



2011 Gold Effie Winner

“You’re Not You When You’re Hungry”

Category: **Global**

Brand/Client: **Snickers/Mars Ltd.**

Primary Agency: **AMV BBDO/BBDO New York**

Contributing Agencies: **BBDO Dusseldorf,
Graffiti BBDO, Impact BBDO**

Strategic Challenge

Snickers is the world’s biggest chocolate bar, and in many of its markets the most loved. But this success has been built upon individual markets developing their own marketing materials. The net result was a rather eclectic range of communications, both in terms of tonality and positioning.

Our challenge was to give Snickers a truly global brand idea; one that could stretch across over 40 markets but which could continue to engage audiences in the manner to which they had become accustomed through their local Snickers campaigns. And of course we faced very different situations across these markets, be it across cultural issues like language or popular culture, or business issues like the level of market development, a wide range of price points or historical development of the brand positioning. Plus, in most markets there was a strong domestic competitor who had the ability to act more locally and more nimbly than us.

And our challenge was made harder still by virtue of the fact that our communications had to appeal to a broad audience in each of those countries. Whilst Snickers may have had a distinctly male thread running through its DNA, the reality is that the bars themselves are bought by all. And when someone walks into a shop there’s any number of other bars they could choose; success is ultimately driven by being the one most salient to them when they’re at the shelf.

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What worked in our favor is that this dynamic is as true of Warsaw as it is of Westchester. Whilst the competitive context, market evolution and brand heritage might differ by country, the brutal simplicity of what sells chocolate bars doesn't. Our challenge was to deliver a big, populist idea that would drive salience amongst the male and the female, the young and the old. In essence, we needed a campaign for everyone, for every country.

Objectives

Whilst local markets ultimately determine what success for them actually amounts to, across the board Snickers was given a global remit to grow value sales year on year and grow penetration. How these objectives specifically manifest themselves in each of our four markets varied:

USA

1. Reverse declining volume sales, growing total Snickers volume by 3% and singles volume by 5%.
2. Stem household penetration declines and grow penetration by 0.7 pp in 2010.

Finally, in the USA there was an additional 'unwritten' objective put in place given the specific local context. With several years of more niche male targeting starting to take effect, we wanted to increase Snickers' relevance among broader audience of total population. Essentially, we wanted a populist campaign that would get the brand talked about in pubs and bars up and down the country.

Germany

1. Reverse declining total brand value sales to grow by 4% year on year.
2. Grown penetration by more than the 1.2 pp that the brand had achieved in 2009.

GCC

1. Grow value sales 15% year on year, representing sales growth 5% higher than the market⁴.
2. Grow penetration against all users year on year.

Poland

1. Grow value sales between 5-6% year on year, representing sales growth twice as fast as the market⁵.
2. Grow penetration year on year.

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The Big Idea

The simple, universal truth that when guys get hungry, they're off their game and Snickers is the bar of substance that can sort them out.

Arriving at an idea that would work globally meant playing off a story that would carry universal appeal, but also one that was true to the Snickers DNA. When we looked at the brand's best work across the markets, there was a distinctly male tonality, although the nature of this manliness varied from the edgy, teen focus of many developing markets to the quirky manliness of the USA to the ironic, retro manliness of Australia and the UK.

Whilst these presented a wide range of highly varied male insights, none of them carried the universal appeal we were after in order to connect with a broad audience across the globe. We needed an insight about the guy's world, but one that would be recognized by everyone.

So we turned to qualitative research in each region⁶ to dig deeper into the male psyche. A theme that was consistent across each of them was that men seek acceptance amongst their mates; for guys everywhere, their friends help shape their identity and membership of this 'male pack' means everything. We also found that within these groups there is always a universal code of conduct that guys need to abide by in order to maintain their position within it. This 'pack etiquette' is maintained through a stream of continuous banter – a friendly way of keeping mates on the right path. This was as true of 14 year olds as 50 year olds.

Not only did this insight feel consistent across the regions but the broader universal need of belonging was something that everyone could recognize and relate to. It connected with guys but we also realized that it connected with everyone who had ever been a mum, a sister of a girlfriend. It was truly a universally recognizable insight. We knew that in keeping with the brand's DNA we needed to execute the idea through the creative lens of the male pack, but were confident that playing off the desire to be accepted in this way would ensure the campaign carried appeal to a much broader audience.

Armed with this insight, we needed to marry it up to a role for the brand. We knew that the positioning had varied along a spectrum from energy recharge to satisfaction, but turning to the research again we were able to dig a bit deeper into each of these⁷. What we found was that the common ground between the two was hunger; when you're hungry you have less energy, and when you're satisfied you're no longer hungry. Whilst local markets had kept these two benefits distinct for years, from a consumer perspective it was arbitrary. They were essentially two sides of the same coin and if we could position Snickers as the bar that stops your hunger, we would do a job for both.

Our connection between belonging to the male pack and hunger came through the impact being hungry can have on your ability to actually abide by those typical male behaviors that keep you on the straight and narrow as 'one of the guys'. Whether you turn cranky and irritable, weak and lethargic or dopey and slow, there are certain universal 'symptoms' of hunger can have a

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debilitating effect on a guy's ability to keep to that code of conduct.

Our big idea was all about showcasing this story; that **when guys get hungry, they're actually not themselves and their role in the male group is threatened. As a proper, nut-filled bar Snickers can sort out that hunger and restore your role in the pack.**

Regional market research⁸ validated this idea on three levels. First, the story of male belonging was something that was consistent with the brand's heritage in each market. Secondly, it also represented an insight that a broader audience than simply young guys could connect with. And finally, the role for the product at the very heart of the idea was consistent with the way they saw Snickers.

Bringing the Idea to Life

We brought the idea to life through the creative construct of **You're Not You When You're Hungry**; a big and universal idea that came to life in multiple ways, through multiple touch points, across multiple markets. Knowing the brand needed mass, populist appeal wherever it ran, we used the lens of 'male camaraderie that everyone feels they can be a part of', a principle that we applied to both the stories we told and the places where we distributed them.

Within TV and cinema, we used the juxtaposition of iconic female celebrities that embodied certain hunger traits set in male-focused settings to deliver the idea in a clear and unique way. This creative device gave us the flexibility to tailor specific executions to markets where necessary, both in terms of engaging that audience and the specific hunger trait we focused on. So with the USA and Germany sharing a certain amount of popular culture, we were able to use the same celebrities and were able to use an emotional hunger trait – acting like a diva. This wasn't the case in the GCC where 'Western' celebrities wouldn't connect and where the energy heritage meant more physical impacts of hunger needed to be focused on. Consequently an Egyptian actress and the physicality of pushing a broken down car or playing soccer were used.

We knew that the success of the campaign would rest on finding its way into popular culture, so markets were encouraged to launch the campaign during big, populist TV moments. For instance, in the USA this meant the Super Bowl. Interest was built around the campaign prior to the event through a teaser video and PR outreach that championed Betty White as an unlikely celebrity for Snickers. In the GCC we were also able to drive PR around the celebrity herself. Whilst in Germany, where the celebrities weren't as big a draw, the talk was driven around 'you're not yourself' moments happening in real time in the real world by mocking events from the news that week. This combination of creative work with talk value coupled with the media placement immediately put Snickers top of mind, driving the vital salience that we knew would deliver results.

In media like print and online, lower production costs and higher frequency of executions meant individual markets were able to choose celebrities and stories that were particularly resonant to their audience. In this way, Snickers was able to retain the sense of being a strong local brand

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whilst also benefiting from the scale and impact of a big, global idea. Again, this combination helped ensure maximum talk value for the brand, keeping it top of mind whenever someone walks into a store after some chocolate.

Finally, above and beyond media-based executions, a robust PR campaign was used in most markets to continue to drive talkability. None more so than in the USA, where pre and post Super Bowl activity focused around Betty White and her role within the campaign.

Communications Touch Points

<input checked="" type="checkbox"/> TV <input type="checkbox"/> Spots <input type="checkbox"/> Branded Content <input type="checkbox"/> Sponsorship <input type="checkbox"/> Product placement <input type="checkbox"/> Radio <input type="checkbox"/> Spots <input type="checkbox"/> Merchandising <input type="checkbox"/> Program/content <input checked="" type="checkbox"/> Print <input type="checkbox"/> Trade/Professional <input type="checkbox"/> Newspaper <input type="checkbox"/> Consumer Magazine <input type="checkbox"/> Print partnership <input type="checkbox"/> Direct <input type="checkbox"/> Mail <input type="checkbox"/> Email <input type="checkbox"/> PR <input type="checkbox"/> Events	<input type="checkbox"/> Packaging <input type="checkbox"/> Product Design <input checked="" type="checkbox"/> Cinema <input checked="" type="checkbox"/> Interactive <input type="checkbox"/> Online Ads <input type="checkbox"/> Web site <input type="checkbox"/> Viral video <input type="checkbox"/> Video skins/bugs <input type="checkbox"/> Social Networking sites <input type="checkbox"/> Podcasts <input type="checkbox"/> Gaming <input type="checkbox"/> Mobile Phone <input type="checkbox"/> Other _____ <input checked="" type="checkbox"/> OOH <input type="checkbox"/> Airport <input type="checkbox"/> Transit <input type="checkbox"/> Billboard <input type="checkbox"/> Place Based <input type="checkbox"/> Other _____	<input type="checkbox"/> Trade Shows <input type="checkbox"/> Sponsorship <input checked="" type="checkbox"/> Retail Experience <input type="checkbox"/> POP <input type="checkbox"/> Video <input type="checkbox"/> In-Store Merchandizing <input type="checkbox"/> Sales Promotion <input type="checkbox"/> Retailtainment <input type="checkbox"/> Guerrilla <input type="checkbox"/> Street Teams <input type="checkbox"/> Tagging <input type="checkbox"/> Wraps <input type="checkbox"/> Buzz Marketing <input type="checkbox"/> Ambient Media <input type="checkbox"/> Sampling/Trial <input checked="" type="checkbox"/> Consumer Involvement <input type="checkbox"/> WOM <input type="checkbox"/> Consumer Generated <input type="checkbox"/> Viral <input checked="" type="checkbox"/> Other _____
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Additional Marketing Components:

Pricing Changes.

Reach:

Global.

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Total Media Expenditure:

Total Media Expenditures	Country 1 USA	Country 2 Germany	Country 3 GCC	Country 4 Poland
Total Budget Range for this case from 9/1/07 - 10/30/10 spent in each country	US\$20-40 million	US\$5-10 million	US\$500-999 thousand	US\$2-5 million
Average budget for this case for one year out of last three years spent in this country	US\$20-40 million	US\$5-10 million	US\$500-999 thousand	US\$2-5 million
Indicate the approximate % of the case's total media budget over the past three years spent in each country. E.g. If your total media budget was X for the case over 10 countries this should = 100%. What % out of 100% was spent in each of the four countries you selected?	35%	5%	2%	3%

Results

USA

OUR UNWRITTEN OBJECTIVE: **Increase Snickers' relevance among broader audience of "total population"**

We knew that if we were to stand a chance of meeting our written objectives, we had to truly resonate with the masses; we needed famous work that could regain Snickers rightful place in pop culture. And we got just that. The debut ad in Super Bowl was voted #1 on the USA Today Admeter by consumers⁹. Excitement surrounding the launch and the campaign overall continued to grow, generating an impressive amount of earned media and press including over 400MM incremental and unpaid media impressions¹⁰, over 5MM online views and an 18,000% increase in searches for Snickers on YouTube. But, we knew we had truly infiltrated pop culture when we started to see the campaign played with in everything from political cartoons to Saturday Night Live.

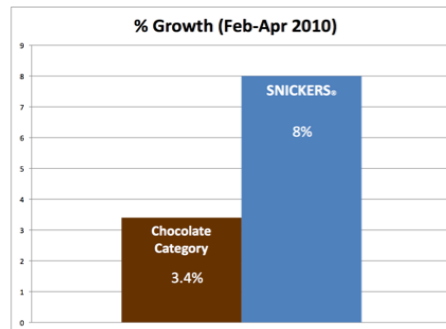
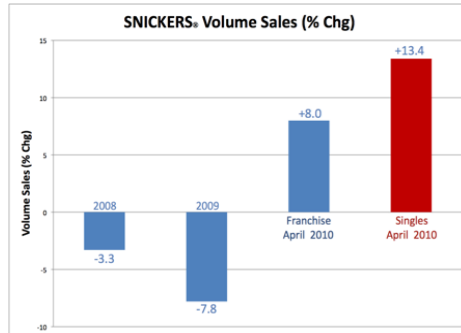
This was reflected by the new campaign already showing an increased relevance among a mass audience at 4.8 on the diagnostic ad tracker, surpassing ads from the previous campaign which had been at 4.2¹¹.

OBJECTIVE #1: **Reverse declining volume sales, growing total brand volume by 3% and singles volume by 5%**

After only three months of the campaign in market, the brand not only reversed declining volume sales, but grew total Snickers volume sales by 8.0% and singles sales by some 13.4%¹². Not only were these over twice the stated objectives, but the total brand growth represented 2.4 times the size of that of the category¹³.

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OBJECTIVE #2: Stem household penetration declines and grow penetration by 0.7 pp in 2010

Year on year household penetration was up 1.8 pp, after having declined 1.6 pp in 2009. Snickers more than doubled our total brand goal of 0.7 pp, driven primarily by strong singles household penetration gains of 3.0 pp¹⁴.

Germany

Just as in the US, before we got to our business objectives there were some signals from the reaction to the campaign that indicated we might be onto something. For the first time in years, the brand was being talked about once more – from the online buzz that gave the brand its all-time highest visitors to its website¹⁵ to the popular press who even declared “finally a good commercial in German TV”¹⁶.

OBJECTIVE #1: Reverse declining total brand value sales to grow by 4% year on year

During 2009, Snickers total brand value sales declined by 3.6%¹⁷. Following the introduction of the campaign this had been reversed to a 17.0% growth¹⁸. This not only represented a growth some 4.25 times our stated objective, but was also set against the context of a category in decline by - 1.0%¹⁹.

OBJECTIVE #2: Grown penetration by more than the 1.2 pp that the brand had achieved in 2009

Whilst during the same period Snickers had grown penetration by 1.2 pp, following the campaign this had grown to 2.8 pp – over double this benchmark, and now at an all time high of 16%²⁰.

GCC

Just as we’d seen in the USA, the clever use celebrity helped drive a talk around the campaign that truly gave it a role in popular culture. There was more online talk around Snickers than ever before²¹, the ads were shared over 4000 times²² and offline the popular press also helped spread the fame of the campaign.

OBJECTIVE #1: Grow value sales 15% year on year, representing sales growth 5% higher than the market

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Following the campaign, brand value sales increased by 15.6%, versus a market which grew 8.4%²³.

OBJECTIVE #2: Grow penetration against all users year on year

Following the campaign, Snickers penetration increased by 0.4% year on year²⁴.

Poland

OBJECTIVE #1: Grow value sales between 5-6% year on year, representing sales growth twice as fast as the market

Following the immediate introduction of the campaign, value sales grew by 17.7% year on year, whilst volume also increased by 25.5%, over three times our objective²⁵, and achieved in the context of 3.0% category growth²⁶.

OBJECTIVE #2: Grow penetration year on year

Following the campaign, Snickers penetration increased from 50% to 52% year on year²⁷.

Anything else going on that might have helped drive results?

USA Given the competitive environment, there was increased media investment and merchandising levels.

Germany A Limited Edition bar was on shelves for one month, although sales data shows core growth of 10% during this period as well²⁸.

GCC A price increase mid way through the year, although volume sales also grew above the market rate.

Poland Activation around Multi-pack and King-size helped grow these segments although core still represents 59% of sales²⁹

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