INSTITUTO
UNIVERSITÁRIO
DE LISBOA

The role of Brand Architecture on Brand Equity: Pestana Hotel Group Case Study

Joana Dias Malcato

Master in Management

Supervisor:
Associate Professor Susana Henriques Marques, Marketing, Operations and General Management Department,
ISCTE Business School

October, 2023

BUSINESS
SCHOOL

Department of Marketing, Strategy and Operations

The role of Brand Architecture on Brand Equity: Pestana Hotel Group Case Study

Joana Dias Malcato

Master in Management

Supervisor:
Associate Professor Susana Henriques Marques, Marketing, Operations and General Management Department,
ISCTE Business School

October, 2023

Acknowledgements

I'd like to express my heartfelt appreciation to those who have been a part of my journey throughout this project:

To my mom and dad, for your unconditional love, encouragement, and understanding. Your support was the emotional foundation I needed to motivate me to always do my best. Without you, I would never have gotten this far.

To my sister Catarina, for your words of encouragement and belief in my abilities, to the love and support when I needed the most. Thank you for being my best friend and never letting me give up. None of this would be possible without you.

To my boyfriend Miguel, for being my late-night study partner and my refuge during moments of frustration. Thank you for your willingness to stand by me through every challenge and for all the support at every stage of this journey. I could not have anyone else by my side other than you.

To my teammates, Margarida Ferreira, and Pedro Botelho, for participating in this project and for your support and friendship. A special thanks to Ana Ennes, my dream team partner, for everything you have done for me and all the support.

To my masters' friends, Júlia Tavares, and Mafalda Pássaro, for all the help in our brainstorming sessions and the encouraging words to say in the hardest moments. It was a pleasure to share this journey with you.

To my supervisor, Susana Henriques Marques, for all the advice and guidance, which have enriched this project.

Resumo

O Pestana Hotel Group (PHG) é a maior cadeia hoteleira portuguesa com um percurso notável ao longo de cinquenta anos de sucesso e uma vasta oferta de mercado, organizada em quatro submarcas capazes de satisfazer diferentes necessidades.

A atual estratégia de arquitetura de marca visa incrementar a notoriedade e equidade das submarcas através do papel desempenhado pelo nome "Pestana". Dado o facto de ser uma recente estratégia da marca, é fundamental analisar o seu desempenho, bem como a sua perceção no mercado.

Sendo o conhecimento de marca um dos fatores subjacentes à equidade de marca, assim como uma fonte de compreensão da arquitetura da marca, este estudo pretende investigar o papel que a arquitetura da marca pode desempenhar na equidade de marca, através do caso de estudo do PHG.

Para a concretização deste estudo foi desenvolvido um questionário online, do qual resultaram 283 respostas para análise. Adicionalmente, foram realizadas entrevistas aos gestores das submarcas, por forma a obter uma perspetiva mais intrínseca das mesmas.

A análise dos dados revelou uma relação estatisticamente direta, positiva e forte entre a arquitetura de marca e a equidade de marca, como também com as componentes de conhecimento de marca. Os dados recolhidos permitiram testar as três hipóteses de investigação propostas, resultando na falha da sua rejeição. Os resultados demonstraram a necessidade de promover o conhecimento das submarcas e evidenciaram oportunidades e desafios para estas.

Como recomendações para os desafios e oportunidades encontrados, foi proposto um plano de comunicação integrada de marketing.

Palavras-Chave: Gestão de Marcas, Equidade de Marca, Plano de Comunicação Integrada de Marketing

JEL Classification System

M310: Marketing

M370: Advertising

Abstract

Pestana Hotel Group (PHG) is the largest Portuguese hotel chain, with a remarkable journey over its fifty years of success and a vast market offering organized into four unique sub-brands capable of satisfying a variety of demands.

The current brand architecture strategy aims at leveraging brand awareness and equity through the fundamental role played by the name "Pestana". Given the fact that it is a recent brand strategy, it is essential to analyze its performance, as well as its perception on the market.

Considering brand knowledge as one of the underlying factors of brand equity as well as a source of brand architecture understanding, this study attempts to investigate the role brand architecture might play in brand equity using the PHG case study.

To conduct this study, an online questionnaire was developed which yielded 283 valid responses for analysis. Complementary to this data, interviews were conducted with the sub-brands brand managers, aiming at obtaining a more intrinsic perspective of the sub-brands.

The data analysis revealed a statistically direct, positive, and strong relationship between brand architecture and brand equity, as well as with brand knowledge components. Based on this data collection, it was possible to assess the three proposed research hypotheses, resulting in their rejection failure. Furthermore, the results demonstrated the need to propose strategies to promote sub-brands' knowledge as well as evidenced opportunities and challenges for them.

As recommendations for all the challenges and opportunities encountered, an integrated marketing communications plan was proposed.

Keywords: Brand Management, Brand Equity, Integrated Marketing Communication Plan

JEL Classification System

M310: Marketing

M370: Advertising

Index

Acknowledgements ..... **iii**
Resumo ..... **v**
Abstract ..... **vii**
Glossary of Acronyms ..... **xii**
1. Introduction **1**
2. Literature Review **3**
2.1 Brand **3**
2.1.1 Brand Management 4
2.1.2 Brand Elements 5
2.2 Brand Architecture **6**
2.2.1 Brand Architecture Strategies 7
2.2.2 Brand Architecture Analysis 8
2.3 Brand Equity **8**
2.3.1 Dimensions of Brand Equity 9
2.3.2 Measurement of Brand Equity 10
2.4 Summary of Empirical Studies **11**
3. Contextualization **13**
4. Conceptual Model and Research Hypothesis **17**
5. Methodology **19**
5.1 Research Design **19**
5.2 Qualitative Research **19**
5.3 Quantitative Research **20**
5.3.1 Target Population and Sample 21
5.3.2 Questionnaire Structure 21
6. Data Analysis and Results **23**
6.1 Qualitative Analysis **23**
6.2 Quantitative Analysis **27**
6.1.1 Sociodemographic Characterization 27
6.1.2 Overall Brand Knowledge 28
6.1.3 Sources of Brand Equity 29
6.1.4 Consumers' Preferences 29
6.1.5 Variables' Descriptive Analysis 29
6.1.6 Reliability Analysis 31
6.1.7 Tests and Implicit Assumptions 32

6.1.8 Hypothesis' Verification and Variables' Correlation 32
6.3 Results Discussion 35
7. Implementation and Recommendations 37
7.1 Integrated Marketing Communication Plan 37
7.1.1 Communication Goals 38
7.1.2 Target Audience 38
7.1.3 Key Messages 40
7.1.4 Strategies by Action Area 41
7.1.5 Chronogram 44
7.1.6 Budget 45
7.1.7 Evaluation and Monitoring 46
8. Conclusions 47
8.1 Main Conclusions 47
8.2 Theoretical and Managerial Contributions 48
8.3 Limitations and Recommendations for Future Research 48
Bibliography 49
Annexes 53
Annex A – Interviews 53
A.1 - Interview with Pestana Hotels & Resorts Brand Manager 53
A.2 - Interview with Pestana Collection Hotels Brand Manager 54
A.3 - Interview with Pestana Pousadas de Portugal Brand Manager 56
A.4 - Interview with Pestana CR7 Lifestyle Hotels Brand Manager 59
Annex B – Questionnaire 61

Tables Index

Table 2.1 - Consumer Based Brand Equity Measurement Scales 10
Table 2.2 - Empirical Studies on Brand Architecture in Tourism Sector 11
Table 2.3 - Empirical Studies on Consumer-Based Brand Equity in Hospitality Industry 11
Table 3.1 - Pestana Hotel Group Hotels by Sub-brand 14
Table 5.1 - Interviews Structure 20
Table 5.2 - Variables' Questionnaire Structure 22
Table 6.1 - Brand Architecture Descriptive Statistics 30
Table 6.2 - Brand Awareness Descriptive Statistics 30
Table 6.3 - Brand Image Descriptive Statistics 31

Table 6.4 - Overall Brand Equity Descriptive Statistics 31
Table 6.5 - Cronbach's Alpha 31
Table 6.6 - Chi-Square test between Brand Architecture e Brand Equity 33
Table 6.7 - Spearman's Correlation Coefficient between Brand Architecture and Brand Equity 33
Table 6.8 - Chi-Square test between Brand Architecture e Brand Awareness 33
Table 6.9 - Spearman's Correlation Coefficient between Brand Architecture and Brand Awareness 34
Table 6.10 - Chi-Square test between Brand Architecture e Brand Image 34
Table 6.11 - Spearman's Correlation Coefficient between Brand Architecture and Brand Image 34
Table 7.1 – Proposed Strategies by Action Area 42
Table 7.2 - Annual Chronogram of the Proposed Strategies 44
Table 7.3 - Budget for the proposed strategies 45
Table 7.4 - Key Performance Indicators by Communication Objective 46

Figures Index

Figure 3.1 - Pestana Hotel Group Hotels Location 13
Figure 3.2 - Pestana Hotel Group Brand Architecture 16
Figure 4.1 - Proposed Conceptual Model 18
Figure 6.1 - Proposed Conceptual Model with corresponding Strength of Association between Variables 35

Chart Index

Chart 6.1 - Sample Gender Distribution 27
Chart 6.2 - Sample Age Distribution 27
Chart 6.3 - Sample Academic Qualifications Distribution 27
Chart 6.4 - Sample Professional Situation Distribution 28
Chart 6.5 - Sample Net Monthly Income Distribution 28

Glossary of Acronyms

CBBE – Consumer Based Brand Equity

IMCP - Integrated Marketing Communications Plan

PCH – Pestana Collection Hotels

PCR7 – Pestana CR7 Lifestyle Hotels

PH&R – Pestana Hotels & Resorts

PHG – Pestana Hotel Group

PPP – Pestana Pousadas de Portugal

CHAPTER 1

Introduction

The Pestana Hotel Group (PHG) is the largest Portuguese hotel chain and is well known for its outstanding reputation. As a corporate brand, the PHG brand includes four distinct sub-brands, namely Pestana Hotels & Resorts (PH&R), Pestana Collection Hotels (PCH), Pestana Pousadas de Portugal (PPP), and Pestana CR7 Lifestyle Hotels (PCR7). Each of these sub-brands were designed to meet different market needs and segments, which explains why their identities and characteristics are so different.

The current PHG brand architecture arose from the necessity to unify established brands on the market, with distinct identities, but an unknown relationship between them perceived by the customers. The new strategy aimed at leveraging the name "Pestana" as a major driver role, by assuming a significant importance on sub-brands strategies through the enhancement of their brand awareness and equity. As with any strategy, analyzing its performance is fundamental, which is why it is critical to evaluate how does PHG brand architecture is perceived, i.e., if it is recognized as a set of sub-brands that differentiates its vast offer, and if this understanding has any impact on the brand equity of the sub-brands.

Considering brand knowledge as one of the underlying factors of brand equity (Keller, 2014), as well as a source of brand architecture understanding, this study attempts to investigate the role brand architecture might play in brand equity. For this purpose, the PHG brand will be considered as a case study. The expected outcome, in addition to evaluating the performance of the new PHG brand architecture strategy by analyzing whether there is a relationship between the variables, is to develop recommendations for this brand. The recommendations will consist of proposing marketing activities aligned with the PHG context capable of promoting brand equity through brand architecture based on brand knowledge fundamentals.

To address this investigation and establish actionable guidelines to pursue with this study, the research question of this investigation is "Does Pestana Hotel Group brand architecture influence consumer-based brand equity through brand knowledge?". The following goals must be accomplished to answer this question:

- To analyze the consumers' perception of PHG brand architecture.
- To understand if PHG brand image is positive across the market.
- To understand if PHG brand is easily recalled and recognized.
- To identify sources of brand equity through brand architecture.
- To assess the influence of brand architecture on brand equity and respective components, considering Keller's Consumer-Based Brand Equity Model.
- To make actionable recommendations on how PHG can improve brand equity through brand architecture.

This project is divided into eight main chapters. The first chapter introduces the main topic of this project, with special emphasis on the study relevance and its case study. The research question and objectives are also addressed. The second chapter comprises the literature review, the foundation of the project, where the theoretical background of brand, brand architecture, and brand equity, the main concepts of this project, is presented. A summary of empirical studies in the tourism sector and hospitality industry is also provided. The third chapter concentrates on the PHG contextualization, delving into its history and operational scope. Additionally, it describes the group's brand architecture and highlights the distinctive characteristics of each sub-brand. In accordance with the findings from the literature review, the fourth chapter proposes a conceptual model as a means of supporting the research, presenting the relationship between the key variables to be analyzed. For this purpose, specific research hypotheses were identified. The fifth chapter focuses on the methodology, indicating the process of data collection and analysis as well as the selected sampling techniques. In the sixth chapter, the data analysis and discussion of the results are presented, as is the hypothesis testing. Considering the findings, the seventh chapter discusses the recommendations with corresponding implementation strategies for the PHG. Lastly, the eighth chapter encompasses the main conclusion of the research, its limitations, and contributions to future research on the topic.

CHAPTER 2

Literature Review

2.1 Brand

For a long time, the value of a company was usually determined by its tangible assets, such as facilities and equipment. Since it has been established that the real value of the company lies not in the company itself, but in the minds of potential customers, many companies now rely primarily on their brand as a source of revenue (Kapferer, 1994). As a result, brands have considerable economic importance and power because strong brands enable companies to charge a substantial price premium (Fischer et al., 2010). Additionally, competitive markets require points of differentiation, and brands can provide them (Wood, 2000), as consumers are no longer satisfied with only high-quality products and services. Instead, companies may seek to differentiate themselves by creating emotional benefits that can add value and influence the consumer decision-making process (Martensen & Gronholdt, 2003).

Although brands play an important role for companies, their definition is not consensual. The American Marketing Association (1948, p. 205) first defined the brand concept as “a name, term, symbol, or design, or a combination of them which identifies the goods or services of one seller or group of sellers and distinguishes them from those of competitors”. This definition has been heavily criticized for focusing primarily on the product and emphasizing visual features as differentiation factors (Arnold, 1992; Crainer, 1995, as cited in Wood, 2000), as well as for being detached from reality in the sense that it is particularly concerned with the concept of the "small b" brand rather than the preferred "big B” brand notion by managers (Riley, 2016). While the ‘small b’ concept places a strong emphasis on the input activity of the company (Chernatony, 1993, as cited in Riley, 2016) combining a name and a distinct visual identity to differentiate its products, so that customers can recognise different brands at the purchase moment (Riley, 2016), the ‘big B’ concept views brands as elaborate identities and value systems, rather than simple identifiers and legal tools (Riley, 2016). Considering a more updated approach after all the criticism, AMA (n.d) has reformulated and simplified this definition into “a name, term, design, symbol or any other feature that identifies one seller’s goods or service as distinct from those of other sellers”, which makes it possible to also consider other intangible characteristics of the brand as differentiating factors (Wood, 2000).

Following the AMA's brand definition, numerous other authors developed their own alternatives to the brand concept. Brown (1992, as cited in Wood (2000)) considered a brand as all the associations' individuals have with a brand. From a different perspective, Wood (2000, p. 666) suggested that "a brand is a mechanism for achieving competitive advantage for firms, through differentiation (purpose). The attributes that differentiate a brand provide the customer with satisfaction and benefits for which they are willing to pay (mechanism)". Per Keller (2013), a brand is born each time a marketer creates a new name, symbol, or logo for a new product. According to Sammut-Bonnici (2015), a brand is the

convergence of tangible and intangible characteristics that make it possible to determine the identity, recognition, and reputation of a particular product, person, place, or organization.

According to Bearden and Ingram (2004, as cited in Asikhia & Binuyo, 2013), brands are not the product's name. In fact, brands and products diverge significantly from one another. While brands are what consumers purchase, products are what businesses produce. The same applies to services (Kapferer, 1994). Products are characterized by their physical properties and ability to offer something to a market for consumption, acquisition, or use that can satisfy a need or desire (Keller, 2013). A brand has specific characteristics that set it apart from competing products created to satisfy the same need and protect the brand owner's product from becoming a commodity (Murphy, 1988). Thus, brands can be much more than just products. These characteristics can be more factual and tangible, relating to the brand's product performance, or more symbolic, emotional, and intangible, referring to the brand's values (Keller, 2013). As long as the brand is attractive to consumers, their purchase intentions will grow and so will its value. If a brand is properly nurtured and continues to provide the desired value to customers, it becomes a long-lasting asset (Murphy, 1988).

For both consumers and businesses, brands play different roles and fulfil distinct purposes (Keller, 2013). From the consumer’s perspective, brands act as a (i) search for cost and risk reducer, (ii) origins identifiers, (iii) responsibility transfer to the producer, (iv) a commitment with the producer, (v) a symbol, and (vi) a quality guarantee. In contrast, brands provide businesses with (i) methods of legal protection, (ii) sources of economic returns, (iii) competitive advantages, (iv) quality level signals, (v) identifying methods, and (vi) means of establishing distinctive connections with their products (Keller, 2013).

2.1.1 Brand Management

The increasing competition and volatility in markets lead to a greater challenge for brand management (Aaker & Joachimsthaler, 2000). Due to the importance of establishing, coordinating, and monitoring the relationships between a company and its stakeholders (Schultz and Barnes, 1999, cited in Berthon et al., 2008), the capacity to manage brands effectively and strategically is essential, considering its relevancy as intangible assets for companies (Keller, 2014).

Keller (2005) defined the strategic brand management process as the combination of the planning and execution of marketing activities and programs to create, measure, and manage brands to maximize their value. The authors further claim that this process consists of four main steps, namely (i) identifying and defining brand positioning, (ii) planning and implementing brand marketing, (iii) measuring and interpreting brand performance, and (iv) enhancing and maintaining brand equity related to brand positioning. The brand management paradigm, as defined by Louro and Cunha (2001, p. 853), consists of “a deep-seated way of seeing and managing brands and their value, shared by the members of an organizational community marked by a common culture”. For this reason, the authors believe that this paradigm encompasses all the organization's underlying assumptions, beliefs, values, and strategies

pertaining to the “why (the objectives and performance measures of brand management), what (the concept of brands), who (the organizational structure of brand management), and how of branding (the variables of brand management)” (Louro & Cunha, 2001, p. 853).

An effective brand management provides an identity for products and services while distinguishing them from their main competitor, therefore being characterized as a crucial success driver for strong brands (Kwun, 2012). Building and nurturing strong brands brings several benefits for businesses, including (i) constant volume and revenue production year after year, (ii) more value, i.e., strong brands can charge a greater price and generate profit margins, (iii) more resistance to competition attacks, (iv) receiving more than their fair share, (v) the ability to perform offensively, (vi) favourability by the retailer, and (vii) the value added to the company that owns them (Berry, 1988).

2.1.2 Brand Elements

Brand elements are all the components that comprise a brand (Zong and He, 2022). Also known as brand identities, these elements can identify and distinguishing the brand among similar options (Keller, 2013). The most used brand elements are names, logos, symbols, characters, packaging, slogans, URLs, spokespeople, jingles, and signage (Farhana, 2012; Keller, 2013). The simplest way to determine if a brand element is effective at developing a brand is to assess what customers would think or feel about the product if they only knew about that specific brand element, and nothing else about the product or other branding or marketing strategies (Keller, 2013). Typically, a brand element that enhances brand equity suggests specific favourable connections or reactions (Keller, 2013).

Zong and He (2022) identified three main types of brand elements: (i) dominant elements, the visible and external performance of the brand that focuses on customers' sensory experiences, including the name, packaging, image, representation, and promotional language; (ii) recessive elements, the performance of the inherent characteristics of the brand, including its cultural meaning and spiritual symbolism; and (iii) comprehensive elements, the underlying nature of the brand, such as its attributes, interests, personality, object, values, and culture.

From Keller's standpoint (2013), brand elements play an important branding role as the right choice of such elements is crucial for the brand's survival. Per the author, these elements can either promote brand awareness or encourage the development of distinctive, positive, and strong associations with the brand, reinforcing their power as brand components. Each element has advantages and disadvantages, strengths, and weaknesses, which underscores the need to balance and integrate the various elements in the appropriate verbal and visual context to maximize brand equity (Keller, 2008, as cited in Farhana, 2012). Consequently, a set of different criteria must be applied when selecting and building brand elements, considering an offensive strategy, to build brand equity, and a defensive strategy, to protect and leverage brand equity (Keller, 2013). From the offensive approach, brand elements must be (i) memorable, with unique and distinctive characteristics, quickly recognisable and easily recalled; (ii) meaningful, to effectively transmit its descriptive and persuasive inherent content: descriptive in the

sense that it allows identifying the right product category and if the brand element is credible within that product category, acting as a source of brand awareness and salience; persuasive, as it provides precise details on distinct brand benefits and key characteristics of the brand, as a determinant of brand image and positioning; and (iii) likable, which must reflect aesthetical appealing either visually, verbally or in other terms. By contrast, on the defensive approach, brand elements must be (i) transferable, whether the brand element contributes to the brand equity for new products or in new markets; (ii) adaptable, as the customers' opinions and the market are constantly changing; and (iii) protectable, being legally protected against unlicensed competitor's violation of brand's rights.

Despite the importance of each brand element, Keller (1999) noted that not all of them are equally prominent. The term "prominence" describes how exposed a brand element is in comparison to other brand elements, and it depends on a variety of factors, such as size and associations. The author further asserts that the relative prominence of brand elements defines which elements become primary elements and which become secondary ones. The primary brand elements should be selected in accordance with the main product positioning and points of difference that must be emphasized, while the secondary brand elements should be selected to express a more limited range of associations, such as points-of-parity, in a more supportive role, or even another differentiation element.

2.2 Brand Architecture

According to Aaker & Joachimsthaler (2000) and Brexendorf & Keller (2017), brand architecture represents the organized and hierarchical structure of the brand portfolio, which allows the identification of the brand roles and the nature of relationships between the brands of a company, providing each brand with a specific purpose and significance (Dooley & Bowie, 2005). From another perspective, brand architecture refers to the notion that a product may have two distinct brand elements: one that identifies the company, and the other that identifies the product or service provided (Rahman & Areni, 2014; Uggla, 2006). Following this idea, brand architecture acts as a communication instrument, willing to demonstrate to customers how distinct brands are interconnected to one another (Åsberg, 2018), and, consequently, it influences brand awareness, by allowing consumers to recognize the commonalities and distinctions among branded goods, and it also influences brand image, by raising the transfer of equity to encourage trial and repeated purchases (Keller, 2014).

When defining brand architecture strategies, companies must consider the concepts of brand portfolio and brand hierarchy. Brand portfolio consists of the total number of different brands that the company offers to buyers in a specific category for purchase, while brand hierarchy reveals the number and type of common and distinctive brand components across the company's brand assortment. Following this reasoning, the guidelines provided by the brand architecture strategy must indicates which brand elements should be applied across the brand portfolio and each hierarchy level, as well as the branding strategies that must be followed (Keller, 2013). In addition, there are three critical steps in developing a brand architecture strategy, namely: (i) defining brand potential in terms of expanding

market presence, (ii) identifying the types of product and service extensions that would enable a brand to achieve that potential, and (iii) defining brand elements and positioning in the context of the specific products and services associated with the brand (Keller, 2014).

The main purpose of the brand architecture is to exploit brands throughout markets and segments, strive to minimize internal rivalry and establish synergies, and achieve a greater competitive advantage more difficult to replicate (Zelenskaya & Elkanova, 2021).

Per Keller (2014, p. 702), "a well-designed and well-implemented brand architecture strategy can provide a product roadmap to the future for a brand, clarifying where it can go and how it can get there", as the brand architecture strategy applied in each company establishes the brand components that must be used on both new and existing products and services. From a similar perspective, Riley (2016) argues that a structured and coherent brand architecture can bring multiple benefits to companies, as strong brand integration and understanding the roles of each brand within the company's brand portfolio may help define business strategies. In addition, the author further asserts that this approach allows businesses to guide and select growth opportunities and improve their reputation.

2.2.1 Brand Architecture Strategies

Aaker and Joachimsthaler (2000) proposed the brand relationship spectrum, a continuum that measures how strongly consumers are attached to distinct brands and how powerful brands influence their purchasing decisions. The spectrum's position demonstrates how brands differ in terms of strategy implementation and, subsequently, in consumers' minds. This spectrum includes four strategies – house of brands, endorsed brands, sub-brands, and branded house. The two extremes of the spectrum are contrasted between the house of brands and branded house strategies.

The house of brands strategy entails a separate group of distinct stand-alone brands, each of which optimizes the influence on a market (Aaker & Joachimsthaler, 2000). This strategy is characterized by having distinct brands for each available product (Rahman & Areni, 2014).

In the middle of the spectrum fall the endorsed and sub-brands strategies. The endorsed brand strategy occurs when the brand is supported by another brand, typically an organizational brand (Aaker & Joachimsthaler, 2000). The brand is independent but is sponsored by another brand, which provides credibility and value to the customer while having a modest driving force (Zelenskaya & Elkanova, 2021). In contrast, the sub-brands strategy implies that the brand enhances or modifies the associations of a master brand with which it is connected (Aaker & Joachimsthaler, 2000). It represents the combination of the company name with a particular product brand (Rahman & Areni, 2014), as the master brand acts as the major driving force, but the sub-brands change their connotations (Zelenskaya & Elkanova, 2021).

At the opposite end of the spectrum, the branded house strategy comprises a single master brand to cover a range of products that are only managed under descriptive sub-brands (Aaker & Joachimsthaler, 2000). The master brand for all the products is the corporate name (Rahman & Areni, 2014).

Although the brand relationship spectrum was widely used, it has been heavily criticized for categorizing brand architecture using simple approaches without considering the complexity of real-world scenarios (Åsberg, 2018; Zelenskaya & Elkanova, 2021), which is why many companies use hybrid strategies at the same time (Åsberg, 2018; Åsberg and Uggla, 2019; Keller, 2014; Zelenskaya & Elkanova, 2021).

2.2.2 Brand Architecture Analysis

As stated by Petromilli et al. (2002), to optimize brand architecture is important to evaluate the brand portfolio and individual brands from the consumer's perspective in the first place, as consumers build relationships with brands through experience, both directly and indirectly, especially when exposed to competing brands within the same purpose. The authors also contend that the brand architecture must be built on the dynamic set of relationships between the brands in the portfolio, to maximize the value of both individual brands and the overall portfolio. Following this idea, and considering a customer perspective foundation, brand managers need to have answers to the following questions (Petromilli et al., 2002, p. 23): (i) “Which brands do customers perceive as being in our portfolio?”, (ii) “What relationships do customers see between brands in the portfolio?”, and (iii) “Do customers transfer the value – positive or negative – that they see in one brand to the others in the portfolio?”. The data collected from these questions can only be obtained from the market and actual and potential consumers (Petromilli et al., 2002).

According to a different viewpoint, Keller (2014, p. 714) argues that the following questions should be answered to assess a brand architecture strategy: (i) “For the brand portfolio, do all brands have defined roles? Do brands collectively maximize coverage and minimize overlap?”, (ii) “For the brand hierarchy, does the brand have extension potential? Within the category? Outside the category? Is the brand overextended?”, (iii) “What are the brand equity implications in terms of the transfer (both positive and negative) from the parent brands to individual products? What feedback exists from the individual products to the parent brands in return?”, and (iv) “What are the profit streams that result from different branding arrangements? How much revenue does each brand generate? At what cost? What other cross-selling opportunities exist between brands?”. To answer these questions, and in designing and implementing the optimal brand architecture strategy, the author proposed five guidelines, as follows (Keller, 2014, p. 714): (i) “Adopt a strong customer focus”, (ii) “Create broad, robust brand platforms”, (iii) “Avoid over-branding and having too many brands”, (iv) “Selectively employ sub-brands", and (v) “Selectively extend brands”.

2.3 Brand Equity

According to the Marketing Science Institute, the concept of brand equity is described as "a financial and a set of favourable associations and behaviours" (MSI, 1989, as cited in James et al., 2001, p. 62),

which means that this concept can be defined both from a financial perspective (company-based brand equity) (Simon & Sullivan, 1993) and from a marketing perspective (CBBE, consumer-based brand equity) (Aaker, 1991; Keller, 1993). In this study, the focus of brand equity is based on the marketing perspective.

Aaker (1991) suggested that “brand equity is a set of brand assets and liabilities linked to a brand name and symbol, which add to or subtract from the value provided by a product or service to a firm and/or to that firm's company customers” (p. 15). In other words, Keller (1993) defined customer-based brand equity as the “differential effect of brand knowledge on consumer response to the marketing of the brand” (p. 2). According to Lassar et al. (1995), this concept represents the benefits and appeal that a brand gives to a product or service in customers' eyes. Overall, brand equity is the value and position of a brand in the consumer's mind (Chakraborty, 2019), which reinforces the added value of the brand name to a product (Aaker, 1991; Cobb-Walgren, 1995), and illustrates how consumers are more likely to prefer branded items rather than unbranded substitutes (James et al., 2001).

Consumer perceptions may vary depending on the myriad variables to which they are exposed, which causes a wide range of reactions to arise for both branded and unbranded goods (Sokołowska et al., 2022). These differences can be explained by customers' knowledge, sentiments, and experiences with a particular brand (Keller, 1993), as well as in comparison to other items in the same category, either branded or unbranded (Sokołowska et al., 2022). As a result, when consumers respond more/less favourably to the marketing mix of a branded product than to the marketing mix of an identical but unbranded product, positive/negative brand equity can be obtained. (Christodoulides & Chernatony, 2010; Keller, 1993; Sokołowska et al., 2022).

2.3.1 Dimensions of Brand Equity

As early as the 1990s, Aaker (1991, 1996) and Keller (1993) developed two different consumer-based brand equity (CBBE) models, the most well-known up-to-date and the foundation of many other models (Sokołowska, et al., 2022).

Aaker (1991) proposed a four-dimension CBBE model to measure brand equity. The dimensions include brand awareness, brand associations, perceived quality, and brand loyalty. Besides these dimensions, the author also considered in this model other proprietary brand assets, such as patents and expertise, which are not consumer related. Brand awareness is defined as the consumer's capacity to recognise the brand under different situations (Sokołowska et al., 2022). Brand Associations are what a brand means to a consumer, which can be defined as "everything linked in memory to a brand" (Aaker, 1991, p. 109). Perceived Quality refers to the consumer judgment of the overall superiority of a product or brand when compared to other alternatives (Aaker, 1991). Finally, brand loyalty is “the attachment that a consumer has to a brand” (Aaker, 1991, p. 39).

As mentioned before, Keller (1993) defined consumer-based brand equity as the “differential effect of brand knowledge on consumer response to the marketing of the brand” (p. 2)., as it occurs when the

consumer owns specific and distinctive brand associations in memory. Applying this reasoning, CBBE is founded on brand knowledge in Keller's point of view, and this concept accomplishes two main components: brand awareness, which refers to consumers' recall and recognition of the brand, and brand image, defined by the associations related to the brand that consumers retain in their minds (Keller, 1993).

According to the purpose of this study, the focus will be on Keller's CBBE model.

2.3.2 Measurement of Brand Equity

Lassar (1995) argues that measuring brand equity is crucial to evaluate business performance since it enables the assessment of the effectiveness of marketing initiatives. The author also claimed that customer feedback might be used to limit variations in brand equity, as it can be used to identify issues with product performance, advertising or positioning problems, and areas where the workforce of the organization may improve their performance. However, effective equity management requires an accurate brand equity measurement because it is challenging to manage "added value" without understanding the precise value a brand name provides to a product (Crimmins, 1992, as cited in Cobb-Walgren et al., 1995).

Considering the concept of consumer-based brand equity, brand equity can be measured through two fundamental but complementary methods: direct and indirect methods (Keller, 1993). The direct method measures CBBE by evaluating the real influence of brand knowledge on consumer response to various marketing program components, while the indirect method analyses the potential sources of CBBE by identifying and monitoring brand knowledge constructs, more specifically brand awareness and brand image (Keller, 1993; Leone et al., 2006).

Given the lack of specific means of measuring CBBE, this topic has been extensively studied by various authors Yoo and Donthu (2001), developed a multidimensional CBBE scale based on Keller and Aaker's theories, which consists of a ten-item scale represented by four main dimensions of brand equity: brand loyalty, perceived quality, brand awareness, and brand associations. Additionally, the authors also developed a four-item unidimensional scale to measure brand equity, called overall brand equity, that consisted in comparisons between two brands with similar characteristics. The following table summarizes the scales:

Table 2.1 - Consumer Based Brand Equity Measurement Scales

Dimensions	Items
Brand Loyalty	• I consider myself to be loyal to X • X would be my first choice • I will not buy other brands if X is available at the store
Perceived Quality	• The likely quality of X is extremely high • The likelihood that X would be functional is very high
Brand Awareness	• I can recognize X among other competing brands • I am aware of X

Brand Associations	• Some characteristics of X come to my mind quickly • I can quickly recall the symbol or logo of X • I have difficulty in imagining X in my mind
Overall Brand Equity	• It makes sense to buy X instead of any other brand, even if they are the same • Even if another brand has the same features as X, I would prefer to buy X • If there is another brand as good as X, I prefer to buy X • If another brand is not different from X in any way, it seems smarter to purchase X

Source: Self-elaboration based Yoo and Donthu (2001)

2.4 Summary of Empirical Studies

The preceding literature review focuses on an extensive examination of the concepts of brand architecture and brand equity, the two main concepts of this study. However, this approach is justified by the limited literature in the field which relates these concepts, with only Keller's theory suggesting a relationship between brand architecture and the dimensions of brand knowledge, brand image, and brand awareness (Keller, 2014). For this reason, it becomes crucial to understand how and in what contexts each of these can be assessed, as a way of supporting the approach adopted for this study.

Considering PHG case study, the hospitality industry is the one under investigation. The two tables below compile a summary of empirical research that has been conducted over the years on brand architecture strategies within the tourism sector (Table 2.2) and on the concept of customer-based brand equity within the hospitality industry (Table 2.3).

Table 2.2 - Empirical Studies on Brand Architecture in Tourism Sector

Author	Research Context	Research Design	Brand Architecture
Dooley & Bowie (2005)	South Africa (N = 14) *	Extensive Review of Secondary Data Semi-Structured Interviews	Branded House
Almeida Santana & Moreno Gil (2018)	Europe (N = 6 964)	Questionnaire	House of Brands Sub-Brands Endorsed Brands House of Brands
Rop et al. (2021)	Three distinct tourist destinations in Kenya (N = 369)	Questionnaire	House of Brands Endorsed Brand
Zelenskaya & Elkanova (2021)	Russia (N = 10) *	In-depth Interviews Secondary Data	Sub-Brands

Source: Self-elaboration based on the mentioned authors

** Primary data collection sample*

Table 2.3 - Empirical Studies on Consumer-Based Brand Equity in Hospitality Industry

Author	Research Context	Research Design	CBBE Dimensions
Kayaman & Arasli (2007)	North Cyprus (N = 345)	Questionnaire	Brand Awareness Brand Loyalty Perceived Quality Brand Image

Hsu et al. (2012)	12 major Cities in China (N = 1346)	Focus Groups Expert Reviews Pilot Study Questionnaire	Perceived Quality Brand Awareness Brand Image Management Trust Brand Reliability Brand Loyalty
Liu et al. (2017)	Luxury Hotels in Macau (N = 327)	Questionnaire	Brand Loyalty Brand Awareness Perceived Quality Brand Image
Sürücü et al. (2019)	39 Five-Star Hotels in 10 Cities in Turkey (N = 918)	Questionnaire	Brand Awareness Physical Quality Staff Behaviour Brand Image
Kim et al. (2021)	United States (N = 411)	Questionnaire	Perceived Quality Brand Image Brand Loyalty

Source: Self-elaboration based on the mentioned authors

When qualitatively evaluating these studies, it is possible to verify that the studies carried out on brand architectures with a sub-brand strategy resorted to primary data collection methods through questionnaires and in-depth interviews, highlighting the validity of data collection through this research design. (Table 2.1). In the case of the studies carried out on CBBE (Table 2.2), it is feasible to confirm that the Aaker's model has been more applied in the hospitality industry, which demonstrates a gap regarding Keller's model approach. Additionally, the components that constitute brand knowledge, brand awareness and brand image, are also measured through questionnaires, showing that both variables, brand architecture and brand equity, can be analysed using the same data collection methods.

CHAPTER 3

Contextualization

Founded in 1972, Pestana Hotel Group is the largest multinational group of Portuguese heritage in the hospitality industry. Throughout its successful years, the notable advancement of the group in the market has been substantial, with more than 12,000 rooms under direct management, scattered between more than one hundred hotels located in sixteen countries across America, Africa, and Europe, as shown on figure 4.1. Besides its core business, PHG also operates in other business areas such as golf, tourist entertainment, tourist real estate, and casinos.



Figure 3.1 - Pestana Hotel Group Hotels Location

Source: Self-elaboration adapted from Pestana Hotel Group Sustainability Report (2021)

In 2022, the year PHG celebrated 50 years of success, it registered a net result of 109.5 million euros, with almost 8,000 rooms sold and an average room rate of 130 euros. The occupancy rate rounded 60% and the guest satisfaction index was 90% (Pestana Hotel Group Consolidated Annual Report, 2022).

Aiming to broadening horizons and adapting to the changing market demands, the group developed four distinct hotel brands, namely Pestana Hotels & Resorts, Pestana Collection Hotels, Pestana Pousadas de Portugal, and Pestana CR7 Lifestyle Hotels. Each of these brands distinguishes the group's hotels through its unique concept and personality, endowed with the capability to address different market segments. The table 3.1 illustrates all the hotels of each of the sub-brands, as well as their locations.

Table 3.1 - Pestana Hotel Group Hotels by Sub-brand

Brand	Location		Hotel
Pestana Hotels & Resorts	Portugal	Porto and North	Pestana Douro Riverside
		Lisbon	Pestana Cascais Pestana Lisboa Vintage Pestana Sintra Golf Pestana Rua Augusta
		Alentejo	Pestana Tróia Eco Resort
		Algarve	Pestana Delfim All Inclusive Pestana Viking Pestana Alvor Praia Pestana Dom João II Pestana Alvor Beach Villas Pestana Alvor South Beach Pestana Vila Sol, Vilamoura Pestana Alvor Atlântico Pestana Carvoeiro Golfe – All Inclusive Pestana Alvor Park Pestana Gramacho Residences Pestana Palm Gardens Pestana Porches Praia
		Açores	Pestana Bahia Praia
		Madeira	Pestana Carlton Madeira Pestana Casino Park Pestana Grand Pestana Ocean Bay All Inclusive Pestana Promenade Pestana Royal All Inclusive Pestana Fisherman Village – Câmara de Lobos Pestana Casino Studios Pestana Palms Pestana Quinta do Arco Pestana Village Pestana Miramar Pestana Madeira Beach Club
		Porto Santo	Pestana Porto Santo All Inclusive Pestana Colombos All Inclusive Pestana Ilha Dourada
	Spain	Barcelona	Pestana Arena Barcelona
	Germany	Berlin	Pestana Berlin Tiergarten
	United States	New York	Pestana Park Avenue
		Miami	Pestana Miami South Beach
	Brazil	São Paulo	Pestana São Paulo
		Rio de Janeiro	Pestana Rio Atlântica
		Curitiba	Pestana Curitiba
	Argentina	Buenos Aires	Pestana Buenos Aires
	Venezuela	Caracas	Pestana Caracas
	Morocco	Casablanca	Pestana Casablanca
		Tangier	Pestana Tanger City Center
	São Tome and Principe	São Tomé	Pestana Equador Ilheu das Rolas
			Pestana Miramar São Tomé
			Pestana São Tomé
	Cape Verde	Praia	Pestana Tropico
	South Africa	Kruger Park	Pestana Kruger Lodge
	Mozambique	Maputo	Pestana Rovuma
		Bazaruto	Pestana Bazaruto Lodge

Pestana Collection Hotels	Portugal	Porto and Noth	Pestana Palácio do Freixo Pestana Vintage Porto Pestana Porto – A Brasileira
		Lisbon	Pestana Palace Lisboa Pestana Cidadela Cascais
	Spain	Madrid	Pestana Plaza Mayor Madrid
	The Netherlands	Amsterdam	Pestana Amsterdam Riverside
Pestana Pousadas de Portugal	Portugal	Porto and North	Pousada Porto – Rua das Flores Pousada Mosteiro Guimarães Pousada Viana do Castelo Pousada Caniçada, Gerês Pousada Mosteiro Amares Pousada Bragança Pousada Palacete Alijó, Douro Pousada Valença
		Centre	Pousada Viseu Pousada Serra da Estrela Pousada Convento Belmonte Pousada Ria, Aveiro
		Lisbon	Pousada Lisboa – Praça do Comércio Pousada Alfama Pousada Castelo Óbidos Pousada Vila Óbidos Casa Lidador - Óbidos Pousada Queluz Pousada Castelo Palmela Pousada Ourém
		Alentejo	Pousada Convento Évora Pousada Castelo Estremoz Pousada Convento Vila Viçosa Pousada Castelo Alcácer do Sal Pousada Convento Beja Pousada Mosteiro Crato Pousada Castelo Alvito Pousada Convento Arraiolos Pousada Marvão
		Algarve	Pousada Convento Tavira Pousada Palácio Estoi Pousada Vila Real de Santo António Pousada Sagres
		Açores	Pousada Forte Angra do Heroísmo Pousada Forte Horta
		Madeira	Pestana Churchill Bay
Pestana CR7 Lifestyle Hotels	Portugal	Lisbon	Pestana CR7 Lisboa
		Madeira	Pestana CR7 Funchal
	Spain	Madrid	Pestana CR7 Gran Vía Madrid
	United States	New York	Pestana CR7 Times Square
	Morocco	Marrakech	Pestana CR7 Marrakech

Source: Self-elaboration based on Pestana Hotel Group website

The brands are hierarchically organized according to the figure 4.2. PHG brand is the corporate brand, while the remaining four brands operate as sub-brands.



Figure 3.2 - Pestana Hotel Group Brand Architecture

Source: self-elaboration

Each of the brands is composed of the logo, the symbol, and the business area to which it refers. To ensure brand consistency, a set of brand guidelines were established to respect each brand identity and values, so that all brand communications follow the same principles.

Pestana Hotels & Resorts is characterized by its portfolio of over fifty hotels, located in iconic cities and inspiring holiday destinations. From cosmopolitan hotels to paradise resorts, these hotels are suitable for business or leisure travel for couples and families.

Pestana Collection Hotels is an exclusive luxury hotel brand, which currently comprises seven hotels. Located in emblematic landmarks, with a premium selection of properties, luxurious buildings and monuments, these iconic hotels are characterized by their unique personality, with an elegant architecture and attention to details. Each hotel offers a sophisticated experience through its hidden treasures and upscale service.

Pestana Pousadas de Portugal is distinguished by its historical authenticity as it provides a memorable experience in hotels with unique Portuguese heritage. This brand includes more than thirty special hotels, from the north to the south of the country and islands. Usually located in monasteries, castles, palaces, convents, forts, and manor houses, these monuments were rebuilt and converted into hotels, most commonly in rural areas. Each Pousada has a unique character that sets it apart from the others.

Pestana CR7 Lifestyle Hotels arise from a partnership with Cristiano Ronaldo, a football icon. Entitled as a lifestyle brand, its mantra is to inspire people to be and express themselves, and to evoke emotional connections and bonds during the stay. More than a place to spend the night, these hotels offer unforgettable experiences. With a total of five hotels, each hotel is considered unique with a stylish and individual design, located in prime destinations for business and leisure travelling.

CHAPTER 4

Conceptual Model and Research Hypothesis

To sustain and develop the research and, considering its principal theoretical objective of understanding the role of brand architecture on brand equity through brand knowledge, key concepts of brand architecture, brand equity and brand knowledge components namely brand awareness and brand image were identified. Based on these concepts and specific investigation hypothesis, a conceptual model will be proposed to support the development of this project.

In agreement with the most widely used definition among authors, brand architecture is the organized and hierarchical structure of the brand portfolio (Aaker & Joachimsthaler, 2000; Brexendorf & Keller, 2017); however, recent research has revealed that the concept goes beyond this definition. According to Keller (2014), brand architecture is the organized position of a brand and its sub-brands in consumers' minds, clarifying the brands' position across the portfolio, their unique features, and which brands must fulfill their current needs. Nevertheless, the organized position of a brand and its portfolio in consumers' minds is impossible without a clear and solid knowledge of the brand.

As previously stated, Keller (1993) defined customer-based brand equity as the "differential effect of brand knowledge on consumer response to the marketing of the brand" (p. 2), and this effect can be explained by customers' knowledge, sentiments, and experiences with a particular brand. Therefore, brand knowledge is not factual, but a node in memory, as it includes all the images, thoughts, emotions, feelings, and events connected with a brand that consumers associate with it and keep in their minds (Keller & Brexendorf, 2019).

Considering these assumptions, the first proposed hypothesis aims at testing if brand architecture has a positive and significant impact on brand equity, considering Keller's CBBE model:

H1: Brand Architecture has a positive and significant influence on Brand Equity.

Following on from the preceding logic, and the main goal of this study, it is essential to consider the main components of brand knowledge, brand awareness and brand image, as, from a CBBE perspective, evaluating brand equity through the indirect method allows the assessment of possible sources of brand equity by measuring brand knowledge. As a result, this approach can determine which brand knowledge elements may elicit a differential response, resulting in brand equity.

Bearing in mind this reasoning and hypothesis one (H1), the following hypothesis seeks to determine whether brand architecture has a positive and significant effect on each of the brand knowledge components as a means of finding sources of brand equity.

H1.1: Brand Architecture has a positive and significant influence on Brand Awareness.

H1.2: Brand Architecture has a positive and significant influence on Brand Image.

The following conceptual model (Figure 4.1) illustrates the research hypotheses developed as well as the relationships between the variables to be analyzed.

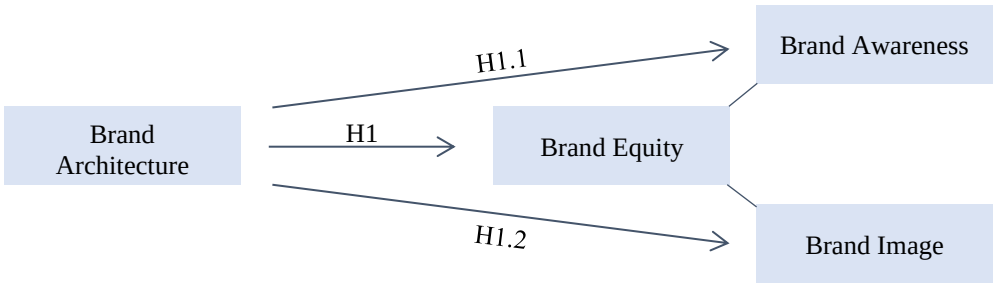


Figure 4.1 - Proposed Conceptual Model

Source: Self-Elaboration

The present model considers brand architecture as the independent variable, representing the causal factor, and brand equity and respective dimensions as the dependent variables, conveying the resultant effect (Waugh, 1943). The key objective of this model is to establish and quantify the relationship between the variables.

CHAPTER 5

Methodology

5.1 Research Design

Research designs can be considered as Conclusive or Exploratory. Conclusive research designs are characterized by its capacity to test specific hypothesis and relationships between variables. Furthermore, it enables the assessment of a marketing phenomenon to represent larger populations and can describe market characteristics. By contrast, exploratory research designs provide insights and comprehension into the nature of marketing phenomenon and can contribute to conclusive research given its research process flexibility (Malhotra & Birks, 2006). Given the main purpose of this study, which is to determine whether brand architecture influences brand equity through brand knowledge through PHG case study, the research design of this investigation will combine a conclusive and an exploratory design. Hence, the conclusive design will allow the above-mentioned research hypothesis to be tested, while the exploratory design will provide additional insights to confirm and complement the findings from the conclusive design (Malhotra & Birks, 2006).

Regarding the exploratory design, to further and gain understanding about each sub-brands, qualitative research will be developed using primary data collection methods from individual interviews with each brand manager of the different sub-brands (Saunders et al., 2012).

In terms of the conclusive design, descriptive research will be conducted since a precise research question and hypotheses have already been stipulated, making the information required evident (Malhotra & Birks, 2006). As the design is conclusive, the research will be quantitative, resorting to primary data collection through an online survey (Malhotra & Birks, 2006), to collect insights about the sub-brands from a market perspective. The temporal horizon of the study will be cross-sectional, more specifically single cross-sectional, as the data collection will take place only once in time and, from the target population, just one sample of respondents will be selected (Malhotra & Birks, 2006).

5.2 Qualitative Research

To further elaborate the qualitative research, individual interviews were designed with the four brand managers of each sub-brand, with the purpose of better understanding each brand and the organizational challenges confronting PHG from a management standpoint. The interviews were structured with eleven main questions, as shown in table 5.1. All these questions were specifically designed for this study, based on Keller & Brexendorf (2017) but adapted to PHG reality, although respondents were allowed to discuss and investigate each topic at their leisure. The interviews will help to identify points of differences and parity between the brands, as well as their main challenges and what marketing initiatives are planned, which will facilitate the definition of recommendations for the brand.

Table 5.1 - Interviews Structure

Questions
1. What do you like the most about the brand? And what do you like the least?
2. What are the positive and negative aspects of the brand? What advantages and disadvantages are associated with it?
3. What do you find unique about the brand? How does it differ from other brands?
4. What would you change about the brand?
5. How would you describe a customer of the brand?
6. What is the greatest difficulty in reaching the customer? What message do you find most difficult to convey?
7. Do you believe that PHG's brand architecture is easily perceived and recognized by the customer? To what extent do you think it can influence the knowledge of your brand?
8. Do you believe that the fact that your brand is associated with another brand can be the reason your brand is well known in the market?
9.What is the main reason that makes you justify that PHG brand is better known than your brand?
10. Is the proportion of marketing and advertising initiatives the same for your brand and for PHG brand? Or is there a greater tendency to invest in global marketing since it promotes all four brands?
11. What plans do you have for the future to improve the visibility and success of your brand?

Source: Self-elaboration based on the mentioned authors

In particular, the question number eight will only be addressed to PPP and PCR7 brand managers, since these brands are the only ones associated to another brand, Pousadas de Portugal and CR7, respectively.

Besides the main goal to complement the findings from the quantitative research, the interviews will also provide insights to accomplish the following objective: “To make recommendations on how PHG can improve its brand equity through its actual brand architecture”.

A total of four interviews were conducted during the month of July 2023, by e-mail. All questions were made in Portuguese and thereafter translated into English. The results of the interviews are available in annex A.

5.3 Quantitative Research

To confirm the previously stated hypothesis, an online questionnaire was conducted since it enables highly cost-effective standard data gathering from a sizable population, facilitating results comparison (Saunders et al., 2012). Additionally, data gathered through a survey technique can provide potential explanations for specific relationships between variables (Saunders et al., 2012), which is one of the main goals of this investigation. The data collected from the questionnaire will not only assess the role of brand architecture on brand equity, but also provide means to find answers to the research question and accomplish all the research goals.

Prior to the release of the questionnaire, to avoid misunderstandings and to ensure the questions consistency and data reliability (Saunders et al., 2012), a pilot test was conducted with a convenience

sample of nineteen individuals. Considering the received feedback, some adjustments and corrections were made. Both the pilot test and the questionnaire were distributed via social media, more specifically Facebook, Instagram, LinkedIn, and WhatsApp.

The questionnaire was created on Qualtrics, an online software that provides data collection products for academic research, made available by ISCTE Business School.

Data collection took place during the month of May 2023. The respondents' identities were protected, and only one response could be provided. All the data gathered were only used for academic purposes. The selected language was Portuguese, as the accessibility to foreign markets is limited. The questionnaire is available in annex B.

5.3.1 Target Population and Sample

Considering the main objective of understanding the role of brand architecture on brand equity based on brand knowledge, the target population of this study will be people who know PHG brand. This characteristic must be respected as the information required is dependent on brand knowledge. As there are limitations in assessing the population size, whereas it is not necessary to be a customer to know a brand, a non-probabilistic sample will be selected (Saunders et al., 2012). Convenience sampling was the sampling technique applied given its ease of obtaining responses (Malhotra & Birks, 2006). Additionally, self-selection and snowball sampling were also adopted, since the questionnaire was distributed via social media and all respondents voluntarily participated in the study and were encouraged to share with other potential respondents (Saunders et al., 2012).

5.3.2 Questionnaire Structure

The questionnaire was developed based on previous research and adapted for the PHG brand and research context. All the questions are closed-ended, to eliminate any bias that can arise from encouraging participants' responses (Reja et al., 2003), although it was possible to select the option "others" in some questions if none of the other alternatives suited.

Accounting for twenty-four questions in total, the questionnaire was divided into nine sections. The first section introduced the study by explaining its aim and the expected duration. The second section approached overall PHG brand knowledge with multiple choice questions, to assess whether participants knew the brand's brand architecture and what kind of associations are established with the sub-brands. In cases where the participants selected that they did not know the PHG brand, the questionnaire ended. The third section aimed to find sources of brand equity through brand architecture with multiple choice questions. The fourth, fifth, sixth and seventh sections addressed the main concepts of the research namely, brand architecture, brand awareness, brand image, overall brand equity. A five-point Likert scale was applied in all these sections (1 – Strongly disagree; 2 – Somewhat disagree; 3 – Neither agree nor disagree; 4 – Somewhat agree; 5 – Strongly agree), to measure participants' opinions towards these concepts in the PHG context. The items of each of these variables are shown in table 5.2

along with their corresponding sources. The eight section covered respondents' preferences, to better understand the client and find possible recommendations for PHG. Finally, the ninth section comprised demographic data.

Table 5.2 - Variables' Questionnaire Structure

Variables	Items	Sources
Brand Architecture	• I understand the differences between the PHG brands • The PHG brands have distinct and clear visual identities • The PHG brands attract different types of clients • The PHG brands are easily recognizable as belonging to the group • There is a relationship between the different PHG brands • PHG's different brands fit perfectly into the group's brand portfolio • PHG's brand portfolio represents the group's brand image	Self-elaboration and adapted from Petromilli et al. (2002)
Brand Awareness	• I am aware about PHG brand • I am quite familiar with PHG brand • I understand the meaning of PHG brand • The PHG brand is easily recognizable • I recognize PHG brand among competitors' brands • I believe most people know PHG brand	Self-elaboration and adapted from Yoo & Donthu (2001), Shah (2012), and Lehmann et al., (2008)
Brand Image	• Some characteristics of PHG brand come to my mind. • I can quickly remember the symbol or logo of PHG brand • I can easily imagine PHG brand in my head • I have favourable associations for PHG brand	Self-elaboration and adapted from Yoo & Donthu (2001)
Overall Brand Equity	• It makes sense to go to PHG instead of any other brand, even if they are the same • Even if another brand has the same features as PHG, I will prefer to go to PHG • If there is another brand as good as PHG, I prefer to go to PHG	Self-elaboration and adapted from Yoo & Donthu (2001)

Source: Self-elaboration based on the mentioned authors

CHAPTER 6

Data Analysis and Results

6.1 Qualitative Analysis

The use of a qualitative study was meant to complement the data gathered from the quantitative study. This approach becomes necessary since the quantitative study only addresses a market perspective, not a business one, where it is possible to get more insights about each sub-brands, ranging from their greatest virtues to the type of customer and their challenges. For this reason, the brand managers of the four sub-brands were interviewed, since they play a strategic role in defining the brand's value proposition and positioning in the market, aligned with the company's overall business goals. The interviews were conducted during the month of July and consisted of eleven open-ended questions. The results of the interviews are available in Annex A.

What do you like the most about the brand? And what do you like the least?

Although from a more personal perspective, components of each sub-brand's value proposition were stated as attributes most appreciated about the brand, and some opportunities for improvement were recognized in the aspects listed as the least valued in the brand.

The PH&R brand differentiates itself for its wide-ranging offer, from beach and city hotels to hotels for the corporate and family segments. By contrast, its most distinguishing characteristic also entails the greatest challenge of ensuring communication coherence, given the differentiated products under the same brand.

Regarding the PCH brand, its authenticity and exclusivity are notable. On the other hand, there is the challenge to consolidate its positioning apart from PHG, given that it is a recent brand on the market.

The PPP brand stands out for its historical character, which gives it a unique experience, as opposed to the opportunity to adhere to the current trends, as an authentic brand, to attract new generations.

In the case of the PCR7 brand, its authenticity and personality are highlighted, in contrast to the opportunity to strengthen the association with Cristiano Ronaldo.

What are the positive and negative aspects of the brand? What advantages and disadvantages are associated with it?

A positive aspect of the PH&R brand is the customers' brand recognition. Communication is the biggest challenge, because of its brand diversity.

The positive aspects of the PCH brand are centered on its distinctive products, which deliver a unique and exclusive service to the customer. The restrictions on communication are a less positive aspect since, as an upscale brand with an exclusive target audience, every communication must be cautious, sometimes preventing its disruptiveness.

Regarding the positive aspects of the PPP brand, the Pousadas' small size, which allows for a quieter experience and more individualized service, the privileged locations, and the immersive gastronomy experience were highlighted as the most positive aspects of the brand. On the other hand, its main challenge centers on the need to update the brand so that it is equally attractive to new generations, while preserving its authenticity.

The PCR7 brand positive aspects include being a brand for everyone, from young children to the elderly; having a very strong digital presence; the identity of each of the hotels with the endorsement power of CR7; and PHG's hospitality expertise tied into the CR7 lifestyle. A less positive aspect is its smaller portfolio, accounting for a total of seven hotels.

What do you find unique about the brand? How does it differ from other brands?

As was already noted, the PH&R brand caters to various segments and client categories due to its vast product offering, which distinguishes it from the other brands in the PHG portfolio.

The main point of differentiation for the PCH brand is the authenticity and exclusivity of the product and the tailor-made service provided.

PPP brand is unique in terms of its prime locations and emblematic buildings. It is a quite different brand from the others in the PHG portfolio because of its historical character, where kings and queens and nuns and monks have lived in other times.

The PCR7 brand is unique for its less conservative personality compared to the other brand in the portfolio, which is meant for everyone and aims to implement trends and lifestyles.

What would you change about the brand?

In the case of the PH&R brand, a more in-depth brand segmentation is considered as a potential change, guaranteeing different positionings.

At the level of changes in the PPP brand, there is a desire to reach out to younger audiences, along with a suitable communication and marketing plan, so that a wider audience may become familiar with the brand.

One of the key changes in the case of the PCH and PCR7 brands is to make it more irreverent.

How would you describe a customer of the brand?

The PH&R customer is highly diverse, ranging from companies to travelers searching for quick city breaks to families seeking beach vacations with or without an all-inclusive option.

The PCH customer is a sophisticated and demanding customer, looking for a more upscale product with premium, exclusive, and tailored service.

The usual PPP customer is a more senior Portuguese customer, especially couples, who already knew the brand before belonging to PHG. Apart from this type of customer, it is also common to host foreign clients and families in Pousadas that are more suitable for children.

The PCR7 customer is someone who values the experience more than the brand that provides it, who enjoys living life and exploring the city, and who does not want to waste time with too long services.

What is the greatest difficulty in reaching the customer? What message do you find most difficult to convey?

The most difficult challenge for the PH&R brand that has been worked on is to differentiate the diverse type of products to the different types of customers, as well as the personalization of the experience according to a customer unified vison bases information gathered from the customers.

For the PCH brand, the challenge lies in its brand positioning as a recent brand on the market, with a reduced brand portfolio. In addition, the weight of competition in this market segment is significant given its positioning over the years.

The greatest challenge for PPP brand, although initiatives are already being developed to this end, is related to the unique stay experience message, considering how special and unique it is to stay overnight given all its historical significance.

In PCR7's case, communication in the Lifestyle segment becomes a challenge given the fierce competition with famous brands in this segment. However, the brand has been developing initiatives to become a reference in this segment.

Do you believe that PHG's brand architecture is easily perceived and recognized by the customer? To what extent do you think it can influence the knowledge of your brand?

The current brand architecture was adopted in 2015, therefore the effects of this new brand strategy may take some time to become apparent. However, there is no exact information that ensures whether the consumer recognizes the PHG brand architecture as a group of four sub-brands. In the case of PH&R, considering that it was the first brand and with which it all was born, the PHG brand does not influence its brand knowledge.

Do you believe that the fact that your brand is associated with another brand can be the reason your brand is well known in the market?

This question was only asked to the brand managers of the PPP and PCR7. In the case of the PPP brand, the fact of being associated with PHG is an added value that gives the brand recognition, even if PHG doesn't have the same brand awareness internationally. PCR7, on the other hand, is a highly demanded brand due to the strength of its association with Cristiano Ronaldo, coupled with PHG hospitality expertise that attributes value to the brand.

What is the main reason that makes you justify that PHG brand is better known than your brand?

The PH&R brand tends to be more recognizable than the PHG brand since that's how the brand was born.

In the cases of PCH and PCR7 brands, because they are relatively new compared to PHG's 50-year history, they are less present in the customer's mind. However, in the case of the PCR7 brand due to be very internationalized, it is already well known in other markets.

The PPP brand tends to be better known than the PHG brand given its 81 years of existence compared to PHG's 50 years, being a well-recognized brand in the Portuguese market.

Is the proportion of marketing and advertising initiatives the same for your brand and for PHG brand? Or is there a greater tendency to invest in global marketing since it promotes all four brands?

The marketing investment is proportional according to each sub-brand's revenue. However, PHG is an institutional brand while the sub-brands act as commercial brands, reason why the investments should not be compared considering that the outcomes and purposes are different.

However, PHG also invests in specific initiatives in each brand, such as the celebration of the 7 years of the PCR7 brand through events and partnerships with Cristiano Ronaldo and the celebration of the PPP brand's 80th anniversary with the launch of a miniseries of 8 episodes illustrating the brand's history and authenticity.

In the case of a more recent brand, such as PCH, there is a relatively greater investment to enhance its positioning and awareness in the market.

The PCR7 brand is significantly investing in internationalization, with a new hotel under construction in Paris.

What plans do you have for the future to improve the visibility and success of your brand?

For the future of the PH&R brand, segmentation initiatives compatible with the brand are being planned, as are products that offer a memorable experience to its customers.

In the case of PCH brand, the focus is on developing upscale products and services available in the hotels so that the customer experience is more in accordance with the brand values and promise.

A number of initiatives are already planned for the PPP brand, including the implementation of kits to improve the customer experience (sleeping kit, kids kit, and explorer kit); new market positioning to attract different targets through yoga retreats and the bike friendly label in Pousadas that fulfill the necessary requirements; creation of new media content (photography and video); and partnerships with influencers with the aim of creating more organic content and reaching more people.

The initiatives foreseen for the PCR7 brand range from improving the customer experience to commercial and digital initiatives on social networks, such as the creation of mini museums in hotels featuring replicas of Cristiano Ronaldo's golden ball and boot, as well as autographed jerseys.

6.2 Quantitative Analysis

Accounting for a total of 339 responses, the data collected from the online questionnaire was analyzed through IBM SPSS Statistics 28. Considering the importance of knowing PHG brand to pursue with the study, the 339 responses were filtered bearing in mind this requisite, resulting in 283 valid responses for analysis.

6.1.1 Sociodemographic Characterization

The sample is composed of 283 people, 190 of whom are female (67,14%) and 92 of whom are male (32,51%), as shown in chart 6.1.

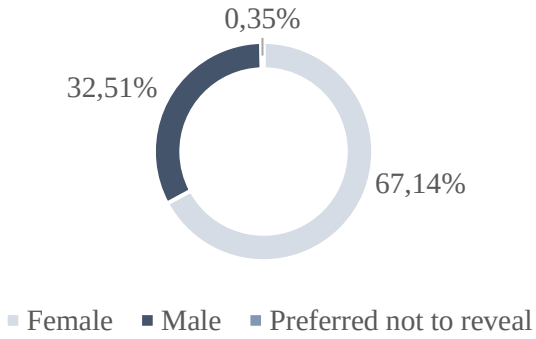


Chart 6.1 - Sample Gender Distribution

As far as age groups are concerned, according to chart 6.2, individuals aged between 19 and 35 predominate (56.54%), followed by individuals aged between 36 and 50 (21.20%) and 51 and 60 (17.31%).

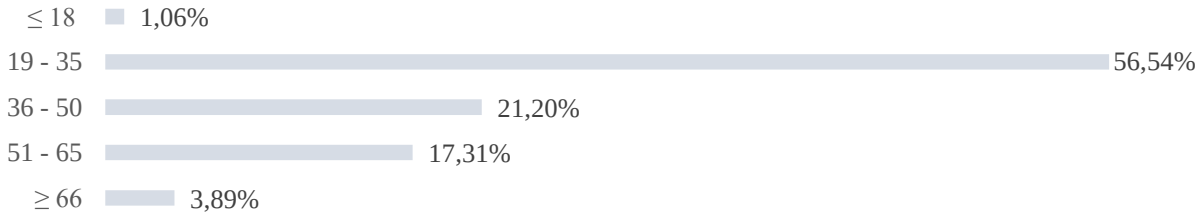


Chart 6.2 - Sample Age Distribution

In respect to academic qualifications (chart 6.3), half of the sample has graduated (50,18%), while 25,80% has a master's degree, and 21,20% finished high school.

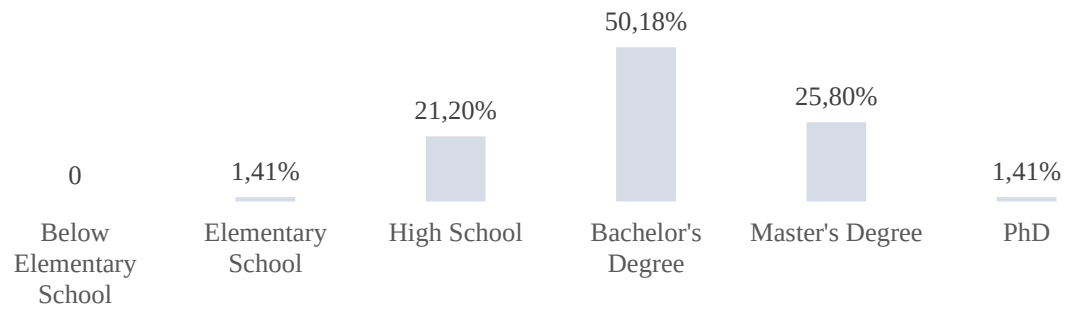


Chart 6.3 - Sample Academic Qualifications Distribution

Regarding professional situation (chart 6.4), more than a half of the sample is currently a dependent employee (60,42%) and the predominant net monthly income ranges from 1001€ and 1760€ (chart 6.5).

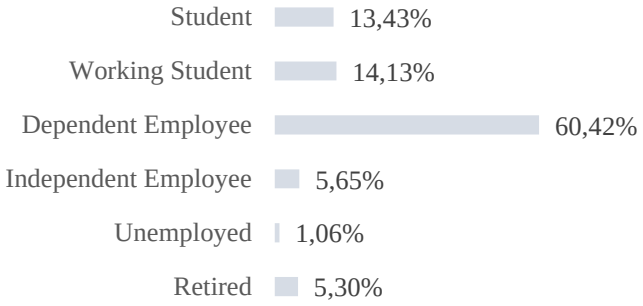


Chart 6.4 - Sample Professional Situation Distribution

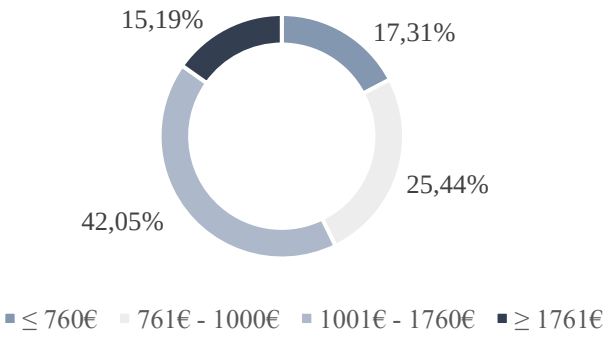


Chart 6.5 - Sample Net Monthly Income Distribution

6.1.2 Overall Brand Knowledge

To understand the depth of PHG's brand knowledge, the 283 participants were asked whether they knew the different brands in PHG's portfolio. More than half of the sample, accounting for 157 participants, mentioned they knew some of the brands (55,48%), compared to the 87 participants who said they knew none of the brands (30,74%) and only 39 participants knew all the brands (13,78%).

The 157 participants who knew only some of the brands were asked which brands they knew. The most mentioned brand was Pestana Hotels & Resorts (39,66%), followed by Pestana Pousadas de Portugal (24,36%), Pestana CR7 Lifestyle Hotels (22,10%) and Pestana Collection Hotels (13,88%).

In the case where the participants mentioned that they did not know any of the brands, the 87 participants were asked whether they recognized any of the PHG brands' logos. Only 18 mentioned not recognizing any of the logos, accounting for 13,95%. The remaining 69 participants were able to recognize the logos, and the most mentioned brand was Pestana Hotels & Resorts (39,53%), followed by Pestana CR7 Lifestyle Hotels (23,26%), Pestana Collection Hotels (13,95%), and Pestana Pousadas de Portugal (9,30%).

Regarding brand associations, participants were asked to list which hotel types they associated with each of the brands. This analysis focuses only on the most mentioned and relevant categories per brand. Pestana Hotels & Resorts are identified as luxury hotels (26,26%), followed by beach hotels (23,98%), family hotels (17,13%), and city hotels (15,17%). In contrast, Pestana Collection Hotels are recognized as luxury hotels (35,70%), city hotels (16,08%), and historic hotels (13,15%). Pestana Pousadas de Portugal are well-known as historic hotels (33,48%), family hotels (20,76%), and city hotels (14,29%). Finally, Pestana CR7 Lifestyle Hotels are considered luxury hotels (35,06%), city hotels (23,24%), themed hotels (12,45%), and business hotels (12,03%).

6.1.3 Sources of Brand Equity

To find sources of brand equity through brand architecture, the participants were asked about some aspects related to logos and brand elements.

All participants who knew at least one of the brands were asked which brand element they considered to be most easily recognizable. Most participants mentioned the name (65,76%), followed by the symbol (25,82%), the color (6,25%), and lastly the font (2,17%).

Applying the same criteria, the participants who knew at least one of the brands were asked whether they believed that the logos represent values and the personality of the brand to which they refer to. Almost half of the participants believe it does (46,42%), while 39.62% said they did not know the answer and 13.96% believes it does not.

In a more general approach, all participants were asked about the importance of the logo presence in influencing their decision to book in one of PHG's hotels. 42,76% mentioned it is important, 34,28% believes to be indifferent, and 22,97% thinks it is not particularly important.

6.1.4 Consumers' Preferences

To identify potential recommendations for PHG, it was important to understand the participant's preferences regarding communication channels, content, and frequency.

When it comes to communication channels, social media was the most mentioned (38,22%), followed by brand website (18,47%), events (12,53%), newsletter (11,25%) and lastly, journals and magazines (5,31%). Nevertheless, some of the participants would rather not receive news from the brand (13,59%). As a result, questions regarding communication content and frequency preferences were not presented to these participants.

Regarding the communication content, participants prefer to be informed mostly about promotions (35.08%), followed by vacation tips (24.58%), activities available in hotels (18.20%), and relevant information for the stay (17.64%).

In terms of communication frequency, most respondents prefer to be contacted monthly (39.73%) or only when there are important news or unmissable opportunities (26.03%).

6.1.5 Variables' Descriptive Analysis

For a more detailed analysis of the main variables of the study, participants were encouraged to share their thoughts on various statements pertaining to brand architecture, brand awareness, brand image, and overall brand equity. A five-point Likert scale was applied in all these statements, where the minimum value was 1 – Strongly disagree, and maximum value 5 – Strongly agree.

Regarding brand architecture, participants partially agree that PHG brands are easily recognizable as belonging to the group (4,07). The remaining items demonstrate that participants neither agree nor disagree with the presented statements. However, participants tend to agree that the different brands

have a relationship between them (3,86), fit perfectly into the group's brand portfolio (3,77), and represent the group's brand image (3,88). As opposed to that, participants tend to disagree that they understand the differences between the brands (3,31) and that the brands have distinct and clear visual identities (3,42). The following table summarizes these results:

Table 6.1 - Brand Architecture Descriptive Statistics

Items	Mean	Standard Deviation	Variance
I understand the differences between the PHG brands	3,31	1,221	1,492
The PHG brands have distinct and clear visual identities	3,42	1,090	1,187
The PHG brands attract different types of clients	3,88	1,067	1,139
The PHG brands are easily recognizable as belonging to the group	4,07	1,049	1,101
There is a relationship between the different PHG brands	3,86	0,893	0,798
PHG's different brands fit perfectly into the group's brand portfolio	3,77	0,924	0,853
PHG's brand portfolio represents the group's brand image	3,88	0,935	0,875

Source: Self-Elaboration based on SPSS Outputs

In the context of brand awareness (table 6.2), participants partially agree that they are aware about PHG brand (4,14), that it is easily recognizable (4,15), and that they can distinguish it from competitor's brands (4,08). For the remaining statements, the opinions are unclear, although participants tend to agree that most people know PHG (3,90) and disagree that they are quite familiar with the brand (3,18) and understand its meaning (3,14).

Table 6.2 - Brand Awareness Descriptive Statistics

Items	Mean	Standard Deviation	Variance
I am aware about PHG brand	4,14	1,010	1,020
I am quite familiar with PHG brand	3,18	1,302	1,694
I understand the meaning of PHG brand	3,14	1,234	1,523
The PHG brand is easily recognizable	4,15	0,883	0,779
I recognize PHG brand among competitors' brands	4,08	0,945	0,893
I believe most people know PHG brand	3,90	0,966	0,933

Source: Self-Elaboration based on SPSS Outputs

As far as Brand Image is concerned, the opinions left some uncertainty, with participants neither agreeing nor disagreeing with any of the statements. However, the results in table 6.3 show a tendency for participants to partially agree that they can easily remember the brand symbol or logo (3,74), easily picture the brand in their minds (3,54) and hold favorable associations with the PHG brand (3,72).

Table 6.3 - Brand Image Descriptive Statistics

Items	Mean	Standard Deviation	Variance
Some characteristics of PHG brand come to my mind	3,32	1,129	1,274
I can quickly remember the symbol or logo of PHG brand	3,74	1,192	1,421
I can easily imagine PHG brand in my head	3,54	1,244	1,547
I have favourable associations for PHG brand	3,72	1,006	1,012

Source: Self-Elaboration based on SPSS Outputs

Similarly, to brand image, overall brand equity statements left opinions divided, although in all cases there was a greater tendency to disagree with all statements (table 6.4).

Table 6.4 - Overall Brand Equity Descriptive Statistics

Items	Mean	Standard Deviation	Variance
It makes sense to go to PHG instead of any other brand, even if they are the same	3,41	1,035	1,072
Even if another brand has the same features as PHG, I will prefer to go to PHG	3,21	1,084	1,175
If there is another brand as good as PHG, I prefer to go to PHG	3,13	1,071	1,147

Source: Self-Elaboration based on SPSS Outputs

6.1.6 Reliability Analysis

A reliability analysis was conducted on the scales of brand architecture, brand awareness, brand image, and overall brand equity, as a means of assessing the internal consistency of the scales to assure the veracity of the study. The internal consistency refers to how closely all the items in a test assess the same concept and is thus indicative of how closely the test's items are related to one another. For this purpose, Cronbach's Alpha was used, being one of the most widely used coefficients to measure the internal consistency of multi-item scales. Although academics have different opinions and approaches, numerous studies have shown that an alpha range of 0.70 to 0.95 is considered acceptable, and thus reliable (Tavakol & Dennick, 2011).

Given the findings in Table 6.5, it can be concluded that all scales have Cronbach's alpha values of greater than 0.8. Therefore, it is feasible to state that the scales are reliable.

Table 6.5 - Cronbach's Alpha

Variables	Number of Items	Cronbach's Alpha
Brand Architecture	7	0,815
Brand Awareness	6	0,855
Brand Image	4	0,827
Overall Brand Equity	3	0,888

Source: Self-Elaboration based on SPSS Outputs

6.1.7 Tests and Implicit Assumptions

When it comes to hypothesis testing, there are two main tests that must be considered: non- parametric and parametric tests. Non-parametric tests result from more straightforward processes for testing pre-established hypothesis and are implemented when the prerequisites for the use of parametric tests are not simultaneously satisfied. Parametric tests, being based on probability laws with some requirements, can only be used if (i) the dependent variable is quantitative, (ii) the distribution of the dependent variable approximately follows normality, and (iii) the variances of the two groups are homogeneous (Martinez & Ferreira, 2010). As the first requirement for the use of parametric tests is not met, since the dependent variables are ordinal and hence qualitative, the hypotheses under investigation will be verified through non-parametric tests.

The hypothesis testing will be carried out resorting to the Chi-Square independence test, a non-parametric test for categorical variables used to determine whether the variables are related. However, this test is predicated based on specific assumptions, particularly (i) the cells data should be frequencies or counts; (ii) the variables' categories must be mutually exclusive; (iii) each subject can only provide data to one cell; (iv) the groups under study are independent; (v) there are two variables, both categorical, normally at a nominal level, but ordinal levels can also be considered; and (vi) no cell can have an expected value less than one and the expected value must be equal to or greater than 5 in at least 80% of the cells. If one of the assumptions is not met, the hypothesis testing will rely on the Fisher's Exact Test results (McHugh, 2013). Since chi-square is an independence test, the null hypothesis is: there is independence between the variables, while the alternative hypothesis is: there is a relationship between the variables. The hypothesis will be tested considering a confidence interval of 95% ($\alpha = 0{,}05$).

In the case of confirming a relationship between the variables under study, the hypothesis testing will be further complemented by Spearman's correlation coefficient, also known as the non-parametric correlation coefficient, to quantify the strength and direction of the identified relationships. This coefficient is only calculated for variables of at least ordinal level, as is this case. The values of this coefficient vary between -1 and 1 ($-1 < r^S < 1$), where -1 indicates a perfect inverse association and 1 represents a perfect direct association. In cases where the coefficient is equal to zero, there is no association between the variables. In terms of correlation strength, it can be classified as weak if it is greater than zero but less than 0.3, moderate if it is greater than 0.3 but less than 0.5, and strong if it is greater than 0.5 but less than 1.

6.1.8 Hypothesis' Verification and Variables' Correlation

H1: Brand Architecture has a positive and significant influence on Brand Equity

The results obtained in Table 6.6 demonstrate that the Chi-Squared test of independence assumptions are not verified, reason why the Fisher's Exact test results will be considered. At a significance level of

0.000, the null hypothesis is rejected. Therefore, it is reasonable to conclude that the variables brand architecture and brand equity are not independent. The findings from the Table 6.7 confirm the previous mentioned conclusions, since it indicates that brand architecture is directly, positively, and strongly correlated with brand equity (r^S = 0,680, p < 0,001).

Table 6.6 - Chi-Square test between Brand Architecture e Brand Equity

	Value	df	Asymptotic Significance (2-sided)	Monte Carlo Significance (2-sided)
Pearson Chi-Squared	2099,411 *	1058	< 0,001	0,000 **
Likelihood Ratio	710,365	1058	1,000	0,000 **
Fisher-Freeman-Halton Exact Test	1564,521			0,000 **
Linear-by-Linear Association	139,105 ***	1	< 0,001	0,000 **
N of Valid Cases	283			

* 1128 cells (100,0%) have expected count less than 5. The minimum expected count is ,00.
** Based on 10000 sampled tables with starting seed 134453947.
*** The standardized statistic is 11,794.

Source: Self-Elaboration based on SPSS Outputs

Table 6.7 - Spearman's Correlation Coefficient between Brand Architecture and Brand Equity

		Brand Equity
Brand Architecture	Correlation Coefficient	0,680 **
	Sig. (2-tailed)	< 0,001
	N	283

** Correlation is significant at the 0.01 level (2-tailed)

Source: Self-Elaboration based on SPSS Outputs

H1.1: Brand Architecture has a positive and significant influence on Brand Awareness

As the underlying assumptions of the use of Chi-Squared test of independence have not been met (Table 6.8), the hypothesis test will resort to Fisher's Exact test. The findings show a significance level of 0,000, leading to a rejection of the null hypothesis and consequent confirmation of the existence of a statistically significant relationship between the variables brand architecture and brand awareness. Regarding the correlation between the variables (Table 6.9), it is possible to affirm that it is direct, positive, and strong (r^S = 0,640, p < 0,001).

Table 6.8 - Chi-Square test between Brand Architecture e Brand Awareness

	Value	df	Asymptotic Significance (2-sided)	Monte Carlo Significance (2-sided)
Pearson Chi-Squared	1064,782 *	506	< 0,001	0,000 **
Likelihood Ratio	526,344	506	0,257	0,000 **
Fisher-Freeman-Halton Exact Test	729,318			0,000 **
Linear-by-Linear Association	119,932 ***	1	< 0,001	0,000 **
N of Valid Cases	283			

* 552 cells (100,0%) have expected count less than 5. The minimum expected count is ,00.
** Based on 10000 sampled tables with starting seed 1540442866.
*** The standardized statistic is 10,951.

Source: Self-Elaboration based on SPSS Outputs

Table 6.9 - Spearman's Correlation Coefficient between Brand Architecture and Brand Awareness

		Brand Awareness
Brand Architecture	Correlation Coefficient	0,640 **
	Sig. (2-tailed)	< 0,001
	N	283

** Correlation is significant at the 0.01 level (2-tailed)

Source: Self-Elaboration based on SPSS Outputs

H1.2: Brand Architecture has a positive and significant influence on Brand Image

According to the Table 6.10, there is a violation of the assumptions for the use of Chi-Squared test of independence, which is why the results of Fisher's exact test will be taken into account. A significance level of 0,000 results in a rejection of the null hypothesis. Once the relationship between the variables has been confirmed by statistical evidence, Table 6.11 shows that brand architecture is directly, positively, and strongly correlated with brand image (r^S = 0,660, p < 0,001).

Table 6.10 - Chi-Square test between Brand Architecture e Brand Image

	Value	**df**	**Asymptotic Significance (2-sided)**	**Monte Carlo Significance (2-sided)**
Pearson Chi-Squared	742,580 *	368	< 0,001	0,000 **
Likelihood Ratio	439,164	368	0,006	0,000 **
Fisher-Freeman-Halton Exact Test	489,141			0,000 **
Linear-by-Linear Association	118,768 ***	1	< 0,001	0,000 **
N of Valid Cases	283			

* 408 cells (100,0%) have expected count less than 5. The minimum expected count is ,01.
** Based on 10000 sampled tables with starting seed 1546839810.
*** The standardized statistic is 10,898.

Source: Self-Elaboration based on SPSS Outputs

Table 6.11 - Spearman's Correlation Coefficient between Brand Architecture and Brand Image

		Brand Image
Brand Architecture	Correlation Coefficient	0,660 **
	Sig. (2-tailed)	< 0,001
	N	283

** Correlation is significant at the 0.01 level (2-tailed)

Source: Self-Elaboration based on SPSS Outputs

Following the rejection of all null hypotheses, it becomes statistically evident that there is a direct and significant relationship between the variables brand architecture and brand equity and brand knowledge components (figure 6.1).

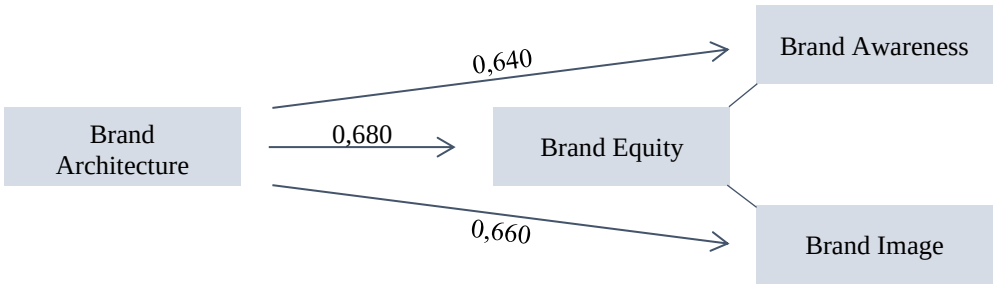


Figure 6.1 - Proposed Conceptual Model with corresponding Strength of Association between Variables

6.3 Results Discussion

Based on the results from both studies, it is evidenced that brand knowledge is a challenge for PHG, particularly for sub-brands. The PHG brand is frequently understood as a single brand rather than an umbrella of four distinct sub-brands capable of meeting the needs of different market segments. For this reason, brand architecture's lack of recognition explains why some of the sub-brands are less well-known, consequently leading to variations in brand equity (Keller, 1993). In general, PH&R is the most well-known brand, which may be justified by the fact that the PHG brand was founded under this name. In the case of the other sub-brands, although with some variations, it tends to be the PCH brand the less well-known in the market.

When analyzing the depth of PHG brand knowledge, different conclusions can be drawn in terms of brand awareness and brand image. The presence of the sub-brand logos proved to be a fundamental element of brand awareness, more specifically brand recognition (Keller & Brexendorf, 2017), since of the 87 participants of the quantitative study who, when first approached, stated that they didn't know any of the sub-brands, approximately 80% were able to recognize at least one of the sub-brands after being shown the logos as a visual stimulus. In the case of brand associations, more precisely, specific lower-level brand associations (Keller & Brexendorf, 2017), it was found that the type of hotel associations by brand are close to reality, although some associations may be influenced by other factors, such as the transfer of brand equity between brands.

As for sources of brand equity, the logo once again plays a fundamental role. Most participants believe that the logo of each of the sub-brands represents their brand value and personality and its presence is considered as an important influencing factor in booking in one of PHG's hotels. The name is highlighted as the brand element most often mentioned as being easily recognizable.

An individual analysis of each variable reinforces the lack of brand knowledge, showing mostly no total or partial agreement with the statements presented. Resorting to statistical inference, the relationships between brand architecture and brand equity and its components resulted in statistically significant relationships, with the relationship between brand architecture and brand equity being the most significant one. The relationship between brand architecture and brand equity components confirms Keller's theory that brand architecture influences brand awareness by allowing consumers to

recognize the differences and similarities between brands, and brand image by increasing the transfer of equity between brands (Keller, 2014). Although both relationships are statistically significant, the relationship between brand architecture and brand image stands out, showing a stronger influence power of brand architecture on this variable.

From a more intrinsic perspective, it can be observed through the qualitative data that the value proposition of each of the sub-brands is quite clear, as is their positioning and target. This data also allowed to identify the target audiences of each sub-brand, which is essential for developing customized strategies to reach them.

However, it was possible to identify some challenges and opportunities in each of the sub-brands. In the case of the PH&R brand, the main challenge centers on ensuring communication coherence, given the diversity of products and customers within this brand, coupled with the opportunities to improve the brand segmentation for a more in-depth approach, and personalized experience based on information gathered from customers. For the PCH brand, the main challenge consists of the need to consolidate its positioning apart from PHG, as it is a relatively new brand belonging to a competitive market with other brands remarkable positionings. Beyond these challenges, one of the opportunities is to make the brand more irreverent. The PPP brand has the challenge of updating the brand, while preserving its historical authenticity, to attract new generation. As opportunities, this brand aims to improve the communication initiatives already developed that convey its uniqueness through the historical experience it offers. Finally, the PCR7 brand, due to the high competitiveness of its segment, has the main challenge of standing out in the market through new initiatives in addition to those already implemented, considering the opportunity to strengthen its association with Cristiano Ronaldo and become a more irreverent brand.

To summarize, according to PHG brand and its sub-brands context, the data collected shows the need to develop specific initiatives that promote brand knowledge. Consequently, in addition to increasing brand awareness and positive brand image of each sub-brand, resulting in brand equity, brand knowledge initiatives will inevitably promote the understanding of PHG brand architecture due to the direct relationship the sub-brands, through their brand elements, establish with PHG. Moreover, the logos power as a source of brand equity will enhance the understanding of PHG brand architecture. Considering the goal of making recommendation to PHG based on the main purpose of this study, only challenges and opportunities related to practical initiatives that may promote brand knowledge will be addressed, such as the PH&R challenge of ensuring communication coherence of its diverse products and the opportunities to improve the brand segmentation; the challenge of consolidating PCH positioning apart from PHG; the opportunity for PPP improve its communication initiatives to convey its uniqueness through the historical experience it offers; and the challenge of turning the PCR7 brand into a reference in the Lifestyle segment.

CHAPTER 7

Implementation and Recommendations

The integration of the data collected in both studies resulted in the identification of some challenges encountered by the PHG. Each of these challenges establishes a relationship with brand knowledge, whether direct or indirect. For this reason, the recommendations proposed will center on the value proposition of each of the sub-brands to leverage consumer knowledge of the sub-brands through their distinctive characteristics.

To overcome these issues, an integrated marketing communications plan (IMCP) will be proposed. The IMCP is designed with the purpose of promoting uniformity and synchronization of the messages across the various communication channels. When adopting an IMCP, the focus is always on the customer, where the main objective is to influence their behavior, requiring a well-established relationship between them and the company. Additionally, all the communication efforts must me associated to a communication channel to encourage a better communication management and, to promote brand competitiveness, there must be coordination between all communication channels (Kitchen & Burgmann, 2010).

Specifically addressing the PHG challenges, the IMCP approach will enable effective management of marketing communications, resulting in the development of brand awareness and positive brand image. These components combination constitute the brand knowledge structures, which in turn influence the differentiated behaviors that contribute to brand equity. Moreover, an IMCP strategy strengthens the relationship between the brand identity strategy and its CBBE, which in turn is brand awareness and brand image (Brunello, 2013).

7.1 Integrated Marketing Communication Plan

The proposed IMCP will consist of a compilation of key messages according to the value proposition of the sub-brands and posterior dissemination across the different communication channels. The main goal is to promote sub-brands' brand knowledge and, as a result, sub-brands brand equity will be enhanced as will the understanding of PHG brand architecture. To this end, all the data collected in the quantitative and qualitative studies will be considered to achieve the targets of the different sub-brands and address their main challenges. It is also worth mentioning that this plan will solely be applied to the Portuguese market since the data collected only concerns this geographical area.

For the development of this plan, the communication objectives will first be defined and established according to the challenges the PHG faces, followed by the definition of the target audience, considering the different types of customers of the sub-brands, and the key messages to be conveyed in the various communication channels. Afterwards, the strategies by action area will be suggested, where the different strategies will be adapted to the needs of each sub-brand. Based on the defined strategies, a 1-year calendar will be proposed, organized into three phases: preparation, implementation, and

evaluation. At last, a budget will be defined based on the expenses associated with each strategy per action area, as will specific key performance indicators (KPI) to evaluate and monitor the accomplishment of the established of the communication goals.

7.1.1 Communication Goals

Despite the lack of familiarity with the PHG brand architecture and consequent sub-brands lack of brand knowledge, there is an evident need to leverage sub-brands knowledge through brand architecture to reverse the current variations on sub-brands brand equity. Moreover, the four sub-brands challenges demonstrated to be somewhat related to brand knowledge, reason why the value proposition will be the main communication focus, as with the value proposition it is possible to guarantee the communication coherence of PH&R, consolidate the PCH positioning through its differentiated upscale offer, communicate the historical experience of the PPP, and also highlight the PCR7 in the market by focusing on its lifestyle experience associated with Cristiano Ronaldo. Thus, the following key communication objectives stand out:

- Raise awareness of PHG brand architecture
- Raise sub-brands brand awareness
- Develop sub-brands positive brand image
- Develop effective communication of the differentiated experience and value proposition of sub-brands

PH&R brand encounters the additional opportunity to improve its brand segmentation. Therefore, the following communication objective was also outlined for this brand:

- Develop differentiated communication according to the PH&R brand's offer and respective target audience

7.1.2 Target Audience

Given the differences between each of the brands, from their value proposition to their concept, the target audience for each of them differs accordingly. For this reason, different personas were created to objectively define target audiences that must be reached to accomplish the communication goals.

- **Pestana Hotels & Resorts**
  - João Albuquerque is a successful and dedicated businessman in his early 40s. João is married to Sara, and they have two children, Daniel, and Carolina. When it comes to vacations, João enjoys the convenience of all-inclusive beach resorts provides, allowing him to focus on creating memorable moments with his family rather than worrying about logistics. João also likes surprise Sara with romantic getaways, with the aim of providing some quality couple time without the kids. João searches for the best booking options through online travel agents or directly on the

hotel’s website when corporate partnerships discounts are available. He is impacted on social media, but also by e-mail.

- Ana Luísa Barros is a team leader in the company she works for. Ana Luísa believes that keeping her team motivated is fundamental for guaranteeing better results. For this reason, she organizes quarterly meetings in epic locations where it is possible to combine experiences outside the office context, like team buildings and leisure moments between teammates. Ana Luísa is mostly reached through other companies' event posts and advertisements on LinkedIn, as well as through e-mails.
- Inês Oliveira is an adventurous solo traveler in her middle 30s, passionate about discovering new cities and fully embracing new cultures. Staying in the city center is a must, where the walking distance to iconic places is close. She usually wakes up early in the morning to explore every single corner of the city, taking time to immerse herself in the local culture. When it comes to bookings, Inês resorts to online travel agencies, where she mainly uses the location of the hotels and their ratings as selection criteria. On social media, Inês likes to share her greatest adventures and give tips on travelling, which is also the main communication channel where she is reached.

- **Pestana Collection Hotels**
  - Teresa Medeiros is in her late 50s and has achieved remarkable success in her career as a cardiologist. Teresa usually travels with her husband, Francisco. Teresa and Francisco appreciate the exquisite hotel experiences, where luxury and comfort meet through tailor-made service. Beyond these requirements, this couple values iconic hotels with premium locations. Teresa usually books her stays at online travel agencies, but she also likes to visit tourism and travel events to find the best deals. Online advertising and e-mail are the communication channels where Teresa is mostly impacted.
- **Pestana Pousadas de Portugal**
  - Henrique and Amélia Campos are a retired couple in their 70s. Their retirement allows them to travel at a leisurely pace, which enables them to live unique experiences. This couple values experiences in historic hotels which allow them to travel back in time. At the same time, they appreciate the comfort while enjoying the tranquility that the natural surroundings provide. As food enthusiasts, tasting the local cuisine is an unmissable experience, especially in destinations where the recipes have a significant historical connection. Henrique and Amélia are loyal customers who have known the brand since its very beginning. These are customers who know what kind of experience they want to have and don't consider other brands to provide this experience. Despite not being heavy users of new technology, Facebook is the online channel where they keep themselves informed, apart traditional media, and are mostly impacted by the brands.
  - Jorge Silva is an account manager in a telecommunications company in his late 40s. He is married to Marta, and they have a son, Pedro. Jorge has a profound connection to nature and finds peace

in its serenity. During his vacations, Jorge and his family enjoy the opportunity to escape from their daily routine to places where they can recharge their energies. Jorge makes his bookings through the brand's website, having first been impacted by email communications and online adverts.

- **Pestana CR7 Lifestyle Hotels**
  - Martim Vieira is digital nomad in his early 30s. As a digital nomad he can explore the world while continuing his career as a computer engineer. Martim is known among his friends for his wanderlust spirit, who thrives to enjoying life and explore the city. As the time to visit each city is limited, Martim values quick services to save as much time as possible. Martin uses online travel agencies to book his stays and as selection criteria, evaluates the reviews of other guests to determine whether the hotel is suitable for digital nomads with high-speed internet, and if its location is convenient for exploring the city in his free time. His life revolves around the digital world, reason why he is mostly impacted by social networks.

7.1.3 Key Messages

The key message definition must satisfy the target audiences' informational needs while reflecting the PHG brand's reality. Additionally, these messages must be aligned with the communication goals. Following this reasoning, different key messages will be defined for each of the sub-brands and for the PHG brand. In the case of the PHG brand, is important to reinforce through the key message that this brand is composed of four sub-brands that satisfy different market needs. As for the sub-brands, the aim is to ensure that each message conveys its essence and differentiated experience through its value proposition.

- **Pestana Hotel Group** – *"PHG is a set of four distinct hotel sub-brands with a vast offer capable of satisfying different market segments and needs."*
- **Pestana Hotels & Resorts** – *"PH&R offers a wide selection of more than 50 sophisticated hotels in iconic cosmopolitan cities and inspiring beach destinations."*
- **Pestana Collection Hotels** – *"PCH is an exclusive luxury hotel brand located in emblematic landmarks with a premium selection of properties, focusing on offering a refined and upscale experience."*
- **Pestana Pousadas de Portugal** – *"PPP offers an authentic immersive hotel experience in the most iconic and historical places of Portugal, located in castles, palaces, forts, monasteries, convents or manor houses."*
- **Pestana CR7 Lifestyle Hotels** – *"PCR7 is a trendsetter hotel brand that inspires people to be and express themselves through a vibrant lifestyle experience associated with CR7."*

7.1.4 Strategies by Action Area

Once the communication objectives, the target audience to be reached, and the key messages to be conveyed have been determined, it is crucial to define which strategies should be implemented in line with the main purpose of the plan. The strategies defined should not only contemplate sources of brand awareness and positive brand image for the sub-brands but also develop mechanisms to connect the sub-brands with their target audiences.

Succinctly, Table 7.1 summarizes the strategies defined according to the action area to which they belong and the respective communication channel, considering the communication goal and target audience that will be achieved by that strategy. The communication channels choice also considered the data collected, according to the preferred contact channels with the PHG. Additionally, the resources needed for the implementation of the strategies will also be identified. These strategies are structured according to the brand they are aimed at, which can be specific to each of the sub-brands, transversal to the four sub-brands, or even specific to PHG through global communication initiatives. The logo, as a crucial source of brand awareness, will be present on the different strategies, whenever possible, according to the sub-brand for which it is intended. Additionally, the strategies to promote positive brand image will be emphasized considering its stronger correlation with brand architecture, as a source of brand equity.

Table 7.1 – Proposed Strategies by Action Area

	Action Area	Communication Goal	Description	Communication Channel	Resources	Target
PHG	Brand Activation	Raise awareness of PHG brand architecture	Institutional video illustrating the PHG brand's development over time, from the construction of the first hotel to the emergence of the sub-brands	Social Media (LK & YT) Events	MKT Team MKT Agency	All Target Audiences
	Press Release		Press Release that focus on reinforcing the message that PHG is a group of four distinct hotel sub-brands with a vast offer capable of satisfying different market segments and needs	Press and Digital Magazines	Communication Team	
	Experience Marketing		Virtual reality goggles that allow customers to sense a simulation of the experience in each of the sub-brands	Tourism and Travel Events	MKT Team Technological Supplier	
	Digital Marketing		Development of a homepage layout for the website that communicates the differentiated offer of hotels according to PHG's sub-brands	PHG Website	MKT Team E-Commerce Team	
			Personalized online form that uses the customer's responses to display the best available hotel offer based on the customer's search criteria and the sub-brand to which they belong			
		Raise sub-brands brand awareness	Develop a landing page that communicates the brand's value proposition and illustrates the vast sub-brands' offer			Sub-brand's Target
			Add specific keywords for each sub-brand that convey their value proposition, such as "Beach Hotels" and "City Hotels" for PH&R, "Luxury Hotels" for PCH, "Historic Hotels" for PPP and "Lifestyle Hotels" and "Theme Hotels" for PCR7	SEO (Search Engine Optimization)	MKT Team Digital MKT Team	
Transversal to the Four Sub-brands			Encourage customers to share their experiences on social networks (UGC and Word-Of-Mouth)	Hotel Facilities Social Media (FB & IG)	MKT Team MKT Agency	
			Featured post video presenting the sub-brand, highlighting the experience and its offer	Social Media (FB & IG)		
	Influencer Marketing		Partnerships with video content creators that illustrate hotels'/Pousadas' experiences and surroundings			
			Partnerships with digital influencers who align with brand's value proposition that they are promoting			
	Press Release		Develop a PR strategy to attract media attention and encourage positive publicity	Press and Digital Magazines	Communication Team	
	Content Marketing	Develop sub-brands positive brand image	Develop destination guides to help customers to plan their trip, with recommendations of restaurants, places to visit and unmissable experiences	E-mail Marketing Hotels Facilities	MKT Team Digital MKT Team	
	Customer Relationship Management		Develop personalized message for usual customers based on the information gathered from previous stays	Hotels Facilities	MKT Team CRM Team	
	Digital Marketing		Share customer reviews and experiences through user-generated content	Social Media (FB & IG) PHG Website	MKT Team MKT Agency Digital MKT Team	
			Share interesting curiosities about the hotels, its history, and its employees	Social Media (FB, IG & LK)	MKT Team MKT Agency	

	Causal Marketing		Community engagement through participation in local community service and volunteering activities	Social Media (FB, IG & LK) Online Magazines	Communication Team MKT Team MKT Agency	
	Sustainability Marketing		Share sustainable and environmentally friendly practices on the hotels	Social Media (FB, IG & LK) Hotels Facilities Press and Digital Magazines PHG Website	MKT Team MKT Agency Communication Team Digital MKT Team	
	Partnerships		Partnerships with local business and producers	Social Media (FB, IG & LK) Hotels Facilities	MKT Team MKT Agency	
PH&R	Advertising	Develop effective communication of the differentiated experience and value proposition of PH&R	"Endless Home" Campaign, where the main objective is to convey that it is a brand that is a "home for all", a place where the guests are taken care of, where their needs are met and where they can feel valued, either if they are travelling alone, for business purposes, or even with their families	Social Media (FB, IG & YT) Online Ads E-mail Marketing	MKT Team MKT Agency Digital MKT Team	All PH&R targets
	Content Marketing		Develop virtual tours on the website for corporate clients that illustrate conference rooms and other hotel facilities relevant for this target	E-mail Marketing Social Media (LK)	MKT Team MKT Agency Digital MKT Team	Ana Luísa Barros
		Develop differentiated communication according to the PH&R brand's offer and respective target audience	Using the PH&R brand's secondary colors, develop a personalized layout for each type of hotel associated with a color	Social Media (FB & IG) E-mail Marketing	MKT Team Digital MKT Team	All PH&R targets
			City Hotels: Leverage communication focused on the prime and strategic location of each hotel	Social Media (FB & IG) E-mail Marketing	MKT Team MKT Agency Digital MKT Team	Inês Oliveira & João Albuquerque
			City Hotels / Beach Hotels: Leverage communication focused not only on event spaces and conference rooms but also on the expectations of what the company might experience	E-mail Marketing Social Media (LK)		Ana Luísa Barros
			Beach Hotels: Leveraging communication focused on the emotional idealization of family holidays in hotels	Social Media (FB & IG) E-mail Marketing		João Albuquerque
PCH	Content Marketing	Develop effective communication of the differentiated experience and value proposition of PCH	Partnership with a travel magazine with an exclusive edition for PCH, showing the specificities of the brand's seven hotels as well as their locations and histories	Hotel Facilities Social Media (FB & IG) Tourism and Travel Events E-mail Marketing	MKT Team MKT Agency Communication Team Digital MKT Team	Teresa Medeiros
PPP	Experience Marketing	Develop effective communication of the differentiated experience and value proposition of PPP	Themed meals based on the Pousada type of monument, where the staff serves customers dressed up with the appropriate epoch costume, menus and environment	Hotel Facilities Social Media (FB & IG) Online Ads Press and Digital Magazines	MKT Team MKT Agency Digital MKT Team	Henrique and Amélia Campos & Jorge Silva
	Brand Activation		Develop a creative narrative of editorial photographs that illustrate the immersive experience of staying in a palace, castle, monastery, or convent and its surroundings	Social Media (FB & IG) PHG Website Hotel Facilities	MKT Team MKT Agency Digital MKT Team	
PCR7		Develop effective communication of the differentiated experience and value proposition of PCR7	Partnership with CR7 through a video in which the footballer shows himself providing the true lifestyle experience of these hotels	Social Media (FB, IG &YT)	MKT Team MKT Agency	Martim Vieira

Source: Self-Elaboration

7.1.5 Chronogram

It is essential to schedule each stage of the plan to effectively organize and execute the proposed strategies. The following chronogram (Table 7.2) defines the strategies by action area to be carried out over the year, at three distinct moments: preparation, implementation, and evaluation.

Table 7.2 - Annual Chronogram of the Proposed Strategies

		Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Brand Activation	Institutional Video												
	Editorial Photos PPP												
	Video Partnership CR7												
Press Release	PHG Press Release												
	PR Strategy												
Experience Marketing	Virtual Reality Goggles												
	Themed Meals												
Digital Marketing	Website Homepage Layout												
	Online Forms												
	Sub-brands Landing Page												
	SEO												
	Share Reviews and UGC												
	Share Hotels curiosities												
	Encourage UGC												
	Featured Video Post												
Influencer Marketing	Digital Influencers												
	Video Content Creators												
Content Marketing	Destination Guides												
	Virtual Tours												
	New PH&R layouts												
	Leverage PH&R communication												
	Travel Magazine												
CRM	Personalized message												
Causal Marketing	Community Engagement												
Sustainability Marketing	Share sustainable initiatives												
Partnerships	Local Business Partnerships												
Advertising	“Endless Home” Campaign												

Source: Self-Elaboration

Preparation Implementation Evaluation

7.1.6 Budget

The budget for the proposed strategies will be determined the amount made available by PHG for investment expenditure in communication and marketing in 2024. Table 7.3 details an estimated percentage to allocate to each action area with the corresponding percentage amount assigned to each strategy. In addition, given the need to use specialized knowledge in the area to develop some of the strategies, 15% of the budget will be assigned to a marketing agency.

Table 7.3 - Budget for the proposed strategies

		Action Area % by Strategy	Total % by Action Area
Brand Activation	Institutional Video	35%	15%
	Editorial Photos PPP	45%	
	Video Partnership CR7	20%	
Press Release	PHG Press Release	20%	5%
	PR Strategy	80%	
Experience Marketing	Virtual Reality Goggles	70%	10%
	Themed Meals	30%	
Digital Marketing	Website Homepage Layout	40%	25%
	Online Forms	15%	
	Sub-brands Landing Page	30%	
	SEO	10%	
	Share Reviews and UGC	1%	
	Share Hotels Curiosities	0,5%	
	Encourage UGC	0,5%	
	Featured Video Post	3%	
Influencer Marketing	Digital Influencers	40%	5%
	Video Content Creators	60%	
Content Marketing	Destination Guides	10%	10%
	Virtual Tours	35%	
	New PH&R layouts	10%	
	Leverage PH&R communication	20%	
	Travel Magazine	25%	
CRM	Personalized message	100%	3%
Causal Marketing	Community Engagement	100%	0,5%
Sustainability Marketing	Share sustainable initiatives	100%	1%
Partnerships	Local Business Partnerships	100%	0,5%
Advertising	“Endless Home” Campaign	100%	10%
Other Expenses	Marketing Agency	100%	15%
			100%

Source: Self-Elaboration

7.1.7 Evaluation and Monitoring

The suggested plan will be evaluated and monitored in relation to the defined communication objectives. Table 7.4 shows the KPIs by communication objective to determine whether they have been accomplished. In addition, at the beginning and end of the plan's implementation, a perception audit should be performed to determine if there have been any changes that can be attributed to the actions implemented, as well as a message audit to understand if the key messages defined have reached and remained with the target audiences. The return on investment should also be assessed based on the initiatives proposed.

Table 0.4 - Key Performance Indicators by Communication Objective

Communication Goals	Key Performance Indicator
Raise awareness of PHG brand architecture	• Online surveys to assess the awareness of PHG brand architecture before and after implementing the strategies and compare results • Analyze the number of online searches for PHG and sub-brands associated keywords • Analyze website traffic and user behavior on the website • Analyze Social Media Engagement through new followers, likes, shares, comments, and mentions on each sub-brand page • Analyze media coverage of PHG brand and sub-brands mentions
Raise sub-brands brand awareness	• Online surveys to assess the awareness of PHG sub-brands before and after implementing the strategies and compare results • Analyze Social Media Engagement through new followers, likes, shares, comments, and mentions • Analyze website traffic and user behavior on the website, especially on the sub-brands landing pages • Analyze Influencer Impact through reach, engagement, and mentions of the sub-brands on social media
Develop sub-brands positive brand image	• Online surveys to assess brand image before and after implementing the strategies and compare results • Analyze online and offline reputation by customer's feedback and reviews • Apply Net Promoter Score to assess whether overall sentiment score about the sub-brands is positive across the brand mentions on the diverse communication channels • Analyze media coverage of sub-brands' mentions
Develop effective communication of the differentiated experience and value proposition	• Online surveys to assess customers' brand perceptions before and after the strategies implemented and compare results • Measure website traffic after exposure of the value proposition message on the website pages • Analyze engagement and content performance rates on social media of posts that communicate sub-brands value proposition • Analyze e-mail open rates, click-through rate and conversion rate
Develop differentiated communication according to the PH&R brand's offer and respective target audience	• Online surveys to assess customers' brand perceptions of PH&R offer before and after the strategies implemented and compare results • Analyze booking metrics such as booking volume, revenue, and occupancy rates to understand if the communication strategies had influenced these numbers • Analyze website traffic for both beach and city hotel sections and user behavior on these pages

Source: Self-Elaboration

CHAPTER 8

Conclusions

The main objective of this study was to analyze whether PHG's current brand architecture strategy has an impact on the brand equity of its sub-brands through the foundations of brand knowledge, to assess the performance of this new strategy. For this purpose, a study was conducted with quantitative methods using an online questionnaire and with qualitative methods through interviews with the brand managers of each sub-brand. In this way, it was possible to collect data from the point of view of the market and the company to gain as many insights as possible.

8.1 Main Conclusions

Through quantitative data analysis, it was possible to answer the guiding question of this research resorting to statistical evidence. The data has showed a direct, positive, and strong correlation between the variables brand architecture and brand equity. Furthermore, it was discovered that brand architecture also establishes a direct, positive, and strong relationship with the variables brand awareness and brand image, the brand knowledge dimensions, confirming literature findings from Keller's theory who defends that brand architecture influences brand awareness by allowing consumers to recognize the differences and similarities between brands, and brand image by increasing the transfer of equity between brands (Keller, 2014). Thus, as an answer to the guiding question of this study, it can be confirmed that the brand architecture of the PHG influences consumer-based brand equity through brand knowledge.

The integration of the data collected, made it possible to provide an answer to the research objectives initially defined. In terms of customer perception of PHG's brand architecture, the data showed that this was unclear in the minds of participants, where only 13,78% of all participants said they knew the group's four sub-brands, revealing a lack of knowledge of the sub-brands. When analyzing the brand knowledge dimensions, brand awareness and brand image, as expected given identified lack of brand knowledge, no enlightening responses were obtained regarding the positive image of the brand and its easy recognition and recall in the market, as respondents indicated no total or partial agreement with the statements presented regarding these variables. Regarding sources of brand equity through brand architecture, the logo as proven to be a fundamental source of brand equity, as the respondents were able to recognize some sub-brands after being presented with their logo as a visual stimulus. As mentioned before, the existence of a relationship between the variables brand architecture and brand equity was verified using Keller's CBBE model, thus validating the objective of assessing the relationship between the variables. Lastly, the recommendations for PHG also considered specific challenges in the sub-brands, besides the lack of brand knowledge challenge already identified, that can establish a relationship, direct or indirect, with brand knowledge. As a way of addressing these challenges, an integrated marketing communication plan was proposed. The aim of this plan is to ensure

that the key message designed for each of the sub-brands, according to the sub-brand value proposition, is conveyed to its target audience through strategies that promote brand knowledge, and consequent brand equity, guaranteeing consistency throughout all the sub-brands' communication channels. The execution of these new strategies that promote sub-brands' knowledge will also enhance the understanding of PHG's brand architecture due to its the direct relationship with the sub-brands through brand elements.

8.2 Theoretical and Managerial Contributions

This study has contributed new knowledge in this area, given the lack of attention it has been receiving so far.

In theory, this study has made it possible to validate the practicality of Keller's theory applied to the hotel sector in Portugal. Additionally, through the results obtained, it was possible to realize that brand architecture establishes a more significant relationship with brand image compared to brand awareness.

From a management point of view, this study has helped to reinforce the importance that companies should attach to their brand architecture as a source for creating and managing brand equity. Moreover, it is necessary to maintain and improve brand architecture awareness as a source of brand equity through brand knowledge, resorting to an effective communication of the brands that comprise it.

8.3 Limitations and Recommendations for Future Research

Although it was possible to respond to the main objective of this study, there were some limitations that give rise to future research.

The limitations are centered on data collection, since, due to the use of a non-probabilistic sample, resorting to convenience, self-selection and snowball sampling techniques, the results obtained cannot be statistically extended to the entire population.

In terms of future research, in the specific case of PHG, this study was only applied to the Portuguese market, showing the future possibility of evaluating international markets and comparing the obtained results. Additionally, this study should be replicated adopting different CBBE models, brand architecture strategies, and sectors to assess its suitability under different scenarios.

Bibliography

Aaker, D. A. (1991). Managing brand equity: Capitalizing on the value of a brand name. New York. *NY: The Free Press*. https://books.google.pt/books?hl=pt-PT&lr=&id=r_TSY5sxnO8C&oi=fnd&pg=PT10&ots=Ax3Phfv1-6&sig=GTeWmr9eKw2Nm6WlWs_yQg1w5Ko&redir_esc=y#v=onepage&q&f=false

Aaker, D. A. (1996). Measuring brand equity across products and markets. *California management review*, 38(3). https://www.academia.edu/7284936/Aaker_1996_Measuring_Brand_Equity_Across_Products_and_Markets

Aaker, D. A., & Joachimsthaler, E. (2000). The brand relationship spectrum: The key to the brand architecture challenge. *California management review*, *42*(4), 8-23. https://doi.org/10.1177/000812560004200401

Almeida Santana, A., & Moreno Gil, S. (2018). Effective island brand architecture: promoting island tourism in the Canary Islands and other archipelagos. *Island Studies Journal*, 13(3), ,71-92. https://doi.org/10.24043/isj.45

American Marketing Association (n.d.). *Branding*. https://www.ama.org/topics/branding/

American Marketing Association. (1948) "Report of the Definitions Committee", *Journal of Marketing, 13(2), 202–217*. https://doi.org/10.1177/002224294801300208

Åsberg, P. (2018). A dualistic view of brand portfolios: the company's versus the customers' view. *Journal of Consumer Marketing*. https://doi.org/10.1108/JCM-03-2017-2161

Åsberg, P., & Uggla, H. (2019). Introducing multi-dimensional brand architecture: Taking structure, market orientation and stakeholder alignment into account. *Journal of Brand Management*, 26(5), 483-496. https://doi.org/10.1057/s41262-018-00147-1

Asikhia, O. L. A. L. E. K. A. N., & Binuyo, A. D. E. K. U. N. L. E. (2013). CORPORATE STRATEGY AND BRANDING IN NIGERIA: IS THERE A LINK?. *European Journal of Business and Social Sciences*, *2*(5), 1-11.

Berry, N.C. (1988), "REVITALIZING BRANDS", *Journal of Consumer Marketing*, Vol. 5 No. 3, pp. 15-20. https://doi.org/10.1108/eb008228

Berthon, P., Ewing, M. T., & Napoli, J. (2008). Brand management in small to medium-sized enterprises. *Journal of small business management*, *46*(1), 27-45. https://doi.org/10.1111/j.1540-627X.2007.00229.x

Brexendorf, T.O. and Keller, K.L. (2017), "Leveraging the corporate brand: The importance of corporate brand innovativeness and brand architecture", *European Journal of Marketing*, Vol. 51 No. 9/10, pp. 1530-1551. https://doi.org/10.1108/EJM-07-2017-0445

Brunello, A. (2013). The relationship between integrated marketing communication and brand equity. *International Journal of Communication Research*, *3*(1), 9.

Chakraborty, U. (2019), "The impact of source credible online reviews on purchase intention: The mediating roles of brand equity dimensions", *Journal of Research in Interactive Marketing*, Vol. 13 No. 2, p. 142-161. https://doi.org/10.1108/JRIM-06-2018-0080

Christodoulides, G., & De Chernatony, L. (2010). Consumer-based brand equity conceptualisation and measurement: a literature review. *International journal of market research*, *52*(1), 43-66. https://doi.org/10.2501/S1470785310201053

Cobb-Walgren, C. J., Ruble, C. A., & Donthu, N. (1995). Brand equity, brand preference, and purchase intent. *Journal of advertising*, *24*(3), 25-40. https://doi.org/10.1080/00913367.1995.10673481

Dooley, G., & Bowie, D. (2005). Place brand architecture: Strategic management of the brand portfolio. *Place branding*, *1*(4), 402-419.

Farhana, M. (2012). Brand elements lead to brand equity: Differentiate or die. *Information management and business review*, *4*(4), 223-233.

Fischer, M., Völckner, F., & Sattler, H. (2010). How important are brands? A cross-category, cross-country study. *Journal of Marketing Research*, *47*(5), 823-839.

França, A. S. (2017, September 14). *Overview - Grupo Pestana*. Grupo Pestana. https://www.pestanagroup.com/pt/pestana-group/gp_overview/

França, A. S. (2021, April 6). *Marcas Hotelaria - Grupo Pestana*. Grupo Pestana. https://www.pestanagroup.com/pt/pestana-group/brands/

Hsu, C. H., Oh, H., & Assaf, A. G. (2012). A customer-based brand equity model for upscale hotels. *Journal of travel research*, *51*(1), 81-93. https://doi.org/10.1177/0047287510394195

James B. Faircloth, Louis M. Capella & Bruce L. Alford (2001) The Effect of Brand Attitude and Brand Image on Brand Equity, *Journal of Marketing Theory and Practice*, 9(3), 61-75, https://doi.org/10.1080/10696679.2001.11501897

Kapferer, J. N. (1994). *Strategic brand management: New approaches to creating and evaluating brand equity*. Simon and Schuster.

Kayaman, R. and Arasli, H. (2007), "Customer based brand equity: evidence from the hotel industry", *Managing Service Quality: An International Journal*, Vol. 17 No. 1, p. 92-109. https://doi.org/10.1108/09604520710720692

Keller, K. L. (2003). Brand synthesis: The multidimensionality of brand knowledge. *Journal of consumer research*, *29*(4), 595-600.

Keller, K. L. (2013). *Keller: Strategic Brand Management eBook GE 4E*. Pearson Higher Ed. http://brandabout.ir/wp-ontent/uploads/Keller_Strategic_Brand_ManagementBookFi.pdf

Keller, K.L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of marketing*, *57*(1), 1-22. https://doi.org/10.1177/002224299305700101

Keller, K.L. (1999). *Designing and implementing branding strategies. Journal of Brand Management, 6(5), 315–332.* https://doi.org/10.1057/bm.1999.22

Keller, K.L. (2005). Strategic Brand Management Process. In: Esch, FR. (eds) Moderne Markenführung. Gabler Verlag, Wiesbaden. https://doi.org/10.1007/978-3-8349-4541-9_3

Keller, K.L. (2014). Designing and implementing brand architecture strategies. *Journal of Brand Management*, 21, 702-715. https://doi.org/10.1057/bm.2014.38

Keller, K.L., & Brexendorf, T. O. (2019). Measuring brand equity. *Handbuch Markenführung*, 1409-1439. http://dx.doi.org/10.1007/978-3-658-13342-9_72

Kim, E. J., Baloglu, S., & Henthorne, T. L. (2021). Signaling effects of branded amenities on customer-based brand equity. *Journal of Hospitality Marketing & Management*, 30(4), 508-527. https://doi.org/10.1080/19368623.2021.1846651

Kitchen, P. J., & Burgmann, I. (2010). Integrated marketing communication. *Wiley international encyclopedia of marketing*.

Kotler, P., & Keller, K. L. (2012). Marketing Management: Philip Kotler, Kevin Lane Keller. Pearson

Kwun, D. J. (2012). Brand management in the hospitality industry.

Lassar, W., Mittal, B., & Sharma, A. (1995). Measuring customer-based brand equity. *Journal of consumer marketing*. http://dx.doi.org/10.1108/0736376951009527

Lehmann, D. R., Keller, K. L., & Farley, J. U. (2008). The structure of survey-based brand metrics. *Journal of International Marketing*, *16*(4), 29-56.

Leone, R. P., Rao, V. R., Keller, K. L., Luo, A. M., McAlister, L., & Srivastava, R. (2006). Linking brand equity to customer equity. *Journal of service research*, 9(2), 125-138. https://doi.org/10.1177/1094670506293563

Liu, M. T., Wong, I. A., Tseng, T. H., Chang, A. W. Y., & Phau, I. (2017). Applying consumer-based brand equity in luxury hotel branding. *Journal of business research*, 81, 192-202. https://doi.org/10.1016/j.jbusres.2017.06.014

Louro, M. J., & Cunha, P. V. (2001). Brand management paradigms. *Journal of marketing management*, *17*(7-8), 849-875.

Malhotra, N. K., & Birks, D. F. (2006). Marketing Research: An Applied Approach Updated Second European Edition.

Martensen, A., & Gronholdt, L. (2003). Understanding and modelling brand equity. *International Journal of Quality Innovation*, *4*(2), 73-100.

McHugh, M. L. (2013). The chi-square test of independence. *Biochemia medica*, *23*(2), 143-149.

Murphy, J. (1988), "BRANDING", *Marketing Intelligence & Planning*, Vol. 6 No. 4, pp. 4-8. https://doi.org/10.1108/eb045775

Petromilli, M., Morrison, D. and Million, M. (2002), "Brand architecture: building brand portfolio value", *Strategy & Leadership*, Vol. 30 No. 5, p. 22-28. https://doi.org/10.1108/10878570210442524

Rahman, K., & Areni, C. S. (2014). Marketing strategies for services: is brand architecture a viable way forward, *Journal of Strategic Marketing*, 22(4), 328-346. https://doi.org/10.1080/0965254X.2013.876079

Reja, U., Manfreda, K. L., Hlebec, V., & Vehovar, V. (2003). Open-ended vs. close-ended questions in web questionnaires. *Developments in applied statistics*, *19*(1), 159-177.

Relatório e Contas Consolidado - Grupo Pestana. (2021). Grupo Pestana. Retrieved April 11, 2023, from https://www.pestanagroup.com/wp-content/uploads/2017/08/Relatorio-e-Contas-GP-SGPS-Consolidado-2022.pdf

Relatórios de Sustentabilidade - Grupo Pestana. (2021). Grupo Pestana. Retrieved November 11, 2022, from https://www.pestanagroup.com/pt/sustainabitity/relatorios-de-sustentabilidade/

Riley, F. D. O. (2016). Brand definitions and conceptualizations: the debate. In *The Routledge Companion to Contemporary Brand Management* (pp. 35-44). Routledge. https://books.google.pt/books?id=JDFEDwAAQBAJ&pg=PT163&lpg=PT163&dq=10.4324/9781315796789-8&source=bl&ots=ZJfS1sqiJe&sig=ACfU3U1pnDilCZ_tg4xDfOwvtdnMAc0MpQ&hl=pt-PT&sa=X&ved=2ahUKEwjnuLy67er7AhWCQaQEHcRqAVcQ6AF6BAgJEAM#v=onepage&q&f=false

Rop, W., Akunja, L., & Thiong'o, S. (2021). Leveraging on Place brand Architecture for competitive advantage: A mediated regression analysis. *Journal of Tourism Quarterly,* 3(3), 130-138.

Sammut-Bonnici, Tanya. (2015). Brand and Branding. https://doi.org/10.1002/9781118785317.weom120161

Saunders, M., Lewis, P., & Thornhill, A. (2012). Research methods for business students. (6th edition). Pearson.

Shah, R. B. (2012). A confirmatory factor analysis on brand equity in mobile handset market: SEM approach. *IUP Journal of Brand Management*, *9*(3), 40.

Simon, C. J., & Sullivan, M. W. (1993). The measurement and determinants of brand equity: A financial approach. *Marketing science*, *12*(1), 28-52 https://doi.org/10.1287/mksc.12.1.28

Sokołowska, E., Pawlak, K., Hajduk, G., & Dziadkiewicz, A. (2022). City brand equity, a marketing perspective. *Cities*, *130*, 103936. https://doi.org/10.1016/j.cities.2022.103936

Sürücü, Ö., Öztürk, Y., Okumus, F., & Bilgihan, A. (2019). Brand awareness, image, physical quality and employee behavior as building blocks of customer-based brand equity: Consequences in the hotel context. *Journal of Hospitality and Tourism Management*, *40*, 114-124. https://doi.org/10.1016/j.jhtm.2019.07.002

Tavakol, M., & Dennick, R. (2011). Making sense of Cronbach's alpha. *International journal of medical education*, *2*, 53–55. https://doi.org/10.5116/ijme.4dfb.8dfd

Uggla, H. (2006), "The corporate brand association base: A conceptual model for the creation of inclusive brand architecture", *European Journal of Marketing*, Vol. 40 No. 7/8, p. 785-802. https://doi.org/10.1108/03090560610669991

Waugh, F. V. (1943). Choice of the dependent variable in regression analysis. *Journal of the American Statistical Association*, *38*(222), 210-214. 10.1080/01621459.1943.10501796

Wood, L. (2000). Brands and brand equity: Definition and management. *Management Decision, 38*(9), 662-669. https://doi.org/10.1108/00251740010379100

Yoo, B., & Donthu, N. (2001). Developing and validating a multidimensional consumer-based brand equity scale. Journal of business research,52(1), 1-14. https://doi.org/10.1016/S0148-2963(99)00098-3

Zelenskaya, E. and Elkanova, E. (2021), "Designing place brand architecture: the potential of a sub-brands strategy", *Journal of Product & Brand Management*, Vol. 30 No. 1, p. 167-179. https://doi.org/10.1108/JPBM-08-2019-2551

Zong, Y., and He, M. (2022) The Impact Imposed by Brand Elements of Enterprises on the Purchase Intention of Consumers - With Experience Value Taken as the Intermediary Variable. *Front. Psychol.* 13:873041. https://doi.org/10.3389/fpsyg.2022.873041

Annexes

Annex A – Interviews

A.1 - Interview with Pestana Hotels & Resorts Brand Manager

Entrevista ao Brand Manager da marca Pestana Hotels & Resorts
O que mais gosta na marca? E o que menos gosta? **R:** O que mais gosto é sem dúvida o facto de ser uma marca com uma vasta oferta (hotéis de praia e cidade, all inclusive, business/corporate, para famílias, para FIT, etc). Em contrapartida, O fator mais distintivo apresenta também uma dificuldade: garantir a coerência na comunicação quando temos muitos produtos diferenciados sob a mesma marca
Quais são os seus aspetos positivos e negativos da marca? Que vantagens e desvantagens lhe estão associadas? **R:** Pontos positivos/vantagens: reconhecimento da marca por parte do cliente. Pontos negativos/desvantagens: A diversidade de produtos que é uma vantagem porque nos faz chegar a vários segmentos de clientes mas também um desafio em termos de comunicação
O que considera único sobre a marca? Em que medida difere e não difere em relação às restantes marcas? **R:** O que considero como único e que distingue a marca Pestana Hotels & Resorts das outras é o facto de ser uma marca para todo o tipo de cliente, tendo uma oferta de produtos para todos.
O que mudaria na marca? **R:** Seria interessante segmentar a marca, de uma forma mais profunda, garantindo posicionamentos distintos.
Como descreveria um cliente da marca? **R:** Como descrito acima, esta é uma marca para todo o tipo de cliente: para famílias, para empresas, para quem procura férias longas na praia ou até mesmo all inclusive, como para quem procura short breaks na cidade. Esta é uma marca que possui até clientes que desejam casar ou fazer eventos/festas nos nossos hotéis. Uma marca para todos.
Qual é a maior dificuldade em chegar ao cliente? Qual a mensagem que sente mais dificuldade em transmitir?

R: A maior dificuldade é a personalização - trabalho que temos vindo a desenvolver, mas que carece de muitos dados de cliente e de uma visão unificada do cliente - preferências de consumidor, consumos anteriores, etc. A mensagem com maior dificuldade de transmissão é a diversidade de oferta que a marca tem (os clientes que frequentam resorts no Algarve por exemplo, podem não ter muita consciência da oferta que existe de hotéis de cidade, e vice versa).
Acredita que a arquitetura da marca Pestana Hotel Group é facilmente percebida e reconhecida pelo cliente? Em que medida considera que esta pode esta influenciar o conhecimento da sua marca? **R:** No caso da marca Pestana Hotels & Resorts, o cliente reconhece-a bem por uma questão histórica, foi com esta marca que tudo começou, por isso não acredito que a marca Pestana Hotel Group influencie o conhecimento da marca PHR.
Qual é o principal motivo que o leva a justificar o facto de a marca Pestana Hotel Group ser mais conhecida do que a sua marca? **R:** Tendo a discordar com esta afirmação no caso de Pestana Hotels & Resorts porque o "cliente Pestana" identifica apenas os "hotéis Pestana" como um todo, e de forma generalizada, o "cliente Pestana" reconhece mais a marca Pestana Hotels & Resorts do que Pestana Hotel Group.
A proporção de iniciativas de marketing e publicidade é a mesma para a sua marca e para a marca Pestana Hotel Group? Ou existe uma maior tendência de investimento em marketing global, visto que promove as 4 marcas? **R:** O esforço de investimento nas marcas é proporcional aos seus resultados em receita. Por outro lado, não podemos comparar investimento em marcas comerciais e investimento na marca institucional (PHG) porque servem propósitos distintos também.
Que planos tem para o futuro para melhorar o conhecimento e sucesso da sua marca no mercado? **R:** De momento continuar a tentar segmentar o melhor possível a marca e tentar ter produtos que ofereçam uma experiência memorável aos seus clientes.

A.2 - Interview with Pestana Collection Hotels Brand Manager

Entrevista ao Brand Manager da marca Pestana Collection Hotels
O que mais gosta na marca? E o que menos gosta?

R: O que mais gosto é sem dúvida o facto de ser uma marca autêntica e exclusiva. Por outro lado, sendo uma marca recente, é uma marca ainda muito ligada à marca - mãe e que precisa ainda de fazer o seu próprio caminho para consolidar um posicionamento distintivo.

Quais são os seus aspetos positivos e negativos da marca? Que vantagens e desvantagens lhe estão associadas?

R: Pontos positivos/vantagens: É uma marca que conta com produtos diferenciadores que entregam serviço diferenciado e exclusivo ao cliente.

Pontos negativos/desvantagens: Sendo uma marca mais upscale, com um target mais exclusivo, toda a comunicação de forma geral tem que ser muito cuidada, não permitindo por vezes que sejamos mais disruptivos.

O que considera único sobre a marca? Em que medida difere e não difere em relação às restantes marcas?

R: Sem dúvida os nossos produtos (hotéis) são o ponto diferenciador e consequentemente o serviço prestado. Todos os hotéis Pestana Collection Hotels são muito autênticos seguindo a mesma premissa: entregar um serviço "tailor-made" aos nossos clientes.

O que mudaria na marca?

R: Talvez torná-la um pouco mais irreverente.

Como descreveria um cliente da marca?

R: O cliente Pestana Colletion Hotels, é o cliente sofisticado, exigente, que procura produtos igualmente sofisticados/upscale, com serviços premium e exclusivos. O conforto, a qualidade, o serviço tailor-made, o produto diferenciador (hotéis históricos em locais emblemáticos) são as palavras chave para uma experiência única que este tipo de cliente procura.

Qual é a maior dificuldade em chegar ao cliente? Qual a mensagem que sente mais dificuldade em transmitir?

R: A maior dificuldade presente é o esforço de posicionamento de uma marca que ainda é jovem e de menor dimensão, comparando com as restantes marcas do Grupo. Adicionando também o facto de haver outras marcas no mercado, que historicamente, já estão bem posicionadas neste sector (hotéis mais upscale). Por outro lado, acredito que a qualidade dos produtos vai permitir que cheguemos ao posicionamento e awareness pretendida rapidamente.

Acredita que a arquitetura da marca Pestana Hotel Group é facilmente percebida e reconhecida pelo cliente? Em que medida considera que esta pode esta influenciar o conhecimento da sua marca? **R:** Não tenho dados para responder a esta pergunta. A nossa estratégia prende-se de facto com a nossa umbrella brand, Pestana Hotel Group, e o selo de qualidade e confiança que oferece aos nossos clientes. No entanto, temos esta arquitetura de marca apenas desde 2015, e os resultados destas transformações de marca precisam sempre de tempo para se consolidar.
Qual é o principal motivo que o leva a justificar o facto de a marca Pestana Hotel Group ser mais conhecida do que a sua marca? **R:** A marca Pestana Collection Hotels ainda é uma marca "jovem", foi apenas criada em 2016 e por isso o "cliente Pestana" só identifica apenas os "hotéis Pestana" como um todo.
A proporção de iniciativas de marketing e publicidade é a mesma para a sua marca e para a marca Pestana Hotel Group? Ou existe uma maior tendência de investimento em marketing global, visto que promove as 4 marcas? **R:** Numa marca nova há sempre mais investimento em termos relativos para a ajudar no seu posicionamento e reconhecimento no mercado. Dito isto, o esforço de investimento nas marcas é proporcional aos seus resultados em receita. Por outro lado, não podemos comparar investimento em marcas comerciais e investimento na marca institucional (PHG) porque servem propósitos distintos também.
Que planos tem para o futuro para melhorar o conhecimento e sucesso da sua marca no mercado? **R:** Temos planeado em primeiro lugar (será este o foco por agora) ter produtos e serviço mais upscale nos nossos hotéis para que a experiência do cliente seja mais enquadrada e fidedigna à marca e ao que prometemos. Só assim nos permitirá distinguir claramente das outras marcas.

A.3 - Interview with Pestana Pousadas de Portugal Brand Manager

Entrevista ao Brand Manager da marca Pestana Pousadas de Portugal
O que mais gosta na marca? E o que menos gosta? **R:** O que mais gosto é do seu carácter histórico, que confere às Pousadas uma experiência única de dormir num castelo, palácio, mosteiro, convento.

O maior desafio da marca é manter o carácter autêntico mas ao mesmo tempo, atualizar-se e ser uma marca para as novas gerações.

Quais são os seus aspetos positivos e negativos da marca? Que vantagens e desvantagens lhe estão associadas?

R: Aspetos positivos:

- As unidades da marca têm poucos quartos – Vantagens Associadas: são unidades mais tranquilas, com menos confusão e que oferecem um serviço mais personalizado.
- Unidades com localizações privilegiadas - Vantagens Associadas: Unidades no meio da natureza, que conferem um sentido de retiro e descanso. Ou unidades centrais, nos centros históricos das cidades.
- F&B – pratos típicos de cada região - Vantagens Associadas: o cliente pode ter uma experiência mais imersiva da região onde se encontra

Aspectos negativos:

- Necessidade de se atualizar a marca por forma a que seja igualmente atrativa para novas gerações, preservando o seu caracter autêntico

O que considera único sobre a marca? Em que medida difere e não difere em relação às restantes marcas?

R: A marca Pestana Pousadas de Portugal é única no que diz respeito às localizações das suas unidades e/ou aos edifícios onde se encontram. É uma marca muito diferente das outras marcas do Pestana Hotel Group, porque é uma marca com um caracter histórico, edifícios imponentes, com muralhas, fachadas emblemáticas, grandes salões, claustros, jardins, edifícios onde reis e rainhas viveram, e não é qualquer hotel que pode dizer isso. O caracter de experiência é bastante diferente dos outros hotéis. É importante referir que a marca Pousadas tem 3 categorias: Monument Hotels, Historical Hotels, Charming Hotels. A descrição da experiência feita enquadra-se nas 2 primeiras categorias mencionadas. A categoria Charming não tem o mesmo tipo de experiência histórica enquanto edifício, mas tem como ponto principal a localização privilegiada, seja de natureza, com vistas incríveis, e/ou bastante isolada e calma, seja de se encontrarem no centro.

Não difere das outras marcas no conforto que todas as marcas do PHG querem passar ao seu cliente, ainda que sejam unidades bastante diferentes entre si, todas querem oferecer conforto e bem estar, e o cliente é a prioridade em todas as marcas.

O que mudaria na marca?

R: Tentaria comunicar para um público mais jovem (necessidade de ajuste de alguns preços / descontos), e estratégia de comunicação e marketing adequada para que outro público pudesse ficar a conhecer a marca.

Como descreveria um cliente da marca?

R: Alguns clientes da marca são clientes fidelizados - clientes portugueses, que já conhecem a marca Pousadas desde o seu inicio (antes de pertencer ao PHG), por ser uma marca com bastante notoriedade no mercado português, e clientes estrangeiros, que depois de experimentarem a marca voltam a repetir pela experiência única que proporciona.

Seja em clientes fidelizados ou não, de uma forma genérica, o cliente Pousadas é um cliente mais sénior – maioritariamente casais. E famílias em unidades que são mais "kids friendly"

Qual é a maior dificuldade em chegar ao cliente? Qual a mensagem que sente mais dificuldade em transmitir?

R: Acredito que já o fazemos mas gostava de fazer ainda melhor: passar a mensagem de experiencia única, ou seja, mais do que umas férias ou um fim de semana prolongado, gostava de conseguir passar a mensagem do quão especial e único é ficar nalgumas unidades da marca Pestana Pousadas de Portugal, e por toda a história (de Portugal) que as envolve.

Acredita que a arquitetura da marca Pestana Hotel Group é facilmente percebida e reconhecida pelo cliente? Em que medida considera que esta pode esta influenciar o conhecimento da sua marca?

R: Não sei se a arquitectura da marca é bem percebida pelo cliente, ou seja, acho que o mercado PT conhece a marca Pestana Hotel Group, é uma das marcas do sector hoteleiro com mais notoriedade, contudo não sei se o cliente sabe que existem 4 marcas de hotéis distintas sobre o "chapéu" desta marca principal.

Acredita que o facto de a sua marca estar associada a uma outra marca pode ser o motivo pelo qual a sua marca é mais conhecida no mercado?

R: O mercado internacional não reconhece a mesma notoriedade à marca Pestana Hotel Group, que o mercado PT. Mas sem dúvida que ter um o nome do maior grupo hoteleiro português – Pestana Hotel Group – é uma mais valia, porque traz reconhecimento a todas as marcas que pertençam ao Grupo.

Qual é o principal motivo que o leva a justificar o facto de a marca Pestana Hotel Group ser mais conhecida do que a sua marca?

R: Não sei se concordo com a pergunta. A marca Pousadas de Portugal já existe há mais de 80 anos e é muito reconhecida no mercado português.

A proporção de iniciativas de marketing e publicidade é a mesma para a sua marca e para a marca Pestana Hotel Group? Ou existe uma maior tendência de investimento em marketing global, visto que promove as 4 marcas?

R: O investimento de comunicação nas submarcas é proporcional às suas receitas. Enquanto nas sub-marcas falamos de marcas comerciais, no PHG falamos de uma marca institucional, não podendo estes investimentos ser comparados. No entanto o PHG aposta também em iniciativas de marketing especificas para cada marca, como por exemplo para a marca Pousadas, para celebrar os 80 anos da marca, com uma mini serie de 8 episódios a contar um pouco da histórica da marca.

Que planos tem para o futuro para melhorar o conhecimento e sucesso da sua marca no mercado?

R: Existem vários planos para melhorar o sucesso da marca, algumas iniciativas a nível da operação, e outras digitais.

- Melhorar a experiência do cliente durante as estadias, e por isso alguns "kits" de oferta aos clientes estão em desenvolvimento para serem (possivelmente) implantados – *Sleeping Kit, Kids Kit* e *Explorer Kit*.
- Novo posicionamento de algumas Pousadas para atrair diferentes targets, para tirar partido das características que algumas Pousadas têm, como por exemplo retiros de Yoga em algumas unidades (que pela sua localização e ambiente fazem sentido) e um selo de *bike hotel* (com *bike station*) para hotéis que façam sentido.
- Conteúdos media (fotografias e vídeo) para termos fotografias com um toque mais moderno para comunicarmos as unidades nos diferentes canais, e vídeo por ser uma tendência com mais *engagement* para os utilizadores.
- A nível de digital, algumas parcerias com *influencers* estão a ser estudadas, para, por um lado, termos conteúdo mais orgânico sobre as diferentes unidades, e por outro lado, para chegar a diferentes targets

A.4 - Interview with Pestana CR7 Lifestyle Hotels Brand Manager

Entrevista ao Brand Manager da marca Pestana CR7 Lifestyle Hotels
O que mais gosta na marca? E o que menos gosta? **R:** A autenticidade e personalidade. Como oportunidade vejo a associação ao CR7 que pode ser ainda mais explorada.

Quais são os seus aspetos positivos e negativos da marca? Que vantagens e desvantagens lhe estão associadas?

R: Aspetos positivos:

- Ser uma marca democrática, ou seja, para todos! desde as crianças que acompanham a família, até ao turista sénior que quer desfrutar da *vibe* PCR7
- Componente digital muito forte
- Identidade dos hotéis
- *Endorsment* CR7
- *Know-how* do Pestana Hotel Group na hotelaria associado ao *lifestyle* CR7

Aspetos Negativos:

- Poucos hotéis no portfólio

O que considera único sobre a marca? Em que medida difere e não difere em relação às restantes marcas?

R: O que é único é a personalidade da marca que é menos conservadora em relação às outras, é mais democrática e de certa forma é uma marca que pretende implementar tendências e estilos de vida.

O que mudaria na marca?

R: Torná-la ainda mais irreverente.

Como descreveria um cliente da marca?

R: O cliente da marca é alguém que gosta de viver a vida e não se prende a marcas. A sua experiência é algo que valoriza e não está para 'perder' tempo em grandes discursos nem em serviços demasiado longos. Procura sempre o hotel como um refúgio para descansar e aproveita o bar/restaurante para dar o '*start*' antes de partir à descoberta da cidade.

Qual é a maior dificuldade em chegar ao cliente? Qual a mensagem que sente mais dificuldade em transmitir?

R: Estamos a trabalhar para ser uma marca de referência no segmento *Lifestyle*. O desafio é sem duvida a elevada concorrência feroz e com ótimas marcas neste segmento. Há um conjunto de marcas, mais maduras e facilmente reconhecidas pelo mercado.

Acredita que a arquitetura da marca Pestana Hotel Group é facilmente percebida e reconhecida pelo cliente? Em que medida considera que esta pode esta influenciar o conhecimento da sua marca?

R: Não sei responder. Acredito que o cliente conhece o Grupo Pestana. Acredito que em mercados internacionais a marca Pestana CR7 já seja reconhecida e uma referência.

Acredita que o facto de a sua marca estar associada a uma outra marca pode ser o motivo pelo qual a sua marca é mais conhecida no mercado?

R: Sem dúvida que muitas pessoas procuram a experiência Pestana CR7 por estarmos associadas ao Cristiano Ronaldo. Por outro lado, estar associada à marca Pestana é um selo de qualidade em hospitalidade que temos a certeza que acrescenta muito valor à marca. É com essa premissa que vamos investir em uma maior presença do Cristiano em determinados *touch-points* dos hotéis.

Qual é o principal motivo que o leva a justificar o facto de a marca Pestana Hotel Group ser mais conhecida do que a sua marca?

R: Por ser uma marca com 50 anos de história e fazer parte do imaginário do consumidor há muitos anos. Por outro lado, a marca Pestana CR7 é muito internacional e por isso acredito que seja já bastante reconhecida lá fora.

A proporção de iniciativas de marketing e publicidade é a mesma para a sua marca e para a marca Pestana Hotel Group? Ou existe uma maior tendência de investimento em marketing global, visto que promove as 4 marcas?

R: O esforço de investimento nas marcas é proporcional aos seus resultados em receita. Por outro lado, não podemos comparar investimento em marcas comerciais e investimento na marca institucional (PHG) porque servem propósitos distintos também.

No caso do Pestana CR7, o investimento que está a ser feito na sua internacionalização é notável. Estamos em 4 países, 3 continentes e Paris é o proximo destino. Para uma marca com 7 anos parece-me um caminho notável.

Que planos tem para o futuro para melhorar o conhecimento e sucesso da sua marca no mercado?

R: Estamos a preparar iniciativas que vão desde o lado comercial, ao social media e até à experiência, como por exemplo, ter as réplicas da bola e bota de ouro do Cristiano Ronaldo, camisolas autografadas, etc – como se fosse um mini museu.

Annex B – Questionnaire

Início do bloco: Página Inicial

Q0 No âmbito do Mestrado em Gestão da ISCTE Business School, o presente estudo tem como principal propósito a recolha de dados para uma investigação académica, sob forma de projeto em empresa. O objetivo deste estudo consiste em analisar de que forma a arquitetura de marca pode influenciar o valor da marca. Toda a informação recolhida será anónima e confidencial, não sendo

possível identificar qualquer participante. Os dados obtidos serão destinados apenas a tratamento estatístico académico. A duração prevista do questionário é de cerca de 5 minutos. Em caso de dúvidas, por favor contacte-me através do email: jdmos@iscte-iul.pt. Agradeço desde já a sua colaboração e disponibilidade para participar neste estudo.

Fim do bloco: Página Inicial

Início do bloco: Overall Brand Knowledge

Q1 Conhece a marca Pestana Hotel Group?

- ☐ Sim (1)
- ☐ Não (2)

Avançar para: Fim do inquérito se Q1 = Não

Q2 Conhece as diferentes marcas do Pestana Hotel Group?

- ☐ Sim, conheço todas (1)
- ☐ Conheço apenas algumas (2)
- ☐ Não conheço nenhuma (3)

Apresentar esta pergunta se Q2 = Conheço apenas algumas

Q3 Que marcas do Pestana Hotel Group conhece? Pode selecionar mais do que uma opção.

- ☐ Image: Pestana Hotels & Resorts Logo (1)
- ☐ Image: Pestana Collection Hotels Logo (2)
- ☐ Image: Pestana Pousadas de Portugal Logo (3)
- ☐ Image: Pestana CR7 Lifestyle Hotels Logo (4)

Apresentar esta pergunta se Q2 = Não conheço nenhuma

Q4 Reconhece algum destes logotipos? Pode selecionar mais do que uma opção.

- ☐ Image: Pestana Hotels & Resorts Logo (1)
- ☐ Image: Pestana Collection Hotels Logo (2)
- ☐ Image: Pestana Pousadas de Portugal Logo (3)
- ☐ Image: Pestana CR7 Lifestyle Hotels Logo (4)
- ☐ Não reconheço nenhum dos logotipos (5)

Q5 Que tipo(s) de hotéis associa à marca Pestana Hotels & Resorts? Pode selecionar mais do que uma opção.

- ☐ Hotéis de Cidade (1)
- ☐ Hotéis de Luxo (2)
- ☐ Hotéis Históricos (3)
- ☐ Hotéis Temáticos (4)
- ☐ Hotéis de Praia (5)
- ☐ Hotéis de Família (6)
- ☐ Hotéis de Negócios (7)
- ☐ Outro. Qual? (8) _____
- ☐ Não sei (9)

Q6 Que tipo(s) de hotéis associa à marca Pestana Collection Hotels? Pode selecionar mais do que uma opção.

- ☐ Hotéis de Cidade (1)
- ☐ Hotéis de Luxo (2)
- ☐ Hotéis Históricos (3)
- ☐ Hotéis Temáticos (4)
- ☐ Hotéis de Praia (5)
- ☐ Hotéis de Família (6)
- ☐ Hotéis de Negócios (7)
- ☐ Outro. Qual? (8) _____
- ☐ Não sei (9)

Q7 Que tipo(s) de hotéis associa à marca Pestana Pousadas de Portugal? Pode selecionar mais do que uma opção.

- ☐ Hotéis de Cidade (1)
- ☐ Hotéis de Luxo (2)
- ☐ Hotéis Históricos (3)
- ☐ Hotéis Temáticos (4)
- ☐ Hotéis de Praia (5)
- ☐ Hotéis de Família (6)
- ☐ Hotéis de Negócios (7)
- ☐ Outro. Qual? (8) _____
- ☐ Não sei (9)

Q8 Que tipo(s) de hotéis associa à marca Pestana CR7 Lifestyle Hotels? Pode selecionar mais do que uma opção.

- ☐ Hotéis de Cidade (1)
- ☐ Hotéis de Luxo (2)
- ☐ Hotéis Históricos (3)
- ☐ Hotéis Temáticos (4)
- ☐ Hotéis de Praia (5)
- ☐ Hotéis de Família (6)
- ☐ Hotéis de Negócios (7)
- ☐ Outro. Qual? (8) _____
- ☐ Não sei (9)

Fim do bloco: Overall Brand Knowledge

Início do bloco: Sources of Value

Se Q2 = Sim, conheço todas
Ou Q2 = Conheço apenas algumas
Ou Q4 != Não reconheço nenhum dos logotipos

Q9 Na sua opinião, tendo em conta as diferentes marcas do Pestana Hotel Group, que elemento(s) de marca é que considera que é(são) mais facilmente reconhecível(eis)? Pode selecionar mais do que uma opção.

- ☐ Nome (1)
- ☐ Símbolo (2)
- ☐ Cor (3)
- ☐ Tipo de Letra (4)

Apresentar esta pergunta:
Se Q2 = Sim, conheço todas
Ou Q2 = Conheço apenas algumas
Ou Q4 != Não reconheço nenhum dos logotipos

Q10 Acredita que o logotipo (nome, símbolo, cor e tipo de letra) de cada uma das submarcas do Pestana Hotel Group representa os valores e a personalidade da marca a que se refere?

- ☐ Sim (1)
- ☐ Não (2)
- ☐ Não sei (3)

Q11 Qual é a importância da presença do logotipo (nome, símbolo, cor e tipo de letra) para influenciar a sua decisão de reserva num dos hotéis do Pestana Hotel Group?

- ☐ Muito importante (1)
- ☐ Não me faz diferença (2)
- ☐ Pouco importante (3)

Fim do bloco: Sources of Value

Início do bloco: Brand Architecture

Q12 Indique, por favor, o seu grau de concordância/discordância com cada uma das seguintes frases relativamente ao portfólio da marca Pestana Hotel Group:

	Discordo Totalmente (1)	Discordo Parciamente (2)	Não Concordo Nem Discordo (3)	Concordo Parcialmente (4)	Concordo Totalmente (5)
Percebo as diferenças entre as marcas do Pestana Hotel Group (1)	○	○	○	○	○
As marcas do Pestana Hotel Group possuem identidades	○	○	○	○	○

visuais distintas e claras (2)					
As marcas do Pestana Hotel Group atraem diferentes tipos de clientes (3)	○	○	○	○	○
As marcas do Pestana Hotel Group são facilmente reconhecíveis como pertencentes ao grupo (4)	○	○	○	○	○
Existe uma relação entre as diferentes marcas do Pestana Hotel Group (5)	○	○	○	○	○
As diferentes marcas do Pestana Hotel Group encaixam perfeitamente no portfólio de marcas do grupo (6)	○	○	○	○	○
O portfólio de marcas do Pestana Hotel Group representa a imagem da marca do grupo (7)	○	○	○	○	○

Fim do bloco: Brand Architecture

Início do bloco: Brand Awareness

Q13 Indique, por favor, o seu grau de concordância/discordância com cada uma das seguintes frases relativamente à notoriedade da marca Pestana Hotel Group:

	Discordo totalmente (1)	Discordo parcialmente (2)	Nem concordo nem discordo (3)	Concordo parcialmente (4)	Concordo totalmente (5)
Tenho conhecimento da marca	○	○	○	○	○

Pestana Hotel Group (1)					
Eu estou bastante familiarizado com a marca Pestana Hotel Group (2)	○	○	○	○	○
Eu entendo o significado da marca Pestana Hotel Group (3)	○	○	○	○	○
A marca Pestana Hotel Group é facilmente reconhecível (4)	○	○	○	○	○
Reconheço o Pestana Hotel Group entre outras marcas concorrentes (5)	○	○	○	○	○
Acredito que a maioria das pessoas conheça a marca Pestana Hotel Group (6)	○	○	○	○	○

Fim do bloco: Brand Awareness

Início do bloco: Brand Image

Q14 Indique, por favor, o seu grau de concordância/discordância com cada uma das seguintes frases relativamente à imagem da marca Pestana Hotel Group:

	Discordo totalmente (1)	Discordo parcialmente (2)	Nem concordo nem discordo (3)	Concordo parcialmente (4)	Concordo totalmente (5)
Algumas características da marca Pestana Hotel Group vêm facilmente à minha mente (1)	○	○	○	○	○
Eu rapidamente reconheço o símbolo ou logotipo da	○	○	○	○	○

marca Pestana Hotel Group (2)					
Posso facilmente imaginar a marca Pestana Hotel Group na minha mente (3)	○	○	○	○	○
Tenho associações favoráveis à marca Pestana Hotel Group (4)	○	○	○	○	○

Fim do bloco: Brand Image

Início do bloco: Overall Brand Equity

Q15 Indique, por favor, o seu grau de concordância/discordância com cada uma das seguintes frases relativamente ao valor da marca Pestana Hotel Group:

	Discordo Totalmente (1)	Discordo parcialmente (2)	Nem concordo nem discordo (3)	Concordo parcialmente (4)	Concordo totalmente (5)
Faz sentido optar pelo Pestana Hotel Group, ainda que as condições numa outra marca sejam as mesmas (1)	○	○	○	○	○
Mesmo que outra marca possua as mesmas características que o Pestana Hotel Group, vou preferir o Pestana Hotel Group (2)	○	○	○	○	○
Se existir uma marca tão boa como o Pestana Hotel Group, vou continuar a preferir o Pestana Hotel Group (3)	○	○	○	○	○

Fim do bloco: Overall Brand Equity

Início do bloco: Respondents Preferences

Q16 Através de que meios gostaria de se manter atualizado quanto às novidades do Pestana Hotel Group? Pode selecionar mais do que uma opção.

- ☐ Redes Sociais (Facebook, Instagram e LinkedIn) (1)
- ☐ Newsletters (2)
- ☐ Website da Marca (3)
- ☐ Eventos (Exemplo: Feiras de Turismo) (4)
- ☐ Jornais e Revistas (5)
- ☐ Em nenhum meio (6)
- ☐ Outro. Qual? (7) _____

Avançar para: Fim do bloco Se Q16 = Em nenhum meio

Q17 Que tipo de informações teria maior interesse em receber relativamente ao Pestana Hotel Group? Pode selecionar mais do que uma opção.

- ☐ Promoções (1)
- ☐ Curiosidades sobre as submarcas (2)
- ☐ Dicas para as suas férias (3)
- ☐ Atividades disponíveis nos hotéis (4)
- ☐ Informações relevantes para a estadia (5)
- ☐ Outro. Qual? (7) _____

Q18 Com que frequência gostaria de receber novidades sobre o Pestana Hotel Group?

- ☐ Diariamente (1)
- ☐ Semanalmente (2)
- ☐ Mensalmente (3)
- ☐ Trimestralmente (4)
- ☐ Anualmente (5)
- ☐ Apenas quando houver notícias importantes ou novidades imperdíveis (6)
- ☐ Outro. Qual? (7) _____

Fim do bloco: Respondents Preferences

Início do bloco: Demographic Data

Q19 Género?

- Feminino (1)
- Masculino (2)
- Prefiro não revelar (3)
- Outro. Qual? (4) _____

Q20 Idade?

- Até 18 anos (inclusive) (1)
- Entre 19 e 35 anos (2)
- Entre 36 e 50 anos (3)
- Entre 51 e 65 anos (4)
- Mais de 66 anos (inclusive) (5)

Q21 Habilitações Literárias (já concluídas)?

- Abaixo do Ensino Básico (1)
- Ensino Básico (9º ano) (2)
- Ensino Secundário (12º ano) (3)
- Licenciatura (4)
- Mestrado (5)
- Doutoramento (6)

Q22 Qual é a sua situação profissional atual?

- Estudante (1)
- Trabalhador-Estudante (2)
- Trabalhador por Conta de Outrém (3)
- Trabalhador por Conta Própria (4)
- Desempregado (5)
- Reformado (6)
- Outro. Qual? (7) _____

Q23 Qual é o seu rendimento mensal líquido?

- Menos de 760€ (inclusive) (1)
- Entre 761€ e 1000€ (2)
- Entre 1001€ e 1760€ (3)
- Mais de 1761€ (inclusive) (4)

Fim do bloco: Demographic Data