

UPA



POLITECNICO
MILANO 1863
SCHOOL OF MANAGEMENT

BRANDING

e-volution

SE NON È NUOVO NON È CREATIVO

EMANUELE NENNA – Presidente UNA

VNA
Aziende della
Comunicazione
Unite

GfK
Growth
from
Knowledge

groupm

IAS
Integral
Ad Science

INMEDIATO MEDIAPLUS
CASA DELLA COMUNICAZIONE

KANTAR

LinkedIn

NEXTPLORA

Rai Pubblicità

SENSEMAKERS
MINDS & DATA

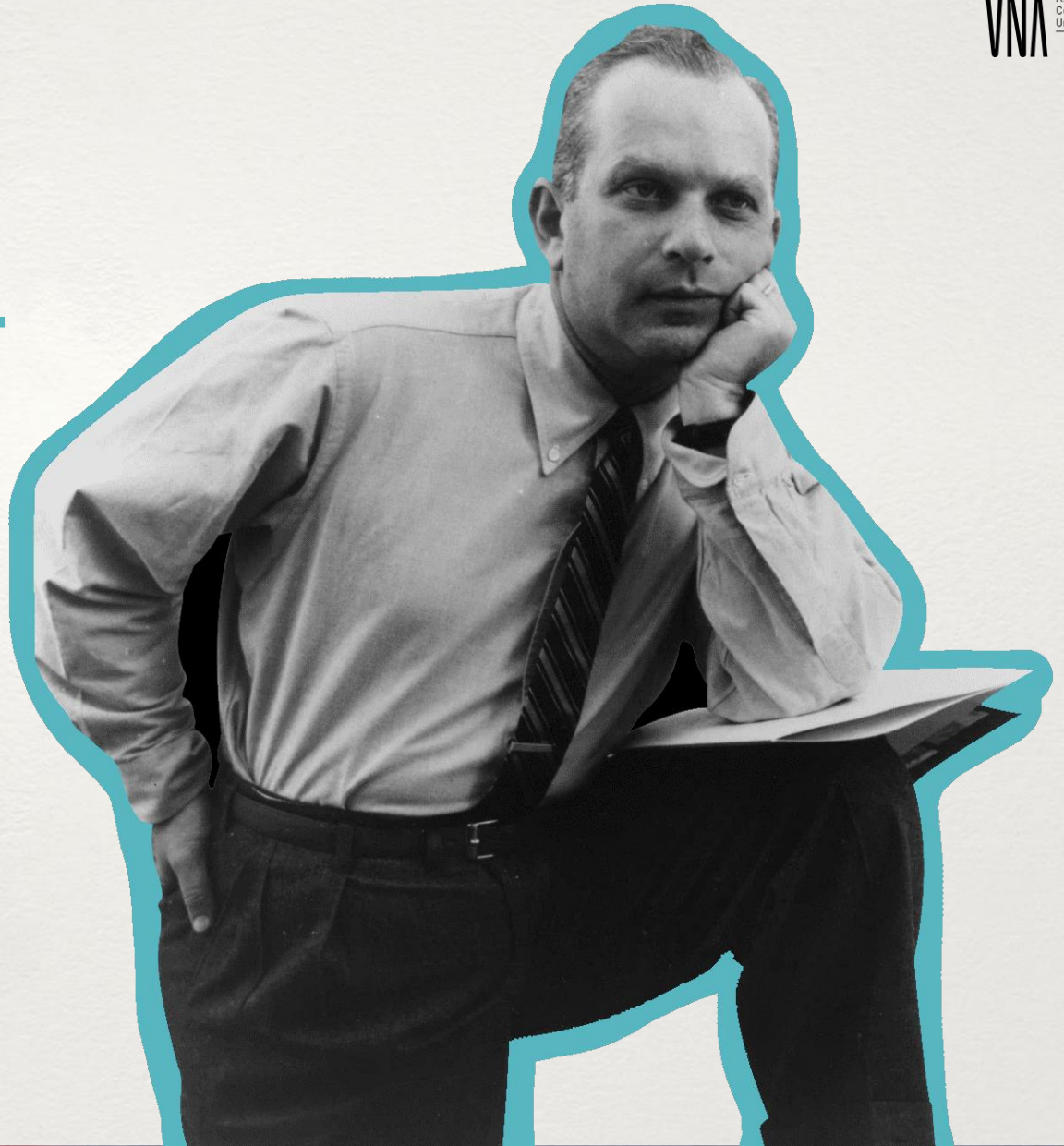
Teads

WebAds
the publishers network

IL RUOLO DELLA CREATIVITÀ OGGI.

IN ADVERTISING
NOT TO BE DIFFERENT
IS VIRTUALLY
SUICIDAL.

Bill Bernbach





BLACK LEVI'S.



WHEN THE WORLD ZIGS, ZAG.

THE NEW
NORMAL

THE NEW
NORMAL

is



TOGLIETEMI TUTTO,
OGGI, MA NON
LA CREATIVITÀ.

FEAR
THE CHANGE



OWN
THE CHANGE

STORE CLOSING

BLOCKBUSTER VIDEO

BLOCKBUSTER VIDEO®

ALL PREVIOUSLY VIEWED
DVD's
\$9.99
OR LESS!

4111

STORE CLOSING
EVERYTHING
100% OFF

STORE CLOSING

ALL PREVIOUSLY VIEWED
DVD's
\$9.99

ENTIRE STORE ON SALE!

NOTHING HELD BACK!

STORE CLOSING

ENTIRE STORE ON SALE!

FUTURE



PRESENT
CONTINUOUS



IL RUOLO DELLE AGENZIE, OGGI.



The end of the plain plane.

The first airplane was launched in 1903, but it stayed up for only 12 seconds. The next 60 years were spent perfecting it. Setting rules, creating flight plans, creating a reliable and powerful engine—the job—the airlines had excelled since the invention for much else. An airplane had to fly. It didn't have to be beautiful. Planes were plain. And the regular passenger, the great guy who spends much of his working time in the air, had to get up with this mechanical contraption day in and day out.

For him, even at 600 miles per hour, flying was a crawling bore. The time had come, we decided, to add the last finishing touches to the airplane, and make it the most—not just the fastest—was to travel. We looked around for people who could take the idea and make it work. And we settled on two men. Alexander Girard. Emilio Pucci. Girard had designed a restaurant in New York, La Fonda Du Sol, and had been making some bold, colorful and extensive silk

(As Girard has it, so many customers were walking off with the silk and puppet makers that the restaurant was forced to replace them with less tempting models.) Pucci is something of a legend in his own time. An ex-Italian Air Force pilot turned fashion designer, he possesses an uncanny knack for making men look more like men, and women look more like women. Pucci redesigned our business uniforms, our pilot uniforms, even the uniforms of our ground crews. (When he consulted our bank, Italian

style collection along with his regular designs in Florence, the airline clothing took the show.) At the same time, Girard was busy redesigning our airplanes. Turning them apart would be a more accurate description. He didn't just fix in new carpeting, or replace a set of dials. He threw out nearly everything we had, and started from scratch. (When airplanes had always looked like huge aluminum cages with windows, some doors, other Girard selected

2 colors and painted the entire fuselage. (You can fly with our airline 7 times and never by the same color airplane twice.) (When airplane seats were always covered with transfer upholstery, Girard created the interiors of our planes with Herman Miller fabrics. (These are some of the most expensive fabrics in the world, but remember, Girard was spending our money, not his.) Again, 7 different interior designs. Seven different color schemes. Nothing was left untouched. Tickets and tickets. (Remember our famous

Dallas and Kansas Inflight statements. Our passenger banners. The packages that hold the sugar for the coffee. Even the trays in the lavatory. In less than three months, Girard and Pucci mounted \$1,541 changes. We have the most beautiful airline in the world.

Braniff International
United States, Mexico, South America



The end of the plain plane.



The first airplane was launched in 1903, but it stayed up for only 12 seconds. The next 84 years were spent perfecting it. Setting rules, creating flight plans, creating a reliable and powerful engine — the job — the airlines had neither time nor inclination for much else. An airplane had to fly. It didn't have to be beautiful. Planes were plain. And the regular passenger, the great guy who spends much of his working time in the air, had to put up with this...
(The text is partially obscured by the teal banner)

For him, even at 200 miles per hour, flying was a crawling bore. The time had come, we decided, to add the last finishing touches to the airplane, and make it the most — not just the fastest — but the most beautiful. We looked around for people who could take the idea and make it work. And we settled on two men. Alexander Girard. Emilio Pucci. Girard had designed a restaurant in New York, La Fonda Du Sol, and had been...
(The text is partially obscured by the teal banner)

(As a matter of fact, so many customers were walking off with the salt and pepper shakers that the restaurant was forced to replace them with less tempting models.) Pucci is something of a legend in his own time. An ex-Italian Air Force pilot turned fashion designer, he possesses an uncanny knack for making men look more like men, and women look more like women. Pucci redesigned our business uniforms, our pilot uniforms, even the uniforms of our ground crews. When he completed our look, Girard...

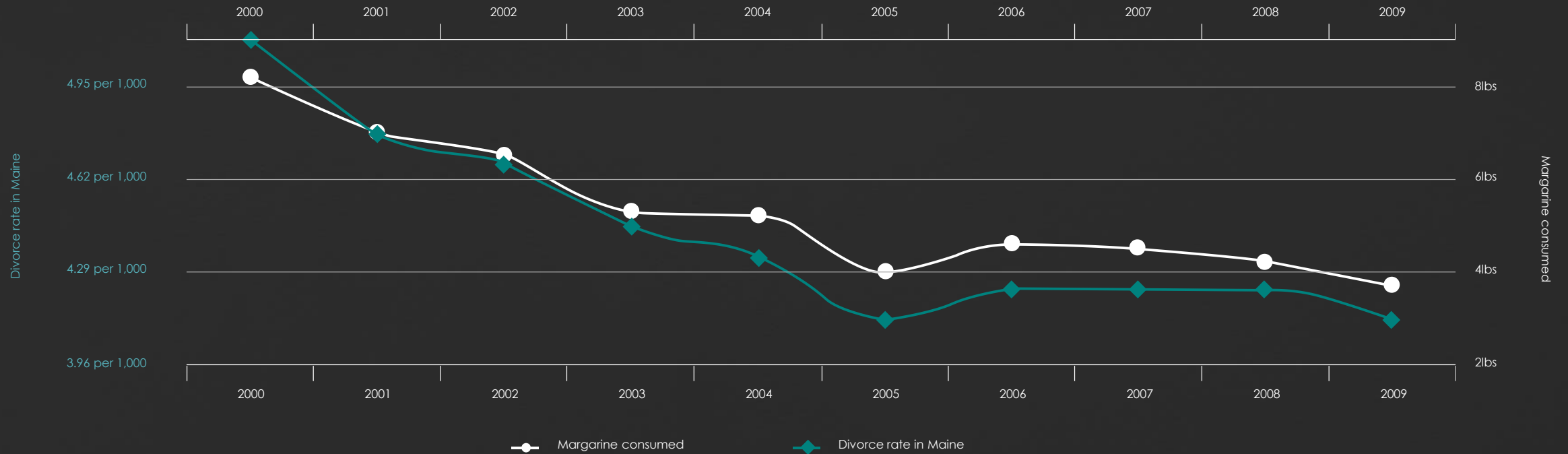
...pencil collection along with his regular designs in Florence, the airline clothing made the show. At the same time, Girard was busy redesigning our airplanes. Turning them again would be a more accurate description. He didn't just fix us new carpeting, or replace a set of dishes. He threw out nearly everything we had, and started from scratch. Where airplanes had always looked like huge aluminum cages with windows, now they were...
(The text is partially obscured by the teal banner)

...and turned the entire headgear. (You can fly with our entire 7 series and never fly the same color airplane twice.) Where airplane seats were always covered with transfer upholstery, Girard created the interiors of our planes with Herman Miller fabrics. (These are some of the most expensive fabrics in the world, but remember, Girard was spending our money, not his.) Again, 7 different interior designs. Seven different color schemes. Nothing was left unexamined. Tickets and check-in...
(The text is partially obscured by the teal banner)

...Delia and Karen. In-flight entertainers. Our passenger lounges. The packages that hold the sugar for the coffee. Even the trays on the lavatory. In less than six months, Girard and Pucci created \$1.541 changes. We have the most beautiful airline in the world. **Braniff International** United States, Mexico, South America

Divorce rate in Maine correlates with Per capita consumption of margarine

Correlation: 99.26% (r=0.992558)



Data sources: National Vital Statistics Reports and U.S. Department of Agriculture

PURPOSE

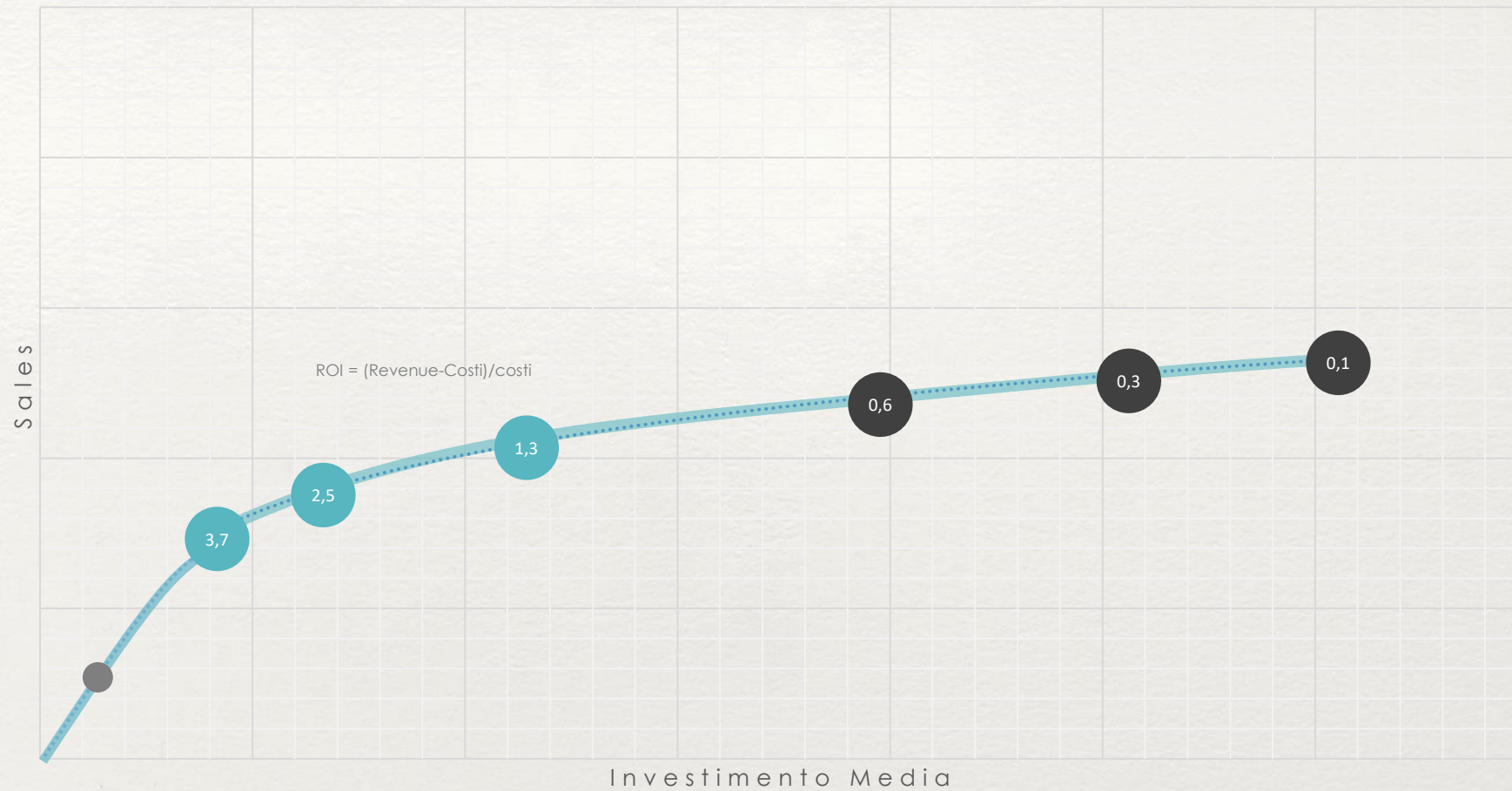


RESPONSABILITÀ

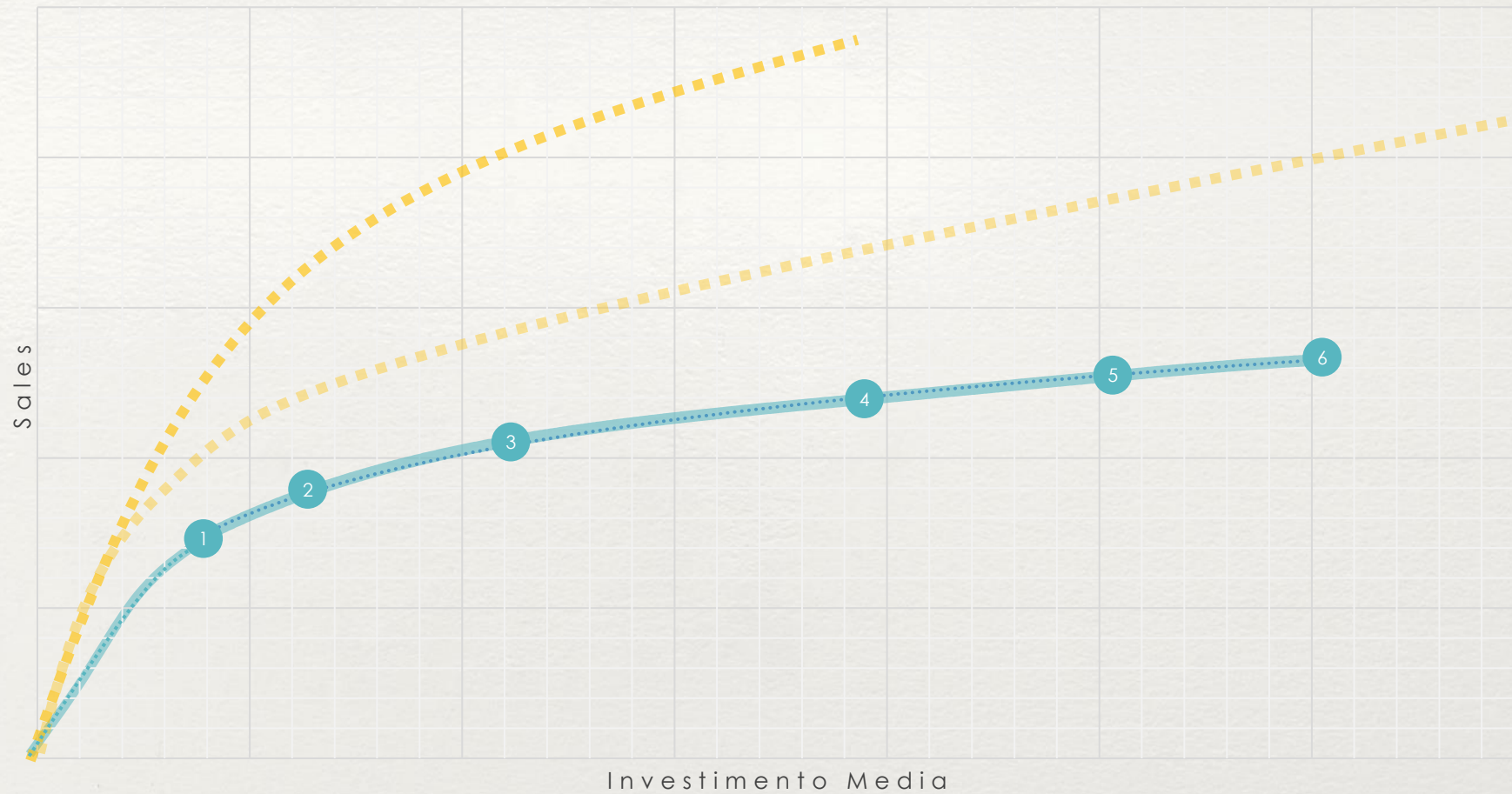
A Diesel film

L'IMPATTO
DELLA
CREATIVITÀ
SUL **BUSINESS.**

LA CURVA DI EFFICIENZA DEL MEDIA (SOPRATTUTTO DIGITALI)



LA CREATIVITÀ CAMBIA IL MONDO (E DI CERTO LA CURVA)



L'OTTIMIZZAZIONE CREATIVA È DETERMINANTE PER L'INCREMENTO DI TUTTI I MAIN KPI

27%

LIFT IN BRAND AWARENESS

grazie all'utilizzo di contenuti creativi ottimizzati per i singoli mezzi digitali, rispetto al TVC¹ originale

23%

RISPARMIO MEDIO SUGLI INVESTIMENTI

grazie all'ottimizzazione creativa per i mezzi digitali si ottiene sia un incremento delle performance, sia una maggior efficienza nell'acquisto degli spazi.

11x

Differenza media del **ROAS*** tra le campagne con le migliori e peggiori performance creative.

1. Global study comparing 50 campaigns that ran mobile optimized TVC's versus original TVC on Facebook, 2017

2. Facebook study of over 300 multi-cell conversion lift tests

3. SocialCode FB ecommerce macro data Jan-May 2017

* Return On Advertising Spend

IT MAY WELL BE THAT
CREATIVITY IS THE LAST
UNFAIR ADVANTAGE
WE'RE LEGALLY
ALLOWED TO TAKE
OVER OUR
COMPETITORS.

Bill Bernbach



THANK YOU