

# MM&M EBOOK

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# LIVE AT LIONS HEALTH

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Highlights from the two-day Cannes Lions Health international festival of creativity, June 18–19, 2016

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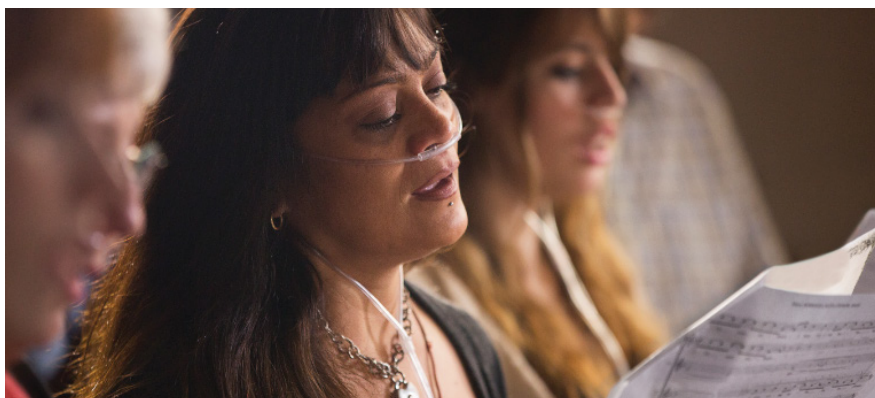
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This past June healthcare marketers flocked to Cannes for the Lions Health international festival of creativity. The biggest change? No one questioned whether pharma campaigns were good enough to medal. This year marketers debated the value of virtual reality, talked up partnerships with companies like Spotify, and lauded the use of cinematic storytelling. But Lions Health held firm to its healthcare roots, as attention focused on the different ways marketers can improve the lives of patients worldwide. In this Takeaways eBook, we share recaps and perspectives on the key themes and trends that emerged in the South of France.

**“They tell a story that is uplifting, complex, and cinematic”**

Alexandra von Plato, 2016 pharma jury president of Cannes Lions Health and group president of North America for Publicis Healthcare Communications Group



## PHILIPS' *BREATHLESS CHOIR* TAKES THE PHARMA GRAND PRIX

By Jaimy Lee

A deeply emotional campaign developed by Ogilvy & Mather London for Philips Healthcare showing people with lung conditions like cystic fibrosis and COPD performing at New York City's Apollo Theater took the pharma Grand Prix at the Cannes Lions Health festival of creativity in June.

The campaign, *Breathless Choir*, seeks to raise awareness about COPD. The 18 choir participants, each of whom has a speech- or respiration-limiting condition, used a Philips SimplyGo Mini, a portable oxygen concentrator.

“They tell a story that is uplifting, complex, and cinematic,” said Alexandra von Plato, this year's pharma jury president and group president of North America for Publicis Healthcare Communications Group.

The campaign also contributed to a boost in sales, according to the entry. Revenue for Philips' oxygen devices rose 14% in the quarter that the campaign launched, as compared to the previous quarter. The campaign, which launched in November, targeted both healthcare professionals and consumers and was set to The Police's now-iconic “Every Breath You Take.”

The campaign is a departure in many ways from traditional medical device marketing, which often relies on the technical mechanics of how a device works. In this campaign the product is visible, but not the focus of the film. Royal Philips, which owns Philips

Healthcare, has a long history of marketing healthcare products and sells electronic toothbrushes, baby monitors, and other consumer products as well. This may be one reason why the company was interested in marketing a medical device in this manner, von Plato noted.

“They took a very untraditional approach to marketing a healthcare product,” she said.

What stood out to von Plato in this year's entries was the scope of the cinematic storytelling, as was the case for *Breathless Choir*. Many entries featured long-form storytelling, exposing the drama and complexity of the human condition, in contrast to traditional healthcare marketing, which generally focuses on explaining how a therapy or a medical device works.

“Some of these films we wanted to watch again and again,” von Plato said.

This is the third year that Cannes Lions has held Lions Health, the specialty healthcare segment of the festival. The first year the jury declined to award a Grand Prix, citing the quality of the entries. Last year an unbranded campaign that DigitasLBi developed for AstraZeneca won the top prize.

The gold winners were Teva Neurosciences' ParkinSounds; Aster Healthcare's The Nazir Initiative; Last Words for the Indian Association of Palliative Care; and Pfizer's branded-print campaign for Xalatan eyedrops. ■

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INFINITELY IN

MM&M hosted four panel discussions in the Haymarket Hive cabana during the two-day Lions Health festival. Each of the discussions focused on common issues in pharmaceutical advertising, including the differences in global markets and the varied roles that unbranded and branded communications play in product promotion strategies around the globe.



**SATURDAY, JUNE 18**

## CREATIVITY: WHY IT'S DIFFERENT IN BRAZIL, INDIA, AND THE U.S.

By Jaimy Lee

Pharma brands looking to take their campaigns to different global markets must remember that tactics that are successful in Canada may not work in China. In Japan, for example, humorous messages in marketing materials often translate well, Stephanie Bova, head of the Takeda Digital Accelerator in Europe and Canada, affirmed.

Bova joined Rob Rogers, co-CEO of the Americas at Sudler & Hennessey, who was the 2015 Lions Health pharma jury president, and Matt Connor, executive creative director at Wunderman Health, to discuss creativity in pharma marketing across global markets.

### Lions Health Daily Digest, Day 1

Many of the talks focused on industry work to improve patient-centricity and the increasingly prevalent role of technology, observed Annabelle Sandeman, CCO at Huntsworth Health. She and Elizabeth Egan, executive director of

**Stephanie Bova**, Takeda Digital Accelerator

**Matt Connor**, Wunderman Health

**Rob Rogers**, Sudler & Hennessey

**Elizabeth Egan**, AstraZeneca

**Annabelle Sandeman**, Huntsworth Health

global strategy and innovation in digital at AstraZeneca, presented their findings as the day progressed (photo above). "It was about what we can do, not what we can't," Sandeman said.

One session showcased GlaxoSmith-Kline's augmented-reality migraine simulator, which won three awards. ■

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## McCANN HEALTH NAMED LIONS HEALTH NETWORK OF THE YEAR

By Jaimy Lee & Marc Iskowitz



McCann Health was named Network of the Year at the Cannes Lions Health festival of creativity, as its Hong Kong office took home a gold medal in the pharma category for its work on a Pfizer campaign.

"This year it caught us by surprise to be honest with you," said Jeremy Perrott, global chief creative officer at McCann Health. "We had a lot of great work. We had our complete network — 15 agencies or more entering over 105 entries — and that's a demonstration of

**"It caught us by surprise to be honest. We had our complete network entering and that's a demonstration of working to capacity"**

Jeremy Perrott, McCann Health

the network working to capacity and more."

The agency network also walked away with two silver medals and two bronze awards at this year's festival.

"This process above all others for me is the most important because it's the one that represents everybody in the agency — from the receptionist through to conceptualizing to delivery of the product," Perrott added. ■

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SUNDAY, JUNE 19

## MOVING MINDS VS. MOVING PILLS

By Marc Iskowitz

Branded pharma advertising is like mom and apple pie in the U.S. But unbranded advertising? Not so much.

"In the U.S., because I can — I do," Matt Brown, CEO of Guidemark Health, said during a panel discussion held on June 19 in the Haymarket Hive cabana, summing up one reason why drugmakers and advertising teams in the U.S., one of only two countries in the world where DTC advertising is allowed, are so wed to their product ads.

Asked why non-branded struggles to gain a foothold across the American biotech sector, Maria Verastegui, senior director of creative, at Acorda Therapeutics, said that it depends on corporate culture. "For Acorda, doing non-branded is a part of our mission and our commitment [to the neurological disorders community]," she explained.

Unbranded ads are harder to justify to upper management, in both the initial spend as well as in ultimate impact. "If I can put a dollar against a brand, and have a clear path to ROI, that's where I'm going to put my dollar," Brown said.

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**Matt Brown**, Guidemark Health

**Tina Fascetti**, Guidemark Health

**Maria Verastegui**, Acorda Therapeutics

**Mary Ann Belliveau**, Twitter

**Stefani Klaskow**, Google

### Lions Health Daily Digest, Day 2

The healthcare industry may first and foremost be thought of as a slow mover, yet it may be the first sector to change the fundamentals of marketing, said Mary Ann Belliveau, Twitter's national health and wellness director.

Belliveau joined Stefani Klaskow, head of industry for healthcare at Google, for a talk discussing their learnings from the second day of the Lions Health festival. The talk was held by MM&M in the Haymarket Hive cabana.

Much as in the discussions a day earlier, Belliveau and Klaskow identified several key trends — engaging through storytelling, the use of creative content, and the role technology — that emerged over the course of the day's talks and discussion as prime enumerators in denominating healthcare marketing. ■

## WHAT PHARMA BRANDS CAN LEARN FROM LIONS HEALTH

By Jaimy Lee

**Conversation** at this year's Lions Health festival had little to do with whether entries and award winners merited a Grand Prix. Instead, talk focused on creative issues most pharma marketers currently grapple with, such as how best to incorporate technology into marketing programs and how brands and companies still fall short when it comes to taking patient needs into account.

That's a sharp departure from the conversations during the first two years of Lions Health, the specialty healthcare show created by Cannes Lions. In the past the pharma jury questioned the quality of work submitted to the awards program, declining to award a Grand Prix the first year, and some executives took issue with last year's Grand Prix



winner, an unbranded disease-awareness campaign for AstraZeneca and developed by DigitasLBI that used humor to encourage men to get their triglyceride levels checked.

The word du jour in Cannes this year was "cinematic." "They tell a story that is uplifting, complex, and cinematic" was how Alexandra von Plato, this year's pharma jury president and group president of North America for the Publicis Healthcare Communications Group, described this year's pharma Grand Prix winner's campaign pieces.

Philips Healthcare worked with Ogilvy & Mather London to develop the campaign, *Breathless Choir*, which featured people with lung conditions who participated in a choir that helped them learn to sing. Philips makes respiratory devices.



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**Cinema is king.** The use of long-form storytelling was prevalent, both in the Grand Prix-winning *Breathless Choir* campaign, as well as in many of the pharma entries, von Plato said. “It expanded on the human condition in a cinematic way,” she noted.

Other jurors agreed with von Plato’s assessment. “It’s an incredible piece of storytelling,” said Rich Levy, FCB Health’s CCO and a pharma juror.

“It’s a classic example of telling a story via cinema,” said Chris Duffey, EVP and global director of creative technology at Sudler & Hennessey, and a health and wellness juror.

**Virtual reality isn’t ready for the main stage.** Several entries in both the pharma and health and wellness categories used virtual reality, but few used the technology as a tool to enhance a campaign rather than serving as the center of the campaign, jurors say.

None of the pharma medals went to VR campaigns this year. Von Plato described most examples of VR in the pharma entries as “not terribly compelling.” Duffey noted that many of those campaigns “led with the technology rather than the story.”

**Music can help drugmakers reach patients.** One of the gold winners in the pharma

**“Nothing in *Breathless Choir* could not have been done by a pharma brand. [It didn’t] feel like a product push”**

Rich Levy, FCB Health and pharma juror

category was a Teva Neuroscience campaign. Teva worked with Spotify, which created a program that selects songs automatically to maintain the best pace for people with Parkinson’s disease.

**Pharmaceutical brands still need to demonstrate more patient empathy.** With *Breathless Choir* the campaign didn’t “feel like a product push,” Levy said, adding that it could have just as easily been made by a drugmaker. “There’s nothing in *Breathless Choir* that could not have been done by a pharma brand,” Levy noted.

During a session led by Weber Shandwick’s Laura Schoen, Genentech’s Ed Lang and Alan Blassberg (a documentary filmmaker) talked about unconscious bias in the health-care system. Genentech has worked primarily around the issue of bias in lung-cancer screening and treatment options. ■



## ANALYSIS: PHARMA’S COMPLEXITY CALLS FOR A CLOSER LOOK AT CREATIVITY

By Jaimy Lee

**When a pair of animated fish** cracking jokes about triglyceride levels won the first pharma Grand Prix last year, the campaign was initially lauded for its smart, silly, irreverent tone. And then the backlash hit, and it was criticized for that same reason.

Was this campaign emblematic of the good work the industry does? Did it matter that the campaign was unbranded and not product-specific? Those are some of the questions agen-

**“That campaign for fish oil was good, but the sense was that it wasn’t Grand Prix-worthy”**

Alexandra von Plato, Publicis Healthcare Communications Group and 2016 pharma jury president of Cannes Lions Health

cy leaders asked among themselves.

“I thought it was a very charming and disarming way to make people care about a subject matter that is quite mundane, which is triglycerides,” said Alexandra von Plato, this year’s pharma jury president and group president of North America for the Publicis Healthcare Communications Group.

The use of humor, though, didn’t

deter criticism of the campaign, which stemmed from a deeper concern within the industry, she said. “In the scheme of how important this industry is and the importance of the work it does, [the campaign] felt a little trivial,” von Plato said. “That campaign for fish oil was good, but the sense was that it wasn’t Grand Prix-worthy.”

As such, the Take It From a Fish campaign can serve as an example of the common ups and downs of pharmaceutical marketing. Drugs don’t always get approved. Clients get acquired by other companies. Brand budgets get slashed or disappear altogether. A warning letter from the FDA can legally limit creative efforts.

Still, agency leaders say that the creation of Lions Health — this was the specialty event’s third consecutive year — is pushing agency creatives and their clients to do better work. “Even when people are complaining, it’s probably good for the business because they are saying: Why aren’t we winning more?” noted von Plato. “We certainly should be winning.”

The appetite to celebrate winning work seems to be increasing. The Cannes Lions organizers said that health and wellness entries were up 42% to 2,024 in 2016, and pharma entries increased 35% to 583 this year. The Cannes team also made some small changes to the pharma jury process this year, including sep-

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arating black box, branded, and unbranded communications — a move that should further highlight the creative restraints present in the regulated world of healthcare advertising.

“The whole issue of pharma pricing and DTC advertising has become a public and public health issue,”



“The whole issue of pharma pricing and DTC advertising has become a public and public health issue”

Josh Prince,  
Omnicom Health Group

said Josh Prince, CMO at Omnicom Health Group and this year’s jury president for the health and wellness category. “Because [the U.S. is] not a single-payer marketplace, a lot of things are third party funded. [Because] consumers are now having to take on the cost burden of pharma, all of these issues are conspiring to make clients more conservative with their communications.”

But pulling back on taking risks in marketing isn’t expected to improve the dialogue between drugmakers and the patients, insurers, doctors, lawmakers, and investors who make up their audience.

“Conservatism is not going to help them,” Prince said. “It’s really going to take inventiveness and inspiration and ambition and creativity. When it’s done and it’s done well, ideas can really cut through, even against all of the issues.”

**Dip seen in short-listed U.S. pharma work at Lions Health**

Sixteen entries from U.S. agencies made the short list in the pharma segment of the Lions Health creativity festival this year. That’s down from 19 last year, but still ahead of the 11 entries that jurors advanced in 2014’s inaugural competition.

The short lists for both the pharma and health and wellness categories of Lions Health were released in early June, after jurors had spent a week poring over a record number of entries in both areas. Winners were revealed on Saturday, June 18.

Out of 103 total short-listed entries from pharma, the 16 U.S. entries spanned campaigns for brands

including Galderma’s Restylane Silk and Pfizer’s Lyrica, as well as disease-awareness efforts like one that InMed backed for a rare disease, nontuberculous mycobacteria. Also represented were drugs that treat both specialty and primary care ailments, such as Pfizer’s oncology drug Ibrance and Boehringer Ingelheim’s blood thinner Pradaxa, respectively.

The U.S. agency Area 23, part of IPG’s FCB Health network, garnered an impressive six entries on the short list, including five for the aforementioned NTM awareness effort, which included digital and print components. Omnicom’s CDM New York boasted two, for digital creative on behalf of Xifaxan, a drug that Salix markets for hepatic encephalopathy, and the network’s TBWA\WorldHealth agency had another two, for its Restylane Silk photography work.

Other U.S. agencies that had short-listed entries included Harrison and Star, GSW Worldwide, Saatchi & Saatchi Wellness, Sudler & Hennessey, Neon (all New York), and Y&R (San Francisco).

The pharma industry has been challenged to reach the Grand Prix level. Although last year’s jury bestowed a Grand Prix, the digital campaign that had been submitted was subsequently removed from the web.

In the health and wellness category, there were 201 short-listed entries, with 48 entries from U.S. agencies. ■

**EDITOR’S DESK: PHARMA MARKETING AS FIRST MOVER? CANNES OFFERS A GLIMPSE**

By Marc Iskowitz



Often criticized for a lack of creativity, or too much, healthcare marketers seem to be in perpetual search of the golden mean. Can an industry that makes money from selling pills and biologics, devices and diagnostics adopt an appropriately non-consumerist approach?

As day two of Lions Health dawned — progress seemed at hand. The evening earlier, jurors had lauded the films of *Breathless Choir* as masterful blends of nonconformist creativity and awarded Philips Healthcare and Ogilvy & Mather London the pharma Grand Prix.

And what of last year’s Grand Prix winner, AstraZeneca and DigitasLBI? Their entry, for disease-awareness campaign LVNG With, failed to medal this year. But the two co-lead a talk that described the campaign, which seeks to help patients with lung cancer overcome their isolation via community building.

Whereas 2015’s campaign Take It From a Fish utilized wisecracking carp, this time out the marketers struck a more serious tone, as befits the disease. They didn’t mince words.

“We really need to build meaningful relationships with people and sustain them,” said AstraZeneca’s Elizabeth Egan, executive director, global digital strategy and innovation.

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“We didn’t sit at AstraZeneca towers creating content we thought people would like,” she added. “We co-created absolutely everything with patients,” including stories of people who have faced the disease head-on.

It was notable that they were talking about overcoming shame among lung-cancer patients and being sure patients are treated with respect — another sign that industry is confronting hard issues like identifying with vulnerable populations and opening up about its struggle to connect in an authentic way.

Indeed, the web has brought about a “big step change” in the way that pharma companies now view patients, noted Mary Ann Belliveau, Twitter’s national health and wellness director.

In giving patients voices on social platforms, firms are adopting a new lexicon, said Victor Kara, associate VP, global digital and multichannel marketing at Sanofi. He said millennial students attending Lions Health said they appreciated that pharma is trying new ways to reach them.

According to Kara, these young adults told him, “Advertising to us was something to promote consumption ... It’s not just doctors

**“For an industry long known as the slow mover, healthcare could be the first industry to change the fundamentals of marketing”**

Mary Ann Belliveau, Twitter

or nurses [bettering people’s lives], but now we can, too, through our response via Instagram, all these different [platforms].”

His comment, which came during one of several recaps in the Haymarket Hive, prompted Belliveau to add, “For an industry long known as the slow mover, healthcare could be the first industry to change the fundamentals of marketing [and] connect with people about things that are important to them and they really need.”

To do so, pharma must first get past its own conservative nature. But Kara predicted that more brand managers will learn to speak this new language. “For 2017, 2018, and beyond,” he said, “you will see campaigns and connections happening at levels we were too scared to try before.” ■

Alexandra von Plato served as this year’s Lions Health pharma jury president and led a group of industry creative leaders in judging the pharma category. Here, she spoke with Jaimy Lee, executive editor at *MM&M*, about why she had expected to see more risk-taking in this year’s creative work at Cannes.



Alexandra von Plato

**Lee: You have said the industry neglects “the origin story.” Are you finding that companies are beginning to value telling that story?**

**Von Plato:** We’re going to see more companies learn how to use the storytelling palette of digital media and not restrict themselves to what can happen in the confines of a conference booth or in a print ad or a TV spot.

When you open that aperture, there’s a lot more storytelling and texture you can bring to a subject. We’re going to see more of it because we’re starting to get more comfortable with the actual channels that allow us to express deeper stories, longer stories, and more complicated stories.

Advertising on the internet isn’t necessarily taking advertising that was developed for mass media and putting it in digital channels. As we do that, we’re going to explore all of these new ways to relate a brand story.

**Is it because pharma lags behind other industries in telling stories that way?**

**Von Plato:** It’s easy to say that pharma is behind. What I’m more interested in communicating is that pharma has an incredibly powerful backstory for every product that it makes. [There is] an amazing reason to believe that both the product is valuable and meaningful and valid, and the company behind it is valuable and caring and deliberate and valid.

The kind of research a neurobiologist does to try to find the cause or treatment of something like multiple sclerosis is very different from the research of someone developing a new flavor of Skittles. Skittles might not want to share the origin story of Skittles because it’s not that interesting or profound.

But the pharmaceutical industry has this backstory. It’s incredibly powerful, validating, meaningful content, and it has mostly gone unused and underutilized by this industry.

We call these pharmaceutical products. It’s medicine. These companies make medicines. My big pulpit is to remind the world that the pharmaceutical industry makes medicine for sick people, medicine that people need. Medicine, when people don’t have it, is a tragedy.

We’ve kind of lost our

way. Part of what helped us lose our way, quite frankly, is the kind of advertising value system we apply to packaged goods. We’re so busy admiring Procter & Gamble — which we should admire — but there is something wholly unique and ownable by the pharmaceutical industry that it does not leverage. We’re going to see that start to change as they get more comfortable with using new media effectively and stop trying to shove MOA metaphors in digital channels.

**How has Lions Health changed the way that clients and agency leaders talk about creativity in healthcare?**

**Von Plato:** It’s creating an appetite and everybody knows that great breakthrough work, the kind of work that’s winning awards, is the most effective work.

That’s been very good for the business. I’ve seen changes in the past three years based on who wins and who doesn’t win. But even when people are complaining, it’s probably good for the business because they are saying: Why aren’t we winning more? We certainly should be winning.

*This interview has been condensed and edited from its original length.*