**An unavoidable period of hindsight?**

*Journalistic investigation as a way of raising awareness of the cultural and historical value of the first video games*

**[2]** One could argue that the primary purpose of the press is to report on current events. It might also be presumed that this assertion holds even truer for specialized video game journalism, given its historical focus on the future, fantasy, and excitement surrounding new releases, technological advancements, and technical innovations (Triclot, 2022). However, whether in books or magazines, contemporary video game journalists tend to look frequently into the past. This backward movement has become a reflex: In JV Le Mag, the editor-in-chief Kevin Bitterlin hosts a section titled "20 Years Later," where he revisits what was happening in the video game sphere two decades ago, often by consulting specialized magazines from that era. **[3]** Independent journalist Patrick Hellio has made retro gaming his specialty: from books on the history of early Point'n Click games, to special issues on microcomputers, and even hosting extensive 4-hour shows to discuss works of yesteryears, initially on the Gamekult website with Retrodash, and now for the media platform Origami with "Super Vieux Jeu." **[4]** "Unearthing" old stories to narrate them through a new lens, with the perspective of years gone by and the facts discovered in the meantime, has become a distinct investigative journalistic technique, which I had the opportunity to conceptualize in my thesis. "Unearthing" allows journalists to stand out, to add value by addressing generations that grew up with video games, who are interested in the behind-the-scenes of its creation, or who simply enjoy nostalgically recalling the obscure name of a 1980s machine.

**[5]** Would investigative journalism necessarily be more laden with historical material than its more traditional, contemporary counterpart, rooted in a regime of news treatment? When journalists are contemporaneous with the object they describe (thus indirectly inscribing it in heritage history), does their discourse, generally focused on entertainment, leave room for the collection of historical elements? To provide some insight into these questions, this presentation proposes a comparative analysis of the journalistic approaches within French video game press, from its early days (Tilt, Jeux & Stratégie, L’Ordinateur Individuel), when video games were still just one electronic pastime among others, and those of contemporary specialized magazines and books (the "History" section of JV Le Mag, books published by Pix’N Love editions, some investigations in *Canard PC*), which performatively acknowledge the iconic status of certain works by conducting historical investigations about them. I will thus combine text analyses (following the method of Ringoot, 2014; within a corpus "by core sampling" inspired by Kirkpatrck, 2015, and also used by Sélim Krichane in his thesis) and comprehensive interviews (Kaufmann, 1999) to uncover the strengths and limitations of each method. To develop my comparative approach while respecting the allocated time, I will limit myself to three main case studies, analyzed in a cross-sectional manner across the media of the corpus, supplemented by some additional observations. To select these cases, I started from the present looking towards the past, by selecting the themes that stood out the most from the corpus of my doctoral work: the French video game designer Eric Chahi and the Legend of Zelda franchise, for example. **[6]** I mainly used the "Retro Magazine Search" engine to gather this corpus of articles on these subjects, introducing terms related to the studied works, and for journals I had not yet examined, more general words related to investigative journalism about the past: investigation, portrait, or interview. When a text within the core sample appears to employ investigative techniques, it is selected for a sequence of "close reading" (Burke, 2014), which is supplemented, when possible, by passages from comprehensive interviews with the authors of the respective texts. This is mainly feasible for present journalists, as those from the past are sometimes deceased or impossible to locate, but I have notably been able to interview Jacques Harbonn (Tilt) and benefit from interviews with the journalists from Jeux & Stratégie through the work of Vincent Berry. My research hypothesis concerning these three case studies is as follows: contemporary video game press of its subject would suffice with valorization and celebration of the "intra-video game," the video game itself, whereas video game press subsequent to the work would develop a more "peri-video game" perspective, capable of informing us about the creation context, documenting the struggles of development, or its wanderings.

**[7]** Let me proceed chronologically, beginning by examining L'Ordinateur Individuel. "L'Ordinateur Individuel" serves as a privileged witness to document the crystallization of computer literacy (as in this short column, which reports on an engineers' seminar and the skills they acquire there ; n°2, p.58), or to gauge the excitement that was fueling the development of computing, for example through this report (n°2, p.21) on the Office and Business Industries Show (SICOB). As Colin Sidre argues in his thesis (2014), we can observe that this magazine mainly informs us about the networks of tinkerers, enthusiasts, and hobbyists that were forming at the time. **[8]** In this specialized computer magazine, video games or electronic games have a discreet presence. They are not the primary focus, but they are present in the background, notably through programming games, as Colin Sidre explains in our book, *Presse Start*.

An article in issue 2 illustrates particularly well how L'Ordinateur Individuel primarily focuses on computing and its functionalities rather than on the human who manipulates or programs the machine: "Small computer, small business" (issue 2, p.23-24). The article initially appears to be a journalistic "portrait": it is a "report on a person" (Voirol, 1995: 57) – Mr. Gillet, a "clothing retailer in the small town of Louviers" whose business is "prosperous and well-managed." The journalist Daniel Ravez embodies a profession, its constraints, its needs, and adheres to the codes of journalistic portraits as defined by Agnès and Batard: "the objective: to narrate a character to make them better known to readers" (2002), "portraits of complete strangers are also offered for reading" (Batard, 2010: 43). A distinctly human genre of journalism, akin to biography but enriched with on-the-ground reporting. However, delving deeper into the article, one realizes that the perspective indeed focuses on computing and its pragmatic utility in the depicted context (the section is titled "professional application"). **[9]** One textual ingredient does not deceive: the complete absence of quoted material, known as "direct speech" in journalistic jargon. It is inferred between the lines that Mr. Gillet and his team were interviewed, but the journalist did not deem it necessary to reproduce their statements. This erasure of the human element, characteristic of a press centered on the machine, seems completely unthinkable to contemporary video game journalists, for whom creating an article without including direct speech is the exception rather than the norm.

**[10]** In L’Ordinateur Individuel, this predominance of technical aspects is obviously, on one hand, due to the specialized focus of the publication on computing: ultimately, the journalist aims more to portray the professional and commercial use of technology than the character of the user, whose relationship with technology is sought to be understood here. However, this focus is also explained by a temporal aspect of the subject: as one reads through, it becomes clear that the primary objective is to narrate the use of computing at work as an ongoing learning process, the discovery and subsequent implementation of technological innovations, with BASIC coding presented, at the end of the article, as the next step (which Mr. Gilet has already begun to learn). The approach will be quite different in the "portrait" published by JV Le Mag, which I will discuss further later on. In L'Ordinateur Individuel, [computer jargon takes a prominent place](https://download.abandonware.org/magazines/L%20Ordinateur%20Individuel/ordinateurindividuel_numero106/Ordinateur%20Individuel%20106%20-%20Page%20112%20%281988-09%29.jpg), and based on my core sampling, it only gives way to biographical elements when the floor is given to researchers, such as in [this exchange with Seymour Parpet, who studies computer pedagogy.](https://download.abandonware.org/magazines/L%20Ordinateur%20Individuel/ordinateurindividuel_numero0041/L'Ordinateur%20Individuel%20041%20-%20Page%20104%20%281982-10%29.jpg)

Let’s continue chronologically, with a magazine starting in the beginning of the eighties. In this publication, video games were merely one among several forms of play, a secondary object: Jeux et Stratégie. Here, I draw upon an article by Vincent Berry (2022), which offers a diachronic analysis of the role of video games in this magazine during the 1980s. While video games are present from the first issue (p. 143), they initially maintain a discreet presence. The author delineates four periods, charting an increasing presence of video games, to the extent that it perplexed some readers and journalists more inclined towards mathematical problems or chess problems : The pointillist period (issues 1-8); The phenomenology of video games (issues 9-28); "Jeux et stratégie Micro" (issues 29-54); Editorial reversal and the end of the magazine (issues 55-68). Berry's article underscores the significance of "Jeux et Stratégie" as a fully-fledged participant in a "creative and playful ferment" in full crystallization, as the magazine encourages players to unite in associations or networks of enthusiasts ("Players, unite!"; issues 1 and 16); features articles on the various stages to "create" (issue 30), "protect" (issue 4), and "(have) edited" (issue 34) a board game or video game; and eventually develops its own "online" games via the Minitel (engaging collaborators in chess matches, notably Nicolas Giffard (issue 41), or organizing games of Diplomacy (issue 40) by correspondence). The contemporaneity of *Jeux et Stratégie* thus situates it in a particular relationship with the burgeoning ludic sphere, as it documents its development while actively participating in it, with a particular focus, naturally, on French works (French boardgame authors [including women] and programmers are among its regular contributors).

Journalists serve as frontline witnesses to developments in the gaming sector at large, expressing concern when France lacks dynamism in this regard ("La France Hors-jeux?", issue no. 32) or when manufacturers prioritize pedagogy over simulation (issue no. 23). However, the magazine also celebrates the emergence of French electronic game publishers, such as Delphine Software (issue no. 55), which published Another World, a game I will discuss shortly. It is important to note that while electronic gaming is primarily studied as a novelty, board games enjoy several retrospective articles, including a dossier on the history of casino games in issue no. 10.

The contemporaneity of the magazine places it in a unique relationship with the gaming sphere as it forms, documenting its development while participating in it, with particular attention, of course, to French works (French authors are among its regular contributors). The same applies to video games, which gradually appear: "Initially focused on computer games, analyzing in detail the gaming experiences of one or two titles, [the editorial treatment of video games] gradually shifts towards the model of specialized press by seeking to account for the diversity of productions through rating systems" (Berry, 2022: 151) - although this treatment of video games will crystallize a true divide within the editorial team, dividing those who promote it and those who hold it in "horror", describing them as "dumbing down" (François Pingaud, issue no. 35).

A few years later, we find in the pages of Tilt a more overtly participatory enthusiasm, symptomatic of a press literally marveling at the technical and artistic innovations of nascent video gaming. When Eric Chahi's Another World was released at the end of 1991, Jacques Harbonn conveyed his admiration for the work to the readers. The game's description is delivered with enthusiasm, yet what is particularly interesting about the text is its prioritization of the technical intricacies (peri-video game) over the presentation of its story and concept (intra-video game). The role and mastery of Eric Chahi are extensively praised by the journalist, a sentiment understandably influenced by the magazine's certain chauvinism. However, this focus nonetheless illustrates a desire to spotlight the creator, within a sphere where the auteur approach would later be overshadowed by the collective and globalizing nature of development studios.

Harbonn's text thus only turns its attention to the video game itself in a secondary manner, after focusing on the method of representing polygons. The textual shift is marked with "Let's return to the program itself. The theme is as follows…" and although the journalist connects the quality of the work to its creation, the two are not examined together. It is indeed the behind-the-scenes of creation that prevails, and a modest journalistic inquiry (techniques of "Interrogation" and "Revelation") yields knowledge about the innovations in modeling and animation prevalent at the time in France, informing us of their unprecedented nature upon release. The contemporaneity allows for a form of cross-sectional journalistic perspective, diligently following the news of releases at the time and integrating it into a whole, whereas a journalist employing the "Unearth" technique, in the "L’histoire" section of a publication like JV for example, remains dependent on the specific sources consulted or the memories of the human sources interviewed. The distance provided by the passage of years certainly allows for a shift in perspective, tempering enthusiasm, but it also risks reproducing a history told from the perspective of the victors ("a linear history, made up of technical progress and commercial conquests, is ultimately just a grand narrative produced by the industry for its own benefit," as Björn-Olav Dozo writes [2017: 22]): Another World would be considered a "great game" or an "innovative game" in hindsight, because it has since become a cult classic and significant within the prism of French video game production history.

Let's stay focused on Eric Chahi, but let's see how the press handles one of his less acclaimed, less known creations: Heart of Darkness. In a reporting in the development studio and published in Gen 4 in 1995, we witness the communicative barrier of the video game industry closing before our eyes. It marks the beginning of its emancipation from specialized press. While the journalist observes the fatigue of the workers and the difficulty in obtaining information, their focus remains on the video game itself, and one senses that verbal expression struggles to emerge. Once again, the voices of the developers are absent; they are not quoted directly. However, what the Gen 4 report lacks in revelations and direct discourse from the creators, it compensates with period documents (including storyboards). The predominant tone is one of enthusiastic preview, yet it contains valuable documentary material that the creators may not have preserved themselves. The press of that time offers a reproduction, a form of unintentional archiving by capitalizing on privileged access to these traces of creation. Nevertheless, the final word remains on technical aspects, and the conclusion defers to the forthcoming review.

As we continue to progress through the years within the results, we encounter articles more focused on the peri-video game aspect, notably this remarkable interview with Eric Chahi conducted within the catacombs of Paris, at the request of the interviewee. It takes place in 2000, after the release of Heart of Darkness, and focuses on... Eric Chahi's rest. In a relaxed manner, the journalists disconnect from current events, upcoming releases, and even dedicate a section to the setting of the interview, the catacombs of Paris... If the article contains some revelations about the demanding development of Another World ("16-hour workdays, not to mention sleepless nights"), it only discreetly mentions this insidious "crunch," as it was still glorified as an achievement at the time rather than denounced as an anomaly – as has become customary since the "Crunch Investigation" report by Canard PC and Mediapart. The development of Chahi's games is still too recent for him to truly delve into their behind-the-scenes aspects and the revelations remain scarce.

The revelations become more abundant over twenty years after the events, when Corentin Lamy revisits the development of Heart of Darkness in JV Le Mag by interviewing several members of the team, including Chahi himself. In this portrait, the journalistic objective is similar to that of Tilt, focusing on technical information and its innovative nature, but with an added human dimension and additional revelations. The phenomenon of "crunch" is not new, and clues were already present in the reportage on Heart of Darkness in Génération 4. Like an investigator, the journalist must cross-reference their sources, and only the passage of time truly allows an understanding of the working conditions of the era. It is evident that an article published after the fact allows for a simultaneous examination of the past, present, and future, posing a kind of challenge for contemporary journalism, which must contend with this retrospective perspective.

"The development was tremendously grueling! Not only in terms of responsibilities, but also in terms of workload, in a highly tense atmosphere, all without being paid for many months! In the end, we were all washed out, exhausted, drained,"

"People suffered on this project. Humanly, it wasn't easy," concludes Eric Chahi, soberly.

A paradox emerges: creators are available when their news is hot, but their narratives only unfold many years later. Contemporary access to sources is easier, but often results in less value-added information. Furthermore, adopting a retrospective view is a complex challenge for journalists, as the industry and public relations generally encourage a focus on novelty or the future. With the exception of the portrait conducted by JV Le Mag, the most informative interview with Eric Chahi that I found comes from a special issue of PC Team titled "[the entire history of microcomputing and video games](https://download.abandonware.org/magazines/PC%20Team/pcteam_numerohs04/PC%20Team%20HS%204%20-%20Page%20054%20%281998%29.jpg)" (published in 1998). Therefore, it is necessary both to raise awareness of this historical writing process and to find an opening within the industry, which is often disinclined to revisit the creation of past works.

This is evident from several interviews with current video game journalists: a frustration caused by the extreme difficulty in using the official interviews that the video game industry grants to discuss previous works or the past of the interviewed creatives, prohibited by press relations. This results in certain tactical maneuvers to divert the promotional purpose of press tours, as seen in Raphaël Lucas' "La longue interview" (Joypad), who poached official interviews to "redirect the interview in an unexpected direction," managing to move away from current affairs.

“At Joypad, I had a lot of freedom. I suggested article topics and people to interview, and the editorial team would approve my proposals. Generally, everything was accepted. During press tours, I sometimes took the opportunity to contact creators or conduct interviews, especially with people who were hard to reach otherwise. I kind of repurposed these trips to prepare other articles, often in-depth interviews. Sometimes, interviews were conducted during news events but weren't published until months later. Being the main interviewer at Future France, PR services always reserved a spot for me to interview different professionals, without really knowing how I would use the responses. After a game demo or presentation, I sometimes changed the interview topic unexpectedly. I would then use them (sometimes months later) for big features. The benefit of these trips was having developers right there, face to face, without PR filtering, since I asked spontaneous questions." (Exchange on June 2, 2020, with Raphaël Lucas, former journalist at Joypad).

"Once, I did a feature at the Skylanders video game developer and interviewed the studio's CEO. I wanted to ask about the studio's previous games, especially Pandemonium. When I brought it up, the CEO seemed amused. I guess he doesn't get asked about Pandemonium often, and he even seemed happy to talk about it. But quickly, the PR person insisted that the interview return to the topic of Skylanders. It's a common thing in the industry." (Interview on September 29, 2017, with Oscar Lemaire, freelance journalist specializing in video games).

"That really struck me when I started working on video games and talking to developers. As soon as you talk to a studio with a publisher, there's always a PR person in the room, giving little signs. [...] And sometimes it frustrates them: you have a developer who wants to talk about their overall way of working, and the PR person refuses to discuss their old game, insisting only on talking about what's just been released. It kills any desire to do something nuanced or different." (Interview on December 14, 2017, with Cécile Fléchon and Pierre-Alexandre Rouillon, journalists at the time for Canard PC).

Let us conclude the case study on Chahi and return to Tilt to examine The Legend of Zelda. In January 1988, when nothing suggested that this saga would become culturally significant, Tilt only dedicates a few lines to it in its Tubes section, awarding it a 16/20. This cursory treatment is symptomatic of both a "limited place for software within Tilt's critical apparatus" (in favor of hardware and the technical aspects of machines; Trajkov, 2022: 85) – The Legend of Zelda is more readily referred to as a cartridge than a piece of art – and an interest in the artistic design process of works that borders on nonexistence, illustrated by an almost complete absence of interviews with actors in the electronic game sector in the "Current" section. Interviews and portraits of Miyamoto would only begin to appear in video game press with the advent of consoles in the early 1990s, as seen in the October 1992 issue of "Player One" (pp. 8-10).

Thirty years later, the independent journalist Oscar Lemaire is certainly able to offer a more comprehensive and less confrontational treatment of any episode of The Legend of Zelda saga, including those usually criticized, such as Zelda 2: The Adventure of Link. In his book "The History of Zelda," the author articulates his journalistic work with gaming capital by identifying connections between a Zelda game and elements he identifies as part of the codes of role-playing games (RPGs) in general. The journalist situates the object within the ludic context of the time and highlights the mechanisms it borrows from other titles, or the aspects on which the game innovates. Furthermore, he correlates intrinsic elements of the game itself - in this case, difficulty - with developers' tactics to guide play, the player's behavior. Far from admiring the object, this type of anecdote provides players with keys to understanding a game that go beyond ludic signifiers. Here, the experience of high difficulty is explained as a deliberate choice by the developers, furthermore representative of an era. The selection of information in the book, or even their hierarchy, does not occur ex nihilo: the journalist has replayed the games and also explains their peculiarities from his perspective as a player. The manifestation of this ludic capital allows reader-players to recognize their practices in these pages, evocative of memories, while the journalistic capital confers added value to the book, ensuring the legitimacy of the author and depending on his ability to offer what the player could not "find on their own."

“In many ways, Adventure of Link resembles an RPG in the spirit of Dragon Quest. The overworld map is based on a similar model: we access character-sized towns by positioning ourselves on them, battles are random (although it is possible to avoid them, a forward-thinking idea), and an experience point system allows for leveling up, which increases statistics (defense, attack, magic). Tadashi Sugiyama presents this latter addition as a trick to increase replay value and encourage grinding, that is, intentionally defeating opponents in succession to become more powerful” (Lemaire, 2017 : 73).

Through the construction of his book, which aims to allocate a relatively equal number of pages to each episode of The Legend of Zelda, including those less publicized, Oscar Lemaire seeks to adopt a journalistic approach, distancing himself from the perspective of a fan who would prioritize episodes he considers the best. In this regard, some journalists, like William Audureau, feel that their journalistic work resembles academic research. He draws several parallels between the two: the question of sources, verification, and the collection of oral testimonies...

"You know, I don't have a journalistic background. My background is much more academic, but I've always worked in the press. I've always felt a bit torn between journalism and academia. I actually intend to do a thesis at the university, which I've never done. Even though I've been working in this field for years, I've never been in the position of someone whose initial training is in journalism and who decided, 'I'm going to do journalism on a historical subject.' Conversely, there are many times when I write articles thinking, 'I'm doing express academic research formulated for a very general audience.' Between the two, I mostly see a difference in degree. There are a lot of commonalities. Of course, the time required for research is completely different from journalistic time: there are formal requirements, and academic requirements are quite different. But there is still a common basis... The interest of research is when it opens up new avenues, advances new hypotheses... It must serve a purpose in some way. Journalism too. Both are very much obsessed with the question of sources and verification, although there are, once again, very different intellectual constructs involved" (Interview on February 7, 2018 with William Audureau).

This parallel is important, because it illustrates one of the pitfalls of contemporary press coverage of works, which tends to be more immediate in its treatment, especially when aiming for comprehensiveness, similar to magazines from the golden age that aimed to cover all novelties: the forward rush and abundance of releases necessitate editorial choices.This leads to either overlooking certain games altogether or mentioning them briefly, without the time, space, or perspective required to explore their potential and analyze them in depth. The reader's interest dictates a preference for games deemed of quality, and a prioritization of licenses already enjoying important "mediatic capital" (Marchietti, 1997: 26). Conversely, journalists delving into the past may deliberately investigate a game that never existed, whose mediatic capital approaches zero, since few if any are familiar with it. Motivated more by investigative curiosity than nostalgia, journalists rediscover forgotten works, thereby contributing to reconstructing a less canonical, less hegemonic, and more culturally diverse history of video games. For instance, Pierre-Alexandre Rouillon discusses Borderland, a French fighting game developed in the suburbs of Paris that never saw publication, while Corentin Lamy recounts the downfall of Project Snowblind, a little-celebrated spin-off of the Deus Ex saga. This approach shifts the focus from the works themselves to their context of creation and the human interactions that condition them. Corentin Lamy even argues that the interest lies more in the story being told than in the work itself: the development history of a good game may turn out to be uninteresting or, at least, much more complex to narrate, as it is more confidential. Ultimately, the game is merely a pretext to tell what he calls “a good story”.

"For an enlightened enthusiast of Street Fighter or Killer Instinct, let's not be afraid to say it: the game is flawed. But for a child of the 1990s who had the chance to discuss with its creators to understand the approach behind this Borderland, closer to an artistic installation than an arcade cabinet, it becomes a hypnotic object of fascination."

ROUILLON Pierre-Alexandre, "Borderland – the Mortal Kombat mowed from the Parisian suburbs", Canard PC, n° 370, [online] https://www.canardpc.com/370/mortal-kombat-fauche-de-la-banlieue-parisienne- borderland, November 2017.

"The exercise is really interesting not when you tell the story of a game that people love, because sometimes the story is rubbish, but when you tell an interesting story of a game, even if it's unknown. For example, Project Snowblind, an FPS that is, I think, quite niche, even largely unknown. But it's an article I loved doing because I found the developers of the game, they sent me working documents and the story I found... It was great, the story! In fact, I talked about this game, about this story, but the game was just a pretext. That's interesting, I find: when video games become just a pretext to talk about an interesting story in itself" (Interview on February 8, 2019 with Corentin Lamy).

"With a journalistic work about a video game creator, we move away from the video game as a finished commercial product, that's for sure. And we consider this product in a completely new light. We consider it both for what it could have been and what it did not become, and we consider it for what it represents of the context in which it was born" (Interview on February 7, 2018 with William Audureau).

In conclusion, I will synthesize the advantages and disadvantages of contemporary press coverage of works, compared to that which observes them from our present perspective, in terms of their potential to gather historical information. I will evaluate this potential in relation to the video game aspects of the sought-after information, as theorized in my thesis. If the researcher aims to collect peri-video game information (such as the context of the creation of works, the experiences of developers, revelations about the behind-the-scenes of the industry, or narratives of emerging independent video game craftsmanship), the results of the corpus indicate that non-contemporary journalism is to be favored. Over the years, people become more willing to speak out, and creators are more liberated to speak up about challenging developments, free from the constraints of the time. The passage of time also allows for a voluntary, so-called "active" (Vanesse, 2020) approach, independent of industry influence, to focus on lesser-known or forgotten video games that received little or no attention from contemporary critics, thus producing a diverse history of video games that does not simply extol the praised works. The observation is almost mathematical: as the years go by, journalists potentially have access to more human testimonies, at the risk of the video game itself remaining in the background or becoming a mere pretext.

Thus, the researcher seeking to uncover intra-video game information may, according to the studied corpus, find it easier to do so in contemporary press coverage of works. Such coverage instinctively evaluates and situates the work within the cultural offerings of the time, and its expressions of enthusiasm or astonishment also provide insight into what technology of that era had to deploy to appear innovative. Paradoxically, these journalists of the past also had privileged access to documentary sources. For example, the preview of Heart of Darkness in Generation 4 contains game design documents, storyboards, from a time when the communication of the video game industry, while beginning to tighten, was not yet as tightly controlled and mastered as it is today. Retrieving such documents in 2024, remnants of a period when not everything was necessarily digitized, proves extremely difficult. While they may not be originals, the reproductions contained in contemporary press coverage of events can reveal rich, previously unpublished intra-video game information. Thus emerges an accidental form of journalistic added value: journalists of the time, simply by playing along with the industry, contrary to those who investigate today against its will, end up serving historical research, making highly significant what, for readers of the time, was probably considered mere details. Thank you for your attention.