

CASA BERA

Brand Strategy and Identity Engagement

Prepared by The Alma Collective

Cap de Creus, Costa Brava · Pre-launch engagement

Contents

PART ONE — The Concept

- 01. About Casa Bera
- 02. The founder and her story
- 03. The clientele
- 04. The positioning

PART TWO — The Color System

- 05. The palette at a glance
- 06. Full color specifications
- 07. Usage rules and combinations

PART THREE — The Brand Structure

- 08. Purpose
- 09. Vision
- 10. Mission
- 11. Values
- 12. Brand personality
- 13. Voice and tone system
- 14. Language rules
- 15. Naming conventions

PART FOUR — The Launch Strategy

- 16. The launch principle
- 17. Pre-launch (months 1 to 3)
- 18. Soft opening (months 4 to 5)
- 19. Public launch (month 6)
- 20. Sustained presence (months 7 to 12)

A Note on This Document

This document is a working brand book prepared by The Alma Collective for Casa Bera, a seven-room guest house in development on the northern Costa Brava in Spain. The property is in pre-launch and will open to guests after this engagement is delivered.

The document contains the complete brand foundation: the concept, the color system, the brand structure (purpose, vision, mission, values, personality, voice), and the twelve-month launch strategy. It is the source of truth for every visual, verbal, and operational decision the property will make through its opening year.

This document is shared as a representative sample of the brand work The Alma Collective produces for clients in luxury hospitality. The strategic depth, the specificity of language, and the operational rigor shown here are the standard for every Studio Engagement the studio delivers.

About the engagement

- Client: Casa Bera, a boutique guest house in development.
- Location: Cap de Creus, Costa Brava, Spain.
- Engagement type: full brand foundation, pre-launch.
- Studio: The Alma Collective, Estoril, Portugal.
- Deliverable: this brand book, plus accompanying visual identity, website foundation, and launch communications.

PART ONE

The Concept

01. About Casa Bera

Casa Bera is a seven-room guest house on a protected cove in Cap de Creus, on the northern Costa Brava. It is the opposite of a resort.

The property is an 18th-century fishermen's house, in the final phase of a four-year restoration, that will open as a seven-room guest house. It sits six kilometers down a single coastal road from Cadaqués, isolated, with its own footpath to a pebble beach below. The closest neighbors are vineyards and the wind.

Casa Bera is a house with rooms. The distinction matters. A hotel adds rooms to a building; Casa Bera began as a house and remains a house. There is no front desk. There is no concierge. Guests are welcomed by Núria, the owner, by name. They are shown to their rooms. They are told when dinner is. Then they are left alone.

There are seven rooms. There is one restaurant, sixteen seats, open to the public for dinner only. There is one garden, which provides most of the vegetables, herbs, and stone fruit that appear on the table. There is one cove below the house, reachable in nine minutes on foot. There is no spa. There are no organized activities. There is no television in any room. The wifi exists but is not advertised.

What the property is built around

- Stone. The original walls of the house, preserved through restoration. Catalan rubble masonry, the same stones the fishermen pulled from the cove.
- Salt. The Mediterranean is visible from every room. The sea air is in everything.
- Garden. Half a hectare of working garden behind the house, terraced into the hillside. Vegetables, herbs, citrus, olives, almonds.
- Fire. A wood-burning oven in the kitchen, a fireplace in the common room, candles on every table at dinner.
- Table. The single restaurant, sixteen seats, one seating at 8pm, lasting two and a half hours.

What the property is not

- Not a hotel.
 - Not a resort.
 - Not a wellness retreat.
 - Not a boutique experience designed for Instagram.
 - Not a place where the staff outnumber the guests.
 - Not a place that schedules anything beyond meals.
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02. The founder

Casa Bera is being created by Núria Vidal, born in Girona in 1979. Núria spent fifteen years working front of house at a two-Michelin-star restaurant in San Sebastián, ending as the floor manager and sommelier. She inherited the property from her aunt, Bera Pujol, in 2019. She restored it slowly across four years with her partner Joan Comas, an architect who specializes in vernacular Catalan restoration.

Núria is not a chef. She hired one. She is the host. Her work begins at 4pm and ends at midnight. She greets every guest by name on arrival. She takes the wine list personally.

Joan continues to work as an architect from his studio in Girona. He is at the property roughly four days a week. He maintains the garden with the help of a local gardener, Marta.

The chef, Eider Aramburu, came from a fish restaurant in Hondarribia. She runs the kitchen alone for lunch and with one assistant for dinner.

03. The clientele

Casa Bera will not advertise. Guests will find it through word of mouth, through a small number of editorial mentions, and through the slow circulation of recommendation in a specific kind of social network. The clientele described below is the intended target.

Who comes

- Couples between 38 and 65, mostly without children present.
- Travelers from Barcelona, Madrid, Paris, London, Berlin, Amsterdam, and increasingly New York, Los Angeles, and San Francisco.
- Architects, writers, gallerists, doctors, professors, founders of small businesses, the partners of any of these. Repeat visitors include several known names in European architecture and food publishing, none of whom are mentioned by Casa Bera.
- Target average stay: 4 to 5 nights. Minimum stay: 3 nights. Target rebook rate within 18 months: 30 to 35 percent.

What guests value

- Quiet.
- Genuine hospitality, not performed hospitality.
- Food that has not been styled.
- The freedom from being asked how their day is going.
- Discretion. Several public-facing guests stay because Casa Bera does not mention them.

What guests pay

- Rooms: €380 to €620 per night, varying by room and season, breakfast included.
 - Dinner: €110 per person, prix fixe, wine pairing additional at €65.
 - The property is closed from late November to mid-February.
 - Year 1 revenue target: approximately €600,000, with margins targeted at 20 to 25 percent after staff, supplies, and maintenance, which would be healthy at this scale.
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04. Positioning

Category

Casa Bera is a guest house. Not a hotel. Not a B&B. The word matters. Guest house implies that the owner is present, that the property is small, that hospitality is personal, and that the experience cannot be standardized. The English word is used in international communication; in Catalan and Spanish, the property is simply Casa Bera.

Positioning statement

For travelers who have stayed in too many beautiful hotels and want something quieter, Casa Bera is a seven-room guest house on the Costa Brava that returns hospitality to its older meaning. Unlike the boutique hotels of the region, Casa Bera does not perform luxury. It practices it.

The competitive set

Casa Bera competes with a small number of properties for the same guests. Knowing them is part of knowing Casa Bera.

- Hotel Aire de Bardenas (Navarra, Spain). Excellent architecture but engineered for photography.
- Es Racó d'Artà (Mallorca). Larger, more formal, more produced.
- Mas Salagros (near Barcelona). Wellness-positioned, larger, more programmed.
- Locanda Cipriani (Torcello, Italy). Closer in spirit but Italian, formal, not regional.
- La Granja (Ibiza). Spiritually adjacent but heavier on lifestyle programming.

Against these, Casa Bera's distinction is restraint. There is less of everything: fewer rooms, fewer staff, fewer services, less explicit luxury, less marketing presence. The smallness is the point.

PART TWO

The Color System

05. The Palette at a Glance

Seven colors, four tiers. Drawn directly from the property: the lime-washed walls, the terracotta tile floor, the oak doors and beams, the Mediterranean pine on the cliffs, the Catalan red of the wine bottles and old painted shutters.

The palette is more saturated and warmer than a typical luxury hotel palette. This is intentional. The property is rooted, not floating. The colors should feel like materials, not surfaces.

Tier 1: The Canvas

- Lime Wash (#F0E9DC). The walls. Primary background.

Tier 2: Secondary Surfaces

- Oat (#E5DAC4). Linen, paper, sun-bleached textile.
- Tile (#A8856B). Terracotta. Headers and structural moments.

Tier 3: Type and Anchor

- Ink (#2C2823). Warm brown-black. Primary type.
- Oak (#6B5D4A). Aged timber. Secondary type.

Tier 4: Accents

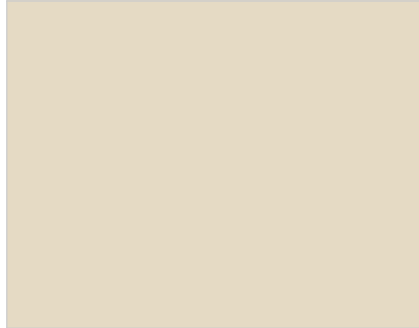
- Pine (#5A6B4D). The cliffs and garden. Cool accent.
- Brick (#9D3B2C). Catalan red. Warm accent.

06. Full Color Specifications

Lime Wash

	Hex: #F0E9DC RGB: 240, 233, 220 CMYK: 0, 3, 8, 6 Pantone: Warm Gray 1 C <i>Walls of the house. Lime-washed plaster as it ages in coastal light. Warmer than Parchment, with intentional cream undertone.</i>
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Oat



Hex: #E5DAC4
RGB: 229, 218, 196
CMYK: 0, 5, 14, 10
Pantone: 468 C

Sun-bleached linen, the napkins, the wine list paper, the curtains. Secondary surface.

Tile



Hex: #A8856B
RGB: 168, 133, 107
CMYK: 20, 36, 49, 28
Pantone: 7508 C

Terracotta. The floor tiles in every room. Saturated warm earth tone, used for headers and structural framing.

Ink



Hex: #2C2823
RGB: 44, 40, 35
CMYK: 62, 64, 71, 77
Pantone: Black 7 C

A warm near-black with brown undertones. The ink on the menu, the wood-stained beams in shadow.

Oak



Hex: #6B5D4A
RGB: 107, 93, 74
CMYK: 32, 42, 56, 55
Pantone: 405 C

Aged oak. The doors, the beams, the wine bottle racks. Secondary type and warm bridge.

Pine



Hex: #5A6B4D

RGB: 90, 107, 77

CMYK: 55, 32, 65, 39

Pantone: 5757 C

Mediterranean pine. The cliffs above the cove, the herbs in the garden. Cool accent.

Brick



Hex: #9D3B2C

RGB: 157, 59, 44

CMYK: 20, 81, 89, 13

Pantone: 7592 C

Catalan red. Table wine, the painted shutters of old fishing houses, the deepest tomatoes from the garden in August. The single most saturated color in the system. Used sparingly.

07. Usage Rules and Combinations

Primary type combinations (passing WCAG AA or above)

Type	Background	Ratio	Use
Ink	Lime Wash	12.8:1	Primary reading combination
Ink	Oat	11.3:1	Menus, wine lists, cards
Ink	Tile	5.9:1	Section headers on terracotta
Oak	Lime Wash	6.5:1	Captions, italics, secondary text
Lime Wash	Ink	12.8:1	Type on dark surfaces, reverse blocks
Lime Wash	Pine	5.6:1	Type on Pine accent blocks
Lime Wash	Brick	5.4:1	Type on Brick accent blocks

Forbidden combinations

- Oak on Tile. Fails AA. Both warm tones too close in luminance.
- Tile on Oat. Fails AA. Both warm tones blur.
- Pine on Oak. Fails AA. Insufficient contrast.
- Brick on Tile. Fails AA. Warm-on-warm collapse.

Usage by surface

Wordmark and brand identity

- Primary wordmark: Ink on Lime Wash.
- Alternative: Lime Wash on Ink, for dark-surface applications (book matches, table reservation cards, the inside of a folded room key card).
- Never: Brick on any color. The wordmark is never set in Brick.

Menu and table cards

- Background: Oat paper stock.
- Type: Ink for headlines, Oak for descriptions and italic dish notes.
- Single decorative element: an Ink rule of 0.5pt.
- Brick may appear once per menu, as a single dot or accent line, never as type.

Website

- Background: Lime Wash for all body pages.
- Hero sections: full-bleed photography, with Lime Wash type on dark images and Ink type on light images.
- Navigation: Ink type on Lime Wash, with Oak underline on hover.
- Footer: Ink background with Lime Wash type.
- CTA buttons: Brick background with Lime Wash type. The only place Brick is used as a background.

Print and signage

- Business cards: Oat substrate, Ink type.
- Property signage: handpainted Ink on Lime Wash plaster, never modern signage materials.
- Stationery: Oat paper with Ink letterpress.
- Room keys: leather Oak with Ink-stamped wordmark.

PART THREE

The Brand Structure

08. Purpose

Purpose is the reason Casa Bera exists. The reason is not commercial. Casa Bera is profitable, but profit is the consequence of purpose, not its driver.

Casa Bera exists to return hospitality to its older meaning: a house that welcomes a small number of guests for a short time, feeds them well, and leaves them alone.

The older meaning of hospitality is not what the global hotel industry has made of it. The older meaning predates the hotel. It predates the rating system, the loyalty program, the concierge desk, the spa menu, the welcome cocktail with the QR code. The older meaning is closer to a Catalan farmhouse two centuries ago: a stranger arrives, is given a room and a meal and a candle, and is not asked to perform any role beyond being a guest.

Casa Bera is not a recreation of that older meaning. It is a contemporary expression of it. The plumbing is modern. The kitchen is professional. The mattresses are excellent. But the spirit is older than the room rate.

09. Vision

Vision is the future Casa Bera is working toward.

In ten years, Casa Bera is one of perhaps two hundred small properties in Europe that travelers of a certain kind recommend to each other by name. It is closed half the year. It has the same seven rooms it had at opening. It has not expanded, franchised, or grown in any conventional sense. It is still run by Núria. It is profitable enough that this is sustainable indefinitely.

The vision is deliberately static. Many of the contemporary hospitality success stories involve scaling: a second property, a third, a portfolio, an exit. Casa Bera's vision is the opposite. The success is in remaining what it is.

There may be a small cookbook, eventually. There may be an annual residency for one writer or artist in the off-season. There may be a quiet collaboration with a single olive oil producer or a wine importer. None of these are scale; they are extensions of the table.

10. Mission

Mission is what Casa Bera does, every day, to live the purpose and move toward the vision.

Casa Bera welcomes seven groups of guests at a time. We feed them food drawn from our garden and the sea outside. We give them a room with a view of the water, a desk to write at, a bed to sleep in. We greet them by name. We leave them alone. We do this for as long as the property can carry the work, in the same way, without compromise.

The mission is operational. It tells the staff, the chef, the gardener, and any future collaborator exactly what the work is. The work is hospitality, executed simply, repeatedly, without inflation.

11. Values

Values are the operating principles that govern how Casa Bera works. Each value is expressed as a sentence with a verb, not a single word, because single-word values do not guide decisions.

We host. We do not serve.

The distinction is real. A waiter serves. A host welcomes. Every member of Casa Bera staff is trained to behave as if the guest were a friend of the family who had arrived for dinner. This means we do not introduce ourselves with our name and a recitation of specials. We do not ask if everything is alright. We are present when needed and absent when not.

We grow what we can and source the rest from people we know.

Half the food on Casa Bera's table is grown on the property. The other half comes from named producers within fifty kilometers of the property, all of whom Núria has met personally. We do not buy from distributors when we can buy from a person. This is slower and more expensive. It is also the work.

We close half the year.

Casa Bera is closed from late November to mid-February. The property is quiet for fourteen weeks. The staff rest. The garden rests. The land rests. We do not maximize occupancy. We protect the work.

We do not photograph the guests.

There is no Casa Bera photographer. Guests' faces do not appear in any marketing material. The property is photographed; the guests are not. This protects the privacy that brings the kind of guests we want to host.

We answer the phone.

Reservations are made by email or by phone. The phone is answered by Núria or by Joan, never by an automated system. The email is answered within 24 hours, by a human, in the language the guest wrote in if possible.

We do not apologize for what we are not.

Casa Bera is not for everyone. There is no spa. There are no children's facilities. There is no airport transfer. There is no concierge. We are clear about all of this in advance. We do not bend the property to accommodate a guest's expectation of what a hotel should be. We are not a hotel.

12. Brand Personality

If Casa Bera walked into a room, who would it be?

A woman in her late fifties, dressed simply in linen and leather sandals. She is the kind of person who reads at dinner if she is alone. She speaks four languages but rarely uses more than two in a conversation. She would never tell you what she does, but if asked, she would say she keeps a house on the sea. She finds most conversation about food tiresome but will spend an hour talking about a single tomato. She is amused by people who try to impress her and warm with people who do not.

Archetype

- Primary: The Sage. Quiet wisdom, accumulated experience, depth over surface.
- Secondary: The Caregiver. Hospitality without performance, attention to small needs.

Trait positions

- Warm to Cool: 4 of 5 (warm).
- Restrained to Expressive: 1 of 5 (restrained).
- Serious to Playful: 2 of 5 (serious, with rare warmth).
- Classical to Contemporary: 2 of 5 (classical, with quiet contemporary edges).
- Quiet to Confident: confident in its quietness; 4 of 5.
- Editorial to Conversational: editorial.
- Refined to Raw: refined but not polished. The wood is finished but the grain shows.

Reference points

- Toast (the British apparel brand) for the editorial voice and the relationship to materials.
- Six Senses for the relationship to landscape, but without the corporate scale.
- The work of Catalan architect Josep Antoni Coderch, for the spatial sensibility.
- The writing of Patience Gray, for the relationship to food and place.
- Cereal Magazine for the editorial restraint.

13. Voice and Tone System

The voice rules

- Sentences are short to medium. Long sentences appear only when rhythm requires them.
- First person plural (we) when the property speaks. First person singular (I) only in personal notes from Núria.
- Catalan and Spanish phrases appear naturally where they are the most precise word. They are never translated unless context demands.
- No exclamation marks except in direct quotation.
- No emojis, ever.
- Numbers are written out under twelve, except in addresses, dates, prices, and room numbers.
- Dates are written in European format: 14 March 2026, never 3/14/26.
- The names of dishes, wines, and ingredients are not italicized. They are written as the local language writes them, in the same type weight as the surrounding text.

The never list

- The word luxury. Never used in any Casa Bera communication.
- The word boutique. The property is small; it does not need to name its smallness.
- The phrase rooms from. Pricing is stated plainly when stated at all, never sold.
- The phrase one of the most. Comparative superlatives are forbidden.
- The words pristine, idyllic, breathtaking, stunning, unforgettable, hidden gem, off the beaten path.
- The phrase guest experience. Guests are guests; what happens to them is not labeled.
- The phrase reach out. Use write or call.

Tone scenarios

How the voice flexes by context.

- Booking confirmation email: warm but spare. Núria signs every one. The confirmation includes the room name, the dates, the dinner reservation, and one personal sentence.
- Welcome on arrival: spoken, not written. A small handwritten card in the room, in the guest's language if possible, with a name and a sentence.
- Public Instagram caption: editorial, in Catalan or English depending on the image. Never marketing.

- Press inquiry response: brief, gracious, with a single PDF press kit attached. We do not solicit press; we respond to it.
 - Cancellation by a guest: warm, with the policy stated once, no negotiation.
 - Dinner declined: a guest does not have to take dinner. The response is a simple acknowledgment, never an attempt to convert.
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14. Language Rules

Languages used

- Catalan is the property's mother tongue. All physical signage is in Catalan.
- Spanish is the second language.
- English is the third. International communication and the website lead in English with Catalan accents.
- French and German are spoken on staff but not part of written communication.

Spelling and conventions

- Cap de Creus, not Cap de Crues or Cap de Creux. The Catalan spelling is the only correct one.
- Costa Brava is two words, capitalized.
- Núria, Joan, Eider, Marta: the staff are named with their proper Catalan or Basque diacritics.
- Wine and olive oil producers are named with their full names: Empordà, not the more familiar Empordán.

Forbidden vocabulary

- Boutique, luxury, lavish, opulent, elegant. (We are these things; we do not need to say so.)
 - Curated, handpicked, bespoke, artisanal, crafted. (Same.)
 - Wellness, retreat (as a verb), reset, recharge.
 - Experience as a noun referring to what happens to guests.
 - Story, journey, narrative, when referring to the property or a meal.
 - Mediterranean diet (the term is medical; we serve Mediterranean food, which is different).
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15. Naming Conventions

The rooms

There are seven rooms, each named after a local fishing boat or boat type that historically worked the Cap de Creus cove. The names are Catalan.

- La Gavina (the seagull).
- El Cabús (the diving boat).
- La Tramuntana (the north wind).
- L'Empordà (the regional name).
- El Faro (the lighthouse).
- La Bonança (the calm sea).
- El Pescador (the fisherman). The largest room, corner position, two windows.

The restaurant

The restaurant has no separate name. It is referred to as the table or, in writing, simply Casa Bera. There is no second brand.

The garden

The garden is referred to as El Jardí. It is part of Casa Bera, not a separate property.

Any future sub-properties

If a cookbook is ever published, it is titled simply Casa Bera, with a subtitle if needed. If a single guest residency program is created, it is called La Residència. The naming logic is restrained, geographic, Catalan, with the lowest possible amount of branding language.

PART FOUR

The Launch Strategy

16. The Launch Principle

Casa Bera does not launch the way new hotels launch. There is no opening party, no PR junket, no influencer trip, no paid media campaign, no Instagram countdown.

The launch principle is simple: a property like Casa Bera should feel as if it has always existed. Travelers who find it should believe they have discovered it, even when they have not. The launch strategy is built around this belief. It is slow, quiet, layered, and trusts that the right kind of guest finds the right kind of place through the right kind of network.

A loud launch would attract the wrong guests, and the wrong guests would damage the brand permanently. Better six months of quiet than six weeks of attention.

The launch principles

- Press over paid. Editorial coverage in three to five carefully chosen publications, not advertising in twenty.
 - People over platforms. Personal outreach to specific writers, editors, and curators, not blanket distribution.
 - Slow over loud. A twelve-month rollout, not a single launch moment.
 - Restraint as story. Refusing to participate in the usual press cycles is part of the press story itself.
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17. Pre-Launch (Months 1 to 3)

This phase happens before any guest has arrived. The work is infrastructural and editorial. The objective is to have everything in place so the soft opening can proceed without compromise.

Month 1

- Brand book finalized and approved. This document is the source of truth.
- Domain secured: casabera.com (primary), casa-bera.cat (Catalan secondary).
- Website wireframed: single-page initially, with a contact form and a brief story. No booking engine yet; reservations by email only.
- Photography commissioned: a single photographer (interior, food, landscape) for a three-day shoot. No people in the frames. The reference brief is the brand book.
- Staff hiring complete: chef, sous-chef, gardener, two seasonal housekeepers.
- Legal and operational: tourism license, insurance, alcohol service license, food safety certifications.
- Tax and accounting setup with a Girona-based accountant.

Month 2

- Website live, in English and Catalan.
- Instagram account created (@casabera). Bio in Catalan. The first three posts published, all atmospheric, no announcement.
- Press kit prepared: a 12-page PDF with the brand book essentials, four photographs, and Núria's contact information. Held privately, not distributed.
- Email infrastructure: a single info@casabera.com address, monitored daily by Núria.
- Booking calendar opened internally, with the first reservations from friends and family loaded.

Month 3

- First soft test dinners with friends and family. The chef, the kitchen, the service flow, the wine pairing, all stress-tested.
 - Adjustments made based on the test dinners.
 - First press outreach drafted: five letters to five carefully selected writers (see Month 4).
 - Operational readiness review: every guest journey from booking to checkout walked through and tested.
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18. Soft Opening (Months 4 to 5)

The property opens to the public, but quietly. No public announcement. Bookings come through word of mouth among the soft launch list and through direct inquiry to the website.

Month 4

- First paying guests: the soft launch list, which is a curated list of 40 people Núria knows personally who fit the target archetype. Each is sent a personal email from Núria announcing the opening and offering preferred pricing for the first three months.
- First press letters sent: five personal letters to five specific writers. Not press releases. Letters. Each letter is a paragraph from Núria introducing the property and offering a complimentary two-night stay in exchange for the writer's time, with no obligation to write anything.
- The five writers are chosen for fit, not reach. Suggested targets: Christine Muhlke (food, formerly NYT), Christopher Hall (Travel + Leisure contributor), Tom Vanderbilt (travel and design), Jasper Conran (design), one Catalan-language writer at La Vanguardia for regional press.
- Of the five, expect two to three to visit within six months.
- Instagram cadence: two posts per week. Pure atmosphere. Never announcement-styled.

Month 5

- First writer visits begin. Núria hosts personally.
 - Bookings open to the general public via the website. The website now includes a booking form, a description of the property, and the room rates. Still no booking engine; every booking is confirmed by email.
 - First non-network bookings begin to arrive, drawn by the small Instagram presence and any pre-publication press buzz.
 - Soft launch list members are encouraged, gently, to share their stay with friends. No incentive, no referral code, no formal program. Just hospitality and the natural flow of recommendation.
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19. Public Launch (Month 6)

The public launch is not a moment. It is a publication.

The strategy

The launch is anchored by one editorial feature in one international publication, timed to publish in month six. The publication is selected for fit with the target audience, not for reach.

- Tier 1 targets (one of these is the goal): T Magazine (NYT), Condé Nast Traveler US edition, Cereal Magazine, MR PORTER's The Journal, Apartamento, The World of Interiors.
- Tier 2 targets (if Tier 1 does not land): The Gentlewoman, Wallpaper*, Monocle, The Plant Journal.
- The angle: not a hotel opening. A restoration story, or a portrait of Núria, or a meditation on quiet hospitality. The property is the setting, not the subject.

Around the feature

- A short statement published on the website coinciding with the feature. One paragraph. Quiet announcement of the property as fully open.
 - A small dinner hosted at the property for ten regional contacts (editors, writers, neighboring producers). Not a launch party. A dinner.
 - Instagram cadence increases to three posts per week. The week of the feature, the account shares a single post acknowledging the feature, without effusiveness.
 - Booking inquiries spike. Núria is prepared with a calendar that protects against overbooking the chef and the property.
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20. Sustained Presence (Months 7 to 12)

After the public launch, Casa Bera enters a sustained mode. The goal is not growth but durability.

Monthly cadence

- Two to three Instagram posts per week. Always atmospheric. The grid is the artifact.
- One private email per month to the booking list, with one image and a short note. Not a newsletter in the conventional sense. A letter from the house.
- One press response per month, on average. We do not pitch; we respond.
- One small gathering per quarter at the property: a winemaker dinner, a writer residency, a regional producers' lunch. Each is a relationship investment, not a marketing event.

Quarterly cadence

- Quarterly review of bookings, guest origin, repeat rates, average stay, and revenue per available room. Adjustments to rate strategy made only with discipline.
- Quarterly review of staff, vendor relationships, and garden production.
- Quarterly review of the brand: is the property still operating within the values stated in Section 11? Where has drift occurred?

Annual cadence

- One major editorial placement per year, in a different publication each time. Variety in placement prevents the property from becoming associated with any single magazine's voice.
- One annual close (late November to mid-February). Staff rest. The garden rests. The property rests.
- One review of pricing for the following year. Increases are modest (3 to 6 percent) and only when bookings consistently demonstrate demand.

Measures of success

- Occupancy in open season: 75 to 85 percent.
 - Average stay: 4 to 5 nights.
 - Repeat visitor rate within 18 months: 30 percent or higher.
 - Average daily rate: stable, with annual modest increases.
 - Press features per year: one major, two to three secondary, all editorially earned.
 - Instagram followers: growth is incidental, not optimized. Engagement quality matters, not follower count.
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Document version

Version 1.0. May 2026.

Engagement delivered by The Alma Collective, Estoril, Portugal.

Prepared for Casa Bera, Cap de Creus, in pre-launch.

A house, on the sea, that returns hospitality to its older meaning.