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**The endogenous orderliness of talk shows: making things invisible and making things visible at the Trisha show**

The paper offers an in-depths investigation of the ordinary and practical work in talk shows, in particular of the construction and management of the studio audience at a British talk show. Where other researchers propose explanations for or interpretations of collective behaviour, the paper describes collective and individual behaviour as it occurs in the studio audience. Additionally, it focuses on how these concerted activities, members of the studio audience engage in, are maintained throughout the show, by also looking at the work that went into constructing and managing the studio audience before and during the show. The aim of this paper is to carefully describe the work that goes into the construction and maintenance of a visibly and audibly participating studio audience of the Trisha show.

Studio audiences unlike the audiences at home play a vital and very visible part in talk shows. In order to turn from the passive watcher of a talk show into an actively and visibly/audibly reacting audience member of a studio audience, much management, preparation and work is involved. Most reactions of the studio audience which are visible to the audience at home are based on certain pre-allocated procedures. These procedures are usually explained by the audience researchers, before the show goes 'on air' as part of their warm up. The warm up thus does not just function as pure entertainment of the audience while they wait for the show to start, or as a way to create a certain atmosphere, but also as an instruction of the studio audience, explicating the procedures of how and when to get involved, how and when to make responsive noise (booh, sad ohhhh, surprised ahhhh etc.) and how and when to clap. These procedures are not visible to the audience at home. Everything that goes on pre-show, before the show goes 'on air' is aimed at the collaborative project of hiding these procedures. Thus, audience researchers and the studio audience accomplish the invisibility of these procedures together. In this paper however, I want to focus on the work that is involved in maintaining the studio audience in their active role as the participating studio audience, whilst 'being on air'.

Focussing on several methods that are involved in managing audience participation whilst being 'on air', I noticed that there are certain methods that are purposefully made invisible for the audience watching at home and others that are purposefully made visible. The former methods usually involve the work of the people behind the camera and the latter, the work that is done by the host, amongst other things through talk. The question I am focusing on is not what parts of a talk show are visible or invisible but what methods in managing interaction are being made invisible or visible and how this is established and by whom to which purpose.