LIVE AT LIONS HEALTH

SPONSORED BY

Powered by MM&M’s Live@Cannes

Highlights from the two-day Cannes Lions Health international festival of creativity, June 18–19, 2016
3 PHILIPS TAKES THE PHARMA GRAND PRIX

5 THE LIONS HEALTH DAILY DIGEST, DAY ONE
Sponsored by Huntsworth Health

5 McCANN HEALTH NAMED LIONS HEALTH NETWORK OF THE YEAR

7 MOVING MINDS VS. MOVING PILLS, DAY TWO
Sponsored by Guidemark Health

7 WHAT PHARMA BRANDS CAN LEARN FROM LIONS HEALTH

9 ANALYSIS: PHARMA'S COMPLEXITY CALLS FOR A CLOSER LOOK AT CREATIVITY

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

11 Q&A WITH PHARMA JURY PRESIDENT ALEXANDRA VON PLATO
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

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 Nazar Initiative; Last Words for the Indian Association of Palliative Care; and Pfizer’s branded-print campaign for Xalatan eyedrops.
LISTEN DEEPER. Why deeper? Because it’s below the surface where you find the gems—the real truths of people’s lives. Not only do we listen deeper, we dig deeper to uncover and understand people on a more meaningful level. In addition to what people say, our behaviorists listen for what people won’t say. Going to that depth allows us to establish genuine and ongoing engagements…the kinds of engagements that help us deliver better outcomes for clients and consumers along every step of our journey together.

If you have something to say, we’d like to listen to you too. Call Matt Brown at 201-740-6160.

www.guidemarkhealth.com
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 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 GlaxoSmithKline’s augmented-reality migraine simulator, which won three awards.

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 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.

“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

Sponsor
It takes a different kind of agency network to transform the meaning of change. At Publicis Health, we believe in collaboration with purpose—the union of individual agency power with a borderless spirit of innovation. **Distinct Together:** it’s how we transform ordinary connections into powerful change.

**WHAT’S NEXT**

**EXTRAORDINARY COLLABORATION:** This is where the alchemy of creativity and technology forge the connections that transform your business.

#WHATSNEXT
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.

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.
IN PURSUIT OF A HEALTHIER HUMANITY

Dedicated to challenging the status quo, Huntsworth Health is powered by ingenuity, passion, and a fierce determination to build useful health brands. We are a family of boutique agencies that don’t look alike, think alike, or act alike, but that is where our genius lies.

We believe in the power of collectivity; we are differentiated by our unique efforts and specialized capabilities, but united by incisive thinking, design-based aesthetics, and empathy for our clients and the people they serve. We build useful brands and deliver intimate and memorable experiences. We don’t believe in the system. We challenge it and rebuild it for the sake of a healthier humanity.

HHEALTH.COM
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 agency 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.

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

Josh Prince, Omnicom Health Group

including Galderma’s Restylane Silk and Pfizer’s Lyrica, as well as disease-awareness efforts like one that Insmed 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 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

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.

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-led 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.
“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 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 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”.

Mary Ann Belliveau, Twitter

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.

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 neuroscientist does to try to find the cause or treatment of something like multiple sclerosis is incredibly 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 pharma-ceutical 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.