RESEARCH IN PROGRESS:

IMAGES OF THE VIDEO GAMEROOM

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Based on theories of imagery and dramatistic communication, Mickey and Emerick examine perceptions of the video gameroom at New England College as a prelude to a public relations campaign, under the assumption that "the more the campaign can be formed in keeping with the public images..., the more likely will the Gameroom serve the public."

The Q-sample structure in the accompanying table also provided the structure for a series of 15 focus-interview questions--e.g., "What do you think goes into setting up a gameroom such as the one in the Student Center?" (act/behind the scenes), "What does the gameroom mean to you as an individual?" (actor/

INTERVIEW AND Q-SAMPLE STRUCTURE

A. Sociodramatic perspectives	(a) behind the scenes	(b) on stage (audience)
	(c) outside the theater	
B. Elements of drama	(d) act (e) actors (f) scene	
	(g) agency (h) purpose	

Combinations:

(ad) 15, 40, 43	(bd) 2, 6, 23, 27	
(ae) 33, 38, 42, 48	(be) 11, 13, 20, 21, 22, 44	
(af) 8, 39	(bf) 10, 29, 37, 45, 46	
(ag) 18, 25	(bg) 4, 7, 32, 36	
(ah) 17, 19	(bh) 1, 3, 28, 31	
(cd) 9, 16, 24	(cg) ---	
(ce) 12, 14, 26	(ch) 30, 41	
(cf) 5, 34, 35, 47		

audience), "What kind of reputation does the gameroom
have around here?" (scene/community outside), and
"What purpose does the gameroom serve to you?" (pur-
pose/audience). The concourse which was induced in
the process led to the Q sample reported below.

In a preliminary study, $n = 12$ Q sorts were obtain-
ed from a P set composed of students, staff and facul-
ty, and revealed three images: The *Challenge* image
("It takes some sort of skill and coordination to
play," and "There ought to be more tournaments"),
with emphasis on the scene element; the *Wasteful*
image ("I think video games are a waste of money"),
with emphasis on the act; and the *Relaxation* image
("Video games can be relaxing," and "I use the games
more as a break"), which emphasizes behind-the-scenes
and on-stage levels. Hence each factor represents a
different drama enacted by the subjects holding each
of the images.

Selected Bibliography

Boulding, K. *The image*. Ann Arbor: University of
    Michigan Press, 1956.
Duncan, H.D. *Communication and social order*. London:
    Oxford University Press, 1962.
Nimmo, D. *Popular images of politics*. Englewood
    Cliffs, NJ: Prentice-Hall, 1974.

VIDEO GAMEROOM Q SAMPLE ($N = 48$)

(1) Video games are a good excuse not to do some-
thing. (2) They are better than going to the Pub and
having a beer. (3) I use the games more as a break.
(4) If you go and look at the game long enough, you
have to play. (5) NEC is behind the times in video
games. (6) The games are very active. (7) Word-of-
mouth is the normal way to let people know about the
gameroom. (8) The student that comes to NEC is
used to having this kind of recreational facility.
(9) We are expected, as a College, to have video
games. (10) The hours that the gameroom is open are
good.

(11) Faculty are scared to go into the gameroom.

(12) Older people who didn't grow up with video games
tend to see them as evil. (13) Students are addicted
to those machines in the gameroom. (14) It's better
to have video games and people socializing there
than seeing students in their rooms drinking. (15)
There are a lot of video games that relate to war so
the games in general are more attractive to men than
women. (16) A lot of people who were not brought up
on video games think they are bad. (17) The gameroom
is another recreational outlet for the students.
(18) I think video games are a waste of money. (19)
Video games can be relaxing. (20) I don't like the
games because I'm not good at them.

(21) People are competitive in video games. They
compete against themselves and their friends. (22)
The underachiever is more likely to be involved in
video games. (23) The games are something you can
put a time limit on. (24) Sometimes you find your-
self talking about the games outside the gameroom
and you realize how stupid the whole thing is. (25)
It takes some sort of skill and coordination to play.
(26) When people start watching, you start to play
better. (27) The whole thing is competitiveness.
(28) The recognition in getting your name on the
screen is important. (29) The gameroom is a place to
meet. (30) The games are a break in the day.

(31) When I'm frustrated, I'll just drop in there.
(32) I heard about the gameroom by word-of-mouth.
(33) They could bring in twice the money if they had
more games. (34) I would just as soon walk downtown
than wait. (35) Pinball isn't so popular. (36) Some
places have five games for a dollar, which is nice.
I would rather spend a dollar than a couple of quar-
ters here or there. (37) I like playing in the dark
with just music. (38) The gameroom is good because
all college students are there. (39) There ought to
be more tournaments. (40) With video you can notice
the improvement in the score quickly.

(41) What I like is the competition with yourself
and your friends rather than sitting and watching
soaps. (42) I feel sorry for the people who work in
the gameroom. I'd spend all the money I'd make. (43)
Once you get into it, it's hard to stop. (44) All

types of students play the games in the gameroom.
(45) The gameroom atmosphere is bad. It's just a
room with machines.   (46) The gameroom is convenient.
(47) With the gameroom you don't have to fight with
the townies like you do in the ones downtown.   (48)
The gameroom attendants are doing a good job.

NEWS, NOTES & COMMENT

Recent and Forthcoming Scholarship

   William Stephenson, "Q-Methodology and English
Literature," in Charles Cooper (Ed.), *Researching
Response to Literature and the Teaching of Litera-
ture* (Norwood, NJ: Ablex Publishing Corp.). Publica-
tion of this 16-chapter volume is tentatively sche-
duled for June 1, 1983, as part of the Discourse Pro-
cesses Series; tentative prices are $35 cloth, $17
paper. In his chapter, Stephenson begins with the
assumption that "the primary step in understanding
literature from the subjective standpoint is to study
it as immediate experience," whereupon he introduces
the reader to concourse theory, a theory of meaning,
Q technique, and factor analysis, using for an illus-
tration Keats' "Ode on a Grecian Urn." This paper is
a replacement for Stephenson's earlier "Q-Methodology
and the Subjectivity of Literature," which was de-
livered at the 1977 Buffalo Conference on Researching
Response to Literature and the Teaching of Literature
(see *Operant Subjectivity*, 1978, *1*, 85-86), and which
was judged "too abstract" for literature students and
researchers who might wish to employ Q in their own
studies on literary effect. The original paper was
published in *Operant Subjectivity*, 1980, *3*, 111-133.
Further details can be obtained from the volume edi-
tor, Professor Charles Cooper, Department of Litera-
ture, C-005, University of California-San Diego, La
Jolla, CA 92093.
   William Stephenson, "Quantum Theory and Q-Methodo-
logy: Fictionalistic and Probabilistic Theories Con-
joined," *Psychological Record*, forthcoming. *Abstract:*
The close parallels between quantum and factor theor-