

BETWEEN MOODS AND MEMORIES: THE AFFECTIVE DIMENSION OF AUDIOVISUALS IN ADVERTISING EDUCATION

ENTRE MOODS E MEMÓRIAS: A DIMENSÃO AFETIVA DO AUDIOVISUAL NA EDUCAÇÃO EM PUBLICIDADE

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Abstract

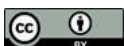
This article investigates how undergraduate Advertising students in the municipality of Blumenau, Santa Catarina, Brazil, experience and interpret affective memory in their daily consumption and audiovisual production, with an emphasis on the fields of advertising and cinema. The general objective is to understand how these students perceive and mobilize affective memory in their consumption habits and creative practices, focusing on short documentaries produced in the classroom. This is a qualitative and exploratory study involving 45 students, based on a questionnaire with both open and closed-ended questions. The main findings indicate that audiovisual media, especially short videos and nostalgic content, elicit intense emotional reactions, activate personal and family memories, and emerge as a meaningful practice for sensitive and educational formation.

Keywords: Affective Memory. Mood. Audiovisual. Education.

Resumo

Este artigo investiga como estudantes universitários de publicidade, no município de Blumenau/SC, Brasil, vivenciam e interpretam experiências de memória afetiva no consumo cotidiano e na produção de vídeos audiovisuais, com ênfase nas áreas da publicidade e do cinema. O objetivo geral é compreender como esses estudantes percebem e mobilizam a memória afetiva em seus hábitos de consumo e em suas práticas criativas, com foco em minidocumentários produzidos em sala de aula. Trata-se de uma pesquisa qualitativa e exploratória com 45 estudantes, baseada em questionário com perguntas abertas e fechadas. Os principais resultados indicam que o audiovisual, especialmente os vídeos curtos e os conteúdos nostálgicos, provoca reações emocionais intensas, ativa memórias pessoais e familiares e se apresenta como prática significativa de formação sensível e educativa.

Palavras-chave: Memória Afetiva. Mood. Audiovisual. Publicidade. Educação.



1 INTRODUCTION

In recent decades, the growing interest in the relationships between affective memory, media consumption, and aesthetic experience has fostered new approaches in the fields of communication, advertising, and audiovisual studies. Research indicates that audiovisual content not only informs or entertains but also mobilizes emotions, reactivates memories, and creates lasting subjective bonds between viewers and the narratives presented (Zhao; Muehling; Kareklas, 2014; Greenwood; Long, 2015). These experiences are shaped by sensory and affective atmospheres that influence how individuals relate to media content, both in reception and in the process of creation (Ingold, 2012; Gumbrecht, 2014; Griffero, 2019).

This movement converges with the scope of Mood Studies by emphasizing how media content activates affective climates and sensitive modes of being-in-the-world (Griffero, 2019). In the contemporary context, marked by the accelerated consumption of short videos on digital platforms, these dynamics acquire new configurations, shaped by internal and external motivations that directly influence how individuals interact with media (May; Siddoo, 2024).

Within this context, this article aims to investigate how undergraduate advertising students in the city of Blumenau, southern Brazil, experience and interpret affective memory in their everyday media consumption and in the production of audiovisual videos, with emphasis on advertising and cinema. The goal is to understand how these practices articulate aesthetics, affect, and subjectivity in the contemporary media context. This study is based on the premise that audiovisual media occupy a central place in contemporary social life, functioning not only as entertainment but also as mediators of affective and formative experiences (Zhao; Muehling; Kareklas, 2014; Greenwood; Long, 2015). It also assumes that certain works or visual fragments can evoke memories, awakening emotions, and establishing enduring subjective bonds.

Based on this, the research is guided by the following question: how do undergraduate advertising students experience and interpret affective memory in the consumption and production of audiovisual videos related to advertising and cinema? To address this question, the general objective is to understand how these students perceive and mobilize affective memory in their consumption habits and creative practices,

focusing on mini documentaries produced in the classroom as part of an academic activity. Data were collected through a questionnaire administered after the production of the videos, including both closed and open-ended questions, allowing for the mapping of media and affective behaviors as well as participants' subjective reflections.

The specific objectives are: (1) to investigate students' audiovisual consumption habits and their affective motivations in selecting media content; (2) to understand how students express affective memories and emotional sensations in the creative process of producing mini-documentaries; and (3) to analyze how students identify atmospheres, affective climates, and nostalgic strategies in audiovisual content, relating these experiences to subjective, cultural, and educational formation.

The article is structured as follows: this introduction is followed by the theoretical framework, which discusses the relationship between media, emotion, and affective memory, focusing on the concepts of atmosphere, mood, and sensitive perception. It also addresses studies that examine the affective impact of nostalgic advertising, cinema, and short-form videos on social media, highlighting how these audiovisual contents mobilize emotional experiences, construct meanings, and foster symbolic bonds with audiences. This is followed by the methodology, the analysis and discussion of results, and finally, the conclusion.

2 LITERATURE REVIEW

Over the past decades, interest in the relationships between media, emotion, and affective memory has fostered a wide range of investigations in fields such as advertising, cinema, communication, and aesthetics. Part of this research focuses on understanding how individuals emotionally connect with audiovisual experiences and how such experiences persist in memory, influencing cultural practices, consumption, and processes of meaning-making. Ingold (2012) contributes to this discussion by proposing an approach that integrates the body, movement, and perception within space. From his perspective, atmosphere is experienced in a sensory and relational manner, constituted by both material and immaterial qualities that surround us, such as light, sound, and temperature, elements that shape moods and ways of being in the world. This understanding challenges the notion of the environment as something external to the

subject by suggesting that experience unfolds through continuous flows of interaction. Perception, in this sense, is embodied and lived, enabling a deeper understanding of how bodies inhabit the world in a dynamic and affective way.

Gumbrecht (2014) develops the concept of *Stimmung* as an atmospheric disposition that engages the subject in a sensitive, embodied, and pre-reflective manner. Originating from the German philosophical tradition, this notion refers to the way individuals attune affectively to the world prior to conscious meaning-making. From this perspective, aesthetic experience is not limited to the decoding of meanings but also involves a relation of presence and ambience that directly affects the body of the reader or viewer. This form of engagement moves beyond traditional approaches centered solely on rational interpretation, highlighting the importance of the rhythmic, material, and sensory dimensions of cultural works. By emphasizing this atmospheric experience, the author suggests that certain effects of encounters with art exceed discursive language while remaining essential for understanding how aesthetic experiences affect us in their intensity and form.

In a related context, Gumbrecht (2010, p. 313) further conceptualizes *Stimmung* as an embodied and atmospheric form of attunement, commonly translated as disposition or metaphorically understood as climate or atmosphere, which involves a subtle yet material influence on the perceiving body. Drawing on its etymological relation to *Stimme* (voice), the author argues that elements such as time, sound, and music exert a physical, though not always visible, impact on individuals. This sensory contact is associated with what are often described as feelings, indicating that affective experience emerges from a pre-reflective, bodily engagement with the surrounding environment.

In a similar direction, Griffero (2019) proposes an aesthetics of atmospheres grounded in pre-reflective experiences. For the author, environments possess an intrinsic affective power that acts upon bodies and moods in a sensitive manner, even without rational mediation. Elements such as light, sound, temperature, and spatial organization are understood as quasi-objective settings that shape how spaces are perceived and felt. This approach shifts the focus away from traditional aesthetics and emphasizes the affective tonalities of everyday life, showing how these climates shape cultural and subjective experiences.

Within this context, the term mood has been adopted in various discussions as a way of naming these affective tonalities that traverse the relationship between subject and environment. Moods, understood as sensitive ways of being-in-the-world that connect body, space, and affectivity, should not be seen merely as internal states of the subject. For Griffero (2019), they are embodied resonances that, although experienced internally, carry information about something that transcends the individual, that is, about the world. This conception rejects both the idea that the subject projects affective qualities onto a neutral world and the idealist view that such qualities would be merely unconscious reflections of the perceiver's inner life.

This perspective helps to explain why certain audiovisual contents are able to mobilize affects so effectively. In advertising, for example, it is possible to observe how the creation of emotional atmospheres influences the reception of messages. Zhao, Muehling, and Kareklas (2014) demonstrate that nostalgic appeals have greater impact when consumers are in positive affective states, which favors emotional identification with the brand. In this context, both art and advertising share the ability to generate affective engagement through atmospheric experiences that go beyond rational logic.

Pascal, Sprott, and Muehling (2002) investigate how nostalgia, understood as a longing for past experiences, affects consumers' responses to advertising, despite being a recurring resource in marketing. The authors examine whether nostalgic feelings triggered by an advertisement influence the audience's perception of the advertisement itself, the brand, and purchase intention. Nostalgia exerts a positive influence on these responses, mediated by attitudes toward the advertisement and the brand.

The relationship between advertising and affective memory has also been widely discussed. Zhao, Muehling, and Kareklas (2014) investigate how the emotional state of consumers influences the reception of nostalgic appeals in advertising messages. Receptivity to this type of content is greater when the audience is in positive emotional states, which increases affective identification with brands. The impact of nostalgia, in this sense, is not homogeneous, but depends on the emotional context of the receiver, reinforcing the need to understand affective nuances in campaign reception.

In a complementary study, Muehling, Sprott, and Sultan (2014) analyze how different affective states modulate responses to nostalgic advertisements. By using emotional priming techniques, they observe that consumers in positive emotional states

tend to activate affective memories and establish stronger bonds with advertising content. This emotional connection enhances the communicative effectiveness of campaigns, suggesting that nostalgia can be strategic when associated with favorable moods.

Turning to cinema, Greenwood and Long (2015) reveal that films are significant sources of meaning for young adults, acting as symbolic mediators of emotional and social experiences. Based on autobiographical reports, they identify three main categories of connection with films: life lessons, identification with characters, and social experiences. These experiences, often of a mixed affective nature, demonstrate how the impact of cinema extends over time, contributing to self-knowledge and the emotional development of individuals.

May and Siddoo (2024) focus on the consumption of short videos on digital platforms such as TikTok, Reels, and Shorts. Based on a systematic review of recent literature, the authors identify external and internal factors that motivate the consumption of this type of content, highlighting aspects such as entertainment, information seeking, social interaction, and escapism. In addition, they point out that the emotional response triggered by these videos is decisive for their acceptance and circulation, making this audiovisual format particularly effective in evoking sensations and engagement.

The relationship between Mood Studies and videos is briefly mentioned by Faul and LaBar (2023), who highlight that aesthetic experience mediated by audiovisual productions represents a promising field for investigating moods and atmospheres. They suggest that videos have the potential to act as triggers of affective states, expanding the possibilities for interdisciplinary research that articulates memory, affectivity, and audiovisual production. Furthermore, they indicate that videos can be used as a methodological tool both for the induction and observation of moods, contributing to the advancement of empirical research in this emerging field.

In this context, Frantz (2023) investigates how affects manifest and circulate in the consumption of short videos on social media, especially on TikTok. The author considers that these audiovisual contents mobilize affective experiences and contribute to the construction of moods, or collective affective states. The research articulates Mood Studies with media and communication studies, analyzing how digital environments and contemporary regimes of visibility shape the reception and circulation of these videos. It also establishes dialogues with theories of performance, sensibility, and affectivity,

seeking to understand how these experiences are embedded in everyday social practices mediated by digital platforms. Frantz finds that these shared affective atmospheres in digital media play a central role in the production of meaning, influencing perceptions, behaviors, and ways of being in the contemporary world, which reinforces the importance of interdisciplinary approaches to understanding the social effects of audiovisual content on networks.

3 PROCEDURES AND METHODS

This research is exploratory in nature and adopts a qualitative approach, focusing on the relationship between affective memory and mood in the context of audiovisual consumption and production. The study was conducted in the first semester of 2025 during the course Creative Advertising Writing, offered in the third semester of an undergraduate advertising program at a university located in Blumenau, Brazil, with the participation of 45 students.

The course, oriented toward writing practices for audiovisual media, develops competencies related to the creation of advertising and institutional multimedia scripts, with an emphasis on the articulation between reason, emotion, and creativity. As a final assignment, students attended a theoretical class on writing for documentaries and institutional videos across different platforms and, based on this, were required to produce a mini documentary of up to seven minutes. The videos were expected to include one to three interviews addressing affective memories with relatives, classmates, or friends, related to cinema and audiovisual advertising. Produced in vertical format, with planned publication on YouTube, the videos were inspired by the language of documentary filmmaker Eduardo Coutinho (1933-2014), particularly the film *Edifício Master* (2002).

In the documentary, Coutinho and his team spent three weeks in the building that gives the work its name, located in Copacabana, Rio de Janeiro, interacting with residents and listening to stories marked by intimate and personal aspects. The diversity of the narratives, combined with the setting of isolation and the building's state of decline, reveals the affective strength present in everyday lives often overlooked. This atmosphere, along with the seemingly simple aesthetic of the production, directly inspired the projects developed in the course.

In total, 13 mini documentaries were produced, featuring participants of different ages from the Blumenau region. The interviewees addressed a variety of memories, including recollections of the city's former local cinema, television soap operas, memorable advertising campaigns, public figures such as Xuxa Meneghel, and specific films, including superhero movies, *Rambo: First Blood* (1982, Ted Kotcheff), *Back to the Future* (1985, Robert Zemeckis), *Alvin and the Chipmunks: Chipwrecked* (2011, Mike Mitchell), among many others.

Based on this pedagogical and aesthetic proposal, the research aims to understand how students experience and interpret affective memory in the consumption and production of audiovisual videos, with emphasis on advertising and cinema. The study is situated within contemporary discussions that consider audiovisual media as mediators of sensory and emotional experiences (Ingold, 2012; Gumbrecht, 2014; Griffero, 2019), recognizing that media content is permeated by atmospheres and affective climates capable of evoking memories, generating bonds, and shaping ways of being in the world.

To this end, an online questionnaire was administered using the Google Forms platform and remained open during the third and fourth weeks of June 2025. The questionnaire was sent to the 52 students enrolled in the course, of whom 45 responded. The instrument included closed-ended questions aimed at mapping audiovisual consumption habits, as well as open-ended questions that encouraged subjective, affective, and narrative reflections on the experience of producing the mini-documentaries. The design of the questions was grounded in contemporary studies on memory, affect, reception, nostalgia, and emotional atmospheres, in dialogue with contributions on mood and affective memory in the field of communication (Ingold, 2012; Gumbrecht, 2015; Griffero, 2019; Zhao; Muehling; Kareklas, 2014; Greenwood; Long, 2015; May; Siddoo, 2024).

The first category, *Audiovisual consumption habits*, aimed to map students' everyday behaviors in consuming on-demand videos and short-form content on social media. The theoretical basis was drawn from May and Siddoo (2024), who identify internal factors, such as motivation and gratification, and external factors, such as access and technology, as determinants of audiovisual consumption practices on digital platforms. In this dimension, questions were included to understand how students consume audiovisual content, covering media such as broadcast television, streaming

platforms, and social media, as well as the predominance of use among these formats. The questionnaire also addressed the devices most frequently used, the consumption of short videos, the types of content watched, and the main purposes associated with this consumption. Additionally, it sought to understand consumption trajectories over time through questions about what students watched during childhood, pre-adolescence, and adolescence, the platforms or media used in those stages, the content marked in their affective memories, and the sensations evoked by these recollections, including possible connections with family members and friends. Preferences regarding video duration and exposure to educational content were also investigated.

The second category, *Creative processes and evoked memories*, focused on the creative processes developed during the production of the mini documentaries, as well as on the memories evoked throughout this experience. It aimed to understand how students defined themes, images, and narrative elements, and what types of memories or feelings they intended to evoke in the audience. It also explored situations in which personal memories or interviewees' accounts stood out for their affective or nostalgic character, examining how these elements influenced, directly or indirectly, the development of the projects. Greenwood and Long (2015) support this analysis by demonstrating how audiovisual experiences can provoke identity-related, affective, and social reflections, especially among young adults.

The third category, *Perception of affective memory in advertising and cinema*, sought to understand how students recognize and analyze the use of affective memory as a narrative and persuasive strategy in audiovisual products. This dimension was grounded in the contributions of Muehling, Sprott, and Sultan (2014) and Zhao, Muehling, and Kareklas (2014), who discuss the effects of nostalgia and emotional states on the reception of advertising content. The questions in this category explored students' understanding of the use of affective memory in advertising, the identification of affective strategies in the content mentioned in the mini-documentaries, and their perceptions of the role of cinema or advertising in personal and educational development. It also investigated the association of affective memory with different media, such as broadcast television, cinema, streaming, or social media, as well as which elements of the mini-documentaries generated stronger emotional responses, whether related to advertising, cinema, or the interviewees' narratives.

The fourth category, *Emotional evaluation of the production*, investigated how students emotionally evaluated their own mini-documentaries, considering the sensory and affective effects perceived by themselves. This dimension is directly related to the studies of Zhao, Muehling, and Kareklas (2014), which emphasize the importance of emotional states in message reception, and Greenwood and Long (2015), which associate audiovisual products with meaningful memories. The questions sought to identify the types of sensations conveyed by the videos, such as lightness, sadness, nostalgia, or comfort, and the audiovisual elements that contributed to the construction of these atmospheres, including music, speech, images, and colors. It also explored whether students perceived their mini-documentaries as capable of mobilizing shared feelings, enabling identification with experiences related to childhood, family, or specific life moments.

The fifth category, *Atmosphere and affective climate of audiovisual media (mood and ambience)*, was developed based on recent literature on Mood Studies, which investigates the atmospheric, sensory, and pre-discursive aspects of cultural experiences. Authors such as Ingold (2012), Gumbrecht (2015), and Griffero (2019) provide theoretical support for understanding how audiovisual content can evoke affective climates, ambiences, and emotional tonalities, affecting viewers in ways that are often not rationalized but rather bodily experienced. This perspective broadens the understanding of audiovisual experiences by framing them as modes of feeling and being-in-the-world. In this dimension, the questions sought to identify the overall atmosphere conveyed by the mini documentaries, such as light, melancholic, nostalgic, or joyful tones, and to understand how these effects were constructed through elements such as sound, image, and rhythm. It also examined whether the videos connect with shared structures of feeling, such as childhood memories or traditions, and whether they provoke bodily sensations in viewers, such as chills, laughter, or emotional responses, associating these reactions with the audiovisual resources employed.

4 PRESENTATION AND ANALYSIS OF RESULTS

The study involved the participation of 45 advertising students, whose average age is around 20 years. This indicates that the group is predominantly composed of young

adults in the early stages of their academic and professional development. Most participants reported consuming short videos on platforms such as TikTok, Instagram, and YouTube Shorts, especially content related to humor, pop culture, quick tips, and film scenes. This behavior aligns with Greenwood and Long (2015), who observe how films serve as meaningful sources, acting as symbolic mediators of emotional and social experiences.

When asked about their primary means of audiovisual consumption, participants predominantly pointed to social media, followed by streaming services. Only one response indicated broadcast television as the main source, revealing a preference for dynamic and easily accessible content, consistent with the multitasking profile of this generation. May and Siddoo (2024) highlight that the emotional response triggered by short videos is a key factor in their acceptance and circulation.

Mobile phones were the most frequently cited devices for this type of consumption, reinforcing mobility as a central aspect of contemporary media experience. The types of content consumed are diverse, but short videos stand out, particularly due to their visual, humorous, and nostalgic appeal. The relationship with this format is immediate and affective, which aligns with Frantz (2023), who emphasizes that digital media enhance sensitivity and emotional connection through brief and impactful formats.

When recalling content watched during childhood and adolescence, participants demonstrated a strong connection to broadcast and cable television, as well as the use of DVDs, followed by a later migration to streaming. Channels such as Disney Channel, SBT, Cartoon Network, and Brazilian programs like *TV Globinho* were frequently mentioned. These findings confirm the central role of television in shaping the audiovisual memory of generations prior to the current digital dominance.

Participants reported characters and stories that marked their trajectories, ranging from cartoons such as *SpongeBob SquarePants* and *Scooby-Doo* to films such as *Mamma Mia!* (2008, Phyllida Lloyd), *Harry Potter and the Philosopher's Stone* (2001, Chris Columbus), and Disney animations. Most references were associated with affective bonds, such as watching with family or rewatching favorite scenes. This experience reinforces the role of audiovisual media in the construction of affective memory, as highlighted by Greenwood and Long (2015), who emphasize cinema as a mediator of emotional experiences.

Regarding what they feel when recalling these experiences, participants reported feelings of nostalgia, joy, comfort, and reconnection with childhood. The memories evoked go beyond the content itself, referring to smells, sounds, rituals, and family bonds. This corroborates what Griffero (2019) describes as affective atmosphere: a sensory immersion that involves the body, memory, and lived space.

Concerning the consumption of short videos, most participants stated that they do so to pass time or seek light entertainment. A smaller group highlighted learning purposes, indicating that although playful motivations prevail, the format can also serve an educational function. This multifunctionality reinforces what May and Siddoo (2024) describe as diverse internal and external motivations in digital audiovisual consumption.

Almost all participants reported having watched educational videos on digital platforms. Although there is no consensus on what constitutes “educational,” there is a recognition of the formative role of such content. This aligns with Faul and LaBar (2023), who suggest that videos have the potential to act as triggers of affective states, contributing to meaningful aesthetic and cognitive experiences.

Regarding preferred video length, most participants indicated no strict limitations, if the content is relevant. However, many expressed a preference for short videos, especially those lasting up to one minute, highlighting a search for practicality and immediate impact, characteristics emphasized by May and Siddoo (2024).

In the production of the mini documentaries, most students chose to explore affective memory related to cinema and audiovisual media, seeking authentic testimonies and symbolic images. The selection of themes and narrative elements reflected a desire to foster identification and evoke emotions such as nostalgia and comfort. The aesthetic choices aimed to create a sensitive atmosphere, with soft soundtracks, warm lighting, and close-up shots. This aligns with Gumbrecht (2014), who emphasizes the importance of atmospheric dispositions in aesthetic experience.

Many groups reported personal memories and emotionally charged statements during the production process, which directly influenced editing, soundtrack selection, and the structure of the videos. This reinforces Greenwood and Long’s (2015) argument regarding the relationship between audiovisual content and the activation of affective memory.

Advertising was recognized by some groups as a space for the strategic use of affective memory, particularly using sounds, objects, or rituals capable of evoking memories. Zhao, Muehling, and Kareklas (2014) demonstrate that nostalgic appeals have greater impact when consumers are in positive affective states.

When asked about the role of cinema or advertising in personal and educational development, most participants chose cinema. They stated that it contributes to expanding repertoires, fostering reflection, and stimulating empathy. Advertising, on the other hand, was seen as a tool of social and educational influence, particularly when addressing relevant issues in a sensitive manner. This reinforces Frantz's (2023) perspective on the construction of moods and atmospheres in short videos on social media.

Regarding the medium most associated with affective memory, broadcast television and cinema were predominant. Television appeared as a space of family interaction, while cinema was associated with significant collective experiences. Streaming and social media were mentioned as part of current consumption, but with less emotional intensity. This temporal difference reinforces the idea that past atmospheres shape affective memory more deeply, as described by Griffero (2019).

Students stated that the mini documentaries were emotionally impactful mainly through the interviewees' narratives. The authenticity of speech, facial expressions, and the simplicity of the memories generated identification with the audience. One student reported being emotionally moved by the film *Mamma Mia!*, while another stated that they felt represented in the animation *Alvin and the Chipmunks*, illustrating how audiovisual media access deep layers of memory and affect.

The feelings shared in the mini documentaries were predominantly nostalgia, comfort, and lightness. The construction of this atmosphere occurred through aesthetic and narrative choices that value speech timing, silence, and listening, creating a contemplative environment. This affective ambience is consistent with the concept of mood discussed by Gumbrecht (2014), in which the effect of audiovisual media emerges through sensory immersion.

Teleaffective memory describes how certain media experiences, especially those lived during childhood and adolescence, become stored affects that can be reactivated by seemingly simple audiovisual stimuli, such as a song, a character, a type of framing, or even the sound of a voice. It is a form of sensitive memory that operates less through

rationality and more through emotional and bodily resonance. By stating that they were emotionally moved by the mini-documentaries or identified with specific scenes or narratives, students demonstrate that these productions reached deep layers of memory and affect, not because of their informational content, but due to the atmosphere they recreated. This perspective reinforces the idea that affective memory, when activated by sensitive atmospheres, mobilizes not only individual memories but also shared ways of being in the world, whether in family television settings, cinema experiences, or affective encounters mediated by digital networks.

Finally, students reported bodily sensations while watching the videos, such as chills, spontaneous smiles, or attentive silence. These effects demonstrate that the aesthetic experience of the mini documentaries goes beyond the informational dimension, reaching the level of perception and shared feeling. This confirms the relevance of mini documentaries as an educative practice that articulates affect, memory, and audiovisual language in a meaningful way.

5 CONCLUSION

Based on the research conducted, it is possible to affirm that the objectives of the study were achieved. The investigation allowed for a comprehensive and articulated understanding of how advertising students experience and interpret affective memory both in their consumption habits and in the creative production of mini-documentaries, thus addressing the research question that guided the study.

The results reveal that these students maintain a frequent and meaningful relationship with audiovisual content, especially in short and accessible formats such as those found on social media and streaming platforms. The constant presence of videos in their daily routines is often associated with entertainment, the search for quick information, and the evocation of memories related to childhood, family interaction, and subjective milestones of youth. This behavior reinforces the idea that audiovisual consumption, even when fragmented and fast-paced, can carry deep affective layers and enduring memories.

Regarding the process of creating the mini documentaries, the data indicate strong emotional engagement among participants, who mobilized their own memories and

incorporated others' accounts into a sensitive and collective narrative structure. Feelings of nostalgia, belonging, longing, and recognition were recurrent in both discourse and aesthetic choices, demonstrating that affective memory was not merely a topic addressed but a constitutive element of the narratives produced. Furthermore, students demonstrated awareness of the role of advertising and cinema in shaping their identities and cultural repertoires, recognizing the importance of affective strategies, such as the use of music, symbolic objects, iconic characters, and shared stories, in establishing connections with audiences.

The analysis of participants' accounts also made it possible to identify how students recognize atmospheres and affective climates in audiovisual content, attributing significant importance to sensory elements, narrative rhythm, and visual and sonic aesthetics. This perception is reflected both in their creative choices and in their reception of the mini documentaries, whose emotional responses, such as reflective silence, spontaneous smiles, or a sense of comfort, reveal the power of audiovisual ambience in evoking affective states. In this sense, students not only consumed and produced videos but also interpreted, in a critical and sensitive way, the effects these contents produce on the body and on memory.

It is therefore considered that the study achieved its purpose of understanding how affective memory is activated and resignified in educational and media contexts by university students, offering relevant insights for reflecting on pedagogical practices that integrate creativity, sensibility, and emotional repertoire in communication education.

This study contributes to social studies by highlighting how students' media and creative practices are shaped by affective memories, emotional experiences, and symbolic repertoires that are intertwined with their cultural and educational trajectories. By exploring how young university students experience and interpret audiovisual content, the research enables a deeper understanding of subjective formation processes marked by family bonds, social contexts, and sensitive appropriations of media.

As a continuation, future research is suggested to comparatively investigate different social groups, generations, or regions, expanding the understanding of the impact of media on the constitution of identities, collective memories, and educational dynamics in contexts marked by diversity and digital transformations.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

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