

Communication

The Advertising Narrative for the Alpha Generation: The Role of YouTube Channels in the Dissemination of Toys and Electronic Games

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Abstract: This article seeks to relate the narrative strategies used by video channels on YouTube with the advertising of toys and electronic games intended for the Alpha generation. Based on the principle that we live in a society composed of different age groups, the main theoretical references that make it possible to understand generation as a local and global phenomenon will be exposed. After such concepts, the rise of the image and its importance for the new generations will be approached, to support the selection of the audiovisual platform YouTube and its growing fascination by the public. Finally, concepts from semiotics will be applied to verify the narrative and discursive power of video channels for contemporary children, also known as the Alpha generation.

Keywords: Alpha Generation; Digital Narrative; Semiotic Analysis; YouTube Channels; Toys and Electronic Games

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1. Introduction

To verify how the advertising narrative aimed at children of the 21st century takes place within specific YouTube channels that target toys and electronic games, this article will investigate the close relationship between children, audiovisual culture and the new media. Initially, we assume that 21st-century children have a very specific and particular designation, which gives them a name (Alpha generation) and very particular characteristics. The investigation about this group occurs through generational theories, especially those from North American sociology and marketing and consumption studies carried out in Oceania.

The name Alpha itself comprises a new approach to those born after 2010 and gain a responsibility to restart society and be the beginning of a new horizon for all of us. Among the expected "improvements", the umbilical relationship of this new generation with technological devices stands out, and in particular those that feature the use of audiovisual resources, internet access and personalization of content that can be consumed at any time (on demand). Specifically, on this theme, some authors used to carry out this research understand that we live in an era that can be known as "the age of the visual", where the importance given to cultural products that come from the imagery media has gained increasing attention (and predilection) among society. Among the factors that encourage such a choice, the rapid evolution and spread of entertainment screens stand out, which appear with the cinema, move to television, evolve to computers and quickly spread through other means such as video games, smartphones and tablets.

However, few generations could bear the title of those who were born in an all-digital age, this must also be understood within the age of images, and high (personalized) content offer. Within this specific feature, Alpha could find a scenario where different

entertainment platforms offer new content at any time, connecting the interests of major brands and manufacturers of children's products with the interests of this audience.

So that we could understand how the narrative strategy of toys and electronic games occurs for this audience, we delimited the investigation to the streaming platform YouTube, owned by Google. Among the numerous video channels that are extremely popular within YouTube, it should be noted that those aimed at unboxing and electronic game gameplays are numerically impressive, and target children between the ages of 8 and 10 (the Alpha generation).

To study how such channels can publicize toys and electronic games for children, we will use theoretical instruments from the semiotics of discourse, which seeks to verify the convincing and attractive strategies that exist within a given content. According to such theoretical precepts, each cultural product composes a worldview that is strategically composed by the narrator, who seeks at all times to convince the consumer of this narrative that his simulation of the world has the best values. Among the narrative strategies, we will seek to understand how such videos that show YouTubers playing with new toy releases or teaching how to improve performance in electronic games act as connectors with the cultural universe of the Alpha generation, and also serve the commercial interests of companies that sponsor and support these content producers.

Finally, the research will present its main final considerations, taking into account such specificities of children today and their relationship with digital audiovisual media and how their contact with a new form of advertising for toys and electronic games also meets the new specificities of this group. It also highlights the new narrative strategies that are used by numerous video channels that are easily available to children, and that no longer obey a certain time or day to be broadcast with the Alpha, making it even more important to understand that kind of world and reality are being presented to children in the new century.

2. Understanding social generations: Children before and today

Saturday morning. The children wake up and go hurriedly, still in their pyjamas, running to the living room to turn on the only television in the house. Only two or three channels in the program have content for the little ones where crazy clowns or lively presenters mix children's games with the much-desired cartoons. After a few episodes of heroes against villains and good guys against bandits, a break for the commercial break, where another part that is so awaited by children, appears: the toy commercials. Remote-controlled carts full of movement and dolls that speak entire sentences are just a few of the many other products that will be enthusiastically debated by children on Monday in schools and will be among the most desired - and envied - gifts for birthdays, children's day and Christmas.

Although the scenario being described above brings nostalgia to several readers, it certainly corresponds to a very specific moment in the past and is currently no longer able to be related to the reality of 21st-century children, raising an even more relevant discussion that will be the theme of this chapter: the generational evolution and the advertising narrative of toys and electronic games for children of the 21st century, especially the Alpha generation.

Much is said about the social generations, attributing them to various nomenclatures, being among the most used the generation of Millennials and the generations X, Y and Z, but little is explained or sought to understand where these names and their origins come from contexts and also understanding the term itself: generation. According to the Aurélio dictionary, the term generation comes from the Latin generation, with its etymology stemming from the radical generate, which in turn comes from the Latin generate, understood as giving life to something or someone. In other words, generation is the act of giving life, giving continuity, pursuing and continuing life.

This is precisely why one can understand the use of the term in devices such as computers, video games and cell phones or even in social groups themselves, since all of them have continuity and transcendence from one state to the next, from one life to the next. The first survey that is known about the term generation within the academy is from the Spanish philosopher José Ortega Y Gasset who in 1923 [1] published the essay *La idea de las generaciones*, followed by the historical method of generations in 1925 in which he defended that people within the same time they share the same “vital sensitivity” that opposes previous generations and that this defines their “historical mission”, being succeeded by another generation with other values and also other missions.

When he started the concept of generation sociologically, Ortega Y Gasset was observing a specific moment in Spain and also in Europe between wars, but ended up creating what is considered to be one of the most important concepts in social history that transcend that specific historical moment. For the Spanish philosopher, a generation has a 15-year cycle between its birth, rise and social consolidation, presenting contributions to different areas of society and reformulating important fields such as culture and behaviour. These reformulations come from the historical mission of the generation that comes into conflict with previous generations, initiating the generational conflict described by the author and from this conflict a new society is born that will undergo the same generational process in the future.

This cycle is also observed by American sociologists William Strauss and Neil Howe in the book *Generations* published in 1991 where the authors seek to trace the North American generational path from 1584 to 2069 and designate generational cycles with nomenclatures that make it possible to understand the historical and social landmarks that characterized the generations of the United States in the past and also in the future. The most emblematic moment of Strauss and Howe's material is their perception of social generations from the second half of the twentieth century, especially the Baby Boomers generation (1943 to 1960), Generation X (1961 to 1981) and the Millennials (from 1982 to now).

From the perspective of American sociologists, from Baby Boomers onwards, social generations are increasingly close to electronic devices, marking the birth and consolidation of television and also of business and personal computers. These groups were directly responsible for the adventurous and trailblazing spirits that took humanity to the moon, enabled the image and sound synchronized on a small screen inside the residences and finally took the computers inside the offices and then inside the houses, making it possible a technological advance has never seen before in history and that changed the way all people would live from then on.

Exactly in this spirit of reformulation, the term Millennials illustrates the title of 2010's second publication by Strauss and Howe called *Millennials Rising: the next great generation*, where the authors describe youth born in 1982 as one of the first to deal with an environment digitally on the rise, that is, the so-called “digital pioneers”. How this group relates to information and also to all fields that form life in society has resulted in a “meeting with other analogue generations within the labour market and also in education, promoting a conflict of generations never seen before” (Strauss and Howe, 2010, p. 33), that is, the rise of Millennials effectively represents a division of an analogue society with a digital society representing a division of the oldest with the youngest living in the new millennium.

What is observed by the authors about this generational cycle is that from Baby Boomer's sharp differences between one group and another become noticeable, leading to increasingly premature generational conflicts. The differences that used to be noticed between two or three generations, that is, between 40 or even 60 years, started to appear only in one generation, that is, between 15 or 20 years. For Strauss and Howe (1991, p. 123) [2], such changes are “directly linked to technological advancement and acceleration” that modified the way of accessing, processing, generating and sharing information and

automatically also changed the formation and generation of social groups, which shortened the generation of knowledge and behaviour, leading to a completely new situation in society where two social generations born in the late twentieth century were already significantly modified due to technology, especially the mobile internet and portable devices.

With the digital landscape established, a new generation could effectively become the first to relate entirely within the digital environment, and could even restart the way society relates to itself and technology quickly connected to the internet. But what letter to use to represent this new beginning if the last generations of Millennials ended with the last letter of the alphabet?

The term Alpha comes from the Greek alphabet and designates the beginning of something, an initial milestone from which one can observe and analyze the birth of something, making it suitable for verifying how children born after 2010 would be characterized within an environment that designates them as “digital natives”. The name originally appears for the first time in the book by Australian marketing researcher Mark McCriddle who in 2009 publishes *The ABC of XYZ*. In this material, the author describes how the concept of generation originally initiated by Ortega Y Gasset and later used by Strauss and Howe can be seen in a global setting, prospecting social generations with their similarities and differences with what was described by American sociologists about generations in North America. One of the essential points raised in the research carried out by McCriddle is the perception that “the similarities of the global generations are approaching much after the turn of the 21st century” (McCriddle, 2009, p. 34) [3], reducing the difference between what would be the characterizations of generations X, Y and Z in developed and developing countries, thus enabling an effectively global identification.

This statement can be understood when one understands the characteristics of generation X and Y, for example, and after generation Z. In the first two, where the first representative was born in 1961 and the second was born in 1982, the main characteristics described both Strauss and Howe (2010, p. 13) and McCriddle (2003, p. 08) [2, 3] is that the X is directly involved in audiovisual media such as cinema and television and are highly attuned to the consumption of vinyl records and music shows. culture such as theatre and musical concerts while the Y would be involved with computer technologies such as video games and personal computers and would already be widely familiar with technologies such as television and also cinema. It is worth mentioning that these characteristics could describe the social scene in the United States and also in Australia, but they certainly do not match the scenario in countries like Brazil, where television for generation X was popularized almost a decade later and personal computing and video games were a luxury product in the late 1980s and did not allow such familiarization by much of the same Brazilian generation.

Such a scenario is already different in generation Z (from 1994 to 2009) since the main characteristics of this generation are its involvement with the internet and the understanding of mobile devices in entertainment and also in education. It is not inconsistent to say that many children, including those from Brazil, already had access to television and Internet cafes in the mid-1990s and early 2000s, while cell phones migrated to popular plans such as prepaid and cheaper devices.

The evolution of the first decade of the 2000s led to a scenario that made it possible to exponentially increase access to technology, while also allowing similarities in social and cultural scenarios worldwide for the beginning of a new social generation, the Alpha generation. Characterized as “digital natives”, this group does not know what the world is before the internet and technological devices, a condition that is not restricted only to developed countries, but to all continents.

Children of at least three social generations (X, Y and Z) that represent the Millennial cycle, the Alpha are heirs of a society that is directly related to imagery media such as television, cinema and especially the internet. Many of the situations experienced by past

generations are not related to their reality, which brings us back to the first paragraph of this chapter that describes the experience of a child who probably represents previous generations.

A house with only one television and were only three channels of open programming managed to reach the child no longer matches the reality of children in 2010, where many are already born in homes where the minimum number of televisions are two and the options for children's programming are they are only restricted to open channels, but pluralized by a wide offer of channels on pay-tv that transmit drawings and toy commercials 24 hours a day, seven days a week.

In addition, the subjects most talked about by the Alphas in schools are no longer restricted to the toys seen in an interval of open television programming, since this reality belonged to their parents or even grandparents. The channels that most attract the attention of children today have other attributes more related to content on-demand on digital platforms, such as streaming services and especially on YouTube channels. In many cases, the latter has succeeded in replacing the importance of television for children, gaining a great image appeal in the spread of toys and also electronic games for children of the 21st century.

3. A generation of the image: Visual readers in the era of the internet

One of the characteristics that have shaped the last four social generations is the rise and consolidation of the imaginary media, especially the digital media. Represented initially by the personal computers of the 1980s and gaining strength with the popularization of the internet in the following decade, digital media rose their space with the most different social generations until they became an essential part of life in society with the firmament of mobile media in the first decade of the 2000s.

Cell phones, tablets, desktops and laptops have further spread the image culture that was built throughout the middle of the 20th century and reached its peak with the production of personal content freely available on the first digital social networks, especially Youtube itself. But before checking these digital imaging tools, it is necessary to highlight the importance of the image for the contemporary child audience.

According to the American visual media researcher and professor Nicholas Mirzoeff in his 1998 book *The Visual Culture Reader* "we currently live in a society dependent on the image, which has become our starting and ending point of reference" (Mirzoeff, 1998: p. 06) [5]. For Mirzoeff, the consolidation of the imaginary media marked a crucial point in our contemporary society and began to refer to basic elements of culture that were previously built through intrapersonal relationships and contact with social groups that surrounded a particular individual. Music, for example, becomes increasingly dependent on visual elements - such as video clips - so that it could stand out from the consumer audience and differentiate itself in the competitive music market, which demonstrates the great and growing importance of the image reference for fields that did not previously have such visual appeal, and can also be applied in several other examples.

This same importance highlighted in Mirzoeff's studies is felt in more recent generations, especially the Alpha generation. Accustomed to the access to visual information, especially on the screens of mobile devices such as cell phones or tablets, this generation brought the relationship with the image as the main communicational resource from their parent's inheritance. It wouldn't be strange if these little ones were not already umbilically linked to media images since before their birth, since they are also the first generation that can be seen with advanced 4D scanners which showed high-definition, detailed image captures that mothers of previous generations didn't even imagine were possible.

McCridle (2009, p. 221)[3] estimates that older Alphas, who by the end of the second decade of the 21st century will be 10 years old, will have seen more images in their first decade than their great-grandparents had seen throughout their life and they will have

had more exposure to electronic imagery devices such as cell phones or video games than the first representatives of generation X, showing how essential image is for their cultural formation. This generation will no longer wait until a commercial break on an open television channel to show you a toy that their schoolmate is commenting on at the time of the break, they will go to a search site and see the photos, investigate the points of sale on at home and abroad and will even see the unboxing videos, the practice of opening a certain product, on a Youtube channel that speaks directly to them, using images and language appropriate for them, either in their native language or in any other language.

It is noticed that within the video platform there is a large number of specific channels for children between 0 and 10 years old, focusing mainly on toys and electronic games. The imaging practices of these channels celebrate the image of the products, as already described by Mirzoeff, often anticipating consumption trends that have not been consolidated globally. Regardless of the language in which it is being transmitted, the child is enchanted with the product packaging, with the process of opening and removing the toy from the box and then with its assembly or with the stories created by the channel owner.

The videos available on Youtube have an average of 2 to 3 minutes in length and feature sound and image editions that are not usually used in conventional television commercials, highlighting mainly the toy or the game through common filters of other social networks, such as Instagram. A curious fact about the image of these channels is that the role of the presenter, which is often celebrated and highlighted in other channels or media of more pluralized content, is placed in the background in the channels of toys and electronic games, being linked to the role voiceover rather than demonstration, which makes the channel's content even more attractive to children who can focus their attention almost exclusively on the images of the products.

Thus, the time of exposure of the child to the image of the products becomes longer on the YouTube channel than in conventional television advertisements, which have an average of 30 seconds in length, allowing the child to see the toy and the game of "truth" and can also select other programs to continue watching other images of toys or electronic games related to those products. The amount of time that this child can be exposed to a multitude of other toys and games that he does not have or does not know is much greater than that he would have on television, being able to immediately share the watched content with his colleagues at school through the YouTube tools, which creates differentiation from other media from previous generations.

The main highlight is how new games are created to use the products shown, relating them to the idea of mediatizing playing. The term mediatization comes from the studies of the Danish researcher Stig Hjarvard in his book "The Mediatization of Culture and Society", published in 2014. In this content Hjarvard describes how contemporary media have a direct influence on people's culture, providing political, economic and also cultural experiences. Especially about children, the author introduces the term mediatization of playing as a channeler of Mirzoeff's ideas about the importance of the image aimed at children, making it possible to understand why YouTube is so successful with youngsters and allowing such a great connection content among children.

The idea of the mediatization of playing is seen first "in television advertising, where toys come to life without the involvement of their owners" (Hjarvard, 2014: p. 177) [6] and then on the internet. The arrangement of images within advertisements for toys and electronic games on television gives an idea of what can be accomplished with the product, but this possibility is diminished due to the short exposure time. To intensify the message, the commercial is repeated countless times in the search to reward the child for the short time of product exposure. On YouTube, the availability of different content that has at least 10 times more time than a television commercial greatly increases the interest of the target audience, since there they can effectively see the toy and how to play with it, in addition to being able to choose other similar products without waiting for a

commercial break, which further increases the exposure time with playing on different products, even if that experience is reduced to watching a video.

When creating new stories, situations, giving tips or simply opening a toy or an electronic game, the digital platform acts as an instrument that mediatizes play and can give children ideas of what to do with the product they have or instigate the desire to have it. It is worth noting that the mediatization of play also has a negative aspect, since the relationship of presenting to the child how to play and what to play with can take away their creative impetus from play, leading them to be a consumer of videos and broad knowledge of toys or games, but when she acquires physical contact with these products they are quickly discarded or touched, being replaced by the desire to see other toys on Youtube to have an idea of how to play or what to play with, but without effectively carry out the game when you have the object you so desire.

One of the highlights of the Youtube videos is obtained due to its virilization, becoming a representative of what the researcher from Rio Grande do Sul Raquel Recuero calls a cluster of social networks. A cluster is understood within computer engineering as a chip responsible for gathering vital information for the functioning of a given circuit, distributing and delegating tasks to other parts of the system so that it works correctly (Recuero, 2009: p. 148) [7]. It is essentially an island of centralized data information that enables the communication path between the vital components of the system, enabling the proper functioning of each part.

A good YouTube channel that has millions of followers takes on the character of a cluster when it becomes the central point of sharing or collecting information "vital" for a child's social relations in society. In this space, this individual will find references that are understandable by him, containing images that appeal to his universe and a narrative that enchants him, allowing him to share fragments of his universe with his colleagues. In this case, the cluster acts in the form of available content, which becomes an essential part of the Alpha's daily life, making it possible to create bridges of socialization and generational recognition with examples, subjects, products and languages used by them. What for other generations may seem highly irrelevant and often silly, for children the content found in these environments is a way of recognizing languages used by their peers in environments where the elders do not act and automatically do not understand the information circuit that structure your community.

But what are the narratives that are so enchanting for these children and how can you recognize them on the channels destined for Alpha on Youtube? To answer this question, one must first understand what narratives are and how they can be instruments of enchantment and then confront them with the most common strategies used in digital networks.

4. Advertising writing: narrative modulations in the YouTube channels for the Alpha

Knowing what to say and how to say something to a specific target audience is the basic principle of the narrative strategy of any good product that is found in the consumer market. The alliance of suitable images, flashy soundtrack and creative texts are generally a more than right combination that this product will take off in sales and generate a lot of positive repercussions for the company that produces the product and also for the advertising agency responsible for the campaign.

It is already known that in the last few years the way products are exposed has changed dramatically due to digital social networks, enabling new forms of composition of images, sounds and advertising texts that combined form an advertising narrative. It is also important to understand that, when talking about narrative, it is understood as a way of "simulating the doing of the man who transforms the world, (...) describing the show, determining its participants and the role they play in the simulated little story" (Barros: 2005, p.20) [8].

As pointed out by linguist Diana Luz de Barros in her book *Theory of Semiotics of the Text* of 2005, the narrative contemplates the way humanity organizes its reality through a story that is told and that has a beginning, middle and end. In this story, elements are introduced to assist in the evolution of the narrative and to implement instruments of enchantment that fix the consumer's attention. A character who antagonizes with another character within a specific scenario where the story develops and evolves is one of the basic principles of the narrative and is always suited to its target audience, understood here as the recipient. The characters follow a path determined by the narrator in search of an object of value, which does not necessarily have to be a physical asset, but can also be a value. To make it possible to win or lose such an object, the narrator grants positive or negative skills to the characters that give them the condition to enter into conjunction or disjunction to the object of value, that is, to win or lose that object, building the structure elementary part of the narrative.

In the structure for granting competencies for the conjunction or disjunction is the narrative syntax, which is understood as the strategy used by the narrator to seduce and convince the target audience of that story, in this case, specifically for children through YouTube channels. The narrator structures a narrative path of the recipient-manipulator that is divided into four distinct non-hierarchical strategies: 1) Provocation; 2) Seduction; 3) Intimidation; 4) Temptation.

The first two strategies are related to the narrator's knowledge of content, while the last two are related to acquired power. In provocation, knowledge is constructed through a negative image modulated by a must-do. In seduction, the narrative built a positive scenario for the recipient, placing him as someone who can also carry out the character's journey in the narrative by instituting a modalization of will-do. Intimidation is characterized by the attribution of a negative competence to those who do not have the power revealed by the narrator, pointing to the modalization of the must-do through an order. The temptation to conquered power is positive, stipulating once again a scenario where the recipient will want to do what is in the narrative to conquer the same power that is exposed.

It can be seen that the four strategies come down to two different categories: 1) Knowledge and power and 2) Must-do and want-to-do. In the first two, it is understood that the narrator has a knowledge that is presented to the recipient through the characters and their path in the story while the power is linked to the competencies that are conquered by a character in the course of the narration and grant him that could be executed. The relationship with the second category can assume positive and negative aspects depending on their modulations of must-do and want-to-do. In these modules, the narration places obligations on the recipient to enter into conjunction or disjunction of the desired object, that is, one must take such action to achieve or not the object, being able to do it as an order or want to do it as a fascination. More directly, the modulations must-do are related to negative narrative impositions (in the subpoena) as orders or impositions of power or else by impositions of knowing certain knowledge and boasting of possessing it (in the provocation) obliging the recipient to want that for a set of actions that he must do.

It is necessary to highlight that due to the speed with which the numbers of Youtube channels change, this analysis will not necessarily focus on a specific channel, precisely in the fear of the text becoming prematurely out of date due to names and numbers that change daily. Instead, it will be exposed how the narrative strategies appear built-in the channels through the images and also the texts that structure the narration, allowing their identification in other contents that already exist or are yet to come.

It is perceived that the most used structures are those of seduction and temptation precisely because they are strategies that reinforce positive reinforcement of narrative content with the recipient. By focusing on the positive elements of the narrative, both seduction and temptation make it possible to initially create a more solid bridge between

narrator and recipient that distances itself from the relationship between children and their parents, as adults seek to use tools of intimidation and provocation to compel children to perform tasks. By distancing themselves from the norms of the must-do, the channels gain ample space to act on strategies that focus on the will-to-do of the child, attributed mainly to the way the products are exposed.

At first, the want-to-do is found in seduction and becomes the most common in advertisements for toys and games. The narrator shows, through images, the toy as a character and also as an object of value, presenting his knowledge about it and his great ability to create other situations and more fun contexts for the product. With this, the recipient is seduced to want to do such things as the narrator does them, looking for the necessary skills to have the product and also the ideas for the construction of new stories. It must be taken into account that many of these scripts introduce new elements in the narrative that are not so usual in the child's practical life, such as scenarios made of cardboard and styrofoam or secondary characters from other toy lines. In games, this seduction can be seen through the acquisition of data packs with extra characters, different clothes or new scenarios that bring another experience to play. Such packages have an extra cost and are sold separately from the original product, adding something extra to the original price of the game, even if it is free.

In the narrative strategies of temptation, the videos focus on activities that children – cannot or cannot do at home. As described in the previous paragraphs, unboxing is a narrator's strategy that induces the recipient to want to do that same task, since at least twice a week he can open a new toy or game and film that action. The narrator has the power to always have new products and still show them to everyone and the recipient wants to obtain that same competence and always be in conjunction with new toys, leading him to want to do what is being suggested by the narrator to achieve his dream of always having a new toy, even if it is only by video.

The power of the narrator is also gained in demonstrating skills in electronic games, whether in building worlds in games like *The Sims* and *MineCraft* or in running combos and skills in controlling characters in games like *Super Smash Brothers*. By placing himself as the holder of being able to do such exploits in electronic games and being admired - and also feared - by the community, the narrator seeks to teach tricks that tempt the recipient to finish a game or improve his performance, thus enabling the creation of new ones worlds that resemble the worlds created in the videos or the exemplary performance obtained by the narrator, which ends up divulging not only the tips but the product itself.

Note that the YouTube channels have partnerships with toy and electronic game producers and that they play an important role in seduction and the narrative temptation, taking into account their increasing visibility with children. By using positive narratives that suggest what you should have to play better and thus get as much fun as possible, YouTube videos have revolutionized advertising narratives, reaching a new audience through new languages.

5. Conclusions

Much is said about the generational crises and also the new forms of communication of the younger generations, describing them as revolutionary on many points and also as reactionaries in others. It is noticed that such attributions need a very specific interpretation on the very history of the creation of social generations and their respective historical and also cultural moments, making the debate even more complex.

Specifically, about the Alpha, it is noted that they are the opportunity for a new beginning and that they are in the privileged position of digital natives since all their representatives were effectively born in a world with broad facilitators of access to information and already have familiarity with technologies that many other generations do not have and may never have. In the same way that they can change the world, many of the realities before them are already changing, among them the consumption of

television that has been falling exponentially and the increase in internet consumption in on-demand programming, especially on Youtube channels.

Interestingly, even with the increase in media consumption by this audience, there was also an increase in the sale of toys and electronic games, which demonstrates that they are not passive consumers who remain inertly watching videos and do not play with anything else. According to a survey carried out by the Census of the Brazilian Toy and Electronic Games Industry in 2017, the annual revenue of these sectors has an annual increase of about 7% in the toy industry and more than 16% in the electronic games industry since 2010.

This is a growing market for a growing public sense according to Sensus 2010 it is estimated that 7% of the Brazilian population at that time was already made up of children from zero to 5 years of age, relating to the birth of the first Alpha in Brazil and that grow in approximate estimates up to 1.2% per year. In other words, this entire audience will need new strategies and new content that are specifically connected to their needs and their reality, opening a huge path for the consolidation of YouTube channels as an effective narrative tool with children of the 21st century, organizing content that is willing in positive want-to-do strategies, positioning themselves against the strategies of the adults who are in the must-do.

By using these narratives that move between seduction and temptation, toys and electronic games find an even more fertile setting for their proliferation, since today's children no longer go to the couch earlier on a single day of the week to dispute the only device in the house with their parents and to know the news. They simply pick up the phone or tablet at any time and press play on their favourite channels, forever changing the way advertising content that advertises toys and games on social networks is consumed.

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