



## Feel the Brand: How FNAC Live's experiential marketing impacts brand perception


### *Sentir a marca: Como o marketing experiencial do evento FNAC Live afeta a percepção da marca*


[10.29073/naus.v7i2.954](https://doi.org/10.29073/naus.v7i2.954)


Recebido: 1 de novembro de 2024.

Aprovado: 10 de março de 2025.

Publicado: 19 de março de 2025.

**Autor/a 1:** Ana Martins , Escola Superior de Comunicação Social, Portugal, [ana.carolina.c.martins13@gmail.com](mailto:ana.carolina.c.martins13@gmail.com).

**Autor/a 2:** Cláudia Silvestre , Escola Superior de Comunicação Social, LIACOM, CEUL, Portugal, [csilvestre@escs.ipl.pt](mailto:csilvestre@escs.ipl.pt).

**Autor/a 3:** Helena Pina , Escola Superior de Comunicação Social, LIACOM, Portugal, [hpina@escs.ipl.pt](mailto:hpina@escs.ipl.pt).

#### Abstract

The rise of the Internet, driven by the widespread adoption of smartphones, has transformed consumers into informed and discerning individuals who can research and engage with products and services anytime and anywhere. In this evolving landscape, brands are increasingly focused on creating meaningful experiences that deepen consumer relationships, moving beyond mere product sales to deliver value through unique and differentiated services. This study examines the impact of FNAC Live, a music festival organized by FNAC, on the brand-consumer relationship, specifically investigating how experiential marketing shapes brand image, influences participants' motivations, and informs their perceptions. The analysis of FNAC Live offers valuable insights into how cultural events cultivate lasting consumer relationships, emphasizing the strategic impact of experiential marketing in strengthening brand engagement.

**Keywords:** Brand-Consumer Relationship; Consumer Engagement; Consumer Experience; Experiential Marketing; FNAC Live.

#### Resumo

A ascensão da Internet, impulsionada pela adoção generalizada de smartphones, transformou os consumidores em indivíduos informados e exigentes que podem pesquisar e interagir com produtos e serviços a qualquer hora e em qualquer lugar. Neste cenário em constante evolução, as marcas estão cada vez mais focadas em criar experiências significativas que estreitem o vínculo com os consumidores, indo além das meras vendas de produtos para entregar valor por meio de serviços exclusivos e diferenciados. Este estudo pretende avaliar o impacto do FNAC Live, um festival de música organizado pela FNAC, na relação marca-consumidor explorando como o marketing experiencial molda a imagem da marca, influencia as motivações e percepções dos participantes. A análise do FNAC Live fornece insights valiosos sobre o papel dos eventos culturais na construção de relacionamentos duradouros, enfatizando o impacto do marketing experiencial.

**Palavras-Chave:** Consumer Engagement; Experiência do Consumidor; FNAC Live; Marketing Experiencial; Relação Marca-Consumidor.

## 1. Introduction

With the widespread adoption of the internet and smartphones, access to information and direct brand interaction have become integral to today's consumer experience (Grubor & Jaksa, 2018). The modern marketing landscape increasingly centers on creating consumer-centric experiences that extend beyond traditional product benefits. Now, brands face the challenge of delivering unique, relevant experiences that engage consumers in



real time across diverse contexts, making highly personalized and contextually relevant content essential for capturing attention and building connections (Dantas & Carrillat, 2013; F. Li et al., 2021).

As Leung, Buhalis, and Viglia (2024) argued, today immersive technologies can merge the physical and digital worlds, offering experiences uniquely tailored for “marketers and advertisers, immersive technologies profoundly change the media landscape, leading to new ways of producing and consuming advertising messages” (*idem*, p. 319).

In this evolving environment, experiential marketing has emerged as a powerful approach to creating value and fostering emotional connections between brands and consumers. Experiential marketing immerses consumers in memorable, impactful interactions that build strong brand affinity, often leading to enhanced loyalty. Pine & Gilmore (1998) and Smilansky (2017) underscore the role of brand experiences in forging meaningful consumer connections, reinforcing alignment with brand values, and distinguishing brands beyond price or product quality. In line with these aims, “brand activation” engages consumers through interactive experiences that foster positive attitudes, behavioral shifts, and long-term brand loyalty (McKay et al., 2016; Garg et al., 2018).

A compelling example of experiential marketing’s effectiveness can be observed in the music industry. Music, a universal form of communication present in all human societies, profoundly connects individuals by influencing emotions, social bonds, and cultural expression. Historically regarded as a force for healing and social cohesion (Campos, 2007), music has evolved into an essential element of contemporary life, creating a bridge between artists and audiences. Music serves not only as an instrument of personal expression and social harmony but also as a vital tool in promoting cultural diversity and economic vitality (IFPI, 2024; KEA & PPMI, 2019). Today, digital platforms and live events have redefined how audiences interact with music, with fans now expecting deeper, more personalized engagement with artists and their work.

Experiential marketing fosters emotional connections between consumers and brands. FNAC Live addresses this issue by leveraging the universal power of music and cultural expression to create an experience that resonates deeply with attendees. This strategy helps FNAC differentiate itself in a competitive retail environment, moving beyond product sales to become a key player in promoting cultural diversity, inclusion, and social engagement. By bringing together renowned artists and fostering a community-driven atmosphere, FNAC Live strengthens brand attachment and enhances consumer engagement, allowing FNAC to differentiate itself in a competitive retail environment.

The festival also addresses consumer demands for personalized and engaging brand experiences. In an era where audiences seek more than just passive interactions with brands, FNAC Live fosters a sense of belonging and community, ensuring that every aspect of the event reflects the values of inclusivity, accessibility, and cultural democratization. These elements are central to the success of experiential marketing strategies, as they allow brands to form meaningful connections with diverse consumer groups and build brand loyalty that extends far beyond a single transaction.

FNAC Live strengthens its brand identity and builds a lasting relationship with its audience. It offers consumers a chance to interact with the FNAC brand in a personal way, which not only reinforces brand attachment but also encourages consumers to advocate for FNAC within their social circles. The festival’s ability to merge music, culture, and brand values into a seamless experience makes FNAC Live an interesting case study for addressing the complexities of experiential marketing in the modern retail landscape.

---

## 2. Literature Review

Marketing has evolved through various phases, each reflecting shifts in consumer behavior and technological advancements, eventually leading to experiential marketing. This approach emphasizes creating emotional connections and unique experiences for consumers. Initially, until the mid-20th century, marketing was transactional, treating consumers as rational actors focused primarily on price and functionality (Smilansky, 2017). At this stage, brand-consumer interaction was limited to the purchase moment (Brito, 2011).



In the 1940s, increased competition and shifting market demands led to a consumer-focused perspective, introducing the “4 Ps” (product, price, place, promotion). This model emphasized customer attraction and retention through quality, functional benefits, and brand image (Schmitt, 2010; Kotler et al., 2010), marking a shift toward strategic marketing aimed at customer satisfaction and retention.

By the 1980s, relationship marketing emerged, centering on long-term relationships and placing consumers at the core of brand strategy. Leonard Berry coined the term “relationship marketing” in 1983, defining it as a series of activities designed to build and maintain positive, ongoing relationships with consumers (Harker & Egan, 2006). This approach prioritizes interactions across the consumer journey, fostering an integrated experience (Addis & Holbrook, 2001). Differences between traditional and relationship marketing are highlighted in Table 1.

**Table 1:** Comparison between Traditional Marketing and Relationship Marketing.

Traditional Marketing	Relationship Marketing
Sales Volume Focus and Growth	Focus on Brand Value Delivered to the Customer
Moderate Customer Contact	Frequent Customer Contact
Sales-Oriented Objective	Customer Retention-Oriented Objective
Short-Term Perspective	Long-Term Perspective
Low Emphasis on Customer Service	High Emphasis on Customer Service
Marketing Primarily for Consumer Goods	Individualized Service Marketing
Product Quality Focus	Focus on Building and Maintaining a Quality Relationship

**Source:** Adapted from Ellis (2011).

In the 1990s, customer relationship management (CRM) technologies introduced new ways for companies to segment their audiences and personalize messaging, improving customer service and loyalty initiatives. With the rise of social media and smartphones in the early 2000s, relationship marketing evolved to incorporate new digital channels for real-time communication. While direct and immediate interactions were already present in traditional direct marketing methods like telemarketing, social media enabled brands to engage with consumers on a broader scale, fostering more dynamic and interactive relationships. As consumers’ needs and expectations evolve, companies must continually adapt to meet them; research shows that a company’s responsiveness to customer concerns directly impacts its competitive longevity and profitability (Urdea, et al., 2021).

This evolution led to experiential marketing, which goes beyond satisfying needs to create memorable and meaningful experiences that foster emotional connections, reinforcing brand loyalty and identity alignment (Kawamura & Bignotto, 2015).

### 2.1. Experiential Marketing

Experiential marketing focuses on creating deep and lasting connections between brands and consumers through unique and emotionally impactful experiences. Rather than emphasizing product functionality alone, experiential marketing seeks to offer positive, memorable experiences that foster customer loyalty and brand engagement. This approach highlights the role of personal, emotional, cognitive, sensory, and social interactions in building strong consumer relationships (Schwager & Meyer, 2007; De Keyser et al., 2015).

Experiential marketing encourages hedonic consumption, where pleasure and meaning transcend the product’s objective purpose, appealing to the symbolic and subjective aspects of consumer experience (Holbrook & Hirschman, 1982). Companies following this approach focus on “experiential value,” aiming to exceed consumer expectations at every touchpoint (Wiedmann et al., 2018; Loureiro, 2020). According to Pine and Gilmore (1998), the Experience Economy represents a further evolution, treating consumers as guests seeking personalized and



memorable experiences. This model helps brands differentiate in the market by building consumer trust and loyalty through consistent, engaging experiences (Smilansky, 2017).

The Strategic Experiential Modules (SEMs) framework, developed by Schmitt (1999), guides experiential marketing by categorizing experiences into five types:

- **Sensory experiences** emphasize tangible aspects and aim to engage the consumer's five senses.
- **Emotional experiences** encourage consumers to associate positive feelings with the brand.
- **Cognitive experiences** appeal to consumer intellect, fostering creativity in problem-solving.
- **Active experiences** involve behavior and lifestyle changes, motivating and inspiring consumers.
- **Relational experiences** focus on aligning consumer ambitions with brand values and community.

These SEMs allow brands to plan actions that foster a deeper consumer connection. Also, it enables brands to create meaningful, long-term connections with consumers, enhancing brand identity and loyalty (Brakus et al., 2009; Ferreira & Teixeira, 2013).

Brand experiences occur throughout the purchase and consumption phases. In physical stores, consumers interact with the environment and staff, while in product use, perceptions of quality and preference are formed (Akoglu & Özbek, 2022). These experiences can be shaped by individual needs, expectations, and uncontrollable factors such as store location and social interactions (Kotler et al., 2010; Grewal et al., 2009). In digital contexts, visual appeal and ease of navigation enhance the experience, while offline, customer service and store layout are essential (Varshneya & Das, 2017). In 2023, a report by Salesforce, based on insights from 16,000 consumers and business buyers worldwide across various demographics and industries, including retail, consumer goods, and technology, found that 88% of consumers consider the experience to be as crucial as the product itself. (Salesforce, 2023). This finding underscores the growing importance of experiential marketing in driving satisfaction and loyalty, reflecting a global consensus that exceptional customer experiences are just as vital as the products or services offered.

## 2.2. The Music Festivals

A festival, particularly a music festival, is an immersive experience that engages multiple senses beyond just auditory perception. In addition to sound, the festival experience is profoundly shaped by visual and olfactory stimuli, as well as diverse forms of social interaction (Lell, 2019). These events create an environment where live music and audience engagement with well-known and emerging artists are central elements. However, attracting a broad audience requires more than just a strong lineup. It also depends on factors such as infrastructure quality, service offerings, and the creation of an atmosphere that fosters a memorable musical experience (Morgan, 2008).

Data from 2023 indicate that Portugal hosted 309 music festivals throughout the year. Of these, 216 were classified as small, 75 as medium-sized, and 17 as large-scale events, with attendance exceeding 10,000 participants. The total audience across all festivals reached 2.4 million spectators. Regarding the artists performing, approximately 63% were Portuguese, reflecting the growing prominence of national talent. In terms of gender representation, 23% of the artists were women. It is a notable increase from 2019 when the figure stood at just 14%. Sponsorship also played a significant role, with 23 festivals in 2023 incorporating the sponsor's name into their branding, a number only surpassed in 2019 within the past nine years (APORFEST, 2023).

The Summer Festival Marathon—Cision Ranking, an annual study by Cision, provided valuable insights into the media impact and visibility of Portuguese music festivals in 2023. Among the key findings, NOS Alive emerged as the festival with the highest media presence and engagement. The festival secured first place in the ranking with an impressive performance across multiple communication channels. Cision's data showed that NOS Alive generated 4,694 news articles, a 30% increase from the previous year, highlighting the event's growing public and media interest. The festival also strengthened its digital communication strategy, achieving significant visibility across online platforms and radio, which are increasingly relevant to younger audiences. Additionally,



NOS Alive dominated social media, with 9,362 mentions and over 1.4 million interactions, cementing its strong digital presence and direct engagement with festivalgoers (Cision, 2023).

### 2.2.3. FNAC Live Festival

FNAC Live is a free-entry festival designed to appeal to a broad audience, though it primarily targets the 35–55 age group. However, FNAC's diverse product range, spanning from books and music to games, toys, and small appliances, attracts both younger and older consumers, making it a family-friendly event. The festival serves as a prime example of experiential marketing, as it leverages socialization and entertainment to create a deeper emotional connection with the brand. Events like these fulfill intrinsic human needs, such as self-actualization and social bonding (Abreu-Novais & Arcodia, 2013; Yolal et al., 2016).

Initially, FNAC Live took place on the streets of Lisbon before moving to the São Jorge Cinema. Over the years, it has been held in various iconic locations, including Village Underground, Capitólio, and Pavilhão Carlos Lopes. In 2020, due to the COVID-19 pandemic, the event was relocated to the Coliseu (Neves, 2023). Since 2022, the festival has been hosted in the Belém Tower Gardens following a partnership with Lisbon City Council, which also incorporated the NTF (Novos Talentos FNAC) awards ceremony (Neves, 2023). As the festival celebrates its 12th edition in 2024, it continues to be co-organized with Lisbon City Council (Público, 2024).

FNAC positions itself as a socially responsible brand, fostering cultural engagement by showcasing both nationally and internationally recognized artists alongside emerging talents from the NTF awards (FNAC, 2024a). The 2024 edition reinforced FNAC's commitment to sustainability through a sponsorship and partnership with Repsol. This collaboration promoted energy solutions aimed at reducing the festival's carbon footprint. Repsol contributed by supplying generators powered by 100% renewable fuels and providing solar-powered mobile phone charging stations (Briefing, 2024).

The brand's relationship with consumers can be analyzed through its social media performance. On Instagram, FNAC Live's main posts reached an average of 50,350 users, with an engagement rate of approximately 454 interactions per post. Notably, video content generated the lowest reach and engagement levels. FNAC's Instagram Stories amassed a total of 69,000 views, with an average reach of 3,000 viewers per story—metrics that closely mirrored those of the "FNAC Cultura" Instagram account, dedicated to promoting the brand's cultural initiatives. Additionally, online discussions about the festival resulted in approximately 81 mentions across Instagram, Facebook, and LinkedIn, with an estimated potential audience impact of 515,604 people.

The 12th edition of FNAC Live in 2024 expanded its accessibility through a live broadcast on Antena 3 and TVI Ficção. This allowed audiences unable to attend in person to experience the event through over 10 hours of coverage and 225 promotional segments on TVI networks (Briefing, 2024). Beyond music, FNAC Live 2024 featured an array of activities, including interactive performances by the Chapitô circus on Children's Day, yoga sessions for children, and various games, reinforcing its inclusive, multi-generational appeal (Figure 1).

This kind of music festivals also provide fertile ground for experiential marketing, driven by factors like socialization, entertainment, and personal growth. These events meet internal needs, including self-realization and social connection (Abreu-Novais & Arcodia, 2013; Yolal et al., 2016). Participation can be passive, where the consumer is an observer, or active, where they directly interact with the event. Immersive experiences, in particular, stand out for their ability to create sensory-rich memories that deepen consumer engagement (Pine & Gilmore, 1998).



Figure 1: Images of Chapitô and Projeto BUG action at FNAC Live 2024.



Source: FNAC.

### 3. Methodology

To explore the impact of FNAC Live on brand loyalty and consumer-brand attachment, this study employed a qualitative approach using semi-structured interviews. This methodological choice was guided by the need to capture in-depth consumer perceptions and experiences, which are essential for understanding complex constructs such as brand loyalty and emotional attachment. A qualitative approach was deemed appropriate, as it allows for an exploratory and interpretative analysis of consumer attitudes, motivations, and behavioral patterns that cannot be fully understood through quantitative methods alone (Daymon & Holloway, 2011; Minayo & Costa, 2018).

#### 3.1. Data Collection

The study was conducted through in-person interviews during the FNAC Live festival on June 1, 2024. The sample included individuals with varying levels of familiarity with the FNAC brand, ensuring a diverse range of perspectives. Each interview lasted approximately 10 to 15 minutes and was recorded for later transcription and analysis. Before participating, all interviewees provided informed consent, and ethical guidelines for qualitative research were followed.

A semi-structured interview guide was developed to ensure consistency across interviews while allowing for flexibility in participant responses. The guide was structured into seven thematic sections, designed to explore both the antecedents of consumer behavior and the outcomes related to brand attachment:

1. Motivations for Attending FNAC Live—Understanding personal and social drivers influencing participation.
2. Previous Experiences with FNAC Live—Exploring whether past attendance shaped expectations and attitudes.
3. Key Elements in Brand Experiences—Identifying memorable aspects of the festival and how they relate to brand perception.



4. Perception of the FNAC Brand—Examining associations, values, and positioning of the FNAC brand in consumers' minds.
5. FNAC Brand Symbolic Universe—Investigating symbolic meanings, cultural references, and personal interpretations of FNAC.
6. Brand Characterization Factors—Evaluating key attributes contributing to FNAC's brand identity and differentiation.
7. Emotional Connection to the Brand—Assessing personal attachment, nostalgia, and perceived brand authenticity.

The questionnaire included a mix of open-ended and structured questions, allowing for a balance between a guided discussion and participant-driven insights. For example, questions such as *"What emotions do you associate with FNAC Live?"* and *"How do you perceive FNAC's role in the cultural landscape?"* encouraged personal reflection, while others, the open-ended questions, such as *"Have you attended other FNAC events before?"* or *"Would you be more likely to purchase from FNAC after attending the festival?"*, provided direct insights into consumer behavior.

Additionally, a sociodemographic characterization of interviewees was conducted, capturing age, gender, occupation, and frequency of FNAC interactions. This allowed for a more contextualized interpretation of responses and helped identify potential patterns among different consumer segments.

### 3.2. Content Analysis

The recorded interviews were transcribed verbatim and analyzed using content analysis, a systematic method for identifying recurring themes and patterns within qualitative data. This approach was chosen to ensure a structured yet flexible examination of both antecedents of consumer behavior (e.g., motivations, brand perceptions) and outcomes (e.g., brand loyalty, emotional connection), aligning with the study's objectives.

#### 3.2.1. Coding Process

Content analysis involves two key analytical procedures: coding and categorization. Coding enables the systematic organization of data by segmenting it into meaningful units, while categorization groups these units based on shared characteristics or themes (Bardin, 2016; Bogdan & Biklen, 1994). In this study, coding used the semantic approach for analytical dimension, grouping data based on their themes or meanings. (Bardin, 2016; Bogdan & Biklen, 1994).

This systematic approach ensures that patterns, implicit meanings, and nuances in language use are thoroughly examined, contributing to a comprehensive understanding of FNAC Live's impact.

#### 3.2.2. Categorization and Thematic Development

Categorization was conducted through an iterative process, ensuring that participant responses were systematically structured into meaningful themes. The coding units—such as words, phrases, and conceptual patterns—were identified using a combination of inductive (data-driven) and deductive (theory-informed) strategies. This approach balanced openness to new insights with a structured analysis of established consumer behavior frameworks.

To effectively capture the relationship between consumer experiences at FNAC Live and their brand perceptions, the analysis was structured into two interrelated dimensions. The first, antecedents of consumer engagement, encompasses the motivations that led participants to attend the festival, their previous experiences with the brand, and the symbolic meaning they attribute to FNAC. The second, outcomes of brand interaction, explores the emotional responses elicited by the event, the associations consumers form with the brand, and the extent to which their experience translates into attachment and loyalty. By examining these dimensions in an integrated manner, the analysis provides a structured lens through which to understand how FNAC Live strengthens



consumer-brand relationships, highlighting the role of experiential marketing in fostering lasting emotional connections.

### 3.3. The Sample

The sample comprised 39 attendees of the FNAC Live festival held on June 1, 2024. This group is predominantly young, with 87% aged between 18 and 30. Gender representation was relatively balanced, with 51% women and 46% men. Most individuals are single, with only four married participants. Educational backgrounds showed notable diversity; over half of the sample (54%) hold a university degree, indicating a well-educated participant group (see Table 2 for sample details). Interviews were conducted during the event to ensure that participant responses captured immediate and authentic reflections on their experiences.

Table 2: The sample.

	N=39	Frequency	Percentage
GENDER	Masculine	18	49%
	Feminine	20	51%
AGE	18-20	8	21%
	21-23	8	21%
	24-26	9	23%
	27-29	5	13%
	30-32	4	10%
	33-35	1	3%
	45-47	1	3%
	48-50	3	3%
MARITAL STATE	Single	35	90%
	Married	4	10%
EDUCATION LEVEL	Preparatory Education	1	3%
	Secondary Education	11	28%
	Bachelor’s Degree	20	51%
	Master’s Degree	7	18%

Source: Author’s own elaboration.

## 4. Data Analysis

To assess the FNAC Live festival’s impact on brand attachment and consumer engagement, interviews were organized into thematic segments covering participants’ motivations, past experiences, valued event elements, and overall brand perception. This analysis reveals how FNAC Live leverages experiential marketing to foster a deeper emotional bond with attendees and strengthen its brand image.

### 4.1. Motivations for Participation

The primary motivations for attending FNAC Live included the attractiveness of the event poster, socializing with friends and family, and the free entry, which played a significant role in drawing attendees (Figure 2). Approximately 28% of respondents cited the poster as a compelling factor, highlighting the visual appeal of event marketing in influencing consumer decisions. For example, “The poster immediately caught my eye”. “It really stood out to me” or “The poster and the singers definitely influenced my decision to come”.

Additionally, 26% of participants mentioned social interaction as a primary motivation, underscoring the importance of interpersonal relationships in driving festival attendance. For some of them “it is a great opportunity to catch up with friends”, is also possible “to meet new people and socialize with old friends”. Others identified with “I am here mainly because a group of my friends were attending”. This aligns with previous findings that social and experiential dimensions are central to festival appeal (Cummings & Herborn, 2015).

Moreover, the festival’s free entry was mentioned by 18% of respondents as a key incentive with comments such as “no entry fee” or “free”. This points to the significant role of accessible, cost-free events in enhancing brand



appeal and fostering a sense of inclusivity. As confirmed by the responses, the feeling of being offered something valuable for free created a positive brand impression, which aligns with studies suggesting that consumer attachment is strengthened by memorable, value-driven experiences (Morgan, 2008).

Figure 2: Reasons to participate in the event.



Source: Author’s own elaboration.

#### 4.2. Previous Experiences and Brand Perception

FNAC Live’s role as a brand activation platform demonstrates its ability to communicate FNAC’s core values of cultural support, inclusivity, and accessibility, which is supported by comments like these: “This festival to showcase their commitment to the arts. It is not just a promotional event. “, “I have always thought of FNAC as a brand that supports creativity, and this festival reinforced that”, or “It make me feel good about supporting a brand that promote eco-friendly events.”. The festival resonated with attendees by promoting these values, as evidenced by a strong positive perception of FNAC’s brand identity. This aligns with Schmitt et al. (2015), who assert that brand activation can foster brand loyalty by reinforcing brand identity and values.

The interviews revealed that attendees appreciated FNAC’s commitment to democratizing culture, with one participant saying, “It feels like FNAC is genuinely trying to bring culture to a wider audience.” Others highlighted the festival’s inclusivity, noting, “There are activities for all ages and backgrounds” and “It’s about making sure everyone can enjoy the experience.” Many emphasized FNAC’s focus on accessibility, stating, “It’s about making culture accessible,” and “FNAC is sharing culture with everyone, not just a select group.” These insights underscore how FNAC’s festival offered memorable experiences that seamlessly combined high-quality music, organization, inclusivity, and accessibility.

However, while FNAC’s free events are intended to promote brand engagement, 92% of respondents reported not participating in any FNAC event over the past year, suggesting a gap in the brand’s outreach. This signals a need for FNAC to enhance its communication and visibility strategies, potentially expanding digital channels to increase event awareness and reach a broader audience.

#### 4.3. Valued Elements in Brand Experiences

Music (46%) and outdoor activities (22%) are the most highly valued aspects (Figure 3). The analysis also highlights those attendees who valued emotional resonance, inclusivity, and brand alignment with personal values as key aspects of the FNAC Live experience. As expressed by participants “The festival makes me feel connected to something bigger than just music.”, “It is a celebration of shared experiences with friends” or “family”, “There is an effort to include people from all walks of life”, “It feel welcoming to all” and “FNAC’s brand stands for more than just selling products. It is focus on making culture available for all”.



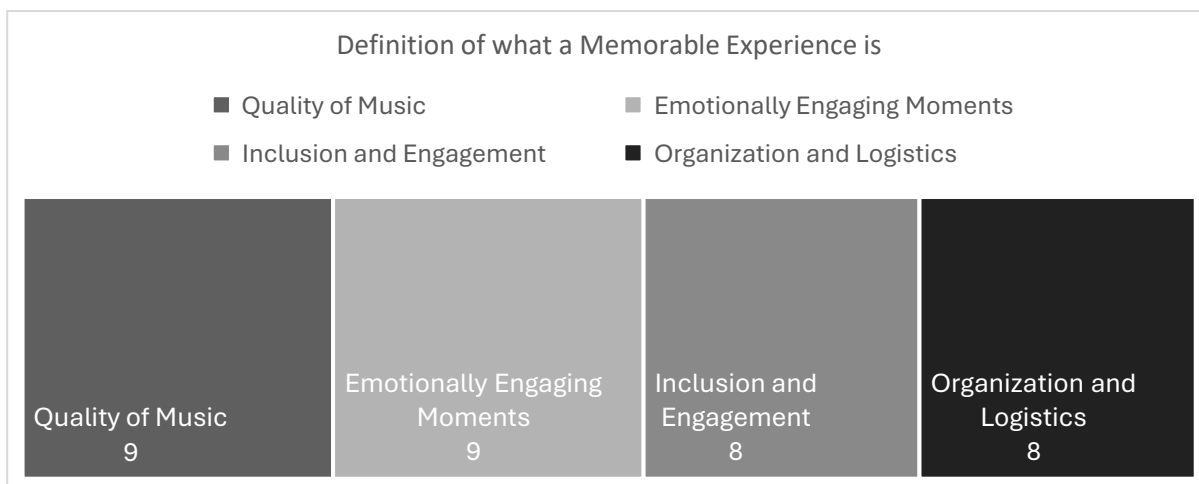
Figure 3: Most valued activities at an event like FNAC Live.



Source: Author’s own elaboration.

As the interview was being conducted at a musical event, when asked what people consider to be a memorable event and what elements they value most, the answers ended up being conditioned and music ended up being a key factor. Thus, 23% considered that the quality of the music was the most important factor in considering an event to be memorable, and the same number of people mentioned the importance of the experience “messing with their feelings”, which suggests that events that generate positive and striking emotions tend to be more memorable. While 21% valued the inclusivity and sense of belonging: “true inclusivity in action, ramps, accessible restrooms.”, “Everyone should feel welcoming, no matter where you’re from, or what your background or age.”, “An event that create moments that make people feel connected.”, or “Feel part of something bigger!”. Expressions like “An event well organize”, “Everything well coordinate”, “an event that ran smoothly”, and “everything was accessible and efficient” reveals that organization/logistics is also important for 21% (Figure 4).

Figure 4: Definition of what a Memorable Experience is.

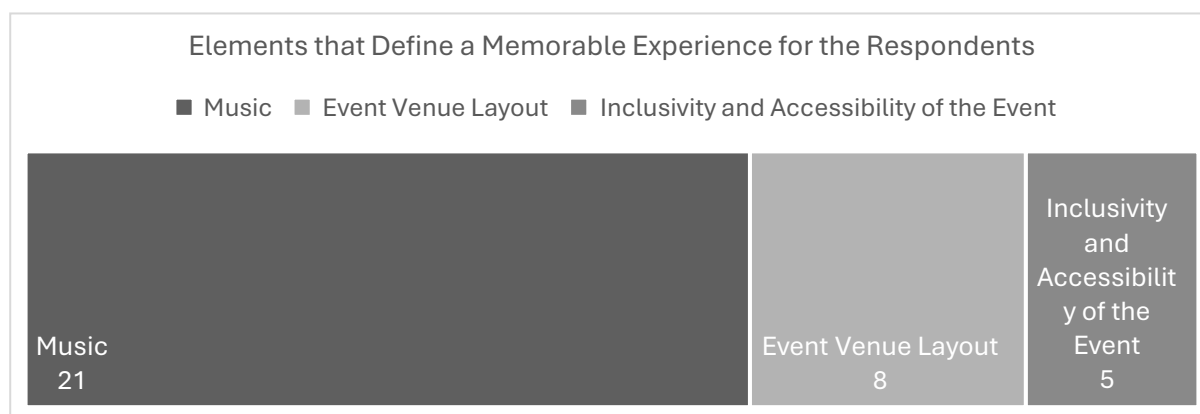


Source: Author’s own elaboration.

The essential elements for a compatible experience are undoubtedly the music (54%). There are also those who refer to the place where it takes place and the accessibility conditions. Some examples are “It’s not just about the music but also the ambiance”, “venue is open and spacious [...] without feeling overwhelmed”, “easy to get to the festival, with public transport”, and “[...] ramps and seating areas for people with reduced mobility [...]”



Figure 5: Elements that Define a Memorable Experience for the Respondents.



Source: Author’s own elaboration.

#### 4.4. Brand Perception and Loyalty Challenges

A majority of respondents (95%) indicated strong brand identification, with FNAC perceived as reliable and trustworthy. However, the data reveals that this identification does not fully translate into brand loyalty. Only 48% of respondents considered FNAC their first choice, with 51% either choosing FNAC based on product-specific needs or not considering it their first choice at all. This reflects a gap between positive brand perception and purchase preference, indicating that while FNAC enjoys a favorable reputation, it faces challenges in differentiating itself in a competitive retail landscape.

The emotional bond with FNAC was stronger among older respondents who associated the brand with “quality” and “diversity,” while younger participants highlighted the festival’s entertainment value and leisure aspect. This difference suggests generational variances in brand perception, likely influenced by greater access to information among younger consumers (Grubor & Jaksa, 2018; Huang, 2021). As consumers become increasingly discerning, FNAC may need to emphasize its unique value propositions and consistently deliver differentiated experiences to maintain relevance across age groups.

### 5. Discussion

The motivations identified by the study’s participants—including the appeal of the event lineup, opportunities for socializing with friends and family, and the event’s free entry—align closely with findings by Abreu-Novais and Arcodia (2013), Mulder and Hitters (2021), and Yolal et al. (2016), who emphasize that both intrinsic (e.g., personal enjoyment, emotional engagement) and extrinsic factors (e.g., accessibility, social opportunities) shape festival attendance. These motivations highlight the importance of festivals not only as entertainment venues but also as social and cultural experiences that contribute to identity formation and group belonging (Finkel et al., 2020).

Furthermore, the strong emphasis participants placed on emotional engagement and sense of belonging reinforces the arguments of Wiedmann et al. (2018) and Smilansky (2017), who suggest that emotionally charged experiences and a shared communal atmosphere are fundamental to building deep and lasting brand connections. The concept of brand experience, as explored by Brakus et al. (2009), is particularly relevant here, as it underscores how sensory, affective, and relational aspects of an event can significantly impact consumer perceptions and brand loyalty. Schmitt et al. (2015) further argues that brands that successfully engage consumers on multiple experiential levels create stronger emotional ties and higher perceived value.

The success of FNAC Live illustrates how brands can leverage experiential marketing to transcend traditional product-based engagement, fostering a more immersive and meaningful consumer relationship. By aligning event experiences with cultural values and consumer interests, FNAC positions itself not just as a retailer, but as an active cultural player, reinforcing its brand identity through lived experiences. This supports the strategic



brand-consumer engagement models proposed by Kumar et al. (2019) and Rather et al. (2023), which argue that experiential touchpoints contribute to sustainable competitive advantage by deepening emotional connections and fostering consumer advocacy.

Looking ahead, FNAC could further enhance its experiential marketing strategy by integrating digital and physical interactions, extending audience engagement beyond the festival itself. Hybrid events that combining live experiences with virtual platforms could increase accessibility, sustain post-event interactions, and create a continuous brand dialogue, a strategy supported by Tafesse (2016), who highlights the role of digital touchpoints in amplifying event-based brand experiences

In conclusion, FNAC Live exemplifies the transformative potential of experiential marketing in fostering emotional bonds and reinforcing brand loyalty. As Palmer (2010) argues, events should engage consumers at multiple levels emotional, physical, and cognitive to create memorable brand encounters that drive long-term consumer attachment. In an era where consumers prioritize meaningful, value-driven experiences (Pine & Gilmore, 1999), brands that authentically align with cultural and social values can establish stronger, more enduring relationships with their audiences.

However, while the qualitative insights provided in this study offer compelling indications of FNAC Live's impact, a more structured assessment is necessary to quantify its success in shaping consumer perceptions and fostering brand advocacy. Future research should explore which specific aspects of the event resonate most with attendees and how these experiences translate into long-term behavioral and attitudinal shifts, ensuring a more evidence-based evaluation of FNAC's experiential branding strategy.

## 6. Conclusion

This study highlights the impactful role of experiential marketing in fostering brand attachment and advocacy, specifically through FNAC Live, an event that strengthens FNAC's cultural and community-oriented brand image. Attendees showed strong identification with FNAC's values and expressed trust in the brand, suggesting the effectiveness of FNAC's strategy in creating an attractive and credible image. FNAC Live proved to be a source of memorable, high-quality experiences, driven by an inclusive, value-driven atmosphere that goes beyond a transactional relationship, thereby underscoring the power of experiential marketing in establishing lasting emotional bonds.

However, it is essential to recognize the study's limitations. The sample size, though adequate for qualitative analysis, restricts the ability to generalize findings across the entire FNAC Live audience. Moreover, the study's qualitative focus, while allowing deep insight into attendees' experiences, limits precise measurements of the festival's overall impact on FNAC's brand-consumer relationship. Additionally, concentrating on a single event prevents the analysis of other FNAC initiatives that may also shape consumer perceptions.

Future research should address these limitations by incorporating quantitative studies with larger, more representative samples to generalize insights to the FNAC Live audience more effectively. A mixed-methods approach, combining qualitative and quantitative data, would provide a richer, multi-dimensional view of FNAC's experiential impact. Comparative studies with other music festivals could position FNAC Live within a broader industry context, highlighting unique aspects and potential areas for growth. Additionally, expanding the research to include artists, sponsors, and event organizers would offer a more holistic perspective, capturing FNAC Live's influence on all stakeholders involved.

Ultimately, FNAC Live exemplifies how well-aligned experiential marketing can foster consumer emotional engagement. As experiential marketing grows in importance, brands can benefit from integrating live and digital experiences to broaden reach and build deeper, enduring connections with their audience.



## References

- Abreu-Novais, M., & Arcodia, C. (2013). Music festival motivators for attendance: Developing an agenda for research. *International Journal of Event Management Research*, 8(1). <http://www.ijemr.org>
- Addis, M., & Holbrook, M. B. (2001). On the conceptual link between mass customization and experiential consumption: An explosion of subjectivity. *Journal of Consumer Behaviour*, 1(1), 50–66. <https://doi.org/10.1002/cb.53>
- Akoglu, H. E., & Özbek, O. (2022). The effect of brand experiences on brand loyalty through perceived quality and brand trust: A study on sports consumers. *Asia Pacific Journal of Marketing and Logistics*, 34(10), 2130–2148. <https://doi.org/10.1108/APJML-05-2021-0333>
- Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? *Journal of Marketing*, 73(3), 52–68. <https://doi.org/10.1509/jmkg.73.3.052>
- Briefing. (2024). FNAC Live inaugura época de festivais com 12 concertos grátis ao ar livre. *Briefing*. <https://www.briefing.pt/cetera/fnac-live-inaugura-epoca-de-festivais-com-12-concertos-gratis-ao-ar-livre/>
- Brito, C. (2011). Relationship marketing: Old wine in a new bottle? *Innovative Marketing*.
- Campos, L. M. (2007). A música e os músicos como problema sociológico. *Revista Crítica de Ciências Sociais*, 78, 71–94. <https://doi.org/10.4000/rccs.756>
- Cummings, J., & Herborn, J. (2015). Festival bodies: The corporeality of the contemporary music festival scene in Australia. In *Pop Festival: History, music, media, culture* (pp. 99–114). Bloomsbury Academic.
- Dantas, D. C., & Carrillat, F. (2013). The relational benefits of personalized communications in an online environment. *Canadian Journal of Administrative Sciences*, 30(3), 189–202. <https://doi.org/10.1002/cjas.1254>
- Daymon, C., & Holloway, I. (2011). *Qualitative research methods in public relations and marketing communications* (2<sup>nd</sup> ed.). Routledge.
- De Keyser, A., Lemon, K. N., Klaus, P., & Keiningham, T. L. (2015). A framework for understanding and managing the customer experience.
- Ellis, N. (2010). *Business to business marketing: Relationships, networks, and strategies* (1<sup>st</sup> ed.). Oxford University Press.
- Ferreira, H., & Teixeira, A. (2013). ‘Welcome to the experience economy’: Assessing the influence of customer experience literature through bibliometric analysis. *FEP Working Papers*, 481.
- Finkel, R., & Platt, L. (2020). Cultural festivals and the city. *Geography Compass*, 14(9), e12498.
- FNAC. (2024). A cultura como agitador da mudança. *Site FNAC*. [https://www.fnac.pt/projetosculturais#bl=InstCultura\\_MENU\\_4](https://www.fnac.pt/projetosculturais#bl=InstCultura_MENU_4)
- Garg, R., Chhikara, R., Panda, T. K., & Kataria, A. (2018). Driving customer appeal through the use of emotional branding. IGI Global. <https://doi.org/10.4018/978-1-5225-2921-7>
- Grewal, D., Levy, M., & Kumar, V. (2009). Customer experience management in retailing: An organizing framework. *Journal of Retailing*, 85(1), 1–14. <https://doi.org/10.1016/j.jretai.2009.01.001>
- Grubor, A., & Jaksa, O. (2018). Internet marketing as a business necessity. *Interdisciplinary Description of Complex Systems*, 16(2), 265–274. <https://doi.org/10.7906/indecs.16.2.6>
- Harker, M. J., & Egan, J. (2006). The past, present and future of relationship marketing. *Journal of Marketing Management*, 22(1–2), 215–242. <https://doi.org/10.1362/026725706776022326>



- Holbrook, M. B., & Hirschman, E. C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of Consumer Research*, 9(2), 132. <https://doi.org/10.1086/208906>
- Huang, L. (2021). Ready for 2022: Marketing strategies and consumer insights that will help you plan for the future. *Think with Google*. <https://www.thinkwithgoogle.com/intl/en-apac/consumer-insights/consumer-trends/2021-year-in-review-marketing-strategy-consumer-insights/>
- IFPI. (2024). *IFPI global music report 2024—State of industry*. [https://ifpi-website-cms.s3.eu-west-2.amazonaws.com/IFPI GMR 2024 State of the Industry db92a1c9c1.pdf](https://ifpi-website-cms.s3.eu-west-2.amazonaws.com/IFPI_GMR_2024_State_of_the_Industry_db92a1c9c1.pdf)
- Kawamura, D. N. C., & Bignotto, M. L. (2015). *Marketing 3.0: Empresa e consumidor criando laços*.
- KEA & PPMI. (2019). Research for CULT Committee—Culture and creative sectors in the European Union—Key future developments, challenges and opportunities. *European Parliament*.
- Kotler, P., Kartajaya, H., & Setiawan, I. (2010). *Marketing 3.0: From products to customers to the human spirit*. Wiley. <https://doi.org/10.1002/9781118257883>
- Kumar, V., Rajan, B., Gupta, S., & Pozza, I. D. (2019). Customer engagement in service. *Journal of the Academy of Marketing Science*, 47(1), 138–160. <https://doi.org/10.1007/s11747-017-0565-2>
- Leung, X. Y., Buhalis, D., & Viglia, G. (2024). Immersive advertising through co-creation: Lessons from the visitor economy: How to enhance experiential competitiveness with an “attract, convert, and delight” strategy. *Journal of Advertising Research*, 64(3), 319–334. <https://doi.org/10.2501/JAR-2024-019>
- Li, F., Larimo, J., & Leonidou, L. C. (2021). Social media marketing strategy: Definition, conceptualization, taxonomy, validation, and future agenda. *Journal of the Academy of Marketing Science*, 49, 51–70. <https://doi.org/10.1007/s11747-020-00733-3>
- Loureiro, S. M. C. (2020). Exploring drivers and outcomes of brand centrality experience: The role of partner quality as moderator. *International Journal of Fashion Design, Technology and Education*, 13(2), 150–164. <https://doi.org/10.1080/17543266.2020.1758799>
- McKay, A., Brown, G., & Skalberg, N. (2016). *Brand activation: Implementing the real drivers of sales and profit*. Fontaine Publishing Group.
- Minayo, M. C. de S., & Costa, A. P. (2018, June). Fundamentos teóricos das técnicas de investigação qualitativa. *Revista Lusófona de Educação*, 139–153.
- Morgan, M. (2008). What makes a good festival? Understanding the event experience. *Event Management*, 12(2), 81–93. <https://doi.org/10.3727/152599509787992562>
- Mulder, M., & Hitters, E. (2021). Visiting pop concerts and festivals: Measuring the value of an integrated live music motivation scale. *Cultural Trends*, 30(4), 355–375. <https://doi.org/10.1080/09548963.2021.1916738>
- Neves, P. (2023). Evento regressa aos Jardins da Torre de Belém, nesta sexta-feira e sábado, em Lisboa, celebrando a música portuguesa. *Jornal de Notícias*. <https://www.jn.pt/artes/sergio-godinho-e-gisela-joao-entre-os-concertos-gratis-do-fnac-live-16452127.html>
- Palmer, A. (2010). Customer experience management: A critical review of an emerging idea. *Journal of Services Marketing*, 24(3), 196–208. <https://doi.org/10.1108/08876041011040604>
- Pine II, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review*.
- Rather, R. A., Raisinghani, M., Gligor, D., Parrey, S. H., Russo, I., & Bozkurt, S. (2023). Examining tourist citizenship behaviors through affective, cognitive, behavioral engagement, and reputation: Symmetrical and asymmetrical



approaches. *Journal of Retailing and Consumer Services*, 75, 103451. <https://doi.org/10.1016/j.jretconser.2023.103451>

Salesforce (2023). *State of the connected customer report*. <https://www.salesforce.com/resources/research-reports/state-of-the-connected-customer/>

Schmitt, B. (2010). Experience marketing: Concepts, frameworks, and consumer insights. *Foundations and Trends® in Marketing*, 5(2), 55–112. <https://doi.org/10.1561/17000000027>

Schmitt, B., Brakus, J. J., & Zarantonello, L. (2015). From experiential psychology to consumer experience. *Journal of Consumer Psychology*, 25(1), 166–171. <https://doi.org/10.1016/j.jcps.2014.09.001>

Schwager, A., & Meyer, C. (2007). Understanding consumer experience. *Harvard Business Review*. <https://hbr.org/2007/02/understanding-customer-experience>

Smilansky, S. (2017). *Experiential marketing: A practical guide to interactive brand experiences*. Kogan Page.

Tafesse, W. (2016). An experiential model of consumer engagement in social media. *Journal of Product & Brand Management*, 25(5), 424-434. <https://doi.org/10.1108/JPBM-05-2015-0879>

Urdea, A., Constantin, C., & Purcaru, I. (2021). Implementing experiential marketing in the digital age for a more sustainable customer relationship. *Sustainability*, 13(4), 1865. <https://doi.org/10.3390/su13041865>

Varshneya, G., & Das, G. (2017). Experiential value: Multi-item scale development and validation. *Journal of Retailing and Consumer Services*, 34, 48–57. <https://doi.org/10.1016/j.jretconser.2016.09.010>

Wiedmann, K.-P., Labenz, F., Haase, J., & Hennigs, N. (2018). The power of experiential marketing: Exploring the causal relationships among multisensory marketing, brand experience, customer perceived value, and brand strength. *Journal of Brand Management*, 25(2), 101–118. <https://doi.org/10.1057/s41262-017-0061-5>

Yolal, M., Gursoy, D., Uysal, M., Kim, H., & Karacaoğlu, S. (2016). Impacts of festivals and events on residents' well-being. *Annals of Tourism Research*, 61, 1–18. <https://doi.org/10.1016/j.annals.2016.07.008>

### Declaração Ética

**Conflito de Interesse:** Nada a declarar. **Financiamento:** Nada a declarar. **Revisão por Pares:** Dupla-cega.



Todo o conteúdo da *NAUS — Revista Lusófona de Estudos Culturais e Comunicacionais* é licenciado sob [Creative Commons](https://creativecommons.org/licenses/by/4.0/), a menos que especificado de outra forma e em conteúdo recuperado de outras fontes bibliográficas.