

# MARKETING

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WEEKENDER™



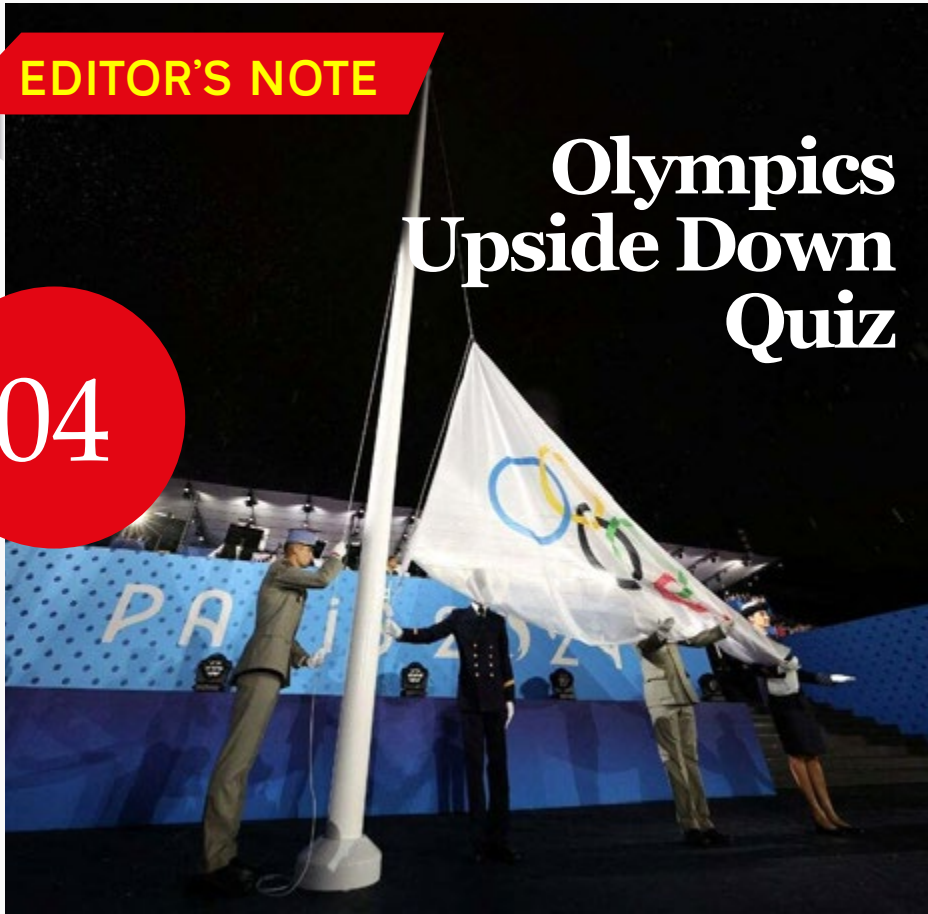
“It’s a calling.”

**Claudian Navin Stanislaus**  
President, Malaysian Advertisers Association

**EDITOR'S NOTE**

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**The last crime  
I saw in Paris?**

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**Man of all seasons  
keeps answering  
the call for  
excellence.**

05



# Say What



**“After crashing 8.5 million computers, CrowdStrike says sorry to its partners with a \$10 Uber Eats gift card, which was also broken.”**

*PCGamer headline*



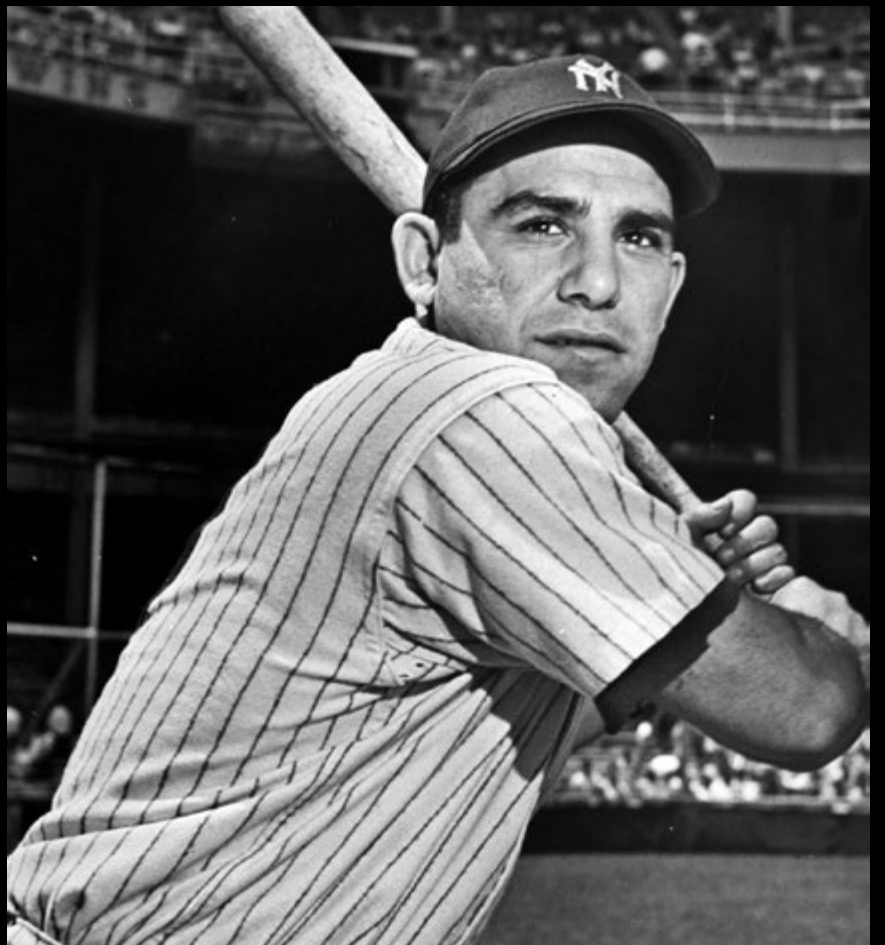
**“The very first law in advertising is to avoid the concrete promise and cultivate the delightfully vague.”**

*Bill Cosby*



**“Bullies blame the victim, assuring everyone that they wouldn’t have to use force if people would simply go along with what they want.”**

*Seth Godin*



**“I guess that’s the earliest I’ve ever been late.”**

*Yogi Berra on his own punctuality.*

## EDITOR'S NOTE



# Olympics Upside Down Quiz

Guess what these Olympics slang words mean.

1. Bingo
2. Bacon
3. Bagel and Double bagel
4. Bell lap
5. Chicken wing and Pancake
6. Dead ball
7. Death cookies and Chocolate chips
8. Flutz
9. Hammer and Brick
10. Kufen and Steels
11. Land bolts
12. Men in gray suits
13. Stuck in the bucket
14. Touch
15. Twisties

Answers are listed below upside down, just like how the Olympics flag was raised upside down at the opening ceremony.

1. Diving
2. Cycling
3. Tennis
4. Track
5. Volleyball
6. Table tennis
7. Skiing and Snowboarding
8. Figure skating
9. Curling
10. Luge
11. Skateboarding
12. Surfing
13. Pole vaulting
14. Swimming
15. Gymnastics



# Man of all seasons keeps answering the call for excellence.

*We speak to Claudian Navin Stanislaus on what keeps him inspired to raise the bar for industry.*

BY THE HAMMER

Whenever one talks to Navin about the industry, he lights up with childlike curiosity and contagious positivity.

The second-term President of the Malaysian Advertisers

## COVER STORY

**“Sitting amidst my fellow seasoned marketers listening to the campaign presentations from the final year students at Taylor’s ADVERT Showcase recently, brought a smile to my face. More than once if I’m to be honest.”**

Association (MAA) is an industry veteran and his writings (he is also an ex-Copywriter) and words of encouragement have touched industry players, consumers and students alike.

Navin spent two decades in the FMCG industry with oversight of global markets as Head of Communication & Consumer Marketing for BABA’S, Malaysia’s leading curry powder and spice brand, capturing in excess of 60% of market and achieving sales growth of over RM600mil.

His collaborative projects ranged from creating and producing the first reality-TV culinary series, developing new packaging classifications and design standards, driving digital transformation, and some guerilla marketing that took larger FMCG brands like Nestlé and Knorr by storm.

### Sharing continues

So when Dr Fahizah Shamsuddin, the Programme Director for Advertising and Brand at Management from Taylor’s University Lakeside Campus called him to help secure some key brands and judges for a major project, she knew she was in good hands.

For Navin, it was second nature to come to the rescue and another calling to help the next generation of professionals.

The ADVERT Showcase is a celebration of work done by final year students in the Advertising and Brand Management Collaborative Project. 6 student teams (agencies) spent 14 weeks working on briefs from six leading brands (clients) for the exercise and were assessed by 10 senior industry leaders (including Navin and a turbanned stranger) and the respective clients.

Navin says, “Sitting amidst my fellow seasoned marketers listening to the campaign presentations from the final year students at Taylor’s ADVERT Showcase recently, brought a smile to my face. More than once if I’m to be honest.”

**“The team nailed it, crafting a campaign so compelling that it piqued my lunchtime curiosity and led to a few casual searches.”**



*Dr Fahizah briefing the judges before the Show.*

## COVER STORY

## Marketing to Zoomers, by Zoomers.

True to form, the challenge was how the students would create campaigns for their own Gen Zs, giving them a chance to shine by applying classroom knowledge in real-world brand scenarios.

Navin shares, “To know that the future of our industry showed more than hints of promise was undoubtedly comforting. Admittedly, I quietly cringed at the realisation that as a parent of kids of these times,

I’m culpable in the curation of a generational fetish for ‘blind boxes’ (reflected in quite a few of the executions).”

Challenged with real world scenarios provided by the participating brands, one team explored how to stir excitement among their peers for drinking coffee, another reinvented the cool factor of a classic fragrance brand with a campaign that seemed ready to go live immediately.

Two projects peaked Navin’s interest for their choice of focus



*The Show after the Show.*

## COVER STORY

— topics many experienced marketers might deem not sexy enough to be worth the effort.

The first was a campaign for the Southeast Asian Regional Centre for Counter-Terrorism (SEARCCT).

“Don’t worry, you’re not alone if you’ve never heard of them!” quips Navin.

“The team nailed it, crafting a campaign so compelling that it piqued my lunchtime curiosity and led to a few casual searches.”

The second campaign was more familiar territory with a task set by the Content Forum (CMCF) to promote understanding of key tenets of the Content Code.

Most ‘experts’ tasked with presenting to such bodies often opt for more professional-looking decks adorned with colours like “blue for stability” and “white for purity”, and a slew of keypoints few outside the room would actually be bothered about.

“Their approach was kiddish, almost whimsical, featured cutesy fluffy characters that contrasted sharply with the serious nature of what they represented. Totally unexpected but I love it.”

**“Their approach was kiddish, almost whimsical, featured cutesy fluffy characters that contrasted sharply with the serious nature of what they represented. ...”**

What set these aspiring young marketers apart was their choice of a more captivating narrative that spoke to their own generation, plus the messaging was clear and fun.

### **Locking the doors and windows of a house with no walls**

Today, we’re assailed by content at almost every single touchpoint — from flashy ads, compelling entertainment to endless streams of user-generated posts, and of course, loads of clickbait and fake news.

While much of it is harmless; if you have your wits about you, as a parent, we worry about the overwhelming digital deluge that reaches our kids – intentional or otherwise.



*Students posing with lecturers.*

Navin cautions, “If the Content Code was seen as important when it was first introduced in 2004, it is ever more critical today. As digital content exponentially increases and children gain earlier access to devices, it’s ever more crucial that the content landscape remains safe, ethical and accountable.”

Regulatory bodies such as the Content Forum of Malaysia (CMCF), the Advertising Standards Advisory of Malaysia

(ASA) and Lembaga Penapisan Filem (LPF) are pivotal in ensuring content remains ethical, legitimate, and lawful.

However, these entities must continuously evolve with the rapid transformations in the content, digital and broadcast ecosystems. If they fail to adapt, they risk becoming outdated, out of place, or possibly even oppressive.

“Historically, blanket censorship or draconian measures of prohibition have had

## COVER STORY



*Booth detailing the Pondok Ketam campaign.*



*Students ready to network with industry.*

failed outcomes, even adverse effects. Today, it would be like locking the doors and windows of a house with no walls!”

### **Navin’s right.**

What’s deemed offensive today might also become tomorrow’s norm,

“Kamala is Brat” is a recent example for the US Presidential elections.

Self regulation empowers the community to build their own walls. While regulators strive to protect without restricting the liberties of the public; content creators, both professional and amateur, must embrace higher ethical standards too.

They must also be wary of exploiting the liberties afforded by self regulation, as the fallout might lead to severe repercussions, and potentially more rigid or oppressive circumstances.

### **Policing without the police**

Turning a blind eye or deaf ear serves no one. It’s as good as being complicit. The public has to play its role in maintaining ethical content standards. Promoting good content practices, actively and visibly rejecting what’s inappropriate.

Regular fact-checking, reporting of offensive content, and educating ourselves about



*Glimpse of some work on display.*

**“If a child can persuade you to make a fool of yourself by recording the latest TikTok trend for the world to see, perhaps the younger generation are better equipped than we think to persuade us toward a more thoughtful approach to our digital habits. It’s time for a new perspective.”**

what’s right and what not, are practical steps that we all can undertake – parents; most critically, as children are the most vulnerable to harmful content.

The explosion of content has also led to a surge in misinformation, polarisation, harmful stereotyping, and hate speech, all of which can negatively impact perceptions and behaviours.

As technology becomes more integrated into education, awareness of the regulations and codes that protect us should be integrated into syllabus from an early stage, much like civics. Sadly, for most codes and regulations can be a daunting read. Even when they are crafted in simplicity with the general public in mind.

“But seeing a group of Gen Z future marketers effectively spread this message and ‘educate’ experienced industry professionals, with their own narrative, was a win for self regulation. Their fresh take on regulatory messaging highlighted the importance of seeking innovative approaches in disseminating such critical information.

They might not be ready to



*Taylor's CRAVE Team won Gold at the Malaysian Digital Awards (MDA) in June this year.*

draft codes and regulations to keep themselves safe in the dark alleys of the digital realm just yet, but clearly, they're more than capable in getting the message across to their peers."

He concludes, "If a child can persuade you to make a fool of yourself by recording the latest TikTok trend for the world to see, perhaps the younger generation are better equipped than we think to persuade us toward a more thoughtful approach to our

digital habits. It's time for a new perspective."

*Navin has served in many roles across a diverse spectrum of industry bodies. He is currently serving his second term as President of the Malaysian Advertisers Association (MAA), Vice Chairman of the Communications & Multimedia Content Forum (CMCF) and Advisory Council Member of Advertising Standards Authority (ASA) Malaysia.*



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# MASTERCLASS FOR WRITERS

W O R K S H O P

With Professor Harmandar Singh aka Ham

**28<sup>th</sup> August 2024**  
**8.15am - 6.00pm**  
**Eastin Hotel**

# The last crime I saw in Paris?



I missed the live broadcast, I must confess.

Was busy working on a pitch or falling asleep on the sofa in front of the TV, I can't quite remember, it's a blur. (That's the nature of advertising in your mid-life years, but I digress...)

When I checked social media in the mid morning, there was a healthy range of opinions and debates. People were enraged, baffled, perplexed and shocked.

So, instead of going through all of them, I decided to watch the re-run of the Olympics Opening Ceremony instead.

I found it surprising, provocative, tres chic, unsettling, plain weird and at times beautiful. Rather than a conventional opening ceremony in a closed stadium, Paris 2024 chose to go into the great outdoors that is Paris, utilizing the city's iconic landmarks as a part of the ceremony. If you have an Eiffel Tower as a cultural asset, it definitely makes sense to use it to show off the French way of doing things to the world. I must confess the moment that Zinedine Zidane took the torch and then handed it to Rafael

## MERCI BEAUCOUP



Nadal, in front of an estimated 1.5 billion viewers worldwide, gave me goosebumps. And for Paris 2024 to give centre stage to non-French celebrities like the Spanish serial winner of the French Open, Lady Gaga and Celine Dion who is fighting a debilitating illness, to me spoke of their welcoming spirit.

They also wisely limited their country's President Macron (not Macaroon) to just one sentence "I declare the Paris 2024 Olympic games open". Thus maintaining the appearance of non-political sports.

There was some weird stuff too like I mentioned. I saw a bunch of people around a



**... Whatever your religious belief, and whether you believe Thomas Jolly or not, we must agree that Paris 2024 was different and innovative...**

table, dancing, smiling and one suspiciously naked man covered in blue paint. I was wondering what he signified.

Then I saw the firestorm online, and dug deeper to see what exactly had happened and created so many diverse opinions. Was it art or was it a crime? Some people thought this tableau offended Christians, as it seemed to mock the Last Supper, when Judas dined with the other 11 apostles before he betrayed

Jesus. Another interpretation was that this skit was supposed to signify a pre-Christian Bacchanalian romp, suitable for the ancient Greeks who invented the Olympics.

So I investigated further to see who was behind all this. As it turns out it's a left wing theatre director who has built a huge reputation for himself prior to this show. Thomas Jolly was appointed artistic director of the opening and closing ceremonies of the 2024 Summer Olympics in collaboration with Thierry Reboul.

According to Tony Estanguet, President of Paris 2024, Thomas Jolly was "a bold choice, consistent with our vision". Thomas Jolly presented an artistic staging, structured around a series of 12 tableaux, designed to be inclusive and representative of France, declaring "Above all, I want this

## MERCİ BEAUCOUP

ceremony to include everyone. We must all celebrate this diversity”.

Whatever your religious belief, and whether you believe Thomas Jolly or not, we must agree that Paris 2024 was different and innovative. There were some truly beautiful moments. The automated horse gliding down the Seine, the lighting of the Olympic flame into a cauldron like a hot air balloon, and the 12 folks dressed like some masked avenging medieval character running across the tops of buildings and doing parkour are images that are indelible. Apparently this honoured the game Assassin’s Creed, which is created by a French company and has the most detailed drawings and renderings of the Notre Dame, and has donated them to the restoration committee of the burnt out church.

The whole ceremony was full of Easter eggs in a sense, stuff to parse and understand. It may not be jingostic or communal like a typical opening ceremony, but it was artistic, classy at times, sloppy too, and very brave.

To me, it’s a lesson to us all in the creative professions. Can

we think out of the box, try something different, and create conversation-worthy campaigns? I am not saying we should shock or offend, please note. I think the basic tenets of respecting every religion and culture must always maintained.

But can we zig when the industry zags?

Can we float the athletes down the river in boats of varying hues and sizes instead of marching them into a stadium? Can we put worldwide legend on the Eiffel and help her make her big comeback?

Maybe not everything will work smoothly, but we should be ambitious and aim higher than the conventional. To inspire and create debate and discussion, to provoke re-evaluation.

That to me is the biggest lesson of Paris 2024.

Merci beaucoup! Paris je t’aime!

*Sandeep Joseph is the CEO and co-founder of Ampersand Advisory, Campaign Global Media Independent Agency of the Year and FT Statista 500 High Growth Companies Asia Pacific 2023, 2024. He can be reached at [sandeep@ampersand-advisory.com](mailto:sandeep@ampersand-advisory.com)*



# FREE: INSIDE THE BLACK BOX

## HOW MARKETERS WASTE BILLIONS ON ONLINE ADVERTISING



In 2024, marketers will spend over \$650 billion on online advertising. A substantial proportion of this - perhaps in the hundreds of billions - will be completely wasted.

Not for the usual reason - their advertising stinks - but for another, darker reason. They have been cheated, conned, and robbed.

It has been clear for about a decade that a great deal of online advertising is crooked. It is a black box. Money goes in and nobody knows what comes out.

Between ad fraud, made for advertising sites (MFAs), hidden middleman fees, crooked publishers, unreliable data, unreliable reports, viewability issues, click fraud, false attribution, consumer inattention, and the utter lack of transparency, advertisers are being fucked blind.

The book should be of particular value to executives (like CEOs and CFOs) who cross their fingers and hope their marketing people know what they're talking about.

It's also for marketing people who believe their suppliers give them accurate information.

It's also for media buyers who think they know what they're buying.

It is written in simple English, so you don't have to be a tech-head to get it.

I'm giving this book away free because the last thing you need is someone else screwing you.

As you may have guessed, the book is a 50-page exposé on the programmatic advertising apparatus and how screwed up and crooked it is.

CONTENTS include....

### **Understanding The Black**

**Box.** *It is estimated that between 70 and 90% of online advertising is transacted programmatically. The online advertising ecosystem is impossibly complex. Complex systems make it much more difficult for buyers to know where their money is going, who it is going to, what they are getting for it, or at what point it is disappearing.*

**Your Disappearing Money.** *ISBA reported in 2021 that only 12% of the ad dollars were completely transparent and traceable. An astounding 88% of dollars could not be traced from end to end. Half of*

*programmatic ad money was being siphoned off by the adtech industry before it reaches publishers.*

**Honey, Did You See My \$140 Billion?** *Of the \$200 billion in annual programmatic ad spent in the US, \$140 billion disappeared in ad fees, fraud, non-viewable impressions, non-brand-safe placements, and unknown allocations aka shit that no one can figure out.*

**What Is Ad Fraud?** *The reason ad fraud has become pervasive is twofold. First, to a large degree advertisers no longer buy advertising directly from the people who run the advertising. And second, the system by which they buy advertising is largely incomprehensible.*

**How Large Is Ad Fraud?** *Ad fraud is one of the largest frauds in the history of the world. Nobody knows the exact extent of ad fraud but several reputable studies peg it at over \$80 to \$100 billion.*

**Why Is Ad Fraud Thriving?** *Ad agency holding companies have invested heavily in adtech businesses. One wonders if their enthusiasm for online advertising*

*was driven in part by self-interest. According to Statista, on average over 64% of agency revenue comes from digital advertising.*

**Enormous Demand for Garbage.** *The metrics generated by garbage sites, garbage buys, and garbage reports provide marketers with fabulous nonsense that they can wave in front of their overlords.*

**Billions Of Mistakes. No One Noticed.** *While online advertising technology was supposed to provide us with near perfect data on who we were reaching, where we were reaching them, and what it was costing, twenty years later we find that the extent of uncertainty about what is happening with our advertising money online is staggering.*

**Programmatic Poop Funnel.** *In 2022 I created something I called the “Programmatic Poop Funnel.” Using the ad industry’s most reliable sources, I attempted to demonstrate the value of what \$1 spent on programmatic advertising actually bought in terms of actual ads viewed by actual people. The answer was 3¢.*

**Conspiracy Of Silence.** *Not one of the scandals about online media have*

*been exposed by the people whose job it is to scrutinise online media.*

**How To Protect Yourself.** *Question everything about a proposed media buy. The most important question to ask is: “How do you know this?”*

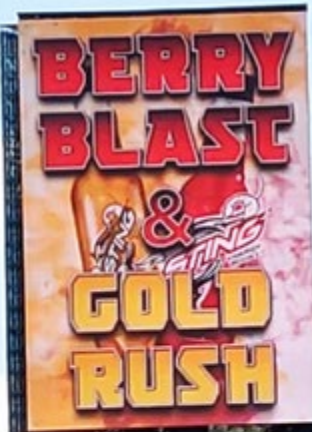
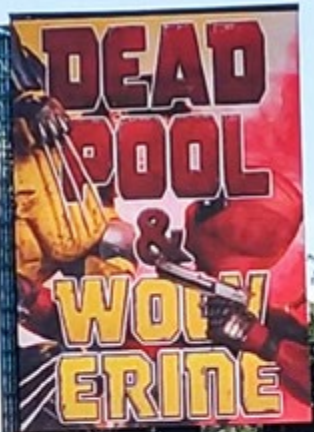
**Decade Of Delusion.** *By steadfastly defending the abusive and creepy surveillance practices of our adtech ecosystem, the “leaders” of our industry are clearly on the wrong side of history.*

THIS BOOK IS FREE. Download [here](#).



*Bob is the author of six Amazon number one selling books about advertising. He has been the chief executive of two independent ad agencies and the U.S. operation of an international agency. In 2021 he was invited to speak to members of the British Parliament. In 2023 he spoke at the European Parliament in Brussels. Bob’s blog and newsletter, The Ad Contrarian, was named one of the world’s most influential marketing and advertising blogs by Business Insider.*

# SPOTTED: HEATWAVE CREATIVE!



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## DIGITAL OUT OF HOME

**STOP PRESS:**  
**Sting hijacks  
Deadpool & Wolverine**

As I was driving along the highway in the current heatwave, I was intrigued by some timely creative. Using multiple Digital Out of Home (DOOH) screen locations, it easily reached a daily audience exceeding 10 million people by our estimates.

With clever placements, alongside posters of the movie Deadpool and Wolverine, energy drink Sting seems to have upended the action by leveraging on the movie's hot appeal to advantage.

A clear guerrilla marketing strategy, not unusual for Etika brands, the campaign reminded me a bold "hijack" campaign by **Wonda** a few years ago.

In a stroke of marketing agility, Etika ran mirror-like advertisements for Sting, featuring two flavour variants that cheekily aligned with the colours of Deadpool and Wolverine.

We have also discovered that this campaign was created, planned and executed in less than three days, true to the magical speed of DOOH.

It showcased Etika's trailblazing dare for buzzworthy marketing that captured the essence of the high-octane action and humour of the film.

The ads featured the Sting Gold Rush, which has a unique taste and is mildly carbonated as well as the tasty Sting Berry Blast, a funky alternative flavour with a hint of sweet strawberry goodness.

With a strategy that simulated a "sting-like" phenomenon, the Sting ads created a juxtaposition that highlights the bold, adventurous spirit of both brands. The vibrant yellow and red cans of Sting actually complemented the dynamic backdrop of Deadpool and Wolverine's adventures.

This campaign clearly appears to continue Etika's efforts of jiving with pop culture, also exemplified in recent collaborations with Astro Shaw's **The Experts** which were leveraged for drinks like Calpis and Mirinda.

We managed to get the source video for readers from Visual Retale who orchestrated the **campaign**.

In-Situ [here](#)



**THANK YOU ENGLAND.  
YOU DID US PROUD.**

