

# MARKETING

ISSUE #428 JANUARY 2025

WEEKENDER™

**HE  
IS  
BACK!**



**EDITOR'S STORY**

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**GONG XI FA CAI  
2025**

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**100 YEARS STRONG:  
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WITH "KITA BAGI  
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60:40

**THE 60:40 RULE.  
(OR, HOW TO DIVVY UP  
YOUR MARKETING EFFORTS  
FOR LONG TERM SUCCESS.)**

# Say What



**“No, I’m not always happy. Happy is the weather, but I do live in a sunny place. It just has enough rain to let the flowers grow.”**

**Jim Carrey**



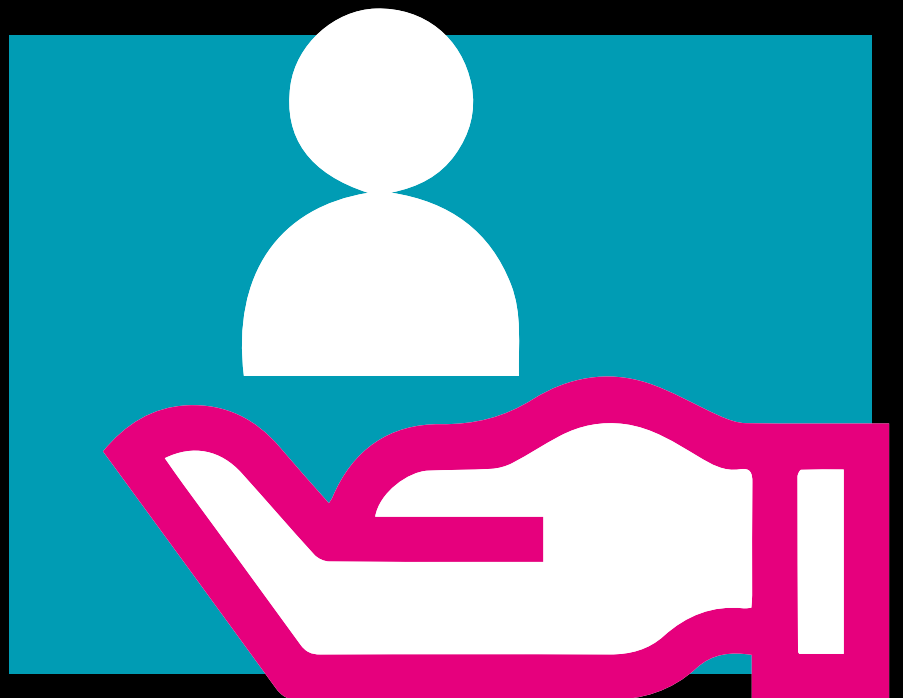
**“From the moment I picked your book up until I laid it down, I was convulsed with laughter: someday I intend reading it.”**

**Groucho Marx**



**“Clients are moving business from agency to agency at reduced terms. People are moving from agency to agency, often at increased terms, so we have a compression.”**

**Sir Martin Sorrell, at CES 2025 in Las Vegas.**




**“The purpose of a business is to create a customer who creates customers.”**

**@Preciouskarism1**

The real Ham  
is not a sandwich  
Gong Xi Fa Cai 2025



A man with a grey beard and sunglasses, wearing a dark suit, stands in the foreground of a large, colorful, abstract art installation. The installation features a radial pattern of lines in various colors (blue, red, yellow, green, purple) that converge towards a central point, creating a sense of depth and movement. The man is looking towards the camera. In the background, other people are visible, some looking at the artwork. The floor is dark and reflective.

**On working overseas:  
“If you have the  
opportunity to go  
abroad and learn from  
different cultures and  
working styles, Go!  
It has changed me a  
lot and I know it will  
for you. But don’t go  
blindly hunting for  
it because honestly,  
Asia and Malaysia  
have a lot of good  
going for us.”**

**VJ Anand**

COVER STORY



# Sucker for Sneakers

These screaming sneakers let his feet do the talking. VJ sticks to max of 50 pairs and he trades or sells if he wants to buy new ones. He once sold a pair at a resale value of USD20k. Bad move, he says.



# From Taiping to London

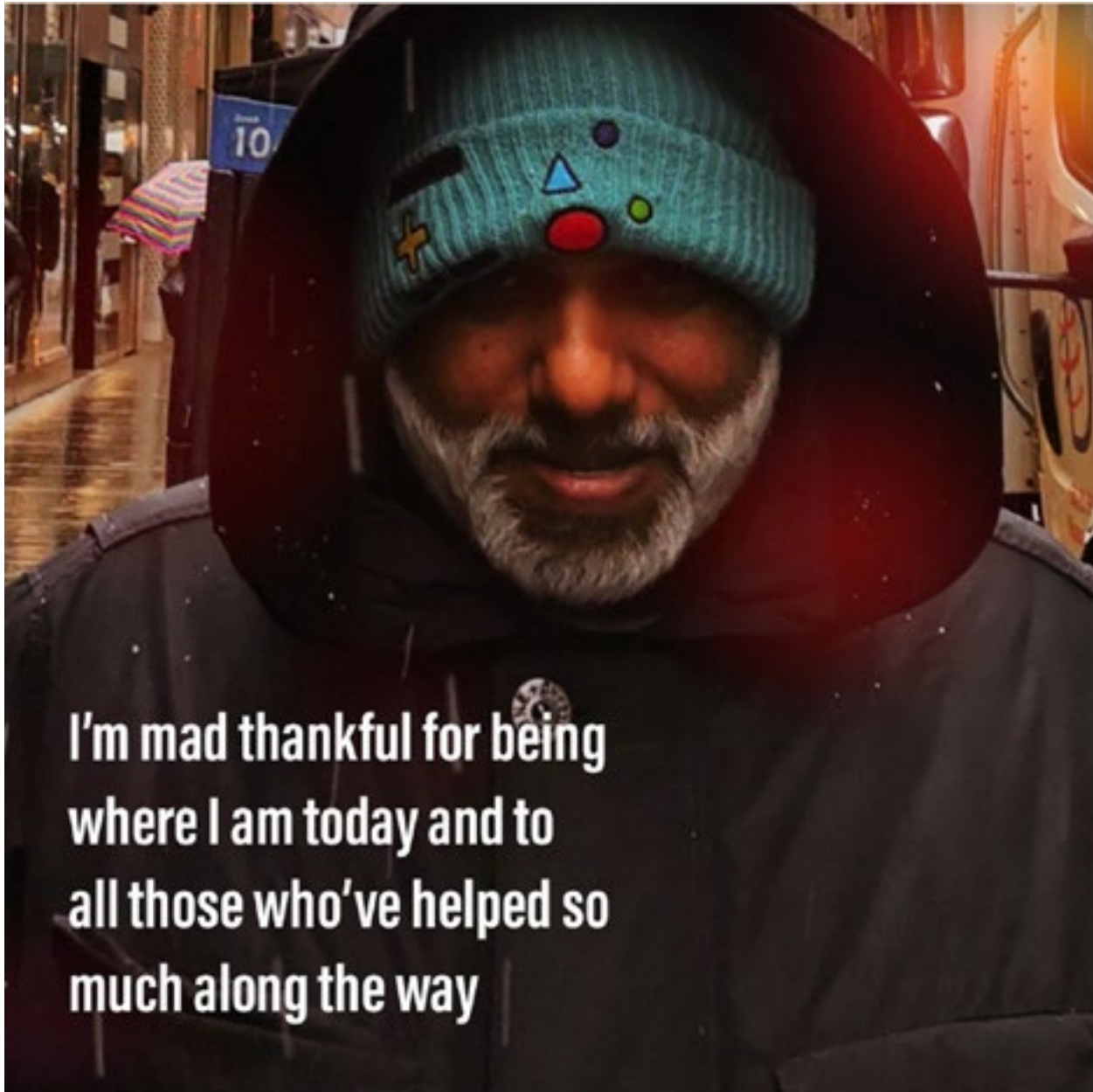
*How VJ Anand ended up global.*



VJ, a Malaysian creative, culture hacker, change agent, influencer and Executive Creative Director of VaynerMedia Europe, Middle East and Africa, has been based in London for the past two years.

This Taiping-born lad VJ Anand is one of Malaysia's finest creative exports and he is now raring to return home.

## COVER STORY



I'm mad thankful for being where I am today and to all those who've helped so much along the way

This gentle bear credits his sneaker obsession to Will Smith in *The Fresh Prince of Bel-Air* and describes his style, loud, vibrant, heat on feet, as an extension of himself.

### Did you always want to work overseas?

Not really, I just enjoy coming up with ideas learning about advertising and creativity. Growing up, our family wasn't really well to do. We were ok. Not OK enough for my dad to send me overseas for studies. I studied

locally in Malaysia and paid for my own education.

### What was your first shot at working abroad?

After a few years as a web designer and coming up the ranks in the ad industry, I got my first shot overseas in a small boutique agency in Bangkok. As a head of art, I got a chance to be in an activation agency that did projects across Laos, Thailand, Cambodia and Vietnam.

That was an eye opener to me, just how mad open clients in

## COVER STORY

that area (especially in Thailand) were. We had clients like IBM, Tiger beer and banks that were so open to disrupt the market in the on-ground activation space.

My partner in crime then, GM Joe Wong, gave me this shot along with our bosses Pick and Warwick who were just mad mad blokes. And my ex ECD Chris Howden was there as a mentor. But I partied way too much, ended up in hospital way too many times, that the doctors told me it was time to go back.

My second stint was just short of one year, in Singapore. It was an internal agency on the client side. It was rigid, bureaucratic and creatively stifling. Had an MD who took the glory during good times and played the blame game when it was bad. But I got the chance to launch some interesting products, and also got to work with Henry Golding before he got famous.

After that, creative icon Sa'ad Hussein came to my rescue and got me into Creative Juice, where I managed to get on all those popular Nando's social media hijacks. Social was my thing. After winning awards with CJ and the TBWA Group, I got my third chance to go abroad....

**... But I got the chance to launch some interesting products, and also got to work with Henry Golding before he got famous...**

**What was it like to work in Indonesia and with a founder who became the Minister of Education in Indonesia?**

Indonesia was just amazing. I felt the freedom and openness from everyone in Gojek, right from the founders to the designers and content creators and engineers. Everything was "Bisa Pak"!

## COVER STORY

As a creative person with ideas, the possibilities and bisa-ness of Indonesia was so liberating. From my interview with founder Nadiem Makarim, to working closely with him in rebranding Gojek, I could see he was a man of the people and a visionary.

Back when he was leading Gojek I thought to myself, man this dude would be the President one day. Would call me at 1am and tell me he had a vision and an idea and I would sketch it out.

And he gave me an ultimatum, "This product is amazing but make my brand cool". Make it a cult brand. So going in and helping to build Creative Labs, Gojek's internal agency and turning the brand into the most talked in Indonesia, plus picking up Creative and Media Agency of the Year in the local awards was one of the milestones in my career.

I wasn't not used to having a whole nation talking about my work (Nando's was the first that got to that level) but turning a brand into a cult brand with the work that we did was an adrenaline rush!

The last project I did there was a Rich Brian (Indonesia's most

famous rapper who lives in LA) hijack. I remember the Gojek CFO was so angry that we spent USD 200k on this project. "Why pay a 19-year old that crazy money?"

But when we did, we got on the news, it went gila viral. If you head to the music video where we embedded the logo for 3 seconds, you can see the comment thread of everyone just talking about the brand.

On the day it launched, it got so much traction, that Nadiem wrote an email to all the C levels and SVPs and spoke about how no money can equate to the cool factor that this campaign hijack received.

### And Gary Vee...

Oh yes, that's when the opportunity to help VaynerMedia came up. I was honestly reluctant at first, never heard of the agency, but I remember asking a few others and I think it was Ronald Ng who was NYC who mentioned to me, "They're growing, go and try it."

And what a crazy 5 years it's been. First, growing the APAC office from 4 to 288 in 3 years. Setting up offices in Japan,

## COVER STORY



Thailand, Australia, Indonesia, Malaysia. And shooting a music video with John Legend. That's when I got a proper shot of doing global work.

Back in my previous agencies we were forced to push for awards, but in Vayner it was all about doing what was trending, working on Social and staying ahead of the curve. Quite liberating for a Creative, when you take trophy KPIs off the table and do what's right for the audience and brand.

Gary is another visionary and an amazing boss who took care of his people. He once asked me "I notice you get headhunted a

lot, what can I do to keep you here beyond 3 years?"

I was humbled.

### Talk about London...

Back in the day when we were in agencies, we always had the Ang Moh boss come in usually from the UK to be our boss in Asia - never knew anything about our culture, would come in fire everyone and bring his people in. I never wanted to be that kind of boss.

So I listened and analysed to see how I could make a difference. I came into an agency that was doing TikTok dance

## COVER STORY

**... But I soon realised, we are as good as anyone else. I really believe, especially as a Malaysian, we are so open to different cultures that we are not just understanding and sensitive to other cultures but we are able to learn and assimilate into different cultures easily...**

videos in the UK, and when I left we had done a seven-market European Visa Olympics campaign, a global playbook and campaign for 7Up across three different continents and a DigitalBank London activation event with Charli XCX.

I remember coming into London and feeling small. We have all grown up to see famous campaigns from Mother, BBH and the rest. Coming into this market and being the only “Asian” judge in UK creative shows was also pretty daunting. In the UK and Europe, their eye for design, art direction and film is solid. The copy craft especially in the outdoor work for KFC and Uber is unprecedented.

But I soon realised, we are as good as anyone else. I really believe, especially as a Malaysian, we are so open to different cultures that we are not just understanding and sensitive to other cultures but we are able to learn and assimilate into different cultures easily.

Working in creativity and this industry, culture is our weapon to make work that actually matters. We are the best mediators of culture!

I really want to help Asian brands go global and show the world that we have what it takes to be international. I really have no idea if I can achieve this but as Nadiem and Gary Vee have taught me, dream big and find others that share that dream and hustle to make it happen.

COVER STORY



COVER STORY



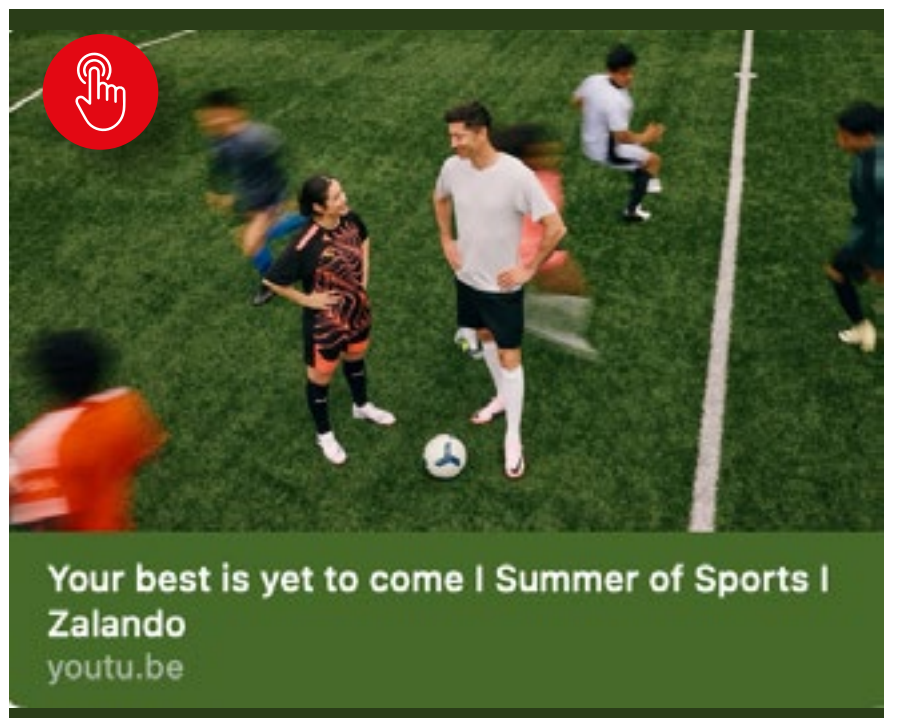
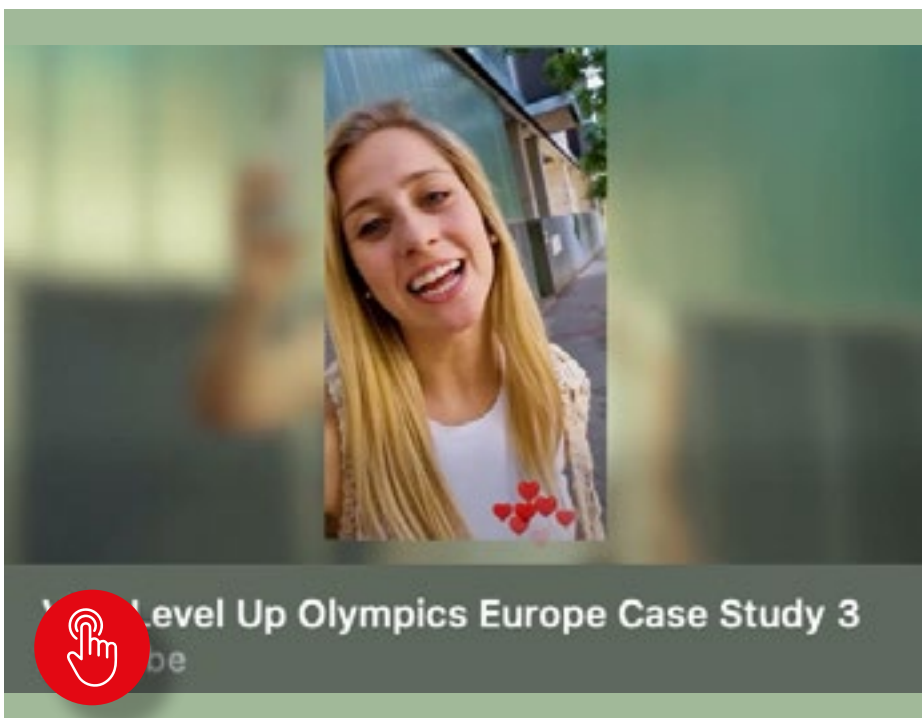
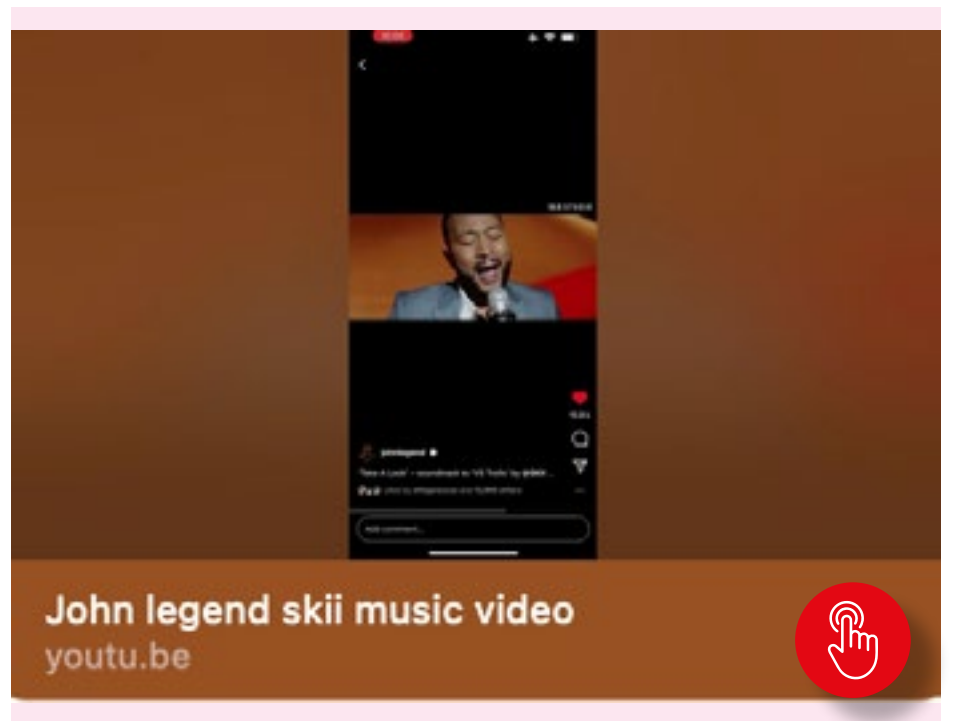
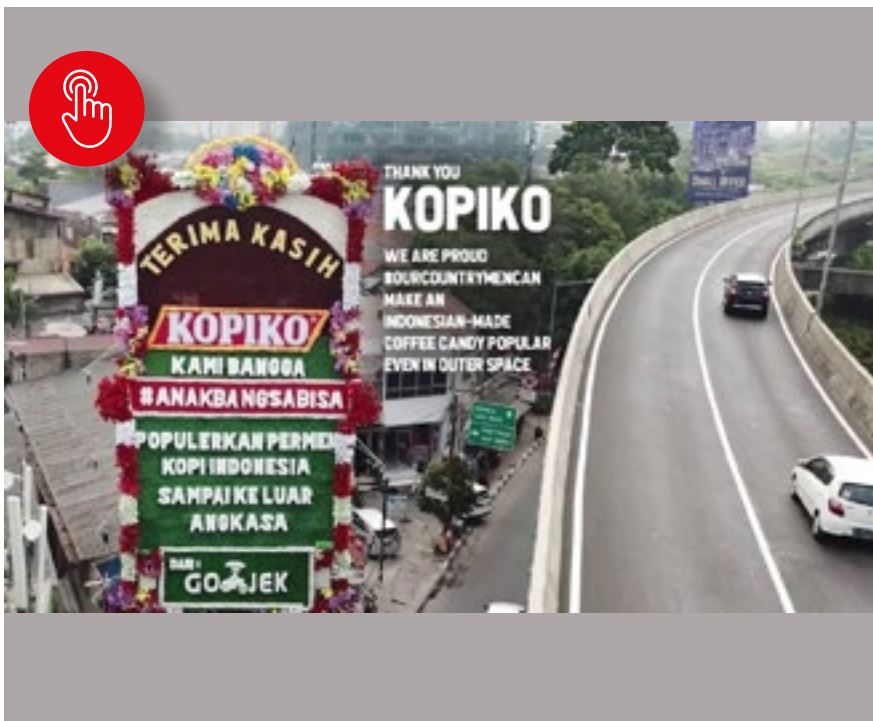
**BRAGGING RIGHTS**

- I placed Gojek’s logo for three seconds in a Rich Brian music video.
- I worked on a music video with John Legend.
- I worked on a children’s storybook that won a Cannes Silver Lion.
- I led a team of 4 and grew it 288.
- I fired myself from an agency to cut costs.
- I sang in pubs and bars.
- I’ve done all of the above with some of the most talented people across the globe.

 <p><b>2013</b> — Bronze PRINT</p> <p><b>2014</b> — Bronze DIRECT</p>	<p><b>campaign</b></p> <p><b>2013</b></p>  <p>KANCIL AWARDS</p> <p><b>2013</b></p>	<p>Gold Creative Agency of The Year</p> <p>Silver Digital Creative Agency of The Year</p> <p>Agency of The Year</p>	 <p><b>2015</b> — Branded Content SILVER</p>  <p><b>2015</b> — Branded Content SILVER</p>
 <p><b>2012</b> &lt; Gold Silver</p> <p><b>2013</b> — Bronze</p> <p><b>2014</b> — Bronze</p>	 <p><b>2014</b> — Agency of The Year Malaysia</p>		

*These are about half the awards VJ has won.*

# View the campaigns here...





## 100 Years Strong: CIMB Celebrates with “Kita Bagi Jadi” Spirit

In 2024, **CIMB** launched a social movement, *Kita Bagi Jadi* (KBJ), as part of its 100-year anniversary, underscoring the bank’s purpose of advancing customers and society in contributing to the long-term success of Malaysia. The campaign celebrated positivity and the spirit of resilience amongst Malaysians in a campaign which highlights inclusivity together with continued investment in CIMB’s communities.

### Celebrating the Spirit of Resilience

The *Kita Bagi Jadi* campaign further augments CIMB Group’s entrenched reputation as a trusted partner for the customers and communities it serves,



*One hundred talented young musicians from the Malaysian Philharmonic Youth Orchestra (MPYO), with an average age of 18 years, provided the overall musical accompaniment for the CIMB 100 Years & More Kita Bagi Jadi concert, led by conductor Ahmad Muriz Che Rose (centre, in black). With them were Toni Darusman, Group Chief Brand and Marketing Officer, CIMB Group (centre, in red) and Zainariah Johari, Group Chief Executive Officer, MyCreative Ventures (centre, in white).*

leveraging its resources to foster economic empowerment, financial inclusion, and sustainability.

### Supporting and Nurturing Talent

In music, the first ever CIMB Rising Start ASEAN singing competition was hosted, empowering the aspirations of talented youth across Malaysia,

Indonesia, Thailand and Philippines.

Scha Nuril from Malaysia was announced as the competition's inaugural champion. She went on to perform alongside Indonesian industry luminaries including Rossa, Tiara Andiri, Cakra Khan, Marcell, Ruth Sahanaya and Maudy Ayunda at the CIMB Niaga Kejar Mimpi Concert in Solo, Indonesia.

**SPIRIT OF RESILIENCE**

*The launch of CIMB 100 Years & More campaign was officiated at Menara CIMB on 27 February 2024, with the presence of Malaysian singer Yuna (centre), Tan Sri Mohd Nasir Ahmad, Chairman of CIMB Group (fourth from left), the CIMB senior management team, and employees.*

Adding further colour to the campaign, CIMB also sponsored the Malaysian Philharmonic Youth Orchestra (MPYO), enabling budding musicians to hone their performing skills. They have since made appearances at prestigious events such as CIMB Artober Art & Soul and the grand CIMB 100 Years & More Kita Bagi Jadi Concert.

The centerpiece of the campaign, the CIMB 100 Years

& More Kita Bagi Jadi Concert, brought together 100 performers including beloved artistes Jaclyn Victor, Aina Abdul, Dayang Nurfaizah, Datuk Zainal Abidin, Hael Husaini, Azlan & The Typewriter, Scha Nuril, and Indonesia's Cakra Khan for a 100-minute performance spectacular that shed light on CIMB's century-long journey to life through music and storytelling.

## SPIRIT OF RESILIENCE



*The CIMB 100 Years & More Kita Bagi Jadi Concert was held on 24 November 2024 at Plenary Hall, Kuala Lumpur Convention Centre, featuring performances by 100 artistes, including beloved artistes from Malaysia and Indonesia, for over 100 minutes.*

### Celebrating Achievement in Sports and Creativity

“Kita Bagi Jadi,” meaning “Let’s Make It Happen,” celebrates the spirit of resilience among Malaysians. This is best exemplified in brand icons S. Sivasangari, a rising star in Malaysian squash, who overcame a life-threatening car accident to return to competitive squash; and Olympian and world-class cyclist Dato’ Azizulhasni Awang, also known as ‘The Pocket Rocketman’, who had humble beginnings in Dungun, Terengganu.

CIMB’s commitment to encouraging excellence extends beyond sports, as the Group has been instrumental in fostering the growth of art in Malaysia. Through its annual art fair, CIMB Artober Art & Soul, it has generated over RM15 million benefiting the local art ecosystem and empowering more than 200 up-and-coming artists since inception.

CIMB Artober Art & Soul goes beyond visual arts by providing a space to showcase local crafts and fashion, such as the Tenun Pahang DiRaja,

## SPIRIT OF RESILIENCE



*CIMB installed a 3D digital advertisement billboard featuring its mascot Octo for its Kita Bagi Jadi campaign at Pavilion Mall, Jalan Bukit Bintang, Kuala Lumpur.*

**... The film has garnered over 11 million views, and the campaign was further bolstered by digital out-of-home (DOOH) advertising reaching 13 million viewers across 40 nationwide locations...**

a traditional weaving craft produced by inmates in Pahang prisons. This initiative not only revives a cultural heritage but also provides inmates with a meaningful and creative outlet.

### **A 360-approach**

The campaign's impact from its 360-approach was amplified across the digital space reaching audiences across the nation and beyond. A short film celebrating Malaysian resilience was produced, featuring S.Sivasangari, Dato' Azizulhasni Awang, and local designer Azzim Zahid Azmi, founder of



*Toni Darusman, Group Chief Brand and Marketing Officer, CIMB Group*

the fashion brand Bulan Bintang.

The film has garnered over 11 million views, and the campaign was further bolstered by digital out-of-home (DOOH) advertising reaching 13 million viewers across 40 nationwide locations. Social media activations, including ticket giveaways and guerrilla performances by

MPYO musicians, further wowed audiences and strengthened the *Kita Bagi Jadi* message.

### **CIMB and Its Communities**

Over the past 100 years, the Group has been a key contributor to the country's economic growth. It provided more than RM50 billion in loans being

## SPIRIT OF RESILIENCE

**“As CIMB enters its next chapter, our focus remains on nurturing aspirations and delivering positive change. We hope to empower more success stories that embody the *Kita Bagi Jadi* spirit – stories of resilience, collaboration, and triumph that inspire others to join in making a difference.”**

provided to small and micro-sized businesses (SMEs), the country’s biggest business sector, and lower income groups (B40).

As part of its corporate social responsibility efforts, the Group has also contributed RM150 million towards initiatives in sports, education, and the arts. Environmental sustainability has remained a key focus, with RM7 million contributed toward forest, river, and wetland conservation.

As CIMB enters its next century, it remains focused on broadening the reach of its

initiatives. Toni Darusman, Group Chief Brand and Marketing Officer of CIMB, shared the Group’s aspirations:

“As we reflect on the KBJ milestones, it is clear that CIMB’s commitment to empowering individuals and communities goes far beyond banking. From championing young talents in music, art, and sports to advancing economic empowerment and sustainability, *Kita Bagi Jadi* has become a testament to what can be achieved when we come together with purpose and resilience,” he shares.

“As CIMB enters its next chapter, our focus remains on nurturing aspirations and delivering positive change. We hope to empower more success stories that embody the *Kita Bagi Jadi* spirit – stories of resilience, collaboration, and triumph that inspire others to join in making a difference.”

“Looking forward, CIMB is steadfast in its mission to drive greater impact. We wish to broaden the reach of the social movement, expanding its influence across the region and creating even more opportunities for individuals and businesses to thrive,” he added.



# 60:40

## **THE 60:40 RULE. (OR, HOW TO DIVVY UP YOUR MARKETING EFFORTS FOR LONG TERM SUCCESS.)**

*By Andy Greenaway*

Les Binet and Peter Field (who both work at Adam & Eve, London) have been pouring over case studies from the IPA data bank. They have been pulling sales and brand-growth data from thousands of effectiveness award entries. Ten year's worth.

As a result of their analysis, they have revealed some interesting insights.

The key one is this: successful businesses over the long term spend 60% of their

**THE TAO OF ADVERTISING**

**... successful businesses over the long term spend 60% of their marketing budget on 'brand' communication. What do they mean by that? Simply this. Communication that builds on a brand story (or platform, as some people like to call it) which creates 'fame' for the brand...**

marketing budget on 'brand' communication. What do they mean by that? Simply this. Communication that builds on a brand story (or platform, as some people like to call it) which creates 'fame' for the brand.

Think Snickers. Cadbury Gorilla. Or Volvo trucks with Van Damme doing the splits between two lorries.

The other 40% is spent on Activation campaigns which drive short term effects. These include promotional activity that gives away freebies and discounts. Direct response

campaigns that push benefits and features. As well as performance campaigns that drive traffic, leads and conversions.

And here's the interesting thing. Those businesses that purely focus on Activation see short term success. But in the long run, they underperform by as much as 80%.

There will be some skeptical marketers out there who are addicted to the activation approach.

But here's the key factor. Brand communication dramatically boosts organic search. Which, if you're pushing for digital conversion (subscriptions, tickets, food delivery, e-commerce) the sales impact can be seen almost immediately.

*If you're a business who relies on digital advertising to drive sales. Get in touch. We can show you how to increase your sales by 50% (and quite often more).*



## CASE STUDY: CHAGEE

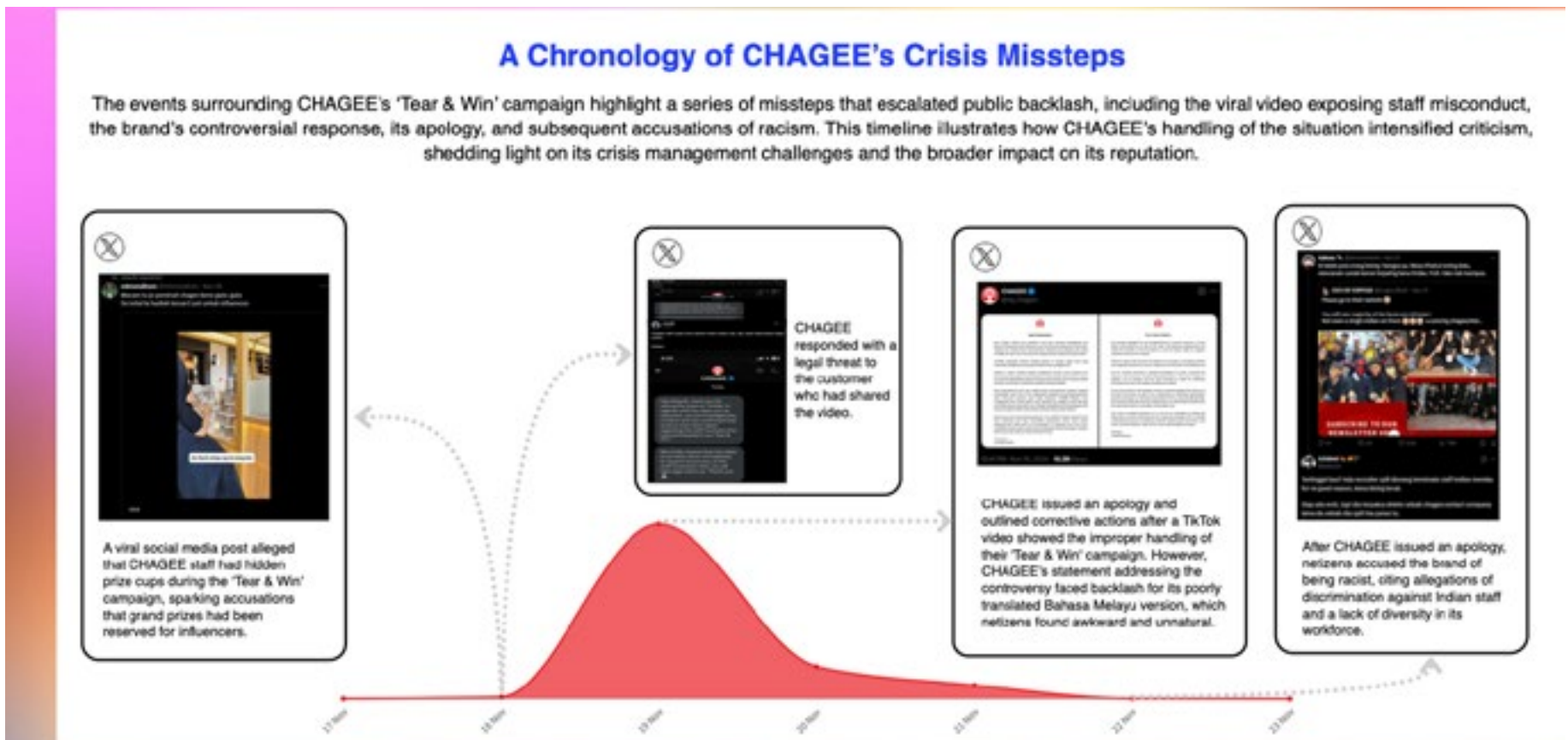
# BEYOND DAMAGE CONTROL: BUILDING BRAND TRUST AFTER CHAGEE'S CRISIS



In today's digital age, the rapid spread of information online has amplified the stakes for brands during crises. Every misstep is magnified, making effective and timely responses essential to protect public trust. The CHAGEE incident serves as a striking example of how a promotional campaign can spiral into a reputational crisis. What began as a seemingly harmless marketing initiative evolved into a contentious issue after a viral video alleged prize manipulation. Mismanagement, including legal threats and poorly executed communication, further fuelled the public's dissatisfaction, demonstrating the need for thoughtful crisis management.

The controversy began with CHAGEE's 'Tear & Win' campaign, which promised exciting prizes to customers. However, the campaign took a sour turn when a viral social media post alleged that CHAGEE

## CASE STUDY: CHAGEE



*A chronology of Chagee's crisis missteps*

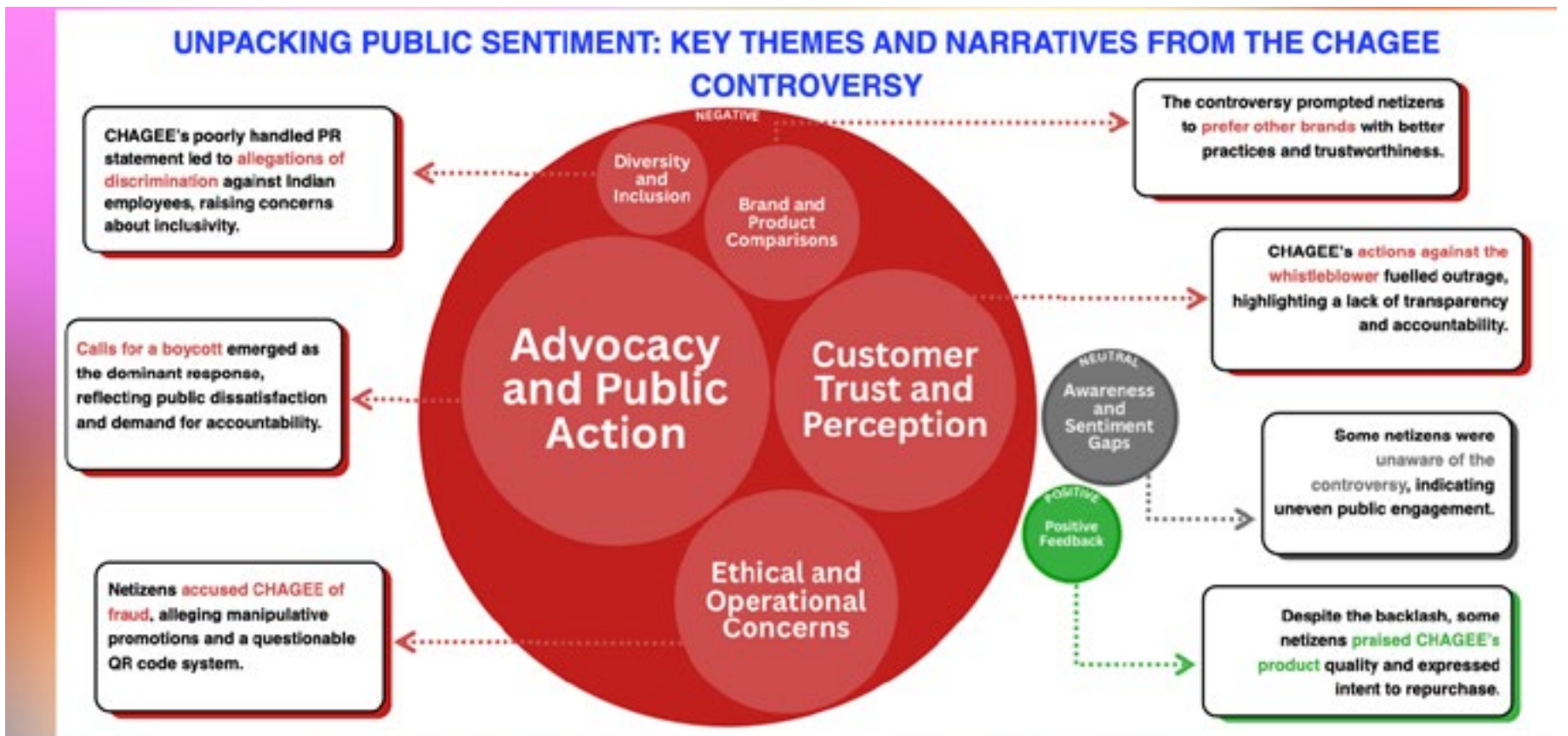
staff had hidden prize-winning cups, sparking accusations that grand prizes were reserved for influencers.

This revelation quickly captured the public's attention, triggering outrage over perceived unfair practices. Rather than addressing these concerns transparently, CHAGEE's initial response – a legal threat to the customer who shared the video – fanned the flames of public discontent. This response was widely seen as an attempt to silence criticism rather than engage with valid concerns.

As public outrage intensified, CHAGEE attempted to recover by issuing an apology and outlining corrective actions.

However, this effort was undermined by a poorly translated Bahasa Melayu version of their statement, which netizens found awkward and unnatural. This misstep not only failed to appease critics but also raised questions about the brand's sincerity and attention to detail. The backlash continued to grow, with netizens accusing CHAGEE of racism, citing allegations of discrimination against Indian staff and a lack of diversity within its workforce. These accusations struck a deeper chord, as they pointed to systemic issues beyond the immediate controversy. The sequence of events surrounding CHAGEE's crisis

## CASE STUDY: CHAGEE



*Unpacking public sentiment: key themes and narratives from the Chagee controversy*

offers a compelling timeline of escalating public dissatisfaction:

### 1. Viral Allegation (Nov 18):

A social media post accused CHAGEE staff of withholding prize cups during the 'Tear & Win' campaign, igniting accusations of fraud and favouritism toward influencers.

### 2. Legal Threats (Nov 18):

CHAGEE's initial response – a legal warning against the whistleblower – drew widespread criticism for its lack of transparency and accountability.

### 3. Apology and Backlash (Nov 19):

An apology followed, accompanied by corrective actions. However, the poorly

translated Bahasa Melayu version of the apology became a new point of contention.

### 4. Racism Accusations (Nov 22):

Allegations of workplace discrimination and lack of inclusivity fuelled additional outrage, broadening the scope of public criticism.

Through this turbulent episode, Isentia's Insights team, comprising analysts Farah, Nurul, Syarifah, and Fasehah, dug into public sentiment and key reactions shared by netizens. Their analysis highlighted several critical points:

- **Calls for Boycott:** Many netizens advocated for boycotting CHAGEE, reflecting

## CASE STUDY: CHAGEE

## BEYOND DAMAGE CONTROL: BUILDING BRAND TRUST AFTER CHAGEE'S CRISIS

## Introduction: Understanding Customer Sensitivity in Crisis Management

With the rapid spread of information online, brands face heightened scrutiny during crises, making effective responses essential. The CHAGEE incident illustrates this challenge as what started as a promotional campaign turned contentious after a viral video alleged prize manipulation. Missteps, such as issuing legal threats instead of addressing concerns transparently, only deepened public dissatisfaction, emphasising the need for thoughtful crisis management to protect customer trust.

*Understanding customer sensitivity in crisis management*

a collective demand for accountability and better practices.

- **Fraud Allegations:** Concerns about manipulative promotions and a questionable QR code system added to the distrust.
- **Lack of Transparency:** CHAGEE's actions against the whistleblower were seen as an attempt to deflect rather than address valid concerns.
- **Varied Public Awareness:** While some netizens remained unaware of the controversy, others actively called out the brand's mismanagement and voiced their dissatisfaction.
- **Support for Product Quality:** Amid the backlash, some individuals praised CHAGEE's product quality, expressing

willingness to continue purchasing despite the controversy.

This mixed sentiment underscored the complexity of public perception during a crisis. While negative reactions dominated the discourse, pockets of support revealed that all was not lost for CHAGEE.

The lessons from this case study are clear: effective crisis management hinges on transparency, inclusivity, and proactive engagement. CHAGEE's experience underlines the importance of addressing public concerns directly and sincerely. Legal threats and poorly executed communication are counterproductive, often

**CASE STUDY: CHAGEE**

**... Ultimately, crises present opportunities for growth and learning. By reflecting on past missteps and implementing best practices, brands like CHAGEE can rebuild trust and strengthen their reputation. Effective crisis management is not just about damage control; it's about demonstrating accountability, empathy, and a commitment to improvement...**

exacerbating the crisis rather than resolving it. Instead, brands must prioritise open dialogue, timely responses, and thoughtful messaging tailored to diverse audiences.

Moreover, the allegations of discrimination against Indian staff highlights broader challenges related to inclusivity and workplace diversity. Brands must recognise that today's consumers demand more than just quality products; they expect companies to uphold ethical

values and foster inclusive environments. Addressing these systemic issues proactively can prevent similar controversies in the future.

For brands navigating crises, tools like Isentia's Insights platform can be invaluable. By monitoring public sentiment and analysing trends, companies can identify potential risks early and develop strategies to address them effectively. In CHAGEE's case, timely analysis of public feedback could have informed a more measured response, mitigating the fallout.

Ultimately, crises present opportunities for growth and learning. By reflecting on past missteps and implementing best practices, brands like CHAGEE can rebuild trust and strengthen their reputation. Effective crisis management is not just about damage control; it's about demonstrating accountability, empathy, and a commitment to improvement. In a world where consumer trust is hard-won and easily lost, these qualities are more important than ever.

*This independent case study analysis and recommendations have been done based on market findings by Isentia Malaysia.*

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(17<sup>th</sup> January – 24<sup>th</sup> January 2024)



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making good



# resentations great

BY JOE NAJIB

(AHMAD NAFIZUL MAF'UZ  
BIN AHMAD NAJIB)



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8.30am – 5.30pm

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60000 Kuala Lumpur