



EMAAR

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1. Posicionamento de marca forte com base em diferenciais reais (não só preço ou estrutura).
2. Conteúdo de autoridade e pertencimento nas redes sociais (Reels, TikTok, YouTube Shorts).
3. Campanhas de tráfego pago segmentadas por geolocalização, faixa etária e intenção de busca (Google, Meta, TikTok Ads).
4. Páginas de captura com prova social, depoimentos e narrativa aspiracional.
5. Ofertas de entrada (aulas gratuitas, bolsas parciais, imersões temáticas).
6. Funis de e-mail e WhatsApp com nutrição automatizada e storytelling emocional.
7. Influenciadores e ex-alunos embaixadores como provas vivas da transformação.
8. Eventos presenciais ou online de alto engajamento (feiras, desafios, mentorias).
9. SEO local e reputação digital ativa (Google Meu Negócio, avaliações, presença em listas).
10. Diagnóstico personalizado para cada lead com jornada gamificada até a matrícula.



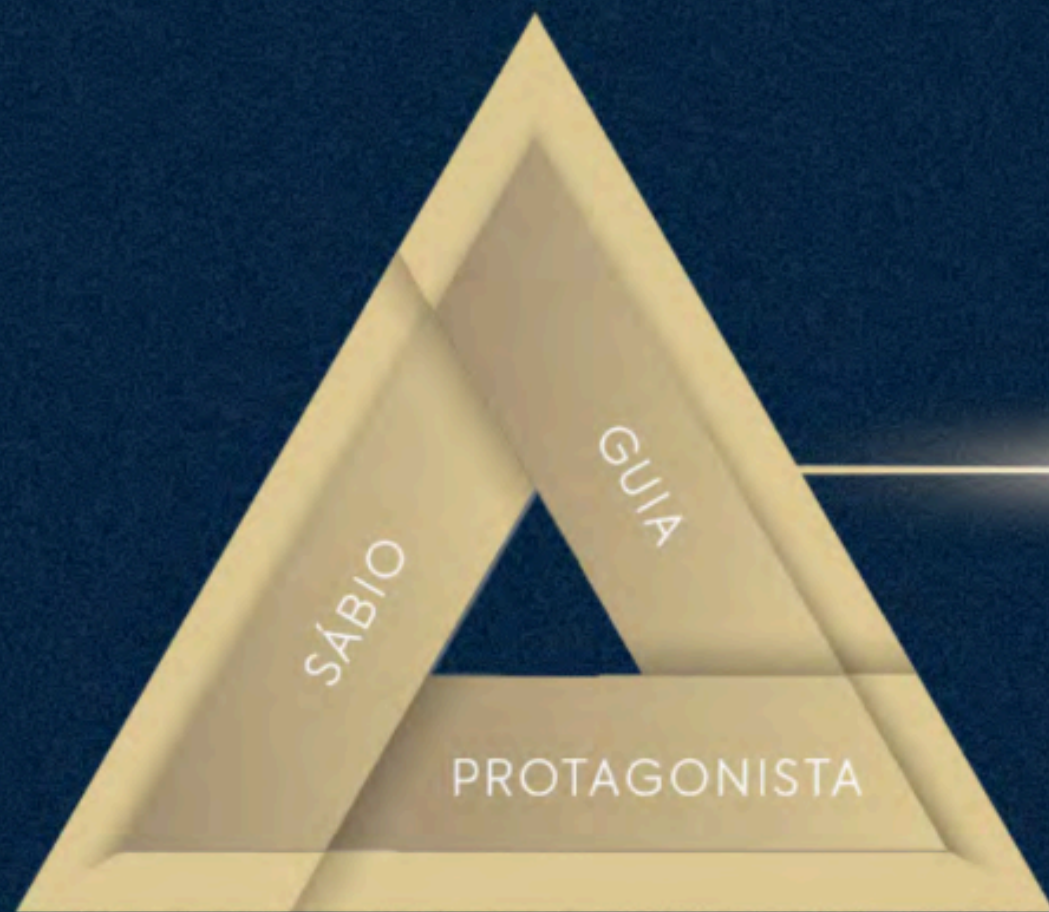
A man with dark hair, wearing a dark blue button-down shirt, is standing in the foreground, looking towards the camera. He is positioned on the right side of the frame. The background features a large, modern apartment building with many windows and balconies, set against a clear blue sky. The scene is brightly lit, suggesting a sunny day. The text is overlaid on the left side of the image.

**Desde 2012 no digital.
+100 mil vendas.
Propostas desde
R\$25 a R\$175 mil.**

@filipetlima

Dominei o jogo das estratégias digitais, das estratégias digitais premium, do jogo do posicionamento de alto valor — mas entendi que o digital é só o meio, não o fim.

JANGUIÊ DINIZ



MOVIMENTO
OBSTINADOS







**As pessoas não querem só comprar.
Elas querem acessar, pertencer e permanecer.**

**NÃO É UM POST, UM FUNIL, UM BOTÃO IMPULSIONAR
OU AGÊNCIA DE MKT, QUE VAI ENCHER SUA FACULDADE,
E SIM UMA **BANDEIRA** QUE ELES QUEIRAM CARREGAR!**

Concorrência → Irrelevância

Função → Fascínio

Primal Branding.

Primal Branding
& Direct Response
Marketing.

**As pessoas não querem só comprar.
Elas querem acessar, pertencer e permanecer.**

Enquanto vocês entregam aula, o mundo entrega experiências. E as pessoas estão escolhendo emoção, não função.



Não existe **marca forte sem credibilidade, história, inimigo, crença, líder, rituais e vocabulário.**

Harvard continua fascinando mentes no mundo inteiro porque carrega símbolo, história, prestígio e pertencimento. Já o ensino superior comum... virou só uma função — uma etapa obrigatória entre o colégio e o mercado. E tudo que é apenas funcional, é facilmente substituível.



"Can he really play?" a girl whispered. "Heavens no!" Arthur exclaimed. "He never played a note in his life."

They Laughed When I Sat Down At the Piano But When I Started to Play!—

ARTHUR had just played "The Rosary." The room rang with applause. I decided that this would be a dramatic moment for me to make my debut. To the amazement of all my friends, I strode confidently over to the piano and sat down.

"Jack is up to his old tricks," somebody chuckled. The crowd laughed. They were all certain that I couldn't play a single note.

"Can he really play?" I heard a girl whisper to Arthur.

"Heavens, no!" Arthur exclaimed. "He never played a note in all his life. . . . But just you watch him. This is going to be good."

I decided to make the most of the situation. With mock dignity I drew out a silk handkerchief and lightly dusted off the piano keys. Then I rose and gave the revolving piano stool a quarter of a turn, just as I had seen an imitator of Paderewski do in a vaudeville sketch.

"What do you think of his execution?" called a voice from the rear.

"We're in favor of it!" came back the answer, and the crowd rocked with laughter.

Then I Started to Play

Instantly a tense silence fell on the guests. The laughter died on their lips as if by magic. I played through the first bars of Liszt's immortal Liebestraume. I heard gasps of amazement. My friends sat breathless—spellbound.

I played on and as I played I forgot the people around me. I forgot the hour, the place, the breathless listeners. The little world I lived in seemed to fade—seemed to grow dim—unreal. Only the music was real. Only the music and the visions it brought me. Visions as beautiful and as changing as the wind blown clouds and drifting moonlight, that long ago inspired the master com-

poser. It seemed as if the master musician himself were speaking to me—speaking through the medium of music—not in words but in chords. Not in sentences, but in exquisite melodies.

A Complete Triumph

As the last notes of the Liebestraume died away, the room resounded with a sudden roar of applause. I found myself surrounded by excited faces. How my friends carried on! Men shook my hand—wildly congratulated me—pounded me on the back in their enthusiasm! Everybody was exclaiming with delight—piling me with rapid questions. . . . "Jack! Why didn't you tell us you could play like that?" "Where did you learn?" "How long have you studied?" "Who was your teacher?"

"I have never even seen my teacher," I replied. "And just a short while ago I couldn't play a note."

"Quit your kidding," laughed Arthur, himself an accomplished pianist. "You've been studying for years. I can tell."

"I have been studying only a short while," I insisted. "I decided to keep it a secret so that I could surprise all you folks."

Then I told them the whole story.

"Have you ever heard of the U. S. School of Music?" I asked.

A few of my friends nodded. "That's a correspondence school, isn't it?" they exclaimed.

"Exactly," I replied. "They have a new simplified method that can teach you to play any instrument by mail in just a few months."

How I Learned to Play Without a Teacher

And then I explained how for years I had longed to play the piano.

"It seems just a short while ago," I continued, "that I saw an interesting ad of the U. S. School of Music mentioning a new method of learning to play which only cost a few cents a day! The ad told how a woman had mastered the piano in her spare time at home—and without a teacher! Best of all, the wonderful new method she used, required no laborious scales—no heartless exercises—no tiresome practicing. It sounded so convincing that I filled out the coupon requesting the Free Demonstration Lesson."

"The free book arrived promptly and I started in that very night to study the Demonstration Lesson. I was amazed to see how easy it was to play this new way. Then I sent for the course."

"When the course arrived I found it was just as the ad said—as easy as A. B. C.! And as the lessons continued they got easier and easier. Before I knew it I was playing all the pieces I liked best. Nothing stopped me. I could play ballads or classical numbers or jazz, all with equal ease. And I never did have any special talent for music."

Play Any Instrument

You, too, can now teach yourself to be an accomplished musician—right at home—in half the usual time. You can't go wrong with this simple new method which has already shown almost half a million people how to play their favorite instruments.

Forget that old-fashioned idea that you need special "talent." Just read the list of instruments in the panel, decide which one you want to play and the U. S. School will do the rest. And bear in mind no matter which instrument you choose, the cost in each case will be the same—just a few cents a day. No matter whether you are a mere beginner or already a good performer, you will be interested in learning about this new and wonderful method.

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Send for Our Free Booklet and Demonstration Lesson

Thousands of successful students never dreamed they possessed musical ability until it was revealed to them by a remarkable "Musical Ability Test" which we send entirely without cost with our interesting free booklet.

Big ideas are usually simple ideas. Said Charles Kettering, the great General Motors inventor: "This problem, when solved, will be simple."

Big SIMPLE IDEAS are not easy to come by. They require genius—and insight! A truly big one can be continued for twenty years—like our Epatouch for Hathaway shirts.

5. A first-class ticket. It pays to give most products an image of quality—a first-class ticket.

Ogilvy & Mather has been conspicuously successful in doing this—for Peppercorn, Hathaway, Mercedes-Benz, Schweppes, Dove and others.

If your advertising looks ugly, consumers will conclude that your product is shoddy, and they will be less likely to buy it.

6. Don't be a bore. Nobody was ever bored into buying a product. Yet most advertising is impersonal, detached, cold—and dull.

It pays to involve the customer. Talk to her like a human being. Charm her. Make her hungry. Get her to participate.

7. Innovate. Start trends—instead of following them. Advertising which follows a fashionable fad, or is imitative, is seldom successful.

It pays to innovate to blaze new trails. But innovation is risky unless you pretest your innovation with consumers. Look before you leap.

8. Be suspicious of awards. The pursuit of creative awards reduces creative people from the pursuit of sales.

9. Psychological segmentation. Any good agency knows how to position products for demographic segments of the market—for men, for young children, for farmers in the South, etc.

But Ogilvy & Mather has learned that it often pays to position products for psychological segments of the market.

Our Mercedes-Benz advertising is positioned to fit nonconformists who scoff at "status symbols" and reject flimflam appeals to snobbery.

10. Don't bury news. It is easier to interest the consumer in a product when it is new than at any other point in its life. Many copywriters have fatal instinct for burying news. This is why most advertising for new products fails to exploit the opportunity that genuine news provides.

It pays to launch your new product with a loud BOOM-BOOM.

11. Go the whole hog. Most advertising campaigns are too complicated. They reflect a long list of marketing objectives. They embrace the divergent views of too many executives. By attempting too many things, they achieve nothing.

It pays to boil down your strategy to one simple promise—and go the whole hog in delivering that promise.

12. Testimonials: Avoid irrelevant celebrities. Testimonial commercials are almost always successful—if you make them credible.

Either celebrities or real people can be effective. But avoid irrelevant celebrities whose fame has no natural connection with your product or your customers. Irrelevant celebrities steal attention from your product.

13. Problem-solution (don't cheat) You set up a problem that the consumer recognizes.

Then you show how your product can solve that problem.

And you prove the solution.

This technique has always been above average in sales results, and it still is. But don't use it unless you can do so without cheating; the consumer isn't a moron, she is your wife.

14. Visual demonstrations. If they are honest, visual demonstrations are generally effective in the marketplace.

It pays to visualize your promise. It saves time. It drives the promise home. It is memorable.

15. Slice of life. These playlets are corny, and most copywriters detest them. But they have sold a lot of merchandise, and are still selling.

16. Avoid logorrhea. Make your pictures tell the story. What you show is more important than what you say.

Many commercials drown the viewer in a torrent of words. We call that logorrhea (rhythms with diarrhea).

We have created some great commercials with short words.

17. On-camera voices. Commercials using on-camera voices do significantly better than commercials using voice-over.

18. Musical backgrounds. Most commercials use musical backgrounds. However, on the average, musical backgrounds reduce recall of your commercial. Very few creative people accept this.

How to create advertising that sells

by David Ogilvy

Ogilvy & Mather has created over \$1,480,000,000 worth of advertising, and spent \$4,900,000 tracking the results.

Here, with all the dogmatism of brevity, are 38 of the things we have learned.

1. The most important decision. We have learned that the effect of your advertising on your sales depends more on this decision than on any other: How should you position your product?

Should you position DOVE as a product for dry skin or as a product which gets hands really clean?

The results of your campaign depend less on how we write your advertising than on how your product is positioned. It follows that positioning should be decided before the advertising is created.

Research can help. Look before you leap.

2. Large promise. The second most important decision is this: what should you promise the customer? A promise is not a claim, or a theme, or a slogan. It is a benefit for the customer.

It pays to promise a benefit which is unique and competitive. And the product must deliver the benefit you promise.

Most advertising promises nothing. It is doomed to fail in the marketplace.

"Promise, large promise, is the soul of an advertisement"—said Samuel Johnson.

3. Brand image. Every advertisement should contribute to the complex symbol which is the brand image. Ninety-five percent of all advertising is created ad hoc. Most products lack any consistent image from one year to another.

The manufacturer who dedicates his advertising to building the most sharply defined personality for his brand gets the largest share of the market.

4. Big ideas. Unless your advertising is built on a BIG IDEA it will pass like a ship in the night.

It takes a BIG IDEA to jolt the consumer out of his indifference—to make him notice your advertising, remember it and take action.

Big ideas are usually simple ideas. Said Charles Kettering, the great General Motors inventor: "This problem, when solved, will be simple."

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It pays to innovate to blaze new trails. But innovation is risky unless you pretest your innovation with consumers. Look before you leap.

8. Be suspicious of awards. The pursuit of creative awards reduces creative people from the pursuit of sales.

We have been unable to establish any correlation whatever between awards and sales.

At Ogilvy & Mather we now give an annual award for the campaign which contributes the most to sales.

Successful advertising sells the product without drawing attention to itself. It rivets the consumer's attention on the product.

Make the product the hero of your advertising.

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But we never heard of an agency using musical background under a new business presentation.

19. Stand-ups. The stand-up pitch can be effective, if it is delivered with straightforward honesty.

20. Burr of singularity. The average consumer now sees 20,000 commercials a year; poor dear. Most of them slide off her memory like water off a duck's back.

Give your commercials a flourish of singularity, a burr that will stick in the consumer's mind. One such burr is the MNEMONIC DEVICE, or relevant symbol—like the crosses in our commercials for Imperial Margarine.

21. Animation & cartoons. Less than five percent of television commercials use cartoons or animation. They are less persuasive than live commercials.

The consumer cannot identify herself with the character in the cartoon. And cartoons do not invite belief.

However, Carson/Roberts, our partners in Los Angeles, tell us that animation can be helpful when you are talking to children.

They should know—they have addressed more than six hundred commercials to children.

22. Salvage commercials. Many commercials which test poorly can be salvaged.

The faults revealed by the test can be corrected. We have doubled the effectiveness of a commercial simply by re-editing it.

23. Factual vs. emotional. Factual commercials tend to be more effective than emotional commercials.

However, Ogilvy & Mather has made some emotional commercials which have been successful in the marketplace. Among these are our campaigns for Maxwell House Coffee and Hershey's Milk Chocolate.

24. Grabbers. We have found that commercials with an exciting opening hold their audience at a higher level than commercials which begin quietly.

25. Headlines. On the average, five times as many people read the headline as read the body copy.

It follows that, if you don't sell the product in your headline, you have wasted 80 percent of your money. That is why most Ogilvy & Mather headlines include the brand name and the promise.

26. Benefit in headlines. Headlines that promise a benefit sell more than those that don't.

27. News in headlines. Time after time, we have found that it pays to inject genuine news into headlines.

The consumer is always on the lookout for new products, or new improvements in an old product, or new ways to use an old product.

Economists—even Russian economists—approve of this. They call it "informative" advertising. So do consumers.

28. Simple headlines. Your headline should telegraph what you want to say—in simple language. Readers do not stop to decipher the meaning of obscure headlines.

29. How many words in a headline? In headline tests conducted with the cooperation of a big department store, it was found that headlines of ten words or longer sold more goods than short headlines.

In terms of recall, headlines between eight and ten words are most effective.

In mail-order advertising, headlines between six and twelve words get the most coupon returns.

On the average, long headlines sell more merchandise than short ones—headlines like our

"At 60 miles an hour, the loudest noise in this new Rolls-Royce comes from the electric clock."

30. Localize headlines. In local advertising it pays to include the name of the city in your headline.

31. Select your prospects. When you advertise a product which is consumed only by a special group, it pays to "flag" that group in your headline—MOTHERS, BED-WETTERS, GOING TO EUROPE!

32. Yes, people read long copy. Readership falls off rapidly up to fifty words, but drops very little between fifty and five hundred words. (This page contains 1909 words, and you are reading it.)

Ogilvy & Mather has used long copy—with notable success—for Mercedes-Benz, Cosma Citation, Merrill Lynch and Shell gasoline.

"The more you tell, the more you sell."

33. Story appeal in picture. Ogilvy & Mather has gotten notable results with photographs which suggest a story. The reader glances at the photograph and asks himself, "What goes on here?" Then he reads the copy to find out.

Harold Rudolph called this magic element "story appeal." The more of it you inject into your photograph, the more people look at your advertisement.

It is easier said than done.

34. Before & after. Before and After advertisements are somewhat above average in attention value.

Any form of "visualized contrast" seems to work well.

35. Photographs vs. artwork. Ogilvy & Mather has found that photographs work better than drawings—almost invariably.

They attract more readers, generate more appetite appeal, are more believable, are better remembered, pull more coupons, and sell more merchandise.

36. Use captions to sell. On the average, twice as many people read the captions under photographs as read the body copy.

It follows that you should never use a photograph without putting a caption under it; and each caption should be a miniature advertisement for the product—complete with brand name and promise.

37. Editorial layouts. Ogilvy & Mather has had more success with editorial layouts than with "addy" layouts.

Editorial layouts get higher readership than conventional advertisements.

38. Repeat your winners. Scores of great advertisements have been discarded before they have begun to pay off.

Readership can actually increase with repetition—up to five repetitions.

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Is this all we know?

These findings apply to most categories of products. But not to all.

Ogilvy & Mather has developed a separate and specialized body of knowledge on what makes for success in advertising food products, motor destinations, proprietary medicines, children's products—and other classifications.

But this special information is revealed only to the clients of Ogilvy & Mather.

Ogilvy & Mather
2 East 43rd Street, New York, N.Y. 10017

Pick Your Instrument

Piano	Harmony and Organ Composition
Violin	Sight Singing
Drums and Ukulele	
Trumpet	Guitar
Mandolin	Hawaiian Clarinet
Flute	Steel Guitar
Saxophone	Harp
Coronet	
Cello	Piccolo
Trombone	
Voice and Speech Culture	
Automatic Finger Control	
Piano Accordion	
Banjo (5-String, Plectrum and Tenor)	

Have you above instrument?

Name (Please write plainly)

Address

City State



**Não jogo por função.
Eu jogo por fascínio.**

@filipetlima

