks the media users perform in their world: be it game play or fire fighting, or be it the concurrent accompanying talk.