

MARKETINGTM

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WEEKENDER



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In the spirit of the season, test your marketing IQ with this quiz...

Say What



“Wars may be fought with weapons, but they are won by men.”
GEORGE S. PATTON



“In theory, we better have somebody with the hand on the plug.”
Former Google CEO Eric Schmidt warns about AI if it starts to evolve



“Whether we like it or not, the ‘Mad Men’ era is receding in our rearview mirror while we drive at full speed into the age of the Math Men and Women.”

Jon Miller, a digital-media veteran and Interpublic board member.



“Boost Holdings, the fintech subsidiary of Axiata Group, has reported US\$5.9 million in bad loans and is suing to recover about US\$2.3 million.”

Planned Obsolescence and Malaysian Brands.



... the products that fail, become outdated, or lose functionality within a predetermined timeframe.

Planned obsolescence, the deliberate strategy of designing products with limited lifespans, is a concept that has quietly shaped industries in Malaysia.

What is Planned Obsolescence?

Planned obsolescence refers to designing products that fail, become outdated, or lose functionality within a predetermined timeframe. The goal is to encourage repeat purchases and ensure consistent revenue.

EDITOR'S NOTE

... In Malaysia, smartphone brands like Apple and Samsung frequently launch new models, making older devices less appealing...

In Malaysia, this strategy can be seen in industries such as technology, fashion, automotive, and home appliances.

The strategy manifests in three key ways:

1. Technological Obsolescence: Products become outdated due to the release of new features or models. In Malaysia, smartphone brands like Apple and Samsung frequently launch new models, making older devices less appealing.

2. Functional Obsolescence: Products are designed to fail or wear out after a specific period. For instance, some home appliances available in Malaysia, such as washing machines or air conditioners, may have limited repairability, prompting replacements.

3. Perceived Obsolescence: Consumers are encouraged to replace products due to shifting trends or styles. Malaysia's fast fashion sector, including brands like H&M and Uniqlo, thrives on this by constantly introducing new collections.

Several industries in Malaysia illustrate the strategy of planned obsolescence:

- **Technology Brands:** Companies like Apple and Samsung dominate the Malaysian smartphone market. Malaysians often queue up for the latest models, driven by marketing and the perceived need to stay up to date. Apple's controversial practice of slowing down older iPhones to preserve battery life has resonated in Malaysia, where consumers are increasingly tech-savvy.

- **Fast Fashion:** Global fast fashion brands operating in Malaysia, such as Zara and Cotton On, promote the "buy-and-discard" culture. Their frequent product launches encourage Malaysians to replace clothing before it wears out, contributing to waste and environmental concerns.

- **Automotive Industry:** In Malaysia, car brands such

EDITOR'S NOTE

... Malaysians are becoming more aware of their rights and increasingly demand value for money...

as Proton and Perodua release updated models regularly, with slight design or feature upgrades. This makes older models seem outdated, even if they are still functional.

- **Home Appliances:** Brands selling appliances like refrigerators, washing machines, and air conditioners often design products with non-replaceable components, forcing Malaysian households to opt for replacements rather than repairs.

Why Brands Use Planned Obsolescence

- **Steady Revenue Streams:** By creating a cycle of replacement, brands maintain consistent sales. This is particularly relevant in the smartphone and electronics sectors, where Malaysians frequently upgrade their gadgets.

- **Brand Leadership:** Frequent product launches position brands as trendsetters. This is evident in the automotive and fashion industries, where new designs and features help brands stay relevant.

- **Consumer Loyalty:** Even with awareness of obsolescence, Malaysians tend to stick to trusted brands, especially in technology and appliances.

Challenges of Planned Obsolescence in Malaysia

While planned obsolescence drives short-term profits, it poses significant risks for brands:

- **Consumer Backlash:** Malaysians are becoming more aware of their rights and increasingly demand value for money. A product designed to fail too soon can lead to dissatisfaction and damage brand loyalty.

- **Environmental Impact:** Malaysia is grappling with issues such as e-waste and fast fashion waste. Products with short lifespans contribute to these growing problems, putting pressure on brands to adopt sustainable practices.

- **Regulatory Pressure:** The Malaysian government, aligned



with global trends, is considering measures like promoting repairability and sustainability. For example, the Ministry of Environment and Water (KASA) has launched campaigns to reduce waste and promote recycling.

Shift Towards Sustainability

Some brands in Malaysia are adapting to consumer demand for longer-lasting and sustainable products:

- **Repairability:** Certain brands are promoting repair-friendly products. For instance, local repair shops and online communities offering affordable solutions are gaining popularity among cost-conscious Malaysians.
- **Sustainability Initiatives:** Brands like IKEA Malaysia have introduced recycling and repair programs, encouraging consumers to extend the lifespan of their purchases.
- **Durable Design:** Outdoor and lifestyle brands, including sportswear companies

like Decathlon Malaysia, are promoting durable products, aligning with sustainability trends.

- **Secondhand Markets:** Platforms like Mudah.my and Carousell Malaysia are fostering a thriving secondhand economy, allowing Malaysians to buy and sell pre-loved items, reducing the impact of obsolescence.

The Way Forward

The future may lie in a hybrid approach, where brands focus on innovation, repairability, and sustainability while maintaining profitability. Malaysian businesses that embrace this shift are likely to build stronger, more enduring relationships with their customers in an increasingly conscientious marketplace.

Whether planned obsolescence evolves into planned longevity will depend on how brands adapt to the changing expectations of Malaysian consumers. The challenge lies in turning this strategy into a win-win for both businesses and the planet.



7pm on Sunday 22 December, 2024.

Click [here](#) 

The NexGen Show is a Sunday evening videocast starring young advertising, media and marketing talent. They talk about their future, fears and frustrations in a conversational format, as never done before. Hosted by Malaysian ad veteran Prof Harmandar Singh, this Sunday's Guest is the immaculate Nazir Fuad.



A Bold Vision for Malaysian Cinema

ASTRO SHAW CINEMATIC UNIVERSE

#ASTROSHAWFUTURE

Astro Shaw has long been a trailblazer in the Malaysian film industry, but now, it is setting its sights on a grander vision that will redefine the future of entertainment. The Astro Shaw Cinematic Universe (ASCU) aims to be a groundbreaking initiative that not only captivates fans but creates lasting legacies and positions Malaysia at the forefront of global cinema.

Imagine a universe where beloved characters and narratives from Astro Shaw's

most iconic intellectual properties (IPs) intertwine. From Polis Evo to High Council to Keluang Man, these stories will converge into a cinematic masterpiece by 2028. With this bold and ambitious endeavor, Astro Shaw is crafting the first-ever Malaysian-centric shared universe. Blending diverse genres, characters, and narratives, the ASCU promises to push boundaries, creating a legacy that will echo for generations.

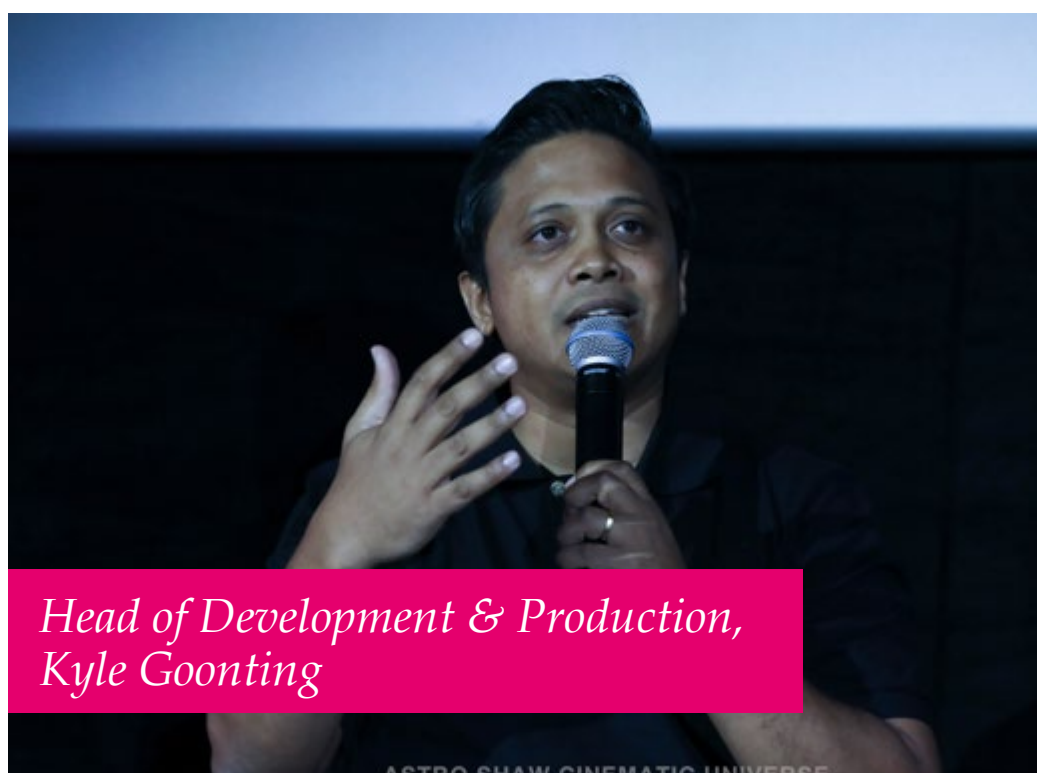
COVER STORY



*Head of Astro Shaw,
Raja Jastina Raja Arshad*



*Creative Producer Astro
Shaw, Anwari Ashraf*



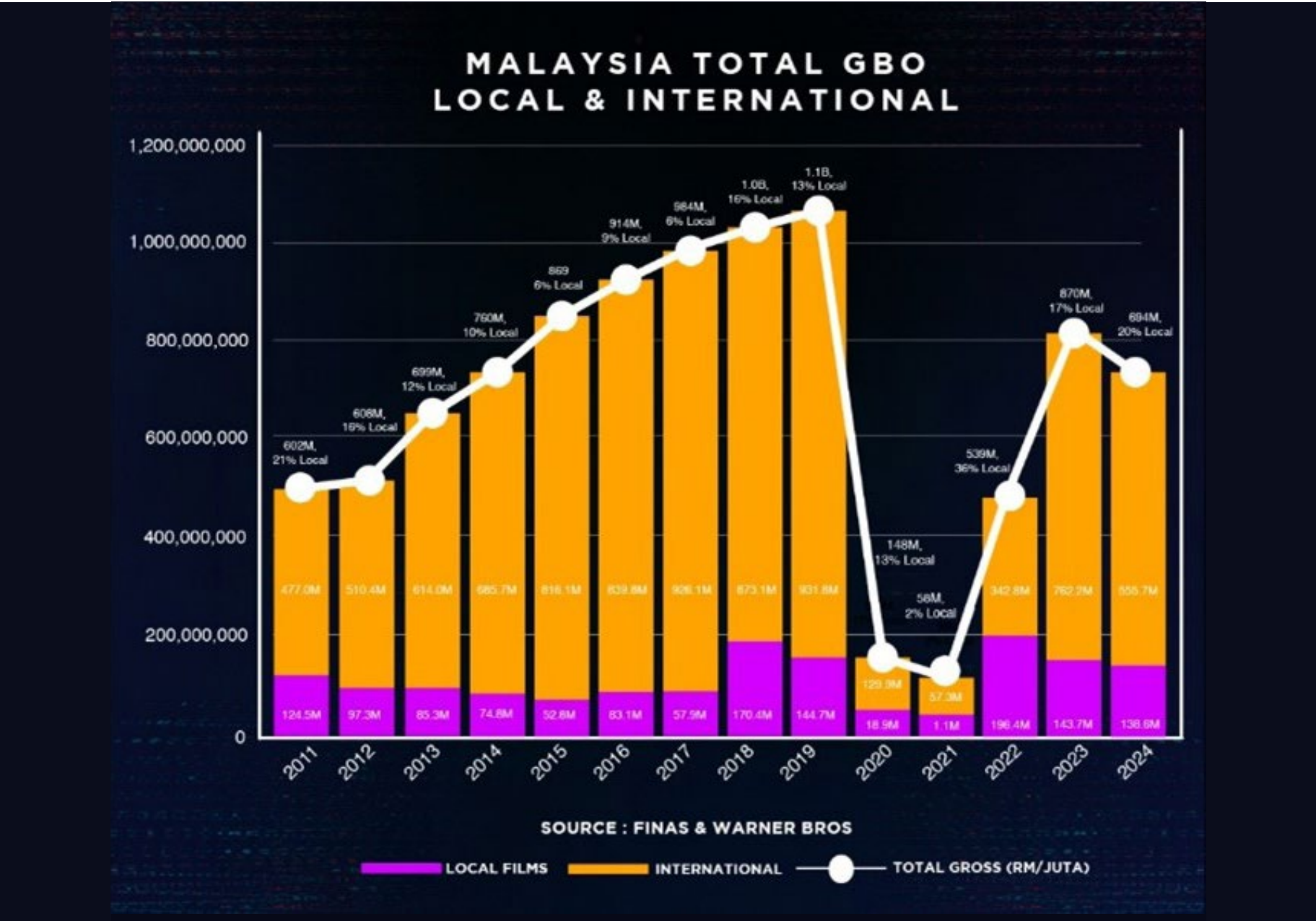
*Head of Development & Production,
Kyle Goonting*

THE CURRENT STATE OF MALAYSIAN CINEMA

The Malaysian film industry has made great strides in recent years. Local filmmakers have risen to the challenge, delivering diverse and compelling stories that resonate with audiences. For the past three years, local films have consistently dominated the box office, outperforming even international blockbusters. Titles like *Mat Kilau* (RM97 million), *Polis Evo 3* (RM54 million), and

Sheriff (RM64 million) have demonstrated that Malaysian stories can capture the hearts of millions.

Yet, despite these successes, international films still command a staggering 80% of Malaysia's total gross box office (GBO). Malaysians, with their universal taste, eagerly consume content from Tamil, Indonesian, Thai, and Chinese cinema. This intense competition underscores a critical challenge: if Malaysian



films cannot dominate their local market, how can they compete globally?

Adding to this challenge is the ongoing recovery from the pandemic. While the number of cinema screens has increased, total GBO gfx has yet to return to pre-pandemic levels. This sluggish recovery threatens not only cinemas but the broader film industry.

Astro Shaw recognized the urgent need to address these issues, asking critical questions...

How can we increase local films' share of GBO gfx?

How do we position Malaysian films for commercial success on a global stage?

How can we support independent filmmakers in reaching wider audiences?

REIMAGINING FILM AS A FORMAT

Astro Shaw's answer lies in a bold reimagining of cinema. The traditional "make a movie, release it in theaters, and wait for box office results" model is no longer sufficient. To thrive in an increasingly competitive and interconnected world, films must

COVER STORY

... Success in the modern era goes beyond GBO; it's about building identities, fostering fan communities, and creating a sustainable ecosystem for the film industry...

transcend the cinema screen and exist across multiple platforms.

Astro Shaw envisions a future where every story it produces lives on in various forms — spin-off series, books, comics, merchandise, and even video games. This approach not only extends a film's lifespan but creates new ways for audiences to engage with the story.

Success in the modern era goes beyond GBO; it's about building identities, fostering fan communities, and creating a sustainable ecosystem for the film industry. Building such an ecosystem requires time, commitment, and significant investment.

On December 18, Astro Shaw announced a four-year pledge to the Malaysian film industry. This commitment goes beyond filmmaking — it encompasses supporting cinemas, nurturing independent talent, and creating opportunities for brands to leverage the immense fan bases being built through the ASCU.



PILLARS OF THE ASCU

High Council Universe

The High Council series represents a new era for Malaysian storytelling. This groundbreaking series became a cultural phenomenon, amassing over 2.2 billion views on TikTok and topping Astro On Demand and Netflix charts.

The cinematic adaptation, Kahar Kapla: High Council, brought this story to the big screen, earning RM11 million at the box office. The High Council Universe is just beginning. Astro Shaw is set to release Kudrat

COVER STORY

1968, a premium prequel series exploring the origins of the High Council.

This layered storytelling approach ensures that audiences remain captivated, whether through films, spin-offs, or serialized content.



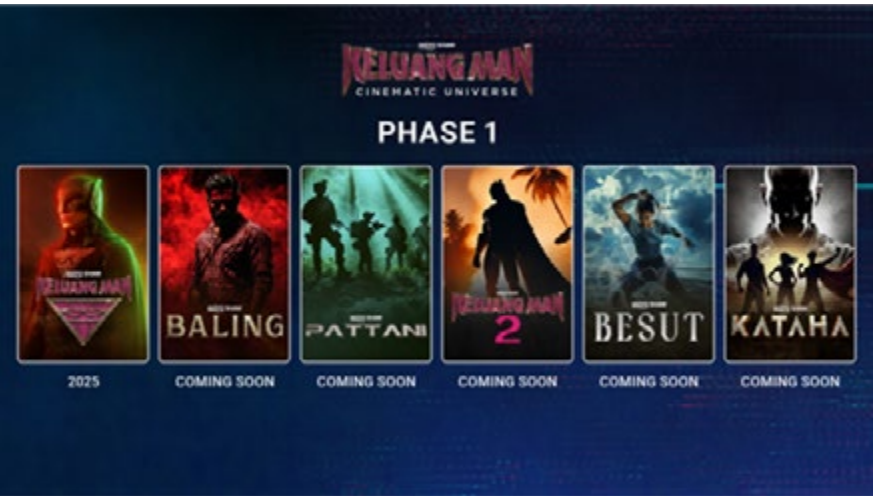
Polis Evo: A National Treasure

Since its debut in 2015, Polis Evo has redefined action cinema in Malaysia. Grossing over RM100 million across its three films, the franchise has consistently raised the bar.

The first film combined Hollywood-caliber action with distinctly local flavors. The second installment tackled darker themes, capturing the hearts of urban audiences. The third film seamlessly blended action with emotional depth, making it Malaysia’s top film of 2023.

The Polis Evo saga continues with Reza, the first spin-off in the franchise, followed by Polis Evo

4 and a premium series titled Evo Academy. These projects aim to deepen the franchise’s impact, exploring new genres and expanding its audience base.



Keluang Man: Reviving a Cultural Icon

Keluang Man holds a special place in Malaysian pop culture as the nation’s first superhero. Originally an animated series, it tells the story of a psychiatric patient who becomes a masked vigilante. Astro Shaw’s live-action adaptation seeks to honor this legacy while introducing Keluang Man to a new generation.

The Keluang Man Cinematic Universe will consist of six interconnected titles, weaving a narrative that traverses Malaysia – from Kluang to Baling, Pattani, and Besut. The culmination of this universe will be an epic event in Kataha, blending history, action, and cultural storytelling.

COVER STORY

**BUILDING A SHARED UNIVERSE**

The ASCU is unlike any other cinematic universe. It doesn't rely on a singular storyline or a team of superheroes. Instead, it weaves a tapestry of genres, characters, and narratives, all contributing to a larger, interconnected vision. Each film and series stands alone, offering a complete experience, yet fits seamlessly into the broader universe. By 2028, these stories will converge in a cinematic event unlike anything the world has seen — a celebration of Malaysian creativity and storytelling.

COLLABORATION: THE KEY TO SUCCESS

Astro Shaw understands that creating a cinematic universe is not a solo endeavor. Collaboration with brands, partners, and stakeholders is essential to realizing this vision.

- The launch of Wonda Kopi Kluang Man ahead of the Keluang Man film boosted Wonda Coffee sales by 20x within three months, showcasing the power of brand partnerships.
- Collaborations with Tune Talk and Grab for Kahar Kapla: High Council created

COVER STORY

unique merchandise and fan engagement opportunities.

These partnerships amplify the reach of films, provide brands with creative ways to connect with audiences, and generate additional revenue streams for the film industry.

EMPOWERING THE FILM ECOSYSTEM

The ASCU is more than just a cinematic project; it's a commitment to uplifting the entire Malaysian film ecosystem. By creating a sustainable framework, Astro Shaw aims to:

Support Independent Filmmakers: Provide platforms for broader distribution and audience reach.

Foster Talent Development: Launch new stars and offer collaboration opportunities across the industry.

Revitalize Cinemas: Ensure a steady flow of high-quality local films that draw audiences back to theaters.

A VISION FOR THE FUTURE

The Astro Shaw Cinematic Universe is poised to transform Malaysian cinema, setting a new benchmark for creativity,

... The Astro Shaw Cinematic Universe is poised to transform Malaysian cinema, setting a new benchmark for creativity, collaboration, and cultural storytelling...


collaboration, and cultural storytelling. By intertwining narratives, building franchises, and embracing innovative distribution models, Astro Shaw aims to inspire a new generation of filmmakers and audiences.


As 2025 approaches, the ASCU promises not just entertainment but a legacy. It's a vision that dares to dream big, challenging the boundaries of what Malaysian cinema can achieve. The future is here, and it's Astro Shaw's time to shine.

For those who wish to be part of this Cinematic Universe, visit www.astroshawuniverse.com for more information.


2024 TOP 10 MOST READ ON


1







2







3







4







5







6







7







8







9





10







Unprincipled Media Buying

Adtech Int'l essentially owns the advertising industry. Agencies have become little more than the sales department for Facebook, TikTok, Google, and the rest of the adtech rat pack.

Since the agencies are doing the selling, they're entitled to a cut of the vig, right? That's where "principal buying" comes in.



“Principal buying” is the racket in which agencies buy bulk media for 1 and resell it to their clients for 2.

The con goes like this: We can buy media at bulk rates and resell it to you, Ms. CMO, at a cost below what you would have to pay if we bought it directly for you.

Like all cons, it sounds great. Except for one little thing. The agencies will not reveal what they actually pay for the stuff. This raises a very simple

question about ethical business: Why would people hide things if they have nothing to hide?

If I were a cynical bastard, I’d think that maybe there’s a little wink-wink, nudge-nudge going on between the agencies and the platforms. Who’s really buyin’ and who’s really sellin’?

Confidential conversations with some agency media buyers alerted me to the fact that there are times when they are given ‘target’ spending amounts by their bosses on certain platforms.



In other words, their bosses are telling them, “We bought this shit, now get rid of it.”

‘Principal media buying’ is fancy talk for sidestepping another principle of ethical business: You don’t work both sides of the street (something the US government has recently reminded Google of.) This is in direct conflict with the traditional nature of agency relationships in all industries.

The agent is supposed to be a representative of the client, buying for the client on the most favourable terms, not buying for the client on terms that ultimately favour the agent. But there are so many con games, frauds, and misdirections that have been normalized in the

online media world, we have lost our capacity for outrage.

Let’s end with a quote via Digiday from a client surveyed by the Association of National Advertisers, “I don’t know if my agency is recommending principal media because it’s the best media for me, or the best media for them.”

Bob Hoffman is author of

"Advertising For Skeptics",



"BadMen: How Advertising Went From A Minor Annoyance To A Major Menace" and several other books about advertising.

CHILL!

In the spirit of the season, test your marketing IQ with this quiz...



Who do you think this bar coaster on the counter is marketing to?

1. The bartender.
2. The female customer.
3. The young man at the bar eyeing a pretty girl.
4. The old man looking for a good drink.

THE HAMTM

R E P R T

GOLD STANDARD IN INDUSTRY RANKINGS 2024

Rankings are done from shows hosted in Malaysia: APPIES, Dragons and the industry-sanctioned Digital Association d'Awards, Media Specialists Association Awards (MSA), Effie Malaysia and the Kancil Awards for 2023.

Only Gold winners from these shows are counted. Campaigns that win multiple Gold in the same show, or in the six shows in our rankings, are factored as ONE Gold (unique) win.

Gold winners in craft are not counted; this Report focuses on campaigns.

We know not all shows are of the same stature, for various reasons. So this year, we polled our six shows among 30 leading marketers to develop a scoring algorithm based on which shows they consider the most prestigious and reflective of true marketing success. We can share that the top ranked shows from our study were Effie and APPIES.



For advertising opportunities in
The Ham Report 2024,
please contact
vishnu@adoimagazine.com,
03-77262588 now.

TOP 10 GOLD STANDARD AGENCIES IN 2024:

RANKING	AGENCY
1	Ampersand Advisory
2	Mindshare
3	FCB SHOUT
4	Naga DDB Tribal
5	Leo Burnett Malaysia
5	M&C Saatchi
5	Dentsu
6	Kingdom Digital
7	Fishermen Integrated
7	Grab Creative Studio
7	Invictus Blue Group
7	OMD Malaysia
8	GO Communications
9	Media Prima Audio
9	Mediabrand's Content Studio
9	PHD Media Solutions
10	Astro Media Solutions
10	Digital People
10	GrowthOps Asia
10	JUNO
10	Light Up 7
10	Trad3mark Integration

TOP 10 GOLD STANDARD MARKETERS (BY CAMPAIGNS) IN 2024:

RANKING	MARKETER
1	Etika
2	RHB
3	Reckitt Benckiser
4	Heineken
5	McDonald's
6	CelcomDigi
7	Grab
7	Hong Leong Bank
7	Unilever
8	Allianz
9	Association of Banks Malaysia
9	Media Prima Audio
9	Resorts World Genting
9	Wipro Unza
10	Axiata Group
10	Ayam Brand
10	Bank Negara
10	IHH Healthcare
10	Sime Darby Beyond Auto
10	Tourism Australia