

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

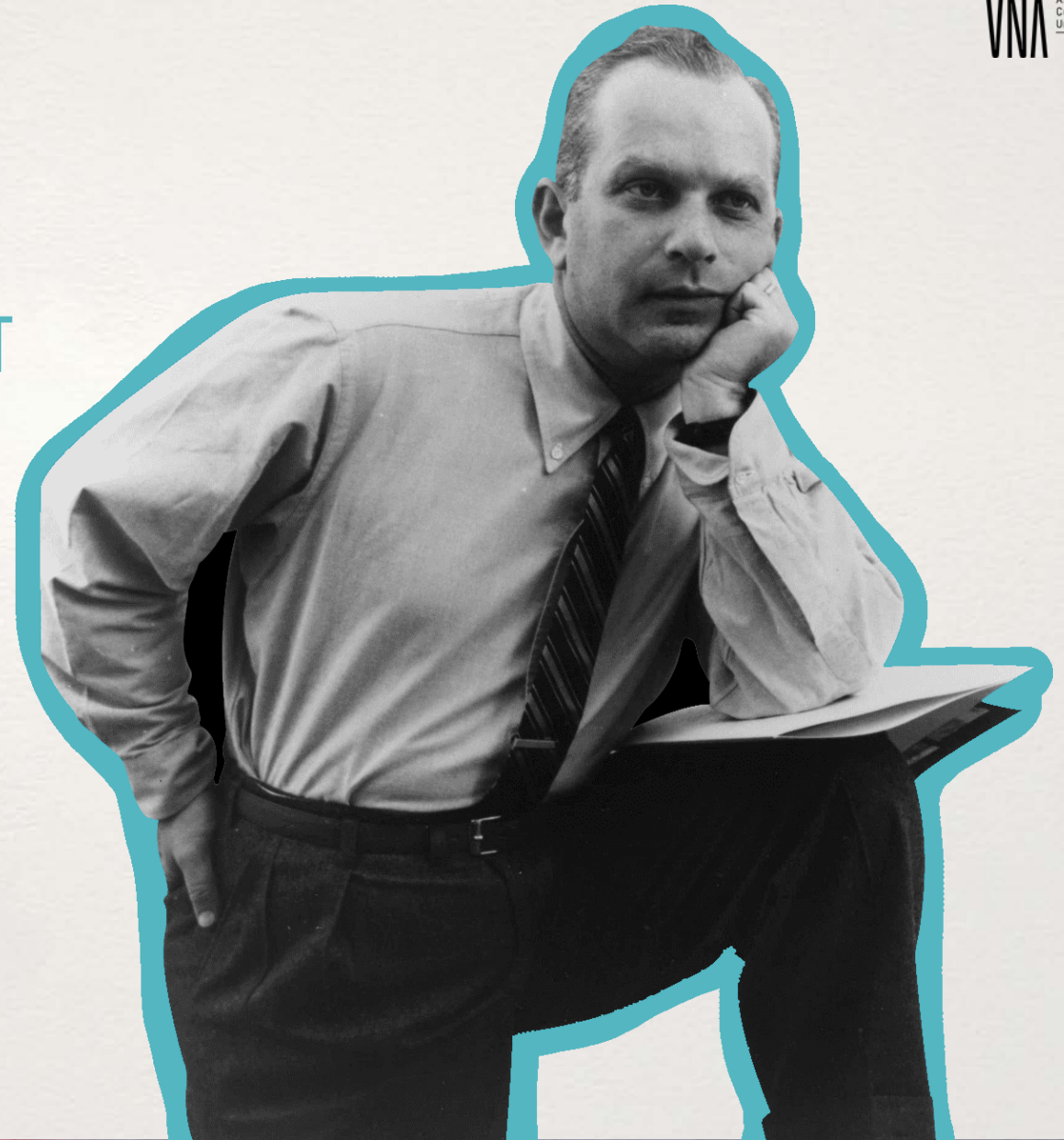
Teads

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

FEAR
THE CHANGE



OWN
THE CHANGE

**BLOCKBUSTER
VIDEO**

STORE CLOSING

VNA
Aziende della
Comunicazione
Unita

BLOCKBUSTER VIDEO

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

4111

**STORE
CLOSING**

**STORE
CLOSING**

ALL PREVIOUSLY VIEWED
DVD's
\$9.99

**ENTIRE
STORE
ON
SALE!**

**NOTHING
HELD
BACK!**

**STORE
CLOSING**

**ENTIRE
STORE
ON
SALE!**

UPA

BRANDING
evolution

 **POLITECNICO
MILANO 1863
SCHOOL OF MANAGEMENT**

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 40 years were years of perfection: biwing, rotary, winging, light planes, growing a reliable and powerful engine — the gas-turbine engine had nothing else but its own fuel tank also. An airplane had to fly. It didn't have to be beautiful. Planes were plain. And the regular passenger, the poor guy who spends much of his working time in the air, had to get up with this.

For him, even at 400 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 — way 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 Chi Sed, and had been

(As women say it, 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. Their redesigned men's business uniforms, our pilot uniforms, even the uniforms of our ground crew,

garage collection along with his rugged designs in Florence, the airline clothing made the show.) At the same time, Girard was busy redesigning our airplanes. Tasting them apart would be a more accurate description. He didn't just fix its own cramped 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

2 colors and painted the entire fuselage. (You can fly with our airline 2 times and never fit the same color airplane twice.) Where airplane seats were always covered with machine upholstery, Girard painted the interiors of our planes with Herman Miller fabric. (There are some of the most expensive fabrics in the world, but remember, Girard was spending our money, not his.) Again, 2 different interior designs. Seven different color schemes. Nothing was left untouched.

Dobson and Barrow. Inflight statements. Our passenger luggage. The packages that hold the sugar for the coffee. Even the tissues in the lavatory. In less than three months, Girard and Pucci estimated \$1.583 changes to the world. We have the most beautiful airline in the world.

Braniff International



DIGITAL TRANSFORMATION
IS THE NEW END
OF PLAIN PLANE

The end of
the plain plane.

The first airplane was launched in 1903, but it stayed up for only 12 seconds. The next 40 years were spent perfecting it. Testing rockets, winging light planes, creating a reliable and powerful engine — the job the airlines had to do was to make their planes fly much else. An airplane had to fly. It didn't have to be beautiful. Planes were plain. And the regular passenger, the poor guy who spends much of his working time in the air, had to get up with this.

For him, even at 400 miles per hour, flying was a crawling bore. The time had come, we decided, to add the last missing touches to the airplane, and make it the means — not just the means — to the end. 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 Chi Sed, and had won

(As women saw it, so many customers were walking off with the suit and paper stickers that the restaurant was listed in surface stores with his company 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. Their redesigns met business ambitions, our pilot ambitions, even the ambitions of our general press.

globe collection along with his rugged designs in Florence, the airline clothing made the show.) At the same time, Girard was busy redesigning our airplanes. Tasting them apart would be a more accurate description. He didn't just fix its own copying of 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

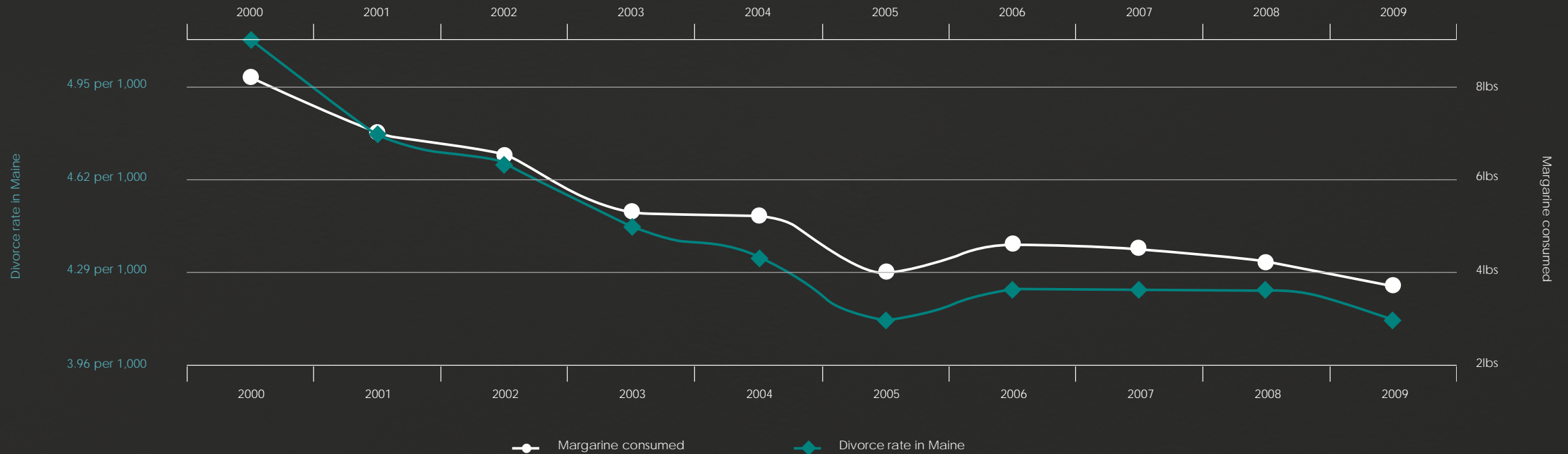
7 colors and painted the entire fuselage. (You can fit with our entire 2 tones and more in the same color airplane today.) Where airplane seats were always covered with maroon upholstery, Girard painted the interiors of our planes with Herman Miller fabric. (There are some of the most expensive fabrics 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.

Dishes and flowers inflight statements. Our passenger baskets. The packages that hold the sugar for the coffee. Even the roses in the lavatory. In less than six months, Girard and Pucci estimated \$1.5M changes to the world. We have the most beautiful airline in the world.

Braniff International

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

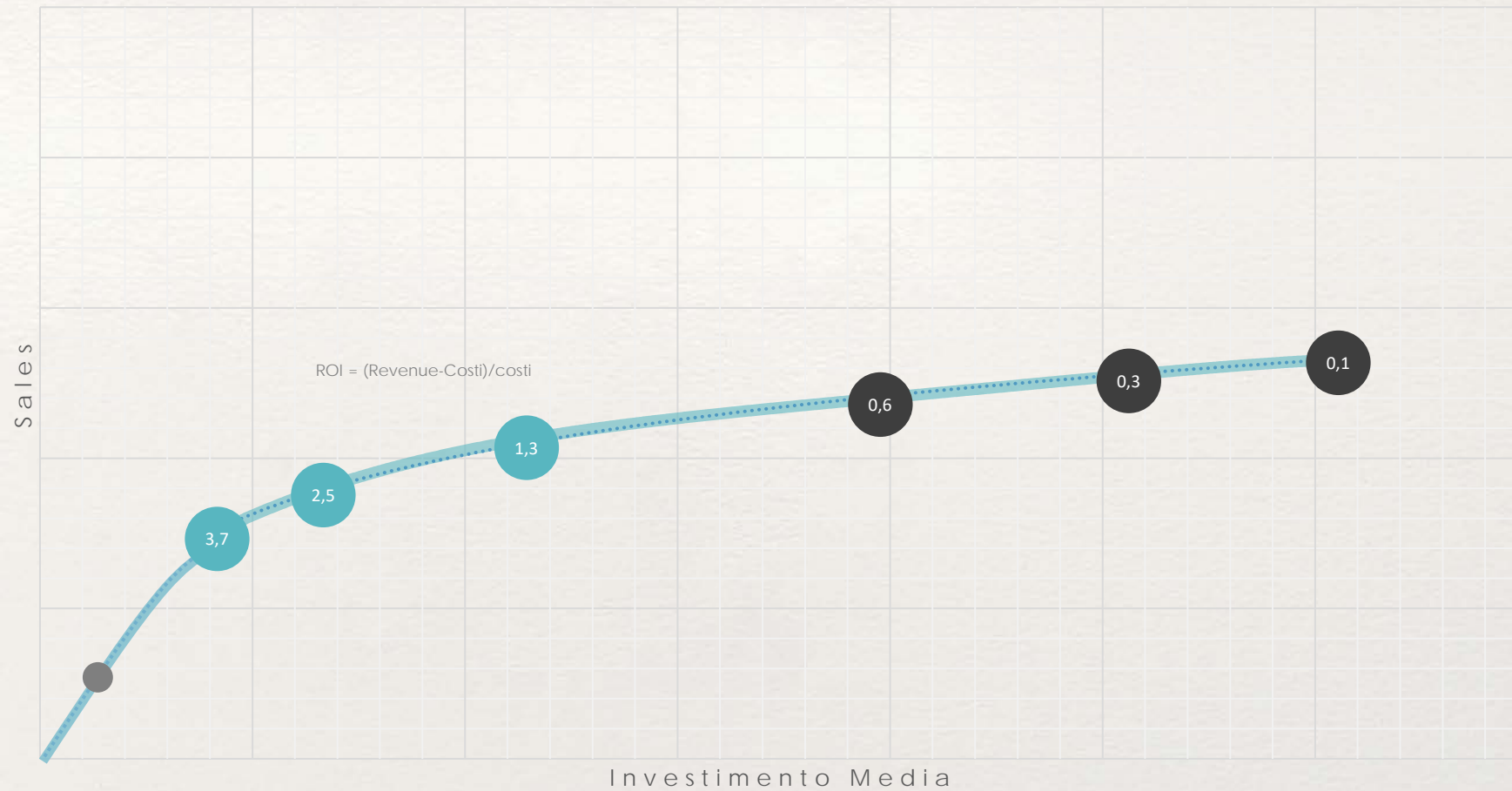


RESPONSABILITÀ

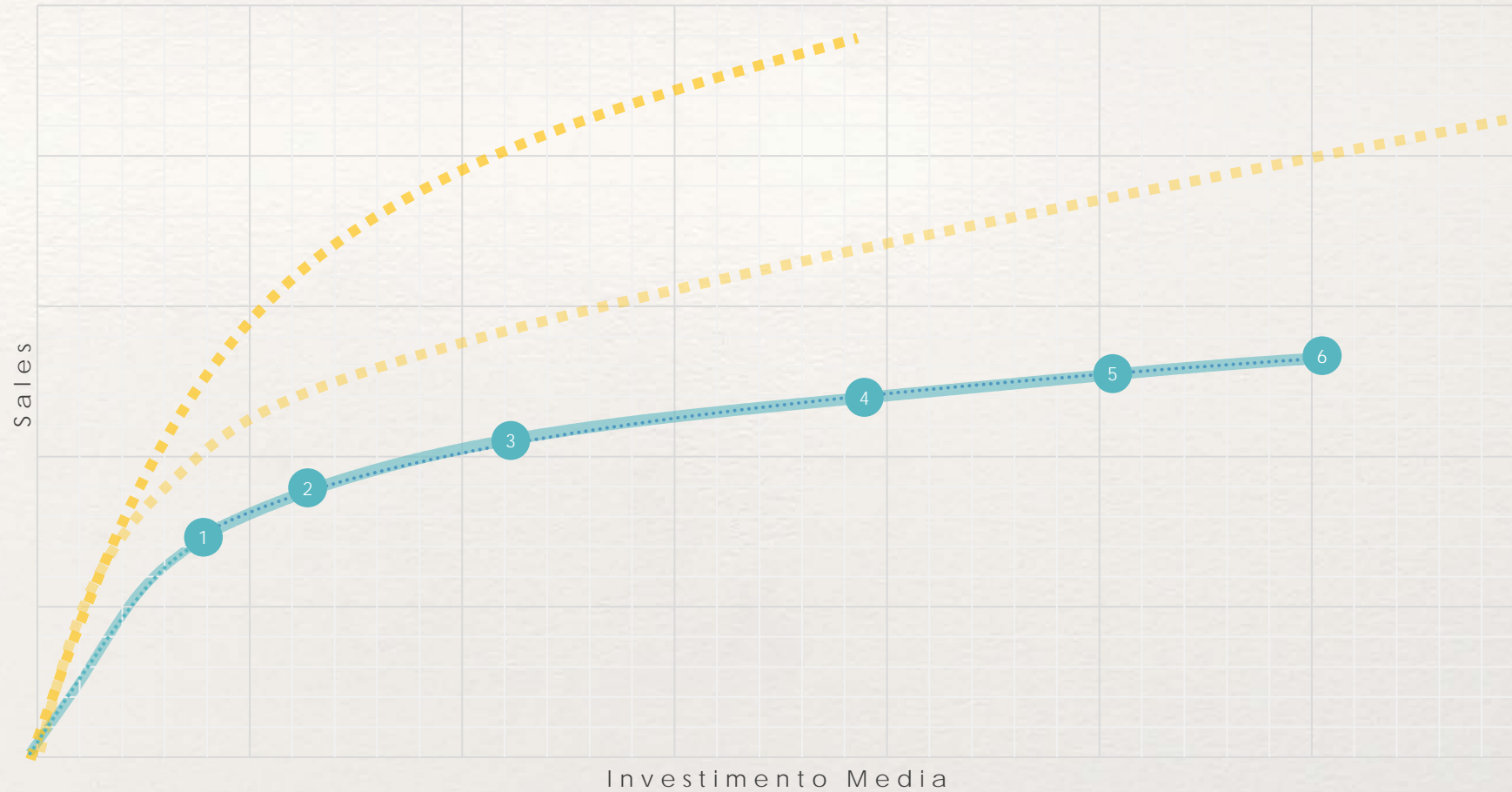
A Diesel film

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