

Video Games and Advertising. Examples Through the Press in the City Morelia (Mexico) Between 1985-2000

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Abstract. The objective of this work is to reflect on the content of video game advertising that appeared in the press of the city of Morelia, a small town in the central area of Mexico, between the years 1985 and 2000. This will help us to characterize the process of integrating such technologies into small cities in Mexico at the time of their introduction, and to exemplify that through various advertisements and propaganda strategies, video games became true objects of desire and signs of modernity.

Keywords: Advertising · Propaganda · Press · Video Games · Morelia.

1 Introduction

Video game devices that began to be distributed as a large-scale commodity in the late 20th century changed perceptions of some ways of playing in the “modern” world, since it basically went from using wooden or plastic toys, and purely imaginative playful practices, to the use of image manipulation technologies through monitors and controllers as one of the main forms of entertainment, as well as the widespread consumption of characters and brands. Part of this process had to do with the adaptation made to neoliberal models, which opened the borders countries and allowed the arrival in mass proportions of multiple computer and entertainment technologies, emanating from the major capitalist powers. Consequently, there was a change in play practices, to adapt them to the new trends in the dynamics of that new globalized world, based on observing different games as ways to consume time, as goods and as leisure products, through devices that began to be called *gadgets*, which also changed the ways of perception on comfort, individuality and consumption, which became a practical extremely desirable.

The successful introduction of these devices to a wide variety of locations around the world was often accompanied by intense advertising in media and propaganda, commonly sponsored by department stores or by the trademarks of devices, as a form of strategy to make such technologies desirable signs and influence to intensify their mass consumption. Therefore, the purpose of this work is

to make a reflection on how advertising was used around video games in a small town in central Mexico, specifically the town of Morelia in the approximately period of introduction of such devices in 1985 and until the rise of the internet in the area, around the year 2000 (through the massification of internet-cafe shops), which changed the forms of propaganda, by expanding them digitally. This example seeks to characterize the importance of advertising as a strategic form of suggestion that helped to position video games as the mass phenomenon that they are to this day in our computer-era societies. In the same way, it should be mentioned since now that, for reasons of space, only two images will be shown of the most representatives ones that circulated, one of the propaganda for the Atari systems that appeared in the newspaper, and one of the cover page of a specialized magazine.

2 Video game advertising in Morelia as strategy

Images are more than the product of perception, as they manifest as the result of a personal or collective symbolization, and therefore we live and understand the world through them. In this sense, the production of images in the social space is something that has been conceived in all cultures over time, as forms of expression to know and interact with reality. That is why images can be considered as means of knowledge about what circulates in the imaginaries of different societies; understood as discursive forms. Therefore, we can talk about images and propaganda as two sides of the same coin, as forms of transmission of various messages, symbols and dynamics; to be consumed by the spectators to whom they are addressed [3]. In the society of mass culture since the second half of the 20th century, with the rise of media such as television and computing, there were a series of dynamics that invited circulation and intense consumption through images and discourses as a form of extremely strong advertising, in a process that would end in economic, social and cultural globalization.

Thus, consuming is no longer a simple activity determined by the needs of subjects (such as work or survival), and rather became a complex process of interaction and social reproduction. Meeting multiple non-fundamental needs, such as leisure and entertainment, that became the focal point of many forms of object circulation; and the diversity of objects began to be valued not only for their functionality but for its symbolic value. That is why consumers began to live in an extensive network of suggestive communications, to enhance the acquisition and circulation of the various devices. Illusorily appeasement of the anguish and desire to possess certain objects, and thereby fill their existential void, was one of the main elements of these mass consumption dynamics and strategies. The imitation, the expression of status, values, and lifestyles are the origin of the social conduct of consumers, expressed by means of signs and their discursive reproduction to incentivize desire or belonging, and that is why advertising played a tremendous role in the formation of the mass culture since the mid-20th century.

Consumption was promoted by advertising, through a system of manipulation of images and signs, to transmit messages of subjection to various objects and goods, and the intense desire for acquisition [5].

Specifically the advertising around video games was always very intense from the moment of its massification in the 1970s and 1980s, and much of the success in the expansion and implementation of these technologies on an international scale was precisely because it became an expression of playful objects of the “age of communication” through constant propaganda. The press and magazines were some of the most significant means for the publicity and propaganda of these devices, as objects of desire, entertainment, and fun. To exemplify it we will mention the case of the city of Morelia, where advertising circulated frequently around several newspapers, and especially we may consider the case of the daily *La Voz de Michoacán*, which was founded in 1948 in the town, but with statewide circulation. In the same way, to deepen in the advertising mechanisms we must make a special mention to the magazine *ClubNintendo* in its Mexican edition, the first of 1991, so in this work, we will also observe its first number. Both media consistently contained forms of advertising suggestion to boost the consumption of video games, such as characterize them as “true forms of modern entertainment”.

It should be briefly mentioned that Morelia is the capital of the State of Michoacán, one of the 32 constituent federal entities of the Mexican territory (31 States and Mexico City, formerly called the Federal District) and that it was founded in the *Valley of Guayangareo* (center-west of the country) on May 18, 1541, with the name of *City of Michoacan*, and was renamed *Valladolid of New Spain* since 1569. By 1828 the name was changed again to Morelia, in honor of the hero of the independence José María Morelos y Pavón, who was born in that town. According to the Urban Development Plan of City of 1986, the municipality consisted, at that time, of a territorial extension of 1,199 km² and located at 1990 meters above sea level, at a medium level, and had an approximate population of 406,000 inhabitants. The city was declared Cultural Patrimony of Humanity in December of 1991 by the UNESCO, for its monuments and historical constructions, many of colonial origin, since it has a total of 1,131 heritage sites, as well as for its deeply rooted customs and traditions [28].

Similarly, it should be mentioned that by a video game we would refer to electronic entertainment devices, characterized as recreational activities in virtual spaces that interact with real life through rules and codes; and that contain and circulate simulations and forms of belonging. This is based on material media such as computers, consoles, and controllers, which show video images with which we can interact. Specifically, the influence of the sector in the Latin American space was much since they were introduced, around the mid-1980s, as an important element of cultural consumption and media entertainment, which differed from other forms of entertainment by being able to interact and to simulate various sensations through images, beyond just observing [32]. The stories told by video games, their recurring themes and their emblematic characters quickly became signs of the modern game for the generation of subjects who

were born and grew up at the end of the 20th century. So video games can be considered as other effective vehicles of identification of our times, as a kind of books, television programs or movies, where the experience of real life merges with the virtual, and the virtual itself is increasingly important in the daily life of virtually all social processes. In short, video games should be taken more seriously as something important in contemporary life, and as significant elements of ludology [31].

To begin observing some of the imaginary of the video games that circulated in the city of Morelia we will mention a press release that appeared during October of 1985, entitled “Television is not just fun”, and referred to each generation having fun in different ways, with different gadgets, and that the children of that time had at their disposal a large number of novelties to spend the free time, such as television, but it was also mentioned the sophisticated peripherals that were beginning to arrive at work alongside television, the video games, claiming that they were often used as a reward or incentive to make young people respond to something under the reward of access to these tech media. However, in the same note, it was recommended to use all these play technologies novelties “discreetly”, as they could become objects of vice if they were exceeded in their use [24]. Notes like this showed the concern around these media, but they were characterized as modern ways to have fun, which could be used moderately on par with other devices such as television. Another form of advertising was through the sale and acquisition of the machines themselves, through some distributors in the city of video game booths. One of them was *Samco Videotronic de Morelia*, located at Cuautlan^o 944-2, and through the press, they invited to “not travel to Mexico” to acquire digital entertainment devices since in Morelia they could be purchased directly with the “same quality and service”. Through this advertisement, the media propaganda was seen as a fun factor, but also as something commercial that could be exploited by locals who were interested in acquiring some of these machines as a new form of business [25].

The presentation of the devices as playful and technological novelties was a constant in the advertising of the department stores of the city. For example, by October of 1985 the store *Las Nuevas Fabricas* presented “exclusively” the Atari 2600 console, as a “digital gaming system for children, with capabilities to stimulate the mind and excite the imagination”. The device was presented as a family-friendly object, which at the same time could contain educational games, and of course, of fun and excitement, as it transformed television into an object of interactive emotions. It offered the possibility of having “a large number of fun worlds at hand” [26]. Similarly, the *Sears* department store did the same by presenting Atari’s apparatus through an offer, “the big autumn sale”, with the clear intention of selling on a large scale; facilitating the means of payment through an offer of interest-free months. The note was accompanied by an image, which showed how these devices were used, and by a propaganda sentence mentioning: “video games help us to immerse ourselves in wonderful worlds, where the skill is put to the test, and they are easy to access for everyone, with the possibility of doing all this right on our TVs, so that we no longer have to



Fig. 1. The “exclusive” presentation propaganda of the Atari 2600 shown in *Las Nuevas Fábricas* department store, exhibited as a fun object for “the digital age”, with multiple possibilities for playful stimulation; it was presented specifically as an entertainment device for children, with educational games that stimulated the mind and excited the imagination, at the same time as a computer for the whole family. Taken from: *La Voz de Michoacán*, Morelia, October 15, p. 8-A (1985).

leave the comfort of the house”, the announce also invited to play with family and friends, a form of sociability enhanced through these futuristic toys [27]. Both examples presented video games as modern objects for an urban and functional life, being practical in terms of their level of immediate access to fun, and their conjugation with other means of entertainment, such as television.

Other notes related to the intense competition that these media had with toys characterized as “traditional” (which did not use digital technologies). Since it was constantly considered that there was “great anguish on the part of the parents”, to give the best and most modern gifts to their children, regardless of the price, especially in Christmas times or on the day of kings (in Mexico is celebrated on January 06 of each year, when the children leave a letter to the “Three Wise Men”, and if they did behave well they will bring them gifts.) Several objects, such as video games were often sold as new and modern artifacts, and most likely considered “expensive”, which turned them into artifacts to incentivize social status, since the most advanced toy was held as a possession, capable of provoking emotions and stimulations in digital form, which characterized it as an object of desire and envy for those who didn’t have it [8]. However, the representation of these objects as something playful was constant, and the advertising images appeared continuously emphasizing at all times the

modernity factor of the devices, and their inclusion in the digital world, by relating them constantly with computing. An example was the advertising of the *Store Comercial Mexicana* of December of 1986, which said that with “the devices Atari we had the computing at home”, since that medium offered at more affordable prices the possibility of taking over a computer, which served both for the game (Pac-Man was shown as the main sign of it) and for education, a clear sales strategy to promote the idea of “the digital age”, as it was one of the first ways in which children and young people could have contact with informatics technologies, and adults could have advanced technology devices at really low prices [10].

As stated, the advertising of several local distributors was also constantly manifested in the press, as in the case of the *Store Videojuegos Arkanoid*, located at José Palomares Quiroz n^o 157, and that were engaged in the manufacture and distribution of playing booths. Their propaganda was constant in the “classifieds” section of one of the city’s most representative newspapers, constantly alluding that “only they carried Nintendo and Sega games professionally to the comfort of their business”. This shows that there was indeed very constant commercial competition within the city and that some of the most popular brands that circulated were precisely Nintendo and Sega [6]. Another Morelia based establishment that constantly engaged in video game distribution was the *Multivideo* store, a local chain of film rental and sales establishments (which opened nationally in the 1990s and was owned by the Ramírez Organization), and specifically maintained a partnership with the Nintendo brand, for the sale of domestic consoles and software, as well as for the rental of cartridges. They constantly presented advertising phrases to emphasize the quality of their products, and to suggest their acquisition, with slogans such as: “find instant fun only with Nintendo and with us” or “the most advanced fantasy technology at your fingertips”, alluding to the simulation features, technical sophistication, and emotion that video game gadgets provided [11].

There were other press releases on how to choose children’s toys in festive times, one from 1990 alluding in particular to the existence of “different objects for each age”, since toys with vivid colors and rhythmic sounds could stimulate babies, but they were not so exciting for older children, that’s why action figures or Barbie dolls were recommended, and video games only if they were regulated in their time of use, so that they did not generate vice, since the most important thing was “safety first and foremost”; but they were a good choice if the boys had to stay home and the parents went out to work [22]. Notes like this one reinforced some of the negative notions about such devices and shows that the constant concern around the medium was somewhat noticeable in its early years of introduction in the city, as a new technology, and consequently it was sought to regulate its use through awareness expressed in advertising, but at the same time and implicitly they were recognized as modern and acceptable toys.

By the early 1990s the popularity of the gadgets was widespread, as in some shopping malls, such as the *Sears* store, video games were promoted under phrases such as “the best gift for entertainment”, “a device for both children

and adults” and “if you haven’t played with video games you’ve never played before”; undoubtedly phrases like these could be considered as a form of propaganda suggestion, to insatiate the desire to consume [17]. So they were all phrases to encourage the acquisition of the products, but alluding to the approaches to modernity and technological advances that it meant to play with them. And even other malls constantly held contests to give away Nintendo machines, according to the numbers of items purchased in the store, this was a strategy to incentivize consumption through promoting the possibility of winning a device tremendously “coveted”, so that raffles were made under phrases such as “Nintendo madness returns, only with us you could get a modern video game console” [15]. As mention, this was a constant practice around desirable technologies, such as ways to stimulate desire and overall consumption.

On the other hand, recognition of several of the figures of video game characters was somewhat persistent during the decade of the 1990s. For example, one can mention the case of a children’s drawing contest conducted by one of the main newspapers of the city, where one of the winners to be published was an image of the character of Mario Bros., which speaks of his popularity among the childish public, to translate it as something “recognizable”, able to evoke game senses along with characters like Mickey Mouse; who also appeared in that contest [21]. This type of activity was constant in publishing, inviting children to draw, month by month, their main influences and tastes. At the same time, it should be mentioned that video game characters like Mario and many others also appeared frequently in the propaganda of many departmental stores.

As stated, the popularity of the sector caused toys considered “traditional” to suffer some crises, as by 1992 the local toy industry was thought to be heavily stagnant. Local manufacturers noted that competition was intense, but that copy products brought from outside the country worsened marketing conditions for local toys, and also placed special emphasis on video games as a means that in many cases the children’s tastes were only directed to them, as they wanted to have the latest high-tech devices and therefore preferred these new machines [16]. However, it should be mentioned that the displacement was not total, but the concern reflected that there was a real competition between these modern artifacts and those considered traditional or typical. An example of this was the constant publicity to the game of “Street Fighter”, one of the most representative of fights, frequently distributed by gaming sellers within the city, as was the case of the local *Electrónica Morelia*, located at Blvd. García de León n^o. 432. The promotion to those machines reflected that indeed the medium was something very established in the locality, in constant competition with other typical toys, and often used the names and images of the characters of the games to attract attention and generate higher sales [7].

Consumer stimulation through advertising remained constant, especially in large shopping malls. Another example that can be mentioned was the case of the publications of the store *Fabricas de Francia*, which often had images of video game consoles to offer them as technological means capable of giving fun immediately. As said, this was done especially in the holiday season, and for

example a note from that store appeared in December of 1992 under advertising phrases such as: “the magic of Christmas is only in Fabricas de Francia, and only through the wonders of video games”, alluding to having the best articles and especially video games, which were placed as objects to make the festivities much more exciting and striking, through promoting the acquisition of entertainment consoles, and having fun with their popular characters. The note image showed an image of a Christmas tree armed with games and toys, and a video game console was placed at the tip, implicitly giving it a privileged place within the playful world [14].

On the other hand, the city’s municipal authority was often concerned with the control and surveillance of the sector in public gaming establishments, as reflected in a 1995 note that established that the City Council would increase surveillance to prevent violations of municipal regulations, especially alcohol venues, but also public recreation spaces that could prove potentially dangerous for youth, as in the case of video games, which would have since then had surprise surveillance once a month. It was a sample of the opinion that existed around the sector, and as we can see it was a notion of leisure, but totally tolerable when being regulated and monitored, as part of the infrastructure of a modern city; since in the note it was specifically mentioned that in all the most important Mexican towns of that time had those machines and therefore had to be regulated [12].

The industry’s influence often caused expressions to appear in the press, especially around the long-term impact of video games on the Childs. Another note of 1995 reflected this issue by referring to the way that very possibly “the language of the future would be English”, since many gadgets and fashions were in that language, and in the face of the imminent expansion of media such as video games, presented as the ways of playing of the future, the need to learn English in full would be generated; this was presented as a matter directly linked to learning, and those devices were positioned as elements that could also produce good things and not just leisure issues [13]. Another example, but in the opposite sense, was a 1996 note entitled “The Evils of Our Time” where concern stakes for some entertainment media, such as television and video games, were externalized, as it was considered that they could alienate established moral customs if they were not adequately monitored in their consumption, and could provoke negative behaviors, such as violence or vagrancy [9].

We must clarify that the video games themselves did not generate these problems, because like any other technological system this is always neutral in their contents, and it is a society that captures and determines their values, and they are actually extremely versatile means, just like movies. As a result, we must mention that a great diversity of parents and educators from different countries since the 1900s began to promote its use, since videogames can enhance the development of critical, reflective and responsible thinking, as well as multiple coordination skills; although always with the constant of being alert to its dangers, such as epilepsy, but at the same time demanding that its benefits should be recognized as a means to socialize, or as tools with a high potential for educa-

tion, being able to circulate a wide range of content with which we can interact directly digitally [4]. For this reason, and as an example of the general opinion of video games, we are to recognize the conclusions offered by the Spanish Ministry of Health and Consumer Affairs in 1999: “Until now there are no scientific studies carried out with the sufficient rigor and independence to determine without a shadow of a doubt that the use of these games or toys causes or may cause immediate or foreseeable harm to children and young users, or induce criminal or reprehensible behavior or any other social disease [33].

The popularity of the medium remained constant in the local media, and by 1996 the Nintendo 64 was presented in the city’s major department stores, such as the aforementioned *Fabricas de Francia*, selling videogame consoles as computers but also under slogans like the “best electronic toy”, or under phrases like: “let’s play with the best of the best! Live the magic that only the third dimension can offer” [23]. In the same way the allusion to their competition with other toys also intensified, for example in December of 1997 a note appeared mentioning that fashion toys were not always the best, as well the Nintendo machines were very popular but you could only play with them at home, and instead people were invited to acquire toys that would further enhance the cohabit outside the home, such as balls, carts, or dolls [20]; of course, it doesn’t really mean that video games don’t encourage competition, since in reality they could be played by several individuals at once, but the general notion that surrounded them in the press did not refer to their aspects of sociability, but their technical progress and their status as a futuristic games, at least in the firsts decades of its massification.

By then more and more video game characters were prevalent in the childhood imagination, as recognizable figures of the playful world. For example, the Pikachu case of the Pokémon series, which had cartoons on television since the late 1990s, and which appeared frequently in the press to publicize its series, and specifically a note appeared in December of 1997 about the program, that was considered to be dangerous due to some scenes that could cause epilepsy, due to the display of colors flickering at high speeds and could affect children who saw it (it should be mentioned that nothing about this problem could be demonstrated) [18]. This can be seen as another form of the relationship of video games with notions of entertainment, but that should be highly monitored, which reinforces the idea about its negative aspects.

By 1998 the release of the PlayStation console was prevalent among the city’s department stores, presenting it as an object of luxury and technological advancement, being able to use compact discs (CDs) for storage of the games. For example, the *Fabricas de Francia* store provided diverse “payment facilities” for its acquisition, as a strategy to incentivize its consumption by purchasing for months without interest, and frequently advertised it as a highly developed technical characteristics device, which could also be used as a music system [19]. In general terms, these types of advertising strategies were kept constant in the press, to encourage the desire to consume several gadgets, and these were frequently promoted as futuristic toys.

On the other hand, the *Club Nintendo* magazine should be mentioned as one of the most important print media in the country related exclusively to video games, and with a large extent in much of Latin America; so we assume that the same thing happened in the example of the city of Morelia. The Mexican edition began printing following an initiative of Mexico's C. Itoh company, a Japanese electronics import company that was established in the country in 1956, and which since the late 1980s was the official distributor of Nintendo branded products in the national territory, both for consoles and software, functioning as a bridge between "Nintendo of America" of the United States and the various distributors in Mexico. The company's executive representative was Teruhide Kikuchi, and he had a wide interest in advertising the devices they traded, since there was no medium specialized in Spanish for local players, so by 1991 he commissioned a magazine model from several advertising agencies in the country, and selected the proposal of Gustavo Rodríguez and José Sierra, owners of the "Network" agency publicity (created in 1987). Thus the first issue of the *Club Nintendo* magazine in Mexico was printed on December 08, 1991, under the local Samra Editorial, with Kikuchi himself as CEO, and Gustavo Rodríguez and José Sierra as editorial chiefs in charge of all the creativity and advertising processes [1]. The success of the magazine was almost immediate, and by 1992 several editions of it were formed in other Latin American countries, such as Argentina, Colombia, and Chile, with extremely similar thematic contents, but with the advertising of exclusive products from each country, aimed at consumers in each place.

The magazine's first number was divided into thematic sections, such as "The questions to Dr. Mario", where readers were invited to send mails to be answered within the publication, with images of the character alluding to him answering directly; the section "What's inside?" where the content of fashion games was described, to make them more attractive; the "Mario's challenges", where proposals were given on how to play with the different products, and through that it was possible to verify that one was a great player, by fulfilling specific challenges within each video game; the "Nintensivo", which detailed how to cross a specific game step by step (in the case of the first edition was the tremendously popular "Super Mario Bros. 3"); the "Analyzing", where a rating was given to the games that were being released, and generally the most promoted games were given a very high rating; the "Nintendo's greats", where a top of the brand's new and classic games was set, a clear strategy to advertise the best-selling games, and continue with their consumption; the "Crystal Ball", where speculation or news about the future of gadgets and software was mentioned; and the "Reset", where the contents of the next issue of the magazine were advanced, to promote the next products or characters and that consumers were preparing for them. Also, it should be mentioned that the cover of the first edition showed the character of Mario Bros., landing in Mexico City in a parachute, as a way of announcing that the fun was coming to the country. The content in terms of the thematic division remained similar for a long time, and the magazine continued to circulate continuously until 2019; it should be mentioned that by December of 2000 a



Fig. 2. cover of the first edition of Club Nintendo magazine in Mexico is shown, with the character of Mario landing at the Angel of Independence monument, symbolizing the arrival of the brand in the country. Also seen as an advertising strategy to give greater recognition to the character and its brand, and encourage their consumption desires. Taken from: *Club Nintendo Magazine*, N° 1, Editions Samra, Mexico, Cover, (December, 1991).

number of 109 issues of the magazine were printed only in its Mexican edition. The magazine was often made up of multiple illustrations of the games themselves, with representative characters that helped increase the influence of the sector on the social imaginary, as a strategy mechanism. But also by numerous sponsors of various products related to children, and as we stated this was one of the main variations in content that the Mexican edition had with respect to others of the countries (national brands and characters), and we could consider this as a strategy to expand the circulation of the medium by association with recognized brands; in particular the n° 1 edition contained advertising from the company "Marinela", through its "Gansito" (a sweet cake). The medium used its representativeness of Nintendo's official brand to be one of the most important in terms of distribution level in the country, and as a result of its success more Spanish-related magazines were formed exclusively around video games in all the Latin American space [2].

3 Final comments

In general terms, it can be seen that since its introduction approximately in 1985 in the city of Morelia the advertising circulated in the press around these new technological means of video games was a constant, understood as the part of the dynamics of the cities that were intended to be inserted into the "Information Age"; and we could consider that the strategic use of advertising was

constantly used by various media as a way to encourage the sales of these new and highly attractive products. In that sense, mediatization around consumption and leisure was in response to a principle of simulation and mass production for post-industrial societies since the second half of the 20th century. The culture was intensely mediated and began to circulate as a product, a commodity and entertainment industry, and advertising made it possible by changing the reference signs in a much broader way to incentivize the desire for consumption and, therefore, integrate to the globalized world; or in other words, during the second half of the last century hypercapitalism caused that the value of the symbolic replaced the functionality of objects as a central point of production, becoming massive on an international scale, depending on the media [29].

Therefore, the images, journalistic notes, and propaganda of video games in Morelia could be seen as a form of integration to the global dynamics characteristic of the second half of the 20th century. As it was said, these games were always represented in the press as the “modern” recreational devices of post-industrial societies (in the image of the United States and Japan). So the desire worked as a conditioning system through advertising to help establish these video games in the social imagination as the ways to play in the “Digital Age”, being highly publicized products to make them extremely attractive. However, that does not mean that only their positive notions were exalted, and specifically the press releases in the example we used showed that there was always a concern about the notions of leisure or vice that these products could cause if they were not limited or monitored; at least during the first years of its introduction.

Thus, since the last decades, the ecstasy of communication and the advent of a society dedicated to its own symbolic reproduction turned the game of seduction and propaganda into a market strategy, to encourage the desire and consumption of standardized artifacts around the world [30]. So, video games in Morelia were heavily mediated through advertising, press and specialized magazines, and this helped them to be characterized as playful objects representative of the modern world and integrated into global consumer dynamics what made them objects of desire for large sections of the population, and were objects highly beloved by a large public because of the high propaganda; of course, it should be mentioned that other media, such as television commercials, also favored the rapid expansion of that sector into the social imaginary. This example in a small city in Mexico only opens questions about how the advertising strategies were used in large cities at the time of the introduction of video games, which should have been much more attractive and intense.

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