Cassies 2005 Cases

Brand: Hubba Bubba

Winner: Packaged Goods Food—Certificate of Excellence

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Selin Aydin, Account Manager, Starcom

Crossover Notes: All winning cases contain lessons that cross over from one case to another. The notes for this case are as follows, and are attached. The full set can be downloaded from the Case Library section at www.cassies.ca

Crossover Note 1.	What a Brand Stands For.
Crossover Note 3.	Core Equity versus Price and Promotion.
Crossover Note 6.	Should the product be improved?
Crossover Note 9.	Turnarounds.
Crossover Note 10.	Conventional Wisdom. Should it be challenged?
Crossover Note 11.	The Eureka Insight.

To see creative, go to the Case Library Index and click on the additional links beside the case.

EXECUTIVE SUMMARY

Business Results Period (Consecutive Months): January 2003 – December 2004.
Start of Advertising/Communication Effort: May 2003.
Base Period for Comparison: Calendar 2002.

"I want that, no that, no that…" is familiar to parents in any store with products for kids. This compels confectionery marketers to get their products at kid's eye level. Unlike other packaged goods, brand building is seen as a luxury. Eye-catching packaging and distribution are seen as the way to drive sales. Advertising is unnecessary, and will never pay back. One little gum brand challenged this convention, and proved there is more than one way to appeal to a kid in a candy store.

In 2002 Wrigley relaunched Hubba Bubba. Out of the gate, it was at a competitive disadvantage, because Wrigley had little experience in kids' channels (variety stores), and the key competitors were aggressively protecting their space on shelf.

It would take time to rectify the distribution issue. We needed another way to drive growth, and get to be number 1 in bubblegum by 2005.

By using brand building knowledge, and applying it to kids, Hubba Bubba challenged industry convention and won. In 2003 and 2004, it grew from a distant number 3 to challenge the market leader for the number 1. In doing this, it *tripled* its sales. Crossover Note 9.

SITUATION ANALYSIS

a) Snapshot of the Bubblegum Category: 2002

Hubba Bubba has a long history. But with virtually no support for 10 years it had lost market share significantly, and was 40 points behind the market leader; Bubblicious.

Bubblicious also had no ad support, but they were masters at distribution in the all important RGV channel (Remaining Grocery and Variety.) This channel accounted for 50% of all bubblegum sales. At the end of 2002 Bubblicious had a 55% share.

In contrast, Hubba Bubba had half the distribution of Bubblicious in RGV, hampering the impulse buy. The solution was to get into more variety stores. However, Wrigley was underdeveloped in this segment.

The other two brands were Dubble Bubble and Bazooka. These are penny candy, with strong volume, but low dollar value. They had even lower distribution, but still managed to have dollar shares in the same range as Hubba Bubba, at 15% and 11% respectively.

If you can't beat 'em, change the rules. Crossover Note 10.

As all good marketing people know there is power in a brand. In bubblegum, the players had commoditized the category by relying on shelf presence and price to drive volume. Crossover Note 3. Wrigley is a marketing giant with the ability to build iconic brands. Adults buy gum by brand. Would kids? We had to try.

Hubba Bubba's business had been built on a square piece of gum called "Chunk." This was a slightly smaller version of the Bubblicious offering. Hubba Bubba would also be launching 3 new formats: Crossover Note 6.

- 2003: Hubba Bubba Tape, a long roll of bubblegum
- 2003: Jug, a powder that turned into bubblegum when chewed
- 2004: SweetRoll – a first in the category, flavoured icing wrapped in gum

So, our branding efforts Crossover Note 1. would also have to create awareness for these new products.

b) Resulting Objectives
The goal was to get to number 1, in stages:

2003
- Double $ share vs. 2002
- Increase SOM brand awareness 45%
- Increase TOM advertising awareness 80%
- Achieve minimum 35% awareness for the new products

In 2004 there was a 20% cut in adspend, in line with the profitability spending structure. The share goal was to catch Bubblicious. Advertising objectives were to maintain brand measures, while creating awareness of SweetRoll.

2004
- Match $ share with Bubblicious
- Maintain SOM brand awareness
- Maintain TOM advertising awareness
- Achieve minimum 35% awareness of new product format

STRATEGY & INSIGHT

What do you say to kids about bubble gum? It's the quintessential fun product, but fun alone is not enough to differentiate in the kids' confectionery market.

At six, kids begin to chew bubblegum regularly. Six to twelve year olds account for 31% of bubblegum consumption, so they are a very important target group.

In studying this group, we found that these kids never feel in control. They are always being told by parents and teachers where to go, what to do, and when to do it. We looked at gum in this context, and realized that bubble gum, beyond being fun, has a very special role: *it is one of a kid's first independent purchases.* Crossover Note 11.

It gives them their first taste of making a choice and having some control in their lives. It's something adults don't generally use. And "choice" fit perfectly with the newly added variety of formats and flavours that Hubba Bubba would be offering.

We called this empowerment, and it became the centre of our communication

EXECUTION

Empowerment had huge potential, but how do you bring it to life? A 6 year old and 12 year old are very different. When they are younger, kids are only starting to seek out some independence, and often just want to have fun. But the urge gradually takes hold to grow up, to have more control, and be more like the big kids. Creatively, we had to find a way to appeal to both sides.

To do this, we created a pair of animated characters: "Hubba" and "Bubba." Each has a distinct personality. Hubba is the leader: bold, talkative, taking charge. Bubba is friendly, happy, going along with what Hubba does, and just wanting to have fun. Through their names and their appearance we created a strong association to the brand.

In each story, Hubba and Bubba want to have fun, but find themselves caught in a world they do not like or understand: the adult world of judgment, rules and restrictions. This is something that kids experience every day, and we make sure each scenario has exaggerated caricatures of the authority figures who stand in the way of having fun. The product saves the day: it is a catalyst for Hubba and Bubba to turn the tables. They blow huge gum bubbles. They pop, and change the world from a place for adults to a place for them, from serious to fun.

The world also turns pink and purple—the colours of the gum, with the authority figures getting a bit of a come-uppance. Each spot then ends with a montage of the Hubba Bubba line-up. The tagline "Choose to Chew" reinforces the message, highlights the multiple product, and serves as a call to action. And the best part is that while communicating the message the commercials are really fun to watch.

Validation

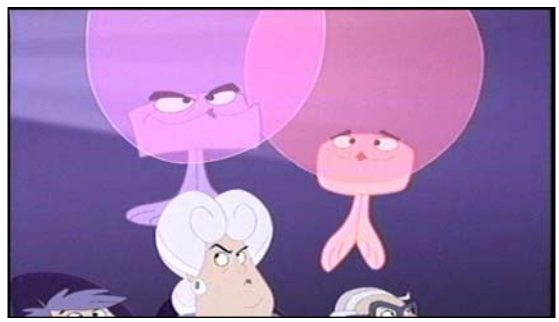
Before going further, we did qualitative research. Even in storyboards, kids quickly grasped the Hubba and Bubba personalities, identified with them, and were engrossed in the stories. The stories were equally appealing across the age groups, from the 6-year olds to the 12-year olds. And kids had no trouble understanding the newly named products. But we really knew we were onto something when kids started mimicking the characters, suggesting other places they could go, and even asking to see more of Hubba and Bubba.

Hubba Bubba: 30s TV ‘Showtime’: Launch spot (Tape) - 2003

Hubba: Hubba
Bubba: Bubba……….
Hubba: Two tickets please!
Bubba: Bubba……….

Hubba: Hey Bubba, we are just in time
Hubba: This is my favourite part

V/O: Introducing new Hubba Bubba Bubble tape
Bubba: Bubba…..
Hubba: Umm, excuse me
Bubba: Bubba……

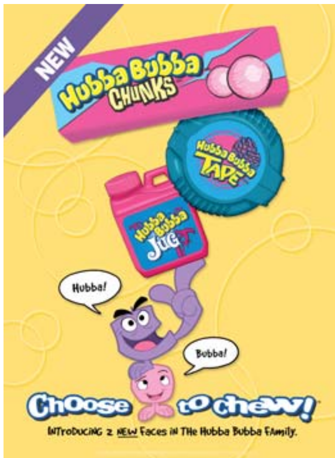


Audience: Shh…..
Hubba: Hey Bubba, what if we …
(whisper to each other……)

Lady: Excuse me!
Hubba: Shhh….

V/O: Chunk, chug and tape
Hubba: Hubba…
Bubba: Bubba…
V/O: You can choose to chew!

Out of Home & Magazine Contests - 2003



Out of Home reminded kids of new products

Magazine contests engaged kids imaginations while they played with the characters

Web - 2003:

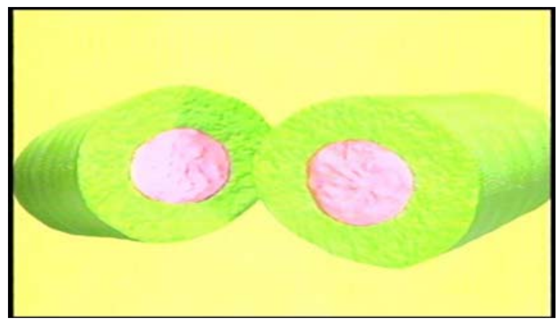
Pac-man style game where kids choose their maze and their character and compete for online prizes

Hubba Bubba: 30s TV 'Splash' - 2004

Bubba: Bubba ….Bubba……….
Hubba: Hey Bubba
Bubba: Bubba……….

Hubba: Get ready for the big one

Lifeguard: NO SPLASHING!



V/O: It's here! New Hubba Bubba Sweet Roll. Bubble gum stuck with a super sweet surprise

Hubba: Um…Hubba
V/O: You won't believe it until you try it
Lifeguard: NO…('pop' sound effect)
Lifeguard: splashing: Bubba: Bubba…..

V/O: New Hubba Bubba Sweet Roll
Hubba: Hubba…
Bubba: Bubba…
V/O: You can choose to chew!

Out of Home - 2004

Introducing the Sweetroll product and reinforcing the Hubba and Bubba characters in media close to point of sale

Web – 2004

Kids got to pick their favourite Hubba or Bubba character and play various amusement rides for a chance to win online prizes.

For media, we used a combination of television, print, out of home and web. Kids in Quebec were also tuned into Hubba and Bubba via print, out of home and web media.

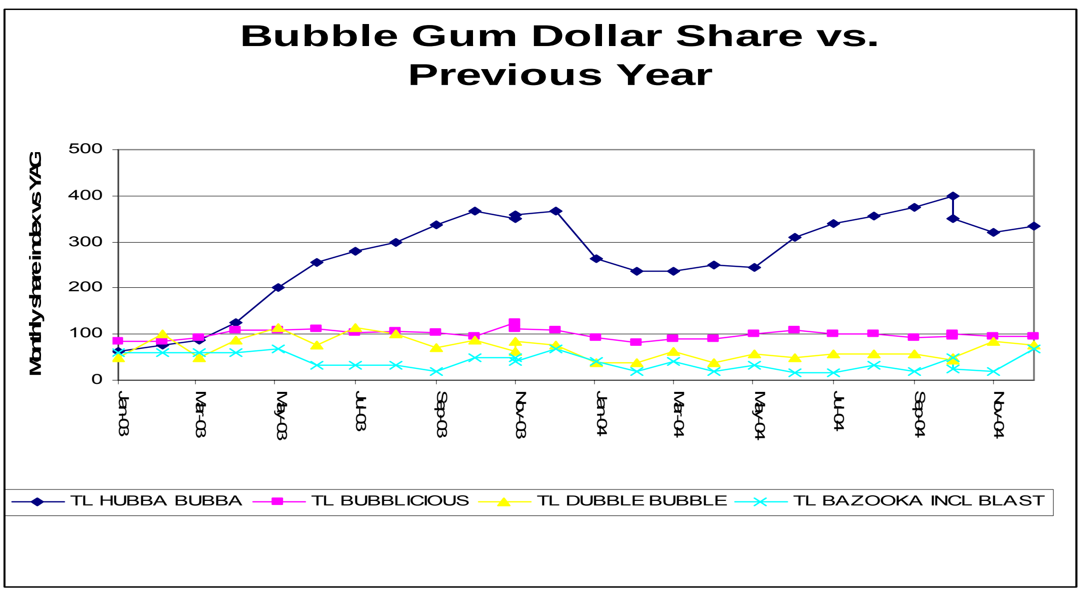
Highlights 2003: TV launched in May, supported by kid's print, and point of sale in-store. Print included a contest with jokes and questions for kids to answer, and even the chance to create a Hubba Bubba comic strip themselves. Our TV closed captioning billboards had Hubba and Bubba spouting gum trivia while reinforcing the "Choose to Chew" line. Online, we had an interactive Hubba Bubba game and contest. The was implemented with YTV.com and Teletoon.com. The total media plan ended as kids got into the routine of school in October 2003.

Highlights 2004: Energized by success in 2003, we repeated the main media components for 2004. The TV started earlier (February 2004) to get the brand top of mind. Internet and out-of-home helped launch Sweet Roll in July 2004. We then used theatre advertising to round out the plan, airing the TV creative on screen when "Shrek 2" premiered—with Hubba and Bubba showing up after the show to hand out SweetRoll. After a successful run, the plan ended when kids went back to school in September 2004.

BUSINESS RESULTS

Shipments in 2003 more than tripled versus 2002, and were up another 11% in 2004. Hubba Bubba's dollar share also caught up with Bubblicious – achieving that objective.

The chart below shows dollar share for Hubba Bubba and competitors. We have indexed the 2003 and 2004 share to the same months in 2002, to remove seasonality. As you can see, Bubblicious is flat, while Hubba Bubba's share is frequently indexing in the 300s.



SOURCE: ACNielsen MarketTrack, National All Channels, Dollar, Latest 52 weeks ending 2003 and 2004

[Editor's Note: The Chart is mis-titled. The Indexes are to the equivalent months in 2002.]

In addition, the advertising and characters have been such a clear brand-building success that they have since been introduced by Wrigley Australia and China, and are being considered as the global brand characters.

CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

How much of this success is attributable to the brand campaign? Quantitative tracking measured the impact of the marketing efforts – with a pre-wave in April 2003, and post-waves in October 2003 and November 2004. It found that the communications had been extremely successful in 2003, and had sustained results in 2004.

	October 2003 (vs. April 2003)	**Vs. 2003 Objective**	**November 2004** (vs. Oct 2003)	**Vs. 2004 Objective**
Share of mind brand awareness	47% increase	+2pts	sustained in 2004	Achieved
Top-of-mind ad awareness	218% increase	+138pts	sustained in 2004	Achieved
Awareness of new formats	over 85%	+50pts	75%	+40pts

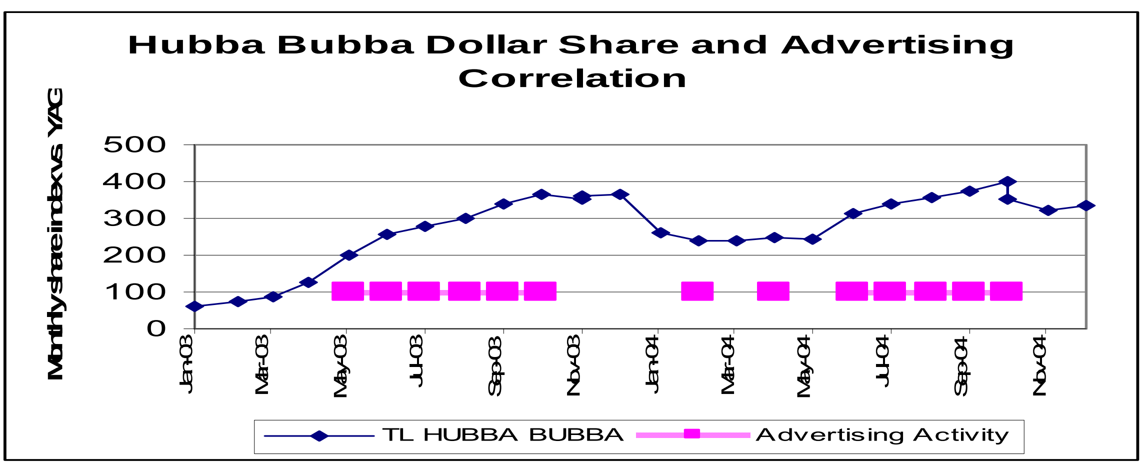
SOURCE: DVR Tracking, Hubba Bubba Tracking Study 2004

In fact, awareness for each new format was equal to awareness for total Bubblicious.

Bubblicious	75 %
HB Tape	80%
HB Jug	90%
SweetRoll	75%

Source: DVR Tracking, Hubba Bubba Tracking Study 2004

Lastly, gains cannot be attribute to distribution, which increased only 10% vs. 2002. Sales and share are clearly responding to advertising, with declines directly linked to when creative is off-air:



SOURCE: ACNielsen MarketTrack, National All Channels, Dollar, Latest 52 weeks ending 2003 and 2004

End of Case. Crossover Notes follow.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2005

[For Hubba Bubba]

Crossover Notes have been going for several years, and now run to 28 pages.

We used to attach a full set to all cases, but to save a few trees, we now include only the Notes particular to any case.

The idea of Crossover Notes occurred to me while I was editing Cassies 1997.

I was a consultant by then. Before that I had reached the category manager level at P&G (what they quaintly called the Associate Advertising Manager). I had then clambered up the ladder at O&M, eventually becoming President and later Vice Chairman—both in Toronto. P&G and O&M were both passionate about "lessons learned," and so was I. In those days (it seems hard to believe now) we felt rushed off our feet. But we did have time to study if campaigns were working or not, and come to conclusions about why.

There are lessons, like gold dust, in all the Cassies cases. So in 1997 I decided to extract them. This started with bite-sized footnotes about lessons that "cross over" from one case to another. And the idea kept growing. It is still anchored to winning cases, but I also draw on other thinking for more complex issues.

You can use Crossover Notes in two ways. Although they didn't start out as a crash course in advertising, they are worth reading as a whole. You can also dip into them selectively. The headings on the next page will help you choose.

I've tried to be even-handed on controversial issues, but here and there you will sense my point of view. For this I thank the Cassies for not editing their Editor.

We now have over 150 published cases. They're a growing body of experience. I hope I've helped pass some of the learning on.

David Rutherford
Toronto: December 2005.

For advice on brand-building see* Excellence in Brand Communication*—authored by leading Canadians from across the marketing and advertising spectrum.

It is published by the ICA. See www.ica.adbeast.com.

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2.	Brand Truths.	
3.	Core Equity versus Price & Promotion.	✓
4.	Business Strategy dictated by the Brand Positioning.	
5.	The Total Brand Experience.	
6.	Should the product be improved?	✓
7.	Fighting for the Same High Ground.	
8.	Classic Rivalries.	
9.	Turnarounds.	✓
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The Notes for this case are marked ✓and come next.

HUBBA BUBBA. CROSSOVER NOTES. CASSIES 2005.

1. **What a Brand Stands For.** People in real life hardly give the deeper meaning of brands a second thought. They know that some appeal more than others. They may have a sense that brands jostle for their attention. But that's about it. They certainly don't agonize over what is the essence of this, or the abiding truth of that.

   But branding goes deeper than we in marketing may realize. Before marketing was even thought of, branding was part of life. Everything from national flags, to coinage, to the uniforms on soldiers, boy scouts and Supreme Court judges, to the plumage on peacocks (human and otherwise), is a form of branding. Business had an early example in the 1800s when Harley Procter of P&G heard a pastor quote a biblical text about ivory palaces. Goodbye Procter & Gamble White Soap. Hello Ivory. More recently, Tom Peters published A Brand Called You. And Tony Blair tried to re-brand the UK as "Cool Britannia."

   A brand, in the fullest sense, is hard to define. Dictionary definitions tend to focus on the trademark aspect, and yes, branding does involve some sort of identifying mark. But this misses the point. What makes a brand valuable?

   The answer is The Advantage of Belief.[1] Charles Revson of Revlon famously said, "In the factory we make cosmetics. In the store we sell hope." In other words, a brand is not a product; it's what people believe about a product. These beliefs can be immensely powerful. The most astonishing is the placebo effect. In clinical trials, many patients respond to the "sugar pill," even when they have serious diseases. We see the same thing with blind and identified product tests. With a strong brand, the preference jumps. (See What's in a Name by John Philip Jones.) And when the Advantage of Belief takes hold, it leads to a long list of benefits:

   a) Customer loyalty
   b) Higher price
   c) Higher cash flows
   d) Higher long-term profitability
   e) Facilitating brand extensions
   f) Withstanding competitive attack
   g) Motivating staff and attracting new talent
   h) Potentially augmenting the stock price

   This doesn't, of course, answer the question, "how do you build these beliefs?" There are widely varying notions, but most agree on the basic principles: (1) stake out what the brand can and should stand for (2) stick with this over time (3) evolve to account for lessons learned and market changes.[2]

   This can't be done by empty promises. We have to assess what consumers want against what the product delivers—and tell the story better than competitors do. We have a melting pot of perceptions and reality to work with. All the "brand" ideas are there to help—Brand Image, Equity, Personality, Character, Essence, Relationship, Footprint, Truth, Soul, Identity, and so on—along with old faithfuls like Positioning, Focus of Sale, USP, Features, Attributes, Benefits and Values. Whatever the terminology, though, "what the brand stands for" is critical.

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[1] This is a phrase of mine, though the idea that a brand is "more" has been described by many authors.
[2] How do you do this, and evolve? See *Excellence in Brand Communication:* www.ica.adbeast.com

3. **Core Equity versus Price & Promotion.** From a financial point of view, a brand is not an abstract notion. It has to make good money as long as you hold onto it, and it has to be valuable if you want to sell it. A brand under price and promotion pressure has to make tough decisions. If you don't fight fire with fire, you lose business in the short term. But if you don't invest in brand-building, you're likely to lose much more over the long term.

   This is the choice between a "clear and present danger" and a "worse but less immediate one." It's hard to get it right, but we probably succumb more than we should to short-term pressures. Fido in Cassies 99; Clearnet and KD in Cassies 2001; Nautilus and Sidekicks in Cassies 2002; Molson's Bubba, Dodge SX 2.0, Manitoba Telecom, MINI, Sola Nero and Toyota Matrix in Cassies 2003; Cottonelle, Réno Dépôt and Toyota Sienna in Cassies 2004; All Bran, K&G Stores, Energizer Lithium, Hubba Bubba, Moores, Stouffer's Bistro and Familiprix in Cassies 2005 all faced this issue. All emphasized brand value, rather than price and promotion.

   Core Equity has more than one meaning. One comes from the "bundle of meanings" in the audience's mind. Another is the equity in financial terms. This is a developing area, and for more information contact the ICA about the publication *Measuring And Valuing Brand Equity.*

6. **Should the product be improved?** Some years ago it was an axiom that your product, functionally, had to have an advantage over competitors. In packaged goods, it was considered foolish to launch a new brand unless it was a blind test winner over its major competitor—ideally overall, and at least for a desirable benefit.[3]

   That thinking has shifted, and it's commonly said today that it's impossible to sustain a functional advantage; that competition can match you in a matter of weeks or months, or even days with some technological products. This has had a paradoxical effect. Some people are almost frenzied in their desire to keep their product (or service) improving—fearing that if they don't, they will be left behind. Others go into a slipstream mode—letting others face the headwinds, then matching what they do.

   John Philip Jones (the Professor of Communication at Syracuse University) is vocal on this, saying that we do not live in a parity world—that imitators may try to match the innovators, but they often don't quite succeed. His view (and I share it) is that it is dangerously complacent to assume that functional parity is the way of the world.

   Another danger is the belief that "marketing" can compensate for a weak product. This led to the debacle a decade or two ago when North America systematically under-invested in product. The Japanese, and later the Europeans and others, did exactly the opposite—and carved out the market shares we see today.

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[3] There was still the "pre-emptive" possibility i.e. staking out a convincing claim for a parity benefit before anyone else did. But, in general, having a product edge was seen as important

There's no question that the cost to upgrade can be daunting. Nevertheless, many cases reflect the investment. For example:

- Listerine in Quebec in Cassies II, with an improved taste.
- Chrysler in Cassies III, with the NS Minivan.
- Pontiac Sunfire in Cassies III.
- St Hubert in Cassies 99, upgrading their entire operation.
- Sunlight in Cassies 99, with improved cleaning.
- Home Furnace in Cassies 2002.
- Lipton Sidekicks in Cassies 2002.
- Irving Mainway Coffee and Source Yogurt in Cassies 2003.
- MINI in Cassies 2003.
- Motrin in Cassies 2003, adding stronger skus.
- VodKice in Cassies 2003, remodelling the Boomerang portfolio.
- Cirque du Soleil in Cassies 2004, by adding Zumanity to their portfolio.
- Kit Kat in Cassies 2004, keeping Original the same, but launching Chunky.
- Toyota Sienna in Cassies 2004, with multiple upgrades.
- Coricidin II in Cassies 2005 (Re-launching a new version, after the original brand had been withdrawn)
- Penaten, Hubba Bubba, Stouffer's Bistro, and Juicy Fruit, all launching line extensions in Cassies 2005.

Still others achieve their gains with no change—though the existing product is in all cases good, and sometimes better than the competition. These cases include:

- Crispy Crunch and Pepsi Quebec in Cassies I.
- Oh Henry! in Cassies II.
- Buckley's, Dove, and Philadelphia Cream Cheese in Cassies III.
- Eggs, becel, and Wonderbread in Cassies 99.
- Kraft Dinner and Lipton Chicken Noodle in Cassies 2001.
- Campbell's, Diet Pepsi, Listerine, and Pro•Line in Cassies 2002.
- All the major beer winners over the years.
- Aero, Dodge SX 2.0, Familiprix, Super 7, in Cassies 2003.
- Cottonelle and Milk in Cassies 2004.
- Crescendo, Jergens Ultra Care, Whiskas, Twix, Energizer Lithium, Moores, Familiprix in Cassies 2005.

Technology cases usually have improvements. Services (e.g. Desjardins, Gaz Metro, Réno Dépôt in 2004) usually improve as part of the "total brand experience." Some cases (e.g. Clearnet in 2001 and Lipton Sidekicks in Cassies 2002) say that if your functional advantage is going to be matched, you'd better develop an advantage through brand personality/character/equity. There is no cookie-cutter answer. Each situation has to be assessed on its merits.

9. Turnarounds. There are a number of these in the Cassies:

Cassies I

- Crispy Crunch. Molson Canadian.
- Pepsi. Quebec.

Cassies II

- Listerine. Quebec.
- Oh Hungry? Oh Henry.

Cassies II

- Dove. "Litmus."
- Molson Canadian. "I AM."
- Philadelphia Cream Cheese.

Cassies 99

- becel. "Young at Heart"
- Eggs. Wonder Bread
- Sunlight. "Go Ahead. Get Dirty."

Cassies 2001

- Kraft Dinner.
- Lipton Chicken Noodle.

Cassies 2002

- BMO Quebec.
- Campbell's Soup. Listerine.
- CFL. Pro•Line.
- Easter Seals Relay.
- Sleeman Quebec.

Cassies 2003

- Aero. Bait Cars.
- Crown Diamond Paint.
- Dodge SX 2.0.
- Motrin.
- Pro•Line.
- Super 7.
- Université de Montréal.
- VodKice.

Cassies 2004

- Cottonelle.
- Gaz Metro.
- Kit Kat.
- Milk (Quebec and Prairies).
- Toyota Sienna.

Cassies 2005

- Crescendo.
- Energizer Lithium.
- Toyota Tacoma.
- Eggo French Toast Stix.
- Twix. Hubba Bubba. Juicy Fruit.
- Coricidin II.
- Moores and Harvey's.
- Quebec Lotto 6/49.
- Pepsi – Quebec and Quebec Milk.

10. Conventional Wisdom—should it be challenged? Conventional wisdom will sometimes be right. But it can also be a roadblock. When US Pepsi executives first saw the Pepsi Challenge, they apparently said, "that's not Pepsi," and rejected it. The Dove Litmus campaign *(Crossover Note 7)* ran into a fusillade of disapproval at client/agency global head offices—and only survived because the Canadian team stuck to their guns. Here are others that went against the tried and true:

From Cassies I, III, 99, 2001:

- Crispy Crunch, making a virtue of greed—a taboo in confectionery.
- Richmond Savings, poking fun at the Humungous banks.
- Sunlight, saying it's OK to get dirty.
- Fido and Clearnet, using dogs and frogs.
- Various financial accounts—so many that humour has almost become the new conventional wisdom: AGF, Clarica, BMO Quebec (and Scotiabank in 2002).

From Cassies 2002:

- Bud Light, not going after the young, legal-age, male heavy drinker.
- CFL, against younger viewers, accepting they might alienate the core franchise.
- ED, going high-profile with a taboo topic.
- Five Alive, switching from Moms to young males.
- Irving Home Furnaces, using age as a plus for attracting attention.
- Labatt Bleue, breaking the Christmas “Happy Holidays” tradition.
- Pine-Sol, breaking the conventions of household cleaner advertising.
- Sleeman in Quebec, embracing the English heritage with “honest frenglish.”
- Sloche, rejoicing in being politically and nutritionally incorrect.

From Cassies 2003:

- Bait Cars, talking directly to criminals.
- Crown Diamond Paint, advertising that men hate painting.
- Familiprix, using humour to sell health products.
- Irving Mainway Coffee, making a virtue of the caffeine hit.
- Toyota Matrix, breaking all the Toyota “rules.”
- Sola Nero, could not be further away from wine snobbery.
- Super 7, reveling in the excesses of the super-rich.
- Université de Montréal, with no smiling students and ivy covered buildings.

From Cassies 2004:

- Cirque du Soleil, breaking convention as a corporate philosophy.
- Elections Ontario, resisting the temptation to use social responsibility.
- The Miller campaign, throwing out the conventions of political advertising.
- Réno Dépôt, investing in the brand, rather than “price and item.”
- Toyota Sienna, with their “cool minivan” thinking.

From Cassies 2005:

- Cruisin’ to Win, thinking small.
- Crescendo, moving away from “delivery/takeout” as the high ground.
- Energizer Lithium, ignoring the conventions of battery advertising.
- Baileys, breaking out of the liqueur cabinet.
- Hubba Bubba, using brand thinking in a merchandizing category.
- Moores, redefining the way to look at men shoppers.
- Familiprix, selling health products hilariously.
- The Anti-smoking campaign, also being hilarious in how it talked to teenagers.

11. The Eureka Insight. These feature in many cases. Some examples:

- Oh Henry! None of the gut-fillers had tried to own hunger, even though it was the high ground for the category. Cassies II. See also *Crossover Note 7*.
- Buckley's. Rather than side-step their bad taste, Buckley's relished it. Cassies III.
- Chrysler. Minivans were "my most expensive household appliance." Even so, *emotion* was the key to an immensely successful launch. Cassies III.
- Philadelphia Cream Cheese. In research, people often do not own up to what they really want, which in this case was "permission to indulge." Cassies III.
- Richmond Savings. Almost everyone hated banks, but it still took insight to turn this into the "Humungous Bank." Cassies III.
- Eggs are natural, but in word-association tests, consumers did not say so. (See *12. Changing the Goalposts.*) The farmer campaign brought “natural” to life.
- Sunlight. Getting dirty is fun. This is diametrically opposed to the conventional wisdom, dominated by Tide, that clean is good and dirt is bad. Cassies 99.
- Fido in Cassies 99. In an echo of Apple vs. IBM, Fido saw that consumers needed the human touch. See also Clearnet and “the future is friendly” in Cassies 2001.
- Diet Pepsi in Cassies 2002. They found a way to be youthful without being too young in the “forever young” campaign.
- Listerine in Cassies 2002: healthy gums, after a century talking about bad breath.
- Pro•Line in Cassies 2002: Appealed to non-experts with “Anyone can win.”
- Aero. Saw the power of “melting” in Cassies 2003.
- Crown Diamond. Used the fact that men hate to paint in Cassies 2003.
- Super 7. Ignored the political correctness of being tasteful. Cassies 2003.
- Cottonelle. Talked to women as women, not as “family.” Cassies 2004.
- Quebec Milk. Saw the blindingly obvious. That just asking people to drink more milk might cause it. Cassies 2004.
- Toyota Sienna. Realized that the answer lay not in what minivan buyers do, but in what SUV buyers do. Cassies 2004.
- Irving’s Cruisin’ to Win. Saw the power of *small* prizes. Cassies 2005.
- Crescendo. Like Oh Henry! saw unoccupied high ground. Cassies 2005.
- Butter. Saw a way to use “natural” to connote taste and health. Cassies 2005.
- Anti-Smoking. Saw the power of “Stupid.” Cassies 2005.
- Jergens Ultra Care. Saw a way to reposition skin. Cassies 2005.
- Whiskas saw things from the *cat’s* point of view. Cassies 2005.
- Moores used the fact that their target audience hates shopping. Cassies 2005.
- Harvey’s realized the significance of The Grill.
- Quebec Lotto 6/49. If 6/49 winners are so generous, be nice to them.
- United Way saw power in the Hand icon.
- Leucan realized that there is still hope, despite childhood cancer.
- CIBC Run for the Cure saw the power in the Pinnie idea.
- Juicy Fruit saw how to build a new image by (almost literally) destroying the old one.
- Quebec Milk saw power in the obvious—if one glass is good, two are better.
- Plus virtually all the cases in *Crossover Note 10.*

End of Hubba Bubba Crossover Notes.