

對於廣告的情感、關注與記憶 -- 章節 2/2

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在[前一章節](#)我們解釋了情感是如何得到大腦的關注，而在這一章節，我們將概述情感是如何對記憶產生影響的。

情感是如何影響刺激在記憶中被處理的方式？

記憶的本質

我們的大腦會將記憶區分，一個區塊負責處理稍後就會忘記的資訊（短期記憶），另一個區塊則負責需要保存起來以供日後使用的資訊（長期記憶），而我們所感興趣的記憶區域是長期記憶，也就是被保存期來並在之後能夠檢索出來的記憶。

長期記憶的兩個關鍵領域是顯式記憶（有意識的）和隱式記憶（無意識的）。顯式記憶分為情節記憶及語意記憶。事件或是環境經驗之類的記憶被視為情節記憶，而事實或概念則被儲存在語意記憶之中。現在來試想一下我們去上法語課的情況，關於課堂裡的人、互動、及去上課的交通方式等等的這些記憶，都會被儲存於情境記憶裡，而語法和詞彙則會被儲存在語意記憶中。這兩種記憶有可能會被一起記得，但通常是被分開檢索及使用的。

隱式記憶的容量比顯式記憶大上許多，並以較無意識的方式儲存了很多有可能會影響我們行為的記憶。我們在課堂上的一些經歷，可能會成為一些用言語表達不出來的因素，讓我們對下一堂課充滿期待。或者這堂課剛好是被安排在日常生活中的某個時間點，使我們上這堂課的原因更多是出自於習慣，而不是有意識的慾望。

記憶是如何被創建和被檢索的？

從前的心理學認為記憶是被儲存在大腦裡的特定區域，不過這樣的說法已經被推翻，並且有證據指出，記憶是分佈於大腦的各個角落，並且利用腦內的網路被連繫在一起⁶。

許多人曾經認為（現在依然很多人這麼認為），比起不需要經過處理的資訊，我們需要花費較多力氣去處理能夠產生持久記憶的資訊⁷。但事實上，我們能夠無意識地用差不多的方式來處理情感，也就是說，隱式的資訊吸收是不需要有意識的關注的⁸。

Joseph LeDoux⁹ 在他的書《情感的大腦（The Emotional Brain）》中概述，記憶（即使是顯式的）並不是經驗的複製檔。我們會利用潛意識裡的偏見來分析接收到的資訊，再將其儲存於記憶當中。這樣的過程被稱為記憶痕跡（engram）。

對於廣告商來說，這就意味著，無論在廣告中試圖傳達的是什麼，都有可能成為閱聽眾的記憶之前，被他們當下的心理網路給消化過濾。要克服薄弱的品牌認知，或是要破壞消費者目前的心理網路，我們需要的不只是一個好故事或是一個巧妙的品牌提示而已。

情感是如何增加或改變記憶痕跡？

情感喚醒 (Emotional arousal) 為對情感刺激的反應，可以促進大腦將接受到的資訊編碼，存入記憶。不過有證據顯示，這種喚醒會產生選擇性記憶。

情感刺激能增加經驗成為記憶的可能性，而組成經驗的要素必須包括引人注目的細節、所有可能觸動情感關注的因素，以及與個人動機相關的所有刺激。

容易被想起的資訊，會讓人相信這個記憶是準確的，即便實際上並非如此。而這些資訊，通常與事件帶給人的感覺有關，而非實際細節¹⁰。

舉例來說，勝敗雙方足球隊的支持者記得一場關鍵比賽的方式是大不相同的。勝方支持者會為球隊的勝利感到開心，所記得的整體經驗會多於細節。而敗方支持者則會記得較多具體細節。然而，隨著時間，很多負面的細節會慢慢沖淡，記憶也會慢慢趨向籠統。

這表示我們編碼及檢索情感事件的方式，不僅取決於喚醒的程度，還取決於個人當下的心理網路及動機。

情感、關注與記憶對於「情感廣告」所發生交互作用的方式，代表什麼呢？

品牌建立為是基於捷徑思考的概念，使用情感刺激確實能較高度地吸引有意識或無意識的關注，且有助於讓廣告被儲存於記憶中。但具有挑戰則是，我們要如何利用品牌獨特的優勢，與對人們來說很重要的事情作為連結，進而強化記憶中的既有資訊，或是破壞既存的記憶結構，將新資訊編進記憶。

當品牌建立的情感聯繫越一致且越吸引人，以及其情感廣告所用的品牌提示越與品牌本身合襯，該品牌就越容易在「相關時刻」以廣告商所希望的方式被檢索出來。這在心理學上稱為「促發效應 (priming effect) 」¹¹。

在 IPA 的一個研究中提到¹²，一個廣告所包含的資訊若能夠促發短期行動，它就是一個有效的廣告。相反的，如果一個廣告只著重於給予情感刺激，而不能讓故事與品牌資訊互相連結，這個廣告就很容易被忽略。

我們真的能夠測量情感廣告所帶來的影響嗎？

定義一則廣告是否為情感廣告其實是很主觀的，因為在某種程度上，我們對一切事物都會產生情感反應（至少在生理學方面）。但是正如前文所述，我們能透過特別的方式來推斷一則廣告是否能夠讓大腦產生明顯的喚起反應。

進行廣告測試的時候，我們會測量受訪者對品牌的關注，無論主動或被動的。廣告是以不同的方式向受訪者展示的，受訪者不會被要求全神貫注在測試的廣告上。另外我們會將能見度及品牌認知度分開測量，以了解受訪者對廣告的關注及品牌資訊的吸收。

面部編碼及其他神經科學技術能夠測量受訪者在每個時間點的情緒反應，無論是正面或負面的。這樣連續性的觀察能明確地顯示廣告中吸引受訪者長時間關注的地方，接著我們就能依據測試結果來調整廣告的內容，使其在閱眾的心理網路中發揮最大效用。

確保所有方面都被測量後，我們就可以透過品牌認知及關注所發生及維持的時間點，來準確地了解情感刺激是如何讓品牌溝通發揮作用的。

那鑽石呢？

現在讓我們回到前一章節所提到的鑽石生產商協會的新廣告企劃。雖然鑽石業在時尚與消費者信任方面所面臨的問題是否能單就情感來克服，還有待觀察，但不得不說這一系列廣告實在很多部分都達到一個成功的情感廣告的水準。它描述了現代生活中真實的人際關係以及與鑽石產生連結的關鍵時刻，每個線索都很巧妙且一致。整個企劃表



現出不同社會框架下的個體對鑽石有著相同的動機需求，去除了「傳統」、「昨天」、「與我無關」這些千禧世代對鑽石的刻板印象，並利用千禧世代比較有共鳴的方式，比如說較含蓄地展示鑽石，來傳遞概念。

對一般品牌來說，這樣的影響是可以很明顯的。若要吸引消費者的關注，並確保情感廣告能夠如我們最初所設計及期待的方式，在消費者的心理網路中被編碼及檢索，那我們需要的不僅僅是一個富有高強度情感的好故事，其中的內容是否能夠讓消費者聯想到品牌也是非常重要的。

結論

以情感為基礎的廣告能引起顯著的影響，但前提是必須要在一個強大且一致的品牌框架下運作。

- 品牌必須要有一系列獨特的圖像，或是其他一致、吸引人及容易消化的品牌資訊，才能夠加深廣告中故事及情感刺激與品牌的連結。
- 廣告商應該要透過與消費者最相關的提示（需求、功能、情境、聲音、影像、味道等），將情感廣告中的關鍵時刻連結到品牌。
- 有效的情感觸發，意味著廣告中有著與個人動機相關的故事，能夠維持閱聽眾對廣告的參與感，也能讓品牌與他們最在意的事物連結起來。

評估廣告時，在以上這些方面都有要所考慮。同樣值得注意的是，情感並不是創造有效廣告的唯一途徑。只要能將刺激與消費者的需求結合，也能夠帶來不錯的品牌需求，最重要的是，廣告中要能夠提供對消費者來說很重要的元素。

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或洽詢我們的研究團隊

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Emotion, Attention and Memory in Advertising

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HOW DOES EMOTION INFLUENCE HOW STIMULI ARE PROCESSED IN MEMORY?

The nature of memory

There are well established models of memory. The first way in which we separate areas of memory is to think of things we process and forget (short-term memory) and things we process and keep for later (long-term memory). The area of memory we are interested in is long term memory, things we keep and can later retrieve.

The two key areas of long-term memory are explicit (conscious) and implicit (non-conscious). Memories of things like events and our environment are considered part of our episodic memory, while facts and concepts are stored in our semantic memory. Think of going to a French lesson. What you remember about the lesson, the people, how you got there and so on are stored in episodic memory, while the grammar and vocabulary you learned is stored in semantic memory. The two may, at times, be remembered together but are more likely to be retrieved and used separately.

Our implicit memory capacity is far larger and stores things that may influence us, but in a less conscious way. Perhaps some of the experiences we had in class make it a compelling event in our calendar and we feel very positive towards the next class for reasons we can't articulate. Or the class fits neatly into a time of day that is part of a standard routine, so we find ourselves at the French class more out of habit than conscious desire.

How memories are created and retrieved

Psychology has long abandoned the idea that memories are stored together in neat, discrete parcels located in particular areas of the brain. It is now proven that memories are distributed all over the brain and linked together by networks of connections⁶.

It was assumed (and still is to a large extent) that active processing would create stronger and more durable memories than low-level processing⁷. In fact, in much the same way that we can process emotions without conscious appraisal, implicit learning occurs without conscious attention⁸.

In addition, Joseph LeDoux⁹ (The Emotional Brain 1998) outlines the fact that memories, even explicit ones, are not carbon copies of the experience from which they were taken. In between the unevaluated response and the appraised response, we each apply elements of our subconscious biases and heuristics to arrive at a suitably analysed memory for storage and retrieval at some later date. These encoded experiences are often referred to as engrams⁶.

For advertisers, this means that whatever is communicated in an ad will be most likely be filtered through the lens of current mental networks before becoming a memory. The implication is that trying to overcome poor

brand perceptions or to disrupt, rather than reinforce, mental networks will need more than a good story or subtle brand cues.

How emotion adds to or changes this process

Emotional arousal (a response to an emotional stimulus) undoubtedly attracts resources to facilitate some sort of encoding in memory. Evidence has shown, however, that this arousal leads to selective effects on memory.

Emotional stimuli increase the likelihood of select components of an event being remembered. These components include details that capture attention, aspects of the event that are somehow integral to the emotional focus or things about the stimuli that are relevant to the goals or motivations of the individual.

Details that come to mind easily and vividly make people feel

more confident that their memory is accurate, regardless of how accurate those details actually are. These are often related to how the event made people feel, rather than the actual details around the event¹⁰. As an example, supporters of a particular football team will remember a key match they won against a rival in a different way from those on the losing side. The victorious supporters, happy that their team won, remember the overall experience more than the details. Those on the losing side will most likely remember more of the specific detail and less of the overall feeling of the game. Over time, however, much of the negative detail is lost and the memory becomes more general.

That means that the way we encode and subsequently retrieve memories of emotional events depends not only on the degree and valence of arousal, but also on our current networks or engrams and our underlying goals or motivations.

WHAT ARE THE IMPLICATIONS OF HOW EMOTION, ATTENTION AND MEMORY INTERACT FOR “EMOTIONAL ADVERTISING”?

This brings us back to the idea of branding as a heuristic. We can see that the use of emotional stimuli can indeed attract more of our conscious and non-conscious resources to pay attention to, and aid the encoding of, advertising into memory. The challenge is to strike the right balance in the way memories are encoded and the way in which they are subsequently retrieved.

This requires an integrated and holistic approach – using distinctive assets and creating emotional connections to things that matter to people in order to facilitate the reinforcement of positive, associative memories or the disruption of those memory structures to encode new information. The more consistent and appealing the emotional connections created and the more fitting the brand cues accompanying an emotion-based advertisement, the more likely they are to be retrieved in the way that the advertiser desired at a suitable “relevant moment”. In behavioural psychology this is known as the “priming effect”¹¹.

We know from research conducted by the IPA¹² that this combination of priming and ensuring that the

key information required for short term action together deliver highly effective advertising. On the other hand, emotion for the sake of emotion can easily be ignored if it does not deliver a brand message that is resonant with the story being told.

CAN WE REALLY MEASURE THE IMPACT OF EMOTIONAL ADVERTISING?

Defining an ad as emotional or not at the outset is a subjective exercise because to some degree, we react emotionally to everything (at least physiologically). But, as identified above, we can conclude whether or not an ad generates a salient arousal response through our approach and metrics.

When we test advertising, we measure both active and passive aspects of attention and brand impact. By showing the advertisement in a distracted media environment we don't force highly focused attention. And by separating the measures of visibility and brand recognition we also ensure that the balance has been achieved between paying attention to the ad and absorbing the brand information.

Facial coding and other neuro-based techniques offer a moment-by-moment assessment of exactly where emotional responses take place, both positive and negative. This continuous observation also shows us where the ad is supporting increased longer-term engagement and attention, making the ad more likely to be adding something to that vital mental network.

Making sure all of these aspects are measured and assessed means that we can see exactly how the emotion is working with other aspects of a piece of brand communications, leveraging both the areas where asking is better (cognitive evaluation like brand linkage) and where observation works best (understanding where engagement and attention are built and sustained).

WHAT ABOUT THE DIAMONDS?

Coming back to the new campaign by the Diamond Producers Association, it ticks many of the right boxes. It shows real people in real relationships. It includes subtle but consistent cues linking special moments to diamonds. It links the same motivational needs that pull people towards diamonds using a different social context. It moves away from tradition, yesterday,



“not us” and leverages things millennials relate to, millennial icons on Facebook and Instagram and displaying diamonds implicitly rather than ostentatiously. It remains to be seen whether or not emotion alone can overcome the more general issues facing the diamond industry in terms of trust and fashion.

For other brands the implications are clear. Capturing people's attention and making sure your emotional advertising is both encoded and retrieved as you would like requires more than a good story

with moments of intensity. It needs to be contextually motivating and linked to the brand.

IN SUMMARY

Emotion-based advertising can be highly effective but must work within a strong and consistent brand framework.

- Brands need to have a range of distinctive iconography or assets that are consistent, engaging and understood so that they reinforce the stories and emotional stimuli in advertising.
- Advertisers should ensure that emotion-based advertising links to the brand through association with the cues – needs, functions, situations, sounds, sights or smells – that are most relevant in the key moments.
- Effective emotional priming means having stories that are relevant to people’s motivations and goals, so that engagement with advertising is sustained and so that people associate the brand with the things that matter most to them.

Advertising assessment needs to take account of all of these aspects. It is also worth noting that emotion is not the only route to effective advertising. Cognitive stimuli are very effective at delivering desired brand outcomes when they align with people’s needs and wants and many of the most effective campaigns demonstrate this. In the end, you still need to offer people something that matters to them.

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