

MARKETING

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WEEKENDER



**MARKETERS MISS
THE MARK AS POLIS EVO 3
CREATES HISTORY**

COVER STORY

06



Ad industry short changes itself as local RM50 million box-office hit blazes past

EDITOR'S NOTE

04



SEE YOU NEXT WEEK

17



ADTECH AND THE TRUMP EFFECT

19



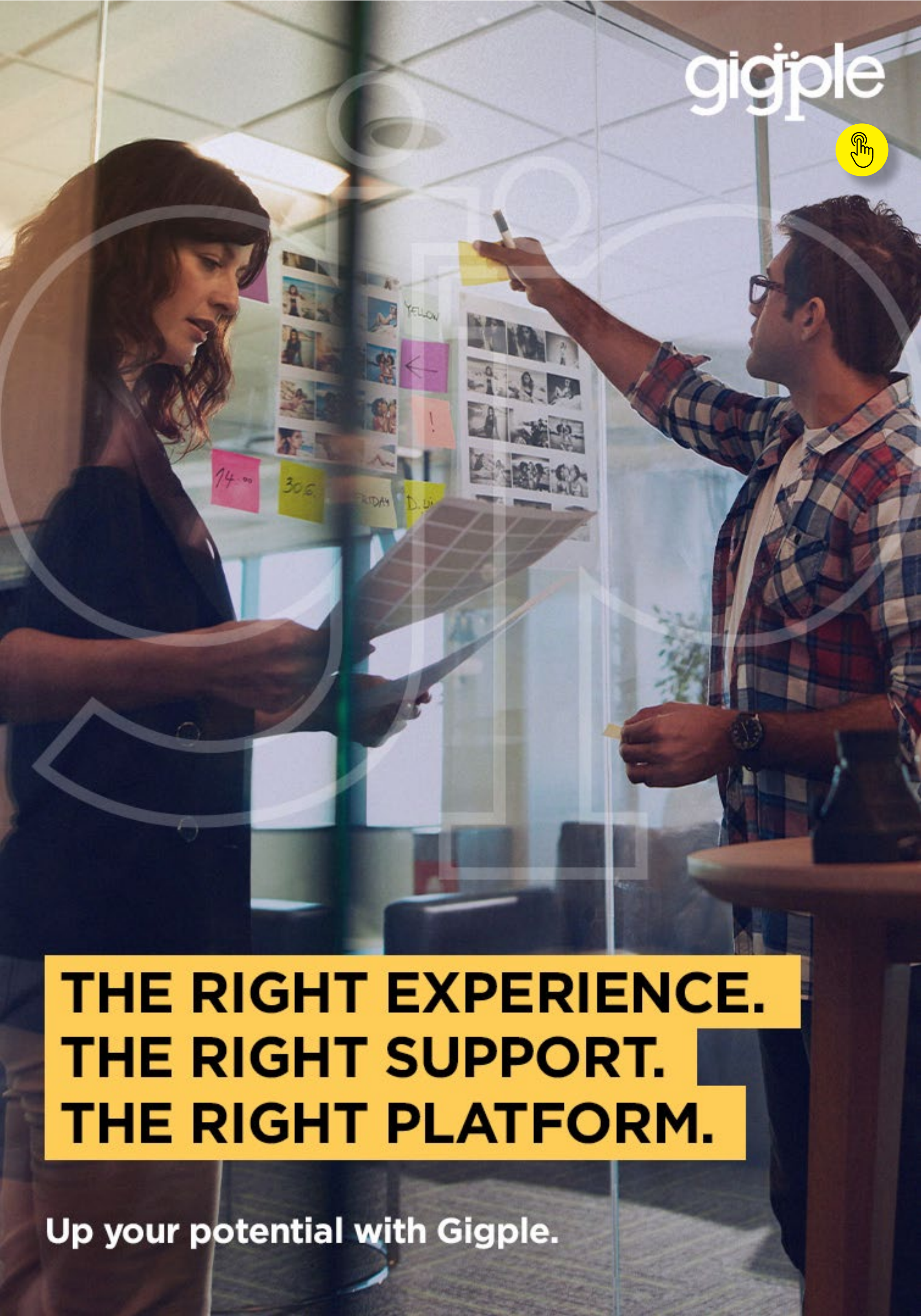
THE POWER OF DISRUPTIVE NARRATIVES IN UNCERTAIN TIMES

23



THE RISE OF SMART MACHINES

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“Our world is not divided by race, colour, gender or religion. Our world is divided into wise people and fools. And fools divide themselves by race, colour, gender or religion.”

Nelson Mandela

“CMOs are transforming into chief growth officers.”

Remi Kent, CMO - Progressive Insurance



“AI can do the shit stuff better.”

Nils Leonard - Chief Creative Officer, Grey London.



“If I hear one more f-ing person say, ‘AI’ this week, I’m going to punch them in their f-ing face.”

Gary Vaynerchuk at Cannes Lions 2023

EDITOR'S NOTE



SEE YOU NEXT WEEK

(and I promise I'll wear a red turban)



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Ad industry short changes itself as local RM50 million box-office hit blazes past

Brands left staring at missed opportunities, as marketers misread marketing possibilities.



BY THE HAMMER

On its first day of release, Polis Evo 3 earned about RM3.4 million at the box office, this number is double what Hollywood movie Fast X earned that day.



The unexpected emergence of the Malaysian tactical action movies

Polis Evo 3 raked in RM16million in 4 days at the box office, beating the 2022 record set by Mat Kilau.

It earned RM50mil at the box office in 24 days (and counting), and is now highest-grossing Malaysian movie for the year.

Directed by Syafiq Yusof, the movie sees Inspector Sani (Zizan Razak) and Inspector Khai (Shaheizy Sam) reprising their roles and now includes Inspector Dani (Syafiq Kyle), Inspector Julie (Fara Ali Khan), Inspector Dell (Douglas Lim), ACP Farouk (Fauzi Nawawi), Inspector Faizal (Fezrul Khan)....

Malaysian movies have come into their own and the cinema scene is really hot....but that's not my point.

Nonstop action and comedy moving with tactical precision



In the pages of this magazine, we try to write about hope and opportunity. But alas, this week's story is about missed opportunities for marketers.

How a Malaysian RM50 million runaway-success movie escaped the attention of leading Malaysian brands keen to be ahead of their competitors is beyond me.

Time to rethink

When I saw Polis Evo 3 creating history, and noticed many brands missed the boat, I felt it was time to get a few things off my chest. Polis Evo 3 was just a sign of the malaise plaguing us.

And I am talking about "the No.1 best-selling action-comedy film in Malaysia of all time".

COVER STORY



"Polis Evo 3" immortalised via gigantic mural

Let's talk about it.

There needs to be an overhaul in the way media decision-makers and brands perceive movies.

I am not even talking about missed opportunities but there's a general lethargy when it comes to optimising marketing efforts with local cinema.

It should be very obvious to all by now there is a resurgence of sorts when it comes to Malaysian movies and Malaysians on the global stage of cinema.



Raja Jastina Raja Arshad - Vice President, Malay Nusantara Business & Head of Astro Shaw.



COVER STORY



Local movie Tiger Stripes won the Grand Prize at the Cannes 62nd International Critics' Week last month and Tan Sri Michelle Yeoh brought long overdue shine to Malaysia. Long story short, there is much interest in movies.

Are marketers in the dark about this market trend?

The ROI for advertisers and agencies was almost 15X for Polis Evo 3.

Maybe this is the time to learn.

I won't go into the amazing heroics of SilkyGirl founder Tan Thiam Hock who, together with Yasmin Ahmad's movies, took his brand to amazing heights stunning all his competitors.

But you get the picture...

... The ROI for advertisers and agencies was almost 15X for Polis Evo 3...

Truth hurts

Someone suggested to me media planners are the pain points in this chain.

Really?

You see, the In-trays of most media planners are already full of bulk inventory bought at throat-cutting discounts that needs to be "planned-off". These are mainly for mass media platforms, niche media is at the bottom of the menu. I suspect brand sponsorship opportunities are in the quiet cupboard for "safe-keeping" and can be flashed out to justify that they are there at hand.

The sales literature of most minor media owners suffers the fate of being kept at arms length.

Or in the infamous bottom drawer, or in a folder retired to Archive on the desktop.

I am not diminishing the value of media planners, as it is, they are have already daily headaches

COVER STORY

Malaysia - Box Office Performance 2023 (till 4th July)

Rank	Film	Production	BO (RM)
1	Polis Evo 3 Astro Shaw	Astro Shaw & Skop Productions	50.92 million
2	Fast X (Fast & Furious 10)	UIP	-
3	Transformers: Rise of the Beasts	UIP	-
4	Ant-Man and the Wasp: Quantumania	Walt Disney	-
5	Guardians of the Galaxy Vol. 3	Walt Disney	-

Source: Numero

wrestling with digital platforms who don't bend to their will. A subjugation freely applied to other media owners, who'll bite any bone thrown to them.

Also they are supposed to know everything 24/7, and conveniently slaved onto other big stuff like new business pitches, research, trolling, etc. That's why you never see the poor sods in real life.

Short of sounding like a broken record, the buck stops at the feet of marketers as they eventually sign off on everything.

And it is everyone's job to stay on their toes to track pop culture and turn them into opportunities.

"There is no question Malaysia is in the spotlight with Tan Sri Michelle Yeoh's win on the global stage. I was at Cannes this year, and could sense an

Asian Renaissance of sorts for cinema. I know brands operate on Marketing ROI. But we need to abandon some of legacy thinking. Marketers love to play catch up, but I suggest they take a lead role in local movies successes, as I only see a win-win situation for all." Datuk Kamil Othman, Chairman National Film Development Corporation Malaysia (Finas), at Cannes 2023 below.





The cast of Polis Evo 3

Brands live off Fame

When you look at any marketing collaboration with movies, it is influencer marketing, branding, ground activation, product testing/launching, experiential and more, all rolled into one. Let's take a look at what Astro Shaw did with Polis Evo 3... (side confession, those who have listened to my recent audio campaign, will now know where Inspector Sani comes from)...

- As at 19 June 2023, Polis Evo3 garnered RM50mn in GBO (Gross Box Office), making it the #1 movie in Malaysia, beating all international movie releases

“... I know brands operate on Marketing ROI. But we need to abandon some of legacy thinking. Marketers love to play catch up, but I suggest they take a lead role in local movies successes, as I only see a win-win situation for all.”

Datuk Kamil Othman

COVER STORY



Polis Evo cast at their road tour in Perak

such as FastX. It continued to hold its position as No.1 film ranking across all cinema chains for 3 weeks even when big international movies such as The Little Mermaid and Spiderman were released.

- Tayangan Perdana, the first 20 mins of the movie was released as a sampling initiative to Astro's audience, and also released it simultaneously on as Television (Ria, Prima, Warna & Citra), Radio (era, sinar & THR Gegar) and also Digital (Astro Shaw & Astro Gempak). The video has garnered over 2 million views on YouTube and it became among the top 5 trending videos for 3 weeks together with the official trailer.
- The #PolisEvo3 trended three times on Twitter in its first week of theatrical release in

cinemas. It also monopolised the conversation on Google Trends, compared to other film titles that was ongoing at the same time.

- #PolisEvo3 garnered a total 284 million views on TikTok and still growing.
- The week the film was released, the previous two films Polis Evo 1 and 2 trended on Netflix that made it take the No.1 and No.2 position of Top 10 Movies on Netflix in Malaysia.
- Screened in 165 cinemas across Malaysia, Singapore, and Brunei.
- The Official Sound Track, AYUH by Malique - Kmy Kmo, Aman Ra & Ernie Zakri, made headlines about Ernie's rapping skill and Malique. The music video trended No.1 on YouTube Music accumulating a total of 2 million views in three weeks.
- Partnership with PUBG (PlayerUnknown's Battlegrounds). In conjunction with the premiere of Polis Evo 3, Tencent and Astro Shaw teamed up to bring the action-comedy awesomeness of the Polis Evo series into mobile battle royale shooter title PUBG Mobile.
- Astro Shaw collaborated with Sofyank on a video featuring Zizan Razak and Saheizy Sam in

COVER STORY

“The formula is simple: if you can’t be in the movie, create your own. A perfect example is the Unilever Home Care campaign for Chinese New Year, where we created a light-hearted sequel to a movie called ‘The Journey.’

Shah Abd Rahim

their own character. But in the video, Sofyank immersed himself in Polis Evo 3 world and tried to cut the bomb’s wire together with both inspectors. The video accumulated a total of 3 million Views across social media platforms.

- Conducted road tours to the East Coast, the North and South drawing massive crowds who came to see the Polis Evo squad. In Johor alone, the event drew 50,000 people.
- Local graffiti artist designer, Abdul Rashade, who has worked with brands like Pizza Hut, Costa Coffee, Kumpulan Karangkrak, Rapid KL and more, created a special artwork for Polis Evo 3 in a form of a graffiti mural in the heart of Kuala Lumpur with the support of DBKL. The 1000 square feet mural spun off special merchandise made

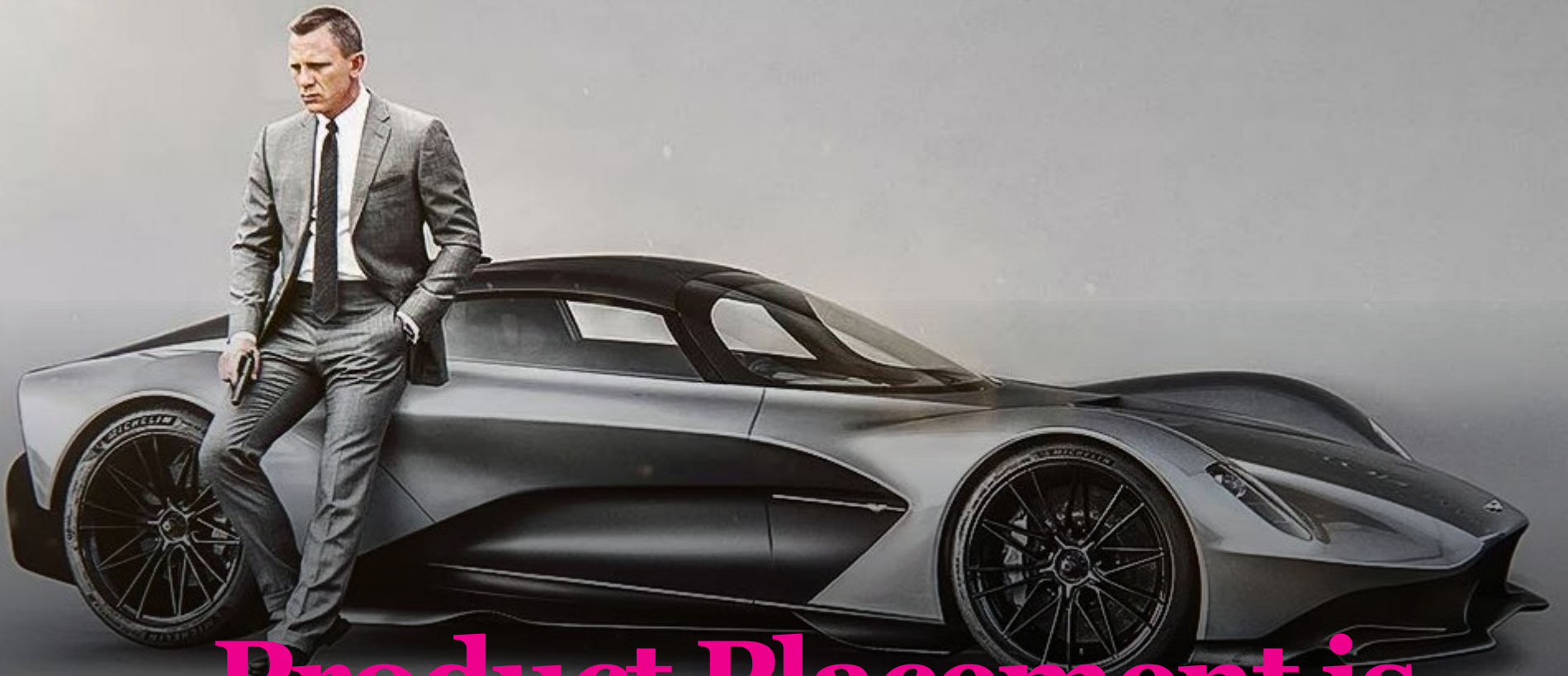
available to fans so they could own a piece of the great artwork.

Marketing never stops

I spoke to Shah Abd Rahim, Head of Creative Solutions, Commercial Production and Digital Branded Content at Astro about post release opportunities....

“The formula is simple: if you can’t be in the movie, create your own. A perfect example is the Unilever Home Care campaign for Chinese New Year, where we created a light-hearted sequel to a movie called ‘The Journey.’ We portrayed the endearing dynamics between Uncle Chuan, the father-in-law, who teaches Ben, his foreign son-in-law, about the importance of spring cleaning in Chinese tradition during his first Chinese New Year experience. The response was overwhelming, with over one million organic views and no boosting required. That’s the power of creativity on full display.”

PHC and KFC: Here’s another example where KFC used Project High Council (PHC) characters in a series of short videos on Gempak. Click [here](#).



Product Placement is brand recognition in best possible light.

By Sydney-based Mike Da Silva - CEO of MDSA Marketing Communications and Executive Producer on a number of Film projects....



RayBans from Top Gun. And later Maverick

Aston Martin Valhalla from No Time to Die

For over a century, moviegoers have enjoyed associations with movies and movie stars. They've wanted to drive an Aston Martin like James Bond, have a job like Anne Hathaway in 'Devil wears Prada', execute death defying feats like Tom Cruise in 'Mission Impossible' and 'Top Gun

COVER STORY



▲ *Barbie's car*



► *Air Jordan prototype from 'Air'*

Maverick' and those in the 'Fast and Furious' franchise.

With cinema audiences bouncing back, and a wide array of TVOD, SVOD and AVOD Stream platforms available, with vast audiences watching anywhere, any time, the time has never been right for brands to consider product placement and placement leveraging, as a marketing discipline to support their brand messaging.

Some market-leader brands are a 'must have' by Directors. If the script calls for a vehicle to be used, Mercedes Benz, Audi and Range Rovers are the go-to brands. Apple laptops and iPhones are also high value brands.

According to a recent review of the top brands placed in

Movies in 2022, based on the amount of advertising revenue they generated, the top brand was Apple, followed by Nike, Ford, Chevrolet and Ray Ban.

'Fast X' generated US\$146 million from over 120 brands, against a US\$340 million budget.

Brands can also in be involved on a no cost in-kind basis, to reduce production costs, in return for the placement visibility. Hotels, airlines and IT/Telco equipment are logical examples.

Negotiating for a brand to be integrated in a movie or TV Programme offers brand owners an association with the theme of the movie and the actors, capturing implied star association. Plus an economic and permanent form of

COVER STORY



Fiat from 'Mission Impossible Dead Reckoning'

advertising for a set cost.

The best way for a brand to be involved is at script development stage, in any of these defined roles:

- Where a brand is used or mentioned by an Actor in a scene. Like Aston Martin or Omega and James Bond.
- Where a brand is in the foreground of a scene. Like US Navy recruitment following 'Top Gun' and 'Top Gun Maverick' or Apple shares in 'Forest Gump'.
- Where a brand is in the far background of a scene. Like hotels or airlines, cities and even countries.
- Digital placements: Where brands can be introduced digitally as advertising messages in post-production, via photoshopping over existing spaces, or creation of new spaces, like billboards, bus shelter posters, taxi and bus signage.

Our Woolmark digital poster placement in 'How to lose friends and Alienate people' was reported by Hollywood Reporter to be the first commercial digital placement.

For 'ET', Spielberg's team approached Mars, for Elliott to coax ET up the stairs with M&M's. Mars declined the offer, so the team approached competitor Hershey's. A farsighted Brand Manager created peanut butter chocolate buttons which were used in the scene. 'ET' became the catalyst for the launch of Reese's pieces whilst riding on the success of the movie, and very quickly became a US\$600 million brand.

The optimum opportunity for a brand is to execute tandem promotions, leveraging on the studio's marketing, directed to their own customers.

For James Bond's 'Die another Day' movies, Heineken executed a promotion throughout Europe, in the release lead up period. In 'Goldeneye', BMW provided their brand new Z3 convertible for Pierce Brosnan to drive. The Z3 hadn't been released in the US, and a reputed 25,000 orders were taken by customers on the strength of that scene.



ADTECH AND THE TRUMP EFFECT

*Last week, Adalytics **reported** on what looks like a multi-billion dollar scandal regarding Google's "TrueView" advertising racket.*

The 100+ page report on the scandal, written by Adalytics head Dr. Krzysztof Franaszek, was first reported in the Wall Street Journal in the US, and the Financial Times in the UK.

Dr. Franaszek has written several brilliant reports exposing the corruption and incompetence in the adtech and media buying industries. Last year he wrote a report on how billions of ads for major brands meant to run on the website of USA Today ran in the wrong places with no one - not agencies, not cmo's, not ad verification vendors - noticing a thing. In 2021 he reported

BOB HOFFMAN

on Google serving ads on Russia-linked websites after the sites were placed on the US sanctions list. I have had the good fortune to do a small bit of work with Dr. Franaszek. His work is meticulous and, unlike me, he is a moderate and modest person.

You can help Adalytics uncover more “TrueView” sleaze by going [here](#) and sharing info that will be kept confidential. You will also get a free analysis of your buy.

The startling thing about Franaszek’s work is that it is being done by an advertising outsider. He is by training a bio-medical researcher with a PhD in computational biology from Cambridge and an MD from Harvard. The question his findings raise is why it takes one person, usually working alone like Franaszek or like the reporters who cover the ad industry, to uncover the corruption, fraud, and incompetence in our industry while our “leaders” in the ANA and 4As (US) who are supposed to protect advertisers from corruption, and our holding company heads who have thousands of employees and

billions in resources, seem to know nothing.

I think the answer is clear. The advertising industry has become a wholly owned subsidiary of Adtech, International. The adtech industry has subverted the integrity of the ad industry with years of fraud, corruption and incompetence. But no one dares challenge them.

I liken it to the Republican Party. The Republican Party was a much different animal until Donald Trump came along. While there are responsible Republicans who acknowledge the corrupting influence that Trump has had, the bulk of the party’s leadership and the bulk of his opponents for the Republican presidential nomination know exactly what he is, but are afraid to say it out loud.

We have something very much like that in the advertising industry. We know the corrupting influence that adtech has had - we know it has cost our clients tens of billions; we know it has sullied our reputation; we know the detrimental effect it has had on our children and our political discourse - but we’re afraid to say it out loud.

THE MALKETEER STRIKES!



THE POWER OF DISRUPTIVE NARRATIVES IN UNCERTAIN TIMES

The upcoming Malaysian state elections in six states will be an extremely interesting study and litmus test in the power of disruptive narratives.

A disruptive narrative refers to a storytelling approach that challenges the status quo, breaks away from traditional messaging, and creates a new and compelling narrative around a brand, product, or an idea.

Let us first explore some ways in which disruptive narratives wields power in marketing.

Redefining norms

Disruptive narratives allow brands to differentiate themselves from competitors by presenting a fresh perspective or redefining existing norms. By challenging conventions, they can position themselves as innovative, bold, and forward-thinking, setting themselves apart from the competition.

Emotional resonance

Disruptive narratives often tap into emotions, creating a strong connection with the target audience. They can evoke feelings

THE MALKETEER STRIKES!

of surprise, joy, inspiration, or even provoke thought and introspection. By triggering emotional responses, brands can forge deeper bonds with consumers, making them more likely to engage and share the narrative.

Sticky and shareable

Disruptive narratives have the potential to be memorable and shareable. When a brand's story breaks away from the expected, it tends to stick in people's minds, making them more likely to remember and share it with others. This can lead to increased brand awareness, word-of-mouth referrals, and viral marketing effects.

Trust and loyalty

Disruptive narratives can convey a sense of authenticity and transparency. By challenging established norms and being unafraid to speak their mind, brands can appear more genuine and relatable to consumers.

This authenticity can foster trust and loyalty, as customers are drawn to brands that align with their values and beliefs.

Passionate advocacy

Disruptive narratives have the power to turn customers into brand advocates. When a brand's story resonates deeply with individuals, they are more likely to become passionate advocates who champion the brand, defend its values, and spread its message organically.

Disruptive narratives in political campaigns

With the recent dissolution of state assemblies, disruptive narratives can be creatively used during the upcoming elections in Malaysia to engage voters, capture attention, and differentiate political parties.

What are some of the strategies for leveraging disruptive narratives in political marketing?

Embracing digital channels

Utilise digital platforms such as social media, websites, and email marketing to disseminate disruptive narratives. Engage with voters directly through interactive content, live videos, and tailored messages. Leverage social media influencers and

THE MALKETEER STRIKES!

online communities to amplify the reach of your narrative.

Bread-and-butter concerns

Craft narratives that are authentic, relatable, and tailored to address the bread-and-butter concerns and aspirations of the electorate. Use real stories and testimonials to connect with voters emotionally. Highlight how your party's policies and initiatives will positively impact the lives of the electorate.

Good governance

Emphasise transparency in your narratives, showcasing your party's commitment to accountability and good governance. Communicate how your party plans to tackle corruption, promote transparency in decision-making, and involve citizens in the political process.

Grassroots engagement

Empower grassroots activists and volunteers to become ambassadors for your party's disruptive narratives. Encourage them to share their experiences

and engage with voters in their communities. Use storytelling techniques to create narratives that resonate with local issues and concerns.

Participatory campaigning

Involve voters in your campaign through participatory activities. Organise town halls, focus groups, and online surveys to gather feedback and input from constituents. Incorporate their voices and ideas into your narratives, demonstrating that your party values their opinions and actively seeks to address their needs.

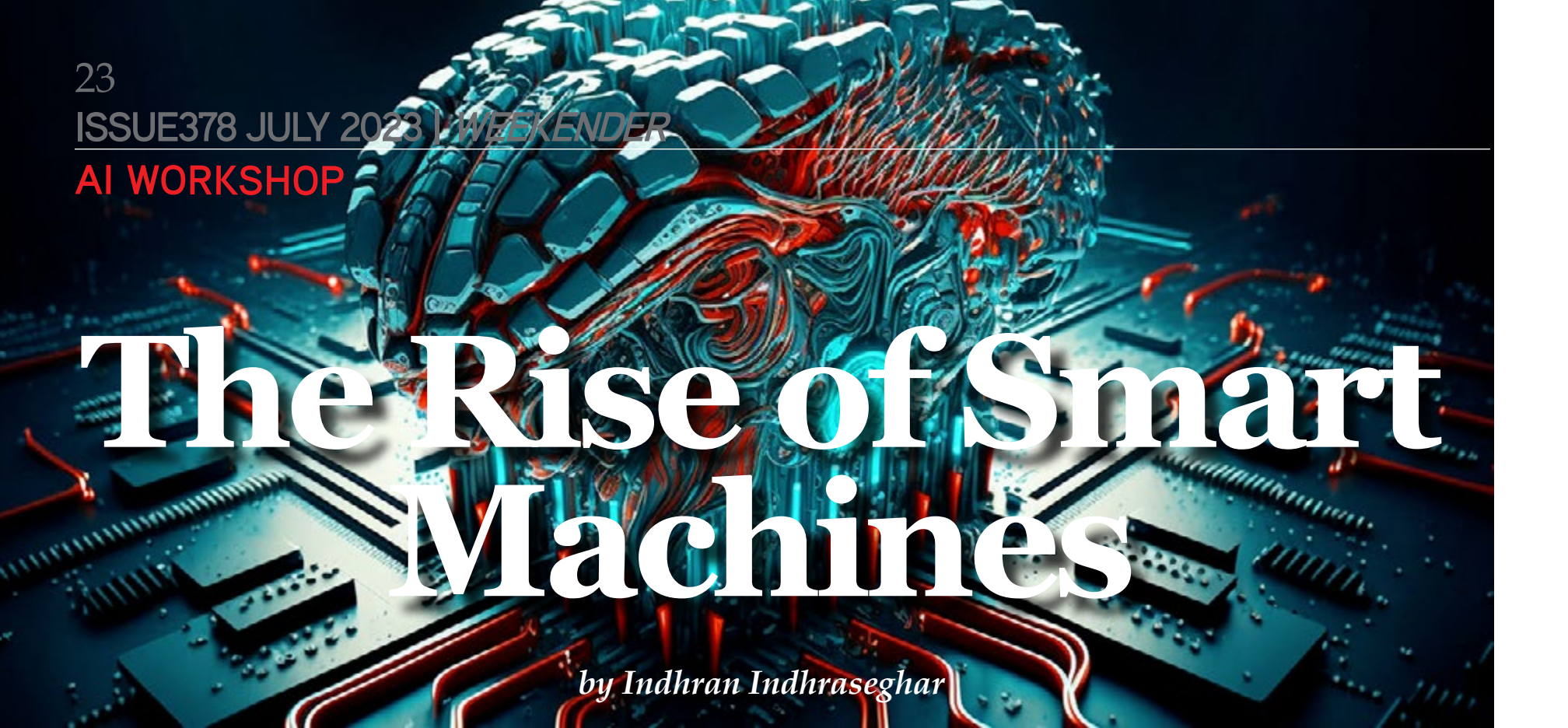
Data-driven targeting

Leverage data analytics to identify key voter segments and tailor your narratives accordingly. Use demographic, socio-economic, and psychographic data to create customised messaging that speaks directly to specific voter groups. This approach can help increase the effectiveness of your disruptive narratives by reaching the right people with the right message.

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The Rise of Smart Machines

by Indhran Indhraseghar

The world of AI has changed entirely since I was CMO at a Houston based AI solutions provider - half a decade before ChatGPT exploded on the scene. Back in those days, Fortune 1000 corporations were the only ones who could afford us.

Today the potential of AI is available to every business on the planet. Tools like ChatGPT are reshaping how we write, create, and code.

AI offers the promise of productivity and performance at scale allowing SME (for the first time ever) to dramatically increase the quality and volume of their output. It also opens up levels of prediction and personalization that were previously impossible.

How did this suddenly come about?

Intelligence. By orders of magnitude.

Demis Hassabis, CEO of DeepMind defines AI as “the science of making machines smart”.

If you think about it, traditional software is dumb.

For a typical campaign, you have to create all the marketing assets, specify lists, workflows, and logic, and determine the strategies used to achieve marketing objectives. At no point does the software know how to make dynamic changes based on campaign performance. At no point does it automatically adjust direction in response to data. And it can't make any real strategic recommendations on how to improve your results.

AI is different. According to the Marketing AI Institute:

1. AI can determine its own rules and instructions without human oversight in order to achieve your goals.

AI WORKSHOP

... Marketers who win at AI stand to win big in their markets and careers...

2. AI can plot its own pathways to achieve the goals that you give it – pathways that humans may not be capable of seeing.

3. And AI can learn and improve on its own, improving performance without a human explicitly telling it how to do so.

Let's say you are sending an email to 10,000 subscribers and you want to make sure it has the highest open rate possible by optimizing the send time.

With traditional software, you have to:

- Evaluate past emails in your system to determine which send times performed best when sending similar emails.
- Research best practices on the best times to send emails based on available research and commentary online.
- Look at your audience breakdown to determine how different time zones might impact send time – or use a feature in your email software to send your email at the same time in different time zones.

- When all that's done, you make an educated guess on the best time to send, then schedule the email.

This approach is unscientific and exhausting.

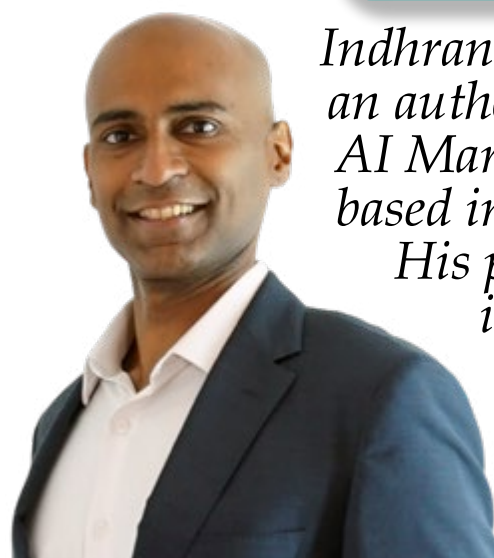
With AI, your process might look something like this:

- Use an AI tool that automatically analyses subscriber email open behaviour and sends your emails to each of your 10,000 subscribers at the time they're most likely to open.

This is just one of many examples of using AI at scale to achieve goals more efficiently and effectively in ways that humans can't.

Marketers who win at AI stand to win big in their markets and careers. The AI for Marketing, Media and Advertising workshop on July 27th is here to help you do just that.

[Sign up now.](#)



Indhran Indhraseghar is an author, speaker, and AI Marketing expert based in Singapore.

His private client list includes billion-dollar brands such as P&G, Citibank, DHL, Shell, and Tata.

Indian expats think I am from India.

Interns think I run an advertising agency.

My advertising friends think I am from Rawang.

My Bidayu relative from Serian in Sarawak thinks I am a doctor.

My friends in RTM think I'm the newscaster Harjit Singh Hullon.

Singaporeans think I am Singaporean.

My Malay friends cannot believe I'm from Terengganu.

Google thinks I'm not worth thinking about (they are half right).

Who am I?

Paul J Loosley explains....

