

Agency: Leo Burnett

Authors: C McMullen, T Johnstone, M Shewchuk and C Frank

Crispy Crunch 'Someone else's campaign'

INTRODUCTION

Candy is for kids. At least, that was the accepted wisdom before the Crispy Crunch campaign in 1988. As it turned out, young adults were prepared to get into a regular candy-buying habit if someone could appeal to their senses and give them a reason to buy.

This case reveals what can happen when an advertiser really 'listens' to what the consumer is saying, and does not just rely on market research reports. In a brand category that typically treated consumers like children, Crispy Crunch targeted an older market. It positioned the product in terms of personal lifestyle rather than merely a guilty indulgence or a frivolous spur of the moment purchase decision based on hunger.

By linking humour and examples of 'life's little dramas', with eating candy bars, Crispy Crunch gave themselves a powerful creative signature on television. The campaign not only formed an emotional link with its young adult customers, but it also appealed to the all important 11 to 17 age group who traditionally make the bulk of the purchases.

The core research effort, the insightful analysis that followed and the creative strategy that resulted in this winning campaign clearly demonstrate that the right advertising strategy can make something new and fresh happen even in a mature and crowded product category.

CASSIE JUDGES' COMMENTS:

The campaign was launched in October 1988. Tracking data reinforced that the campaign worked. After the campaign was in the market for five months, unaided awareness grew by 29 per cent while purchase intent grew 88 per cent.

The business response was phenomenal. After 12 months in the market, shipments were up by 35 per cent. A.C. Nielsen showed consumption was up by 45 per cent and a market share advance to 5.2 per cent from 8.8 per cent. This is a truly outstanding accomplishment for a market in which each share point is worth 2.8-million.

EXECUTIVE SUMMARY

This case shows how Leo Burnett and Neilson-Cadbury developed advertising for English Canada which moved Crispy Crunch from its position as the eighth best-selling candy bar in Canada to the number one spot. The campaign broke in October 1988 and had a significant short-term effect after only two months in the market. Within 12 months, the brand became the best-selling bar in Canada with annual ex-factory shipments up by 35%.

The strategy for the advertising was to target a slightly older core group (18 to 34-year-olds) with a message that evolved from a powerful insight. The message was:

'There's nothing like a Crispy Crunch. It's so delicious you'll want to keep it all for yourself.'

A message arose out of research that revealed a universal truth about the 'possessiveness' that affects personal consumption behaviour within this category. The campaign's success rests largely on how Crispy Crunch appropriated this truism and associated it with the brand.

The advertising was well liked and appreciated by the revised target audience (18 to 34). It achieved its aim of increased consumption frequency among them by giving Crispy Crunch more saliency and prominence within their established repertoire of brands. It also appealed to a younger audience (12 to 17-year-olds) who seem to admire and aspire to the scenarios acted out in the commercials. They, too, purchased Crispy Crunch more frequently as a result of the advertising.

The brand's success was achieved in the face of strong competition and without sacrificing margins. Leo Burnett and Neilson-Cadbury believe the advertising drove the business. The campaign has been so successful that it continued to be pooled out in 1993.

BACKGROUND

Neilson-Cadbury is the largest chocolate bar manufacturer in Canada. The chocolate bar market is worth \$418 million in annual sales and can be segmented into two distinct categories: the 'Take Home' buyer and the 'Eat Now' buyer.

The 'Take Home' sector, which accounts for 34% of the market, consists of multipacks, family bars, junior packs (three bars per pack), Easter chocolate and Halloween confectionery.

The key competitive area for Crispy Crunch is the 'Eat Now' sector which accounts for 66% of the total market and consists of regular size, single and thick chocolate bars. This sector has a sales value of \$280 million. Thus, one share point is worth \$2.8 million.

The 'Eat Now' chocolate bar category is highly fragmented with more than 50 competitors. The top 15 brands account for 56 per cent of volume. It is an increasingly aggressive category with constant price competition due to the elastic nature of the market. The category is also highly promotion sensitive.

The battle was for market share. The Crispy Crunch business had remained at more or less the same level from 1985 until 1988 when Leo Burnett took over the advertising account. The brand had a 3.9 percent share of the market and its key competitors consisted of some very well-established and well-loved brands. The list included: Coffee Crisp, Kit Kat, Mars Bars, Caramilk, Aero, Snickers and Reese's Peanut Butter Cups.

At the time, the brand ranked eighth in the category. The agency's task was to move the brand up the order without sacrificing a price cut. The challenge was to reposition the brand and create a strong and consistent brand image that could become a powerful property for Crispy Crunch.

STRATEGY AND EXECUTION

In August 1988, Leo Burnett and the Neilson-Cadbury brand team undertook a brand audit for Crispy Crunch that attempted to clearly understand the strengths and weaknesses of the brand and to establish the key motivations to purchase.

THE CONSUMER

The audit started with the consumer. Historically, the brand had achieved its volume from sales to a primary target group of young people aged 12 to 17. However, the audit also revealed that some of Crispy Crunch's existing volume was also coming from the 'Young Adult' consumer, those between the ages of 18 and 34. Research showed that this group was very happy with the taste delivery they experienced when they bought the bar. After some debate it was agreed to revise the target upward to a primary target of adults aged 18 to 34.

There was some risk in doing this. Young adults were traditionally regarded as a less attractive segment of the market compared with the so called 'teens and tweens'. Candy bars were not as important a purchase item in terms of frequency. In addition, opportunities to snack and purchase (a regular after school habit) were not as entrenched nor as predictable. It was also felt that this group was harder to 'seed', that is, its buying and behaviour patterns were already established.

From a creative point of view, there was also some concern about alienating the 12 to 17 age group with a more adult-orientated message. On the plus side, however, it was readily recognized that the 18 to 34 age group represented an important demographic segment of the market and, as a result, was too important to ignore. Thus, the campaign had to maintain Crispy Crunch's profile among teenagers while at the same time, increase brand salience among young adults.

The objective, therefore, became to increase frequency of purchase among both current user groups with the aim to move the brand up the chocolate menu.

QUANTITATIVE AND QUALITATIVE RESEARCH

The next step was to rigorously scrutinize the key quantitative and qualitative data. A couple of key factors emerged that acted as the springboard for the creative strategy:

1. The Product

As mentioned, the best news was that the product was genuinely liked by those people who had ever tried it (about 86 % of regular chocolate bar consumers). In focus groups, they explained that it was difficult to articulate how the bar tasted, but they unanimously agreed that it was a very different taste hit than any other chocolate bar.

The challenge for the advertising, then, was to get people to buy Crispy Crunch more often within their repertoire of established brands. We also needed to forge an emotional link with the consumer and thereby complement the functional promise (and delivery) that the brand provided.

2. The Feeling

Respondents in the focus groups using Leo Burnett proprietary techniques were asked to dimensionalize how they felt when they indulged in eating a chocolate bar. Groups were asked to describe the experience(s) related to their consumption of a chocolate bar, from purchase to the moment of eating.

Responses were surprising and consistent. To many respondents, it was one of the most satisfying things they did all week. They mentioned the heightened sense of anticipation they had as they carried their newly acquired bar home. They described the pure pleasure involved as they slowly unwrapped the bar. They waxed lyrical about the exquisite sensate feelings that they experienced when eating the bar. They used biblical analogies like heaven and the garden of Eden.

Crucially, they explained that the ritual of eating a chocolate bar is so rewarding and enjoyable that they would never want to share it with anyone else. They revealed a 'hoarding' feeling that was selfish and almost primal: 'If anybody should try to get a piece of your bar, they'd be in *big* trouble.'

They also mentioned how 'morish' chocolate is, that is, when you finished eating your bar, you always felt like eating more. And, of course, you would inevitably turn to a friend or partner to beg, steal and cajole more chocolate.

ADVERTISING STRATEGY

These two pieces of crucial information clearly defined what the advertising should say. The consumer proposition was written as: There's nothing like a Crispy Crunch. It's so delicious you'll want to keep it all for yourself.

The product support was: An indescribable taste and texture combination because it's made from flaked crispy toffee blended with roasted peanuts then smothered in chocolate.

The execution 1 guidelines were quite precise, highlighting the importance of demonstrating the feeling(s) involved and the 'devious' means by which 'morishness' could be satisfied. Finally, it was important that the new executions get a big 'head nod' from the target audience, affirming that the situations portrayed were meaningful and involving.

THE EXECUTION: SOMEBODY ELSE'S TV CAMPAIGN

Over the period covered by this case, four 30-second executions were developed for English Canada. Each involved a vignette that humorously depicted the conflict of wanting "more" after your chocolate bar is finished and the devious strategies that went into acquiring a friend's or partner's Crispy Crunch. In the first flight, the commercial known as "Finish" was aired. The flight started in October 1988 and ran for two months. The strike rate was 110 GRPs per week.

In 1989, no commercials were aired. It is the nature of this category that advertising can take place in short bursts with some assurance that purchasing will continue well after the commercial flight is finished. The pleasurable memories of the experience of eating a chocolate bar and the habitual patterns of purchasing and consumption act as their own forms of reassurance and reminding. This allows some flexibility in media planning. As a result, the advertising had to create strong, memorable images that would linger in the minds of consumers and make Crispy Crunch a 'top-of-mind' brand when the desire for a chocolate bar hit.

In 1990, the campaign was rolled out using the other three executions, 'No', 'Drawers' and 'Chase' - in rotation with 'Finish.' The campaign ran for 20 weeks at a total level of 2,200 GRPs. This equated to an approximate share of voice (SOV) of 5%.

THE RESULTS

The Somebody Else's TV campaign showed dramatic results in a very short period.

For the first commercial "Finish" a pre-and post-tracking study showed movement on the following key measures after only one flight over the two month period.

TABLE 1: TRACKING STUDY

	Pre	Post	%Change
Unaided awareness	17	22	+29
Past 3 month consumption	25	38	+52
Future purchase intent	16	30	+88

Pre-Measure: 10/88

Post-Measure: 02/89

The agency and client teams were delighted with the speed of response, particularly the awareness movement. Research shows that the higher the saliency of the brand in the minds of the consumers, the more it is purchased within the repertoire of brands. The consumption figures were also very promising, but they had to be treated with caution because they were reporting claimed rather than actual buyer behaviour. The purchase intent score also provided an indication that favourite bar status could be assumed to be rising.

The proof of success however, was in the actual sales results that were collected in September/October 1989 from A.C. Nielsen.

TABLE 2: BUSINESS RESULTS

	Pre	Post	Index
Market volume	10,766	11,458	106
Consumption (000s)	40.9	59.2	145
Share	3.8	5.2	137

Pre: P12M to S/O '88

Source: A.C. Nielsen Post. P12M to S/O '89

Crispy Crunch rose from the number eight ranked bar in the market to the number one bar in only 12 months. Ex-factory shipments were up by 35 per cent. And this position has been sustained for three years since the campaign first aired.

CONSUMPTION/USAGE

Finally, a Usage And Attitude (U&A) study showed that we succeeded in increasing past four week consumption amongst the revised target of 18 to 34-year-old adults.

TABLE 3: CONSUMPTION

	Total	12-17	18-24	25-34	35-49	50+
Index vs. U&A: 1988	140	243	189	155	92	83

Source: U&A, Oct. 1990

Interestingly, however, we had also captured the hearts (and wallets) of the original target of 12 to 17-year-olds. Subsequent qualitative research showed that these tweens and teens aspired to the imagery conveyed in the executions. The campaign gave Crispy Crunch 'adult credentials.' It stood out in stark contrast to some of the more childish executions of competing brands.

QUALITATIVE RESEARCH

Qualitative research was conducted in 1990. The following learning emerged:

Consumers were very involved with the campaign. They related very well to:

a) The relationship between the central characters

It was fun, romantic and playful with a twist of sexual innuendo.

b) The situation(s)

Viewers felt as if they were a 'fly on the wall' as they shared private moments with the couple. This increased viewer involvement.

c) The realism

The advertising campaign was thought to be very realistic, totally capturing the emotional mindset people have when consuming the bar.

d) The role of the chocolate bar

The advertising was thought to be clever because the chocolate bar was integral to the spots without being overly hard sell.

