

= Evolution (advertisement) =

Evolution is an advertising campaign launched by Unilever in 2006 as part of its Dove Campaign for Real Beauty , to promote the newly created Dove Self Esteem Fund . The centre of the Unilever campaign is a 75 second spot produced by Ogilvy & Mather in Toronto , Canada . The piece was first displayed online on 6 October 2006 , and was later broadcast as a television and cinema spot in the Netherlands and the Middle East . The ad was created from the budget left over from the earlier Daughters campaign , and was intended to be the first in a series of such online focused spots by the company . Later pieces include Onslaught and Amy . Evolution was directed by Canadian director Yael Staav and Tim Piper , with sound design handled by the Vapor Music Group , and post production by SoHo .

The advert was a critical , popular , and financial success . It won a number of awards in the advertising industry , including two Cannes Lions Grand Prix awards and an Epica D 'Or . It has been discussed in many mainstream television programmes and print publications , and the exposure generated by the spot has been estimated to be worth over \$ 150M . Evolution has also spawned numerous unofficial alternate versions , including a title sequence to a BBC sketch show and the short parody Slob Evolution , which has gone on to itself be nominated for a Daytime Emmy Award .

= = Sequence = =

The film opens with a " pretty , but ordinary girl " (Canadian cartoonist and television producer Stephanie Betts , whom joint director Tim Piper later married) entering and sitting down in a studio . Two harsh lights are switched on and the first bars of The Flashbulb 's " Passage D " , a breakcore piece with piano accompaniment , are heard . The short credits sequence provides the title of the film and credit to Dove . The camera then switches to a time lapse sequence , showing makeup and hair artist Diana Carreiro making Betts up and adjusting her hair , transforming her into a " strikingly beautiful billboard model . " When the final physical adjustments of Betts 's appearance have been made , the team members all move off camera and a series of camera flashes begins as the photographer takes shots of Betts in various poses .

One shot is selected from the batch and moved into a generic image editing software interface , where a series of " Photoshopping " adjustments are made to alter Betts 's appearance even further , including , but not limited to : lengthening her neck , adjusting the curve of her shoulders , altering her hair and skin , and enlarging her eyes and mouth . The final image of Betts , now rendered almost unrecognizable , is then transferred to a billboard advertisement for the fictional " Easel " (or " Fasel ") brand of foundation makeup , and the video fades to the statement , " No wonder our perception of beauty is distorted . " The film ends with an invitation to take part in the " Dove Real Beauty Workshops , " the logo for the Dove Self Esteem Fund , and , in some versions , the website address of Unilever 's Dove 's Campaign For Real Beauty , for which the film was originally produced .

= = Background = =

The Dove Campaign For Real Beauty was launched by Unilever in 2003 , to coincide with the expansion of the Dove brand from soaps and other cleansing solutions to health and beauty products in general , including deodorants , shower gels , hair care and skin care products . The first stage of the campaign centred around a series of billboard advertisements , initially put up in the United Kingdom , and later worldwide . The spots showcased photographs of regular women (in place of professional models) , taken by portrait photographer Annie Leibovitz . The ads invited passers by to vote on whether a particular model was , for example , " Fat or Fab " or " Wrinkled or Wonderful " , and the results of the votes dynamically updated and displayed on the billboard itself . Accompanying the billboard advertisements was the publication of the " Dove Report " , a corporate study which Unilever intended to " [create] a new definition of beauty [which

] will free women from self @-@ doubt and encourage them to embrace their real beauty . "

The series received significant media coverage from talk shows , women 's magazines , and mainstream news broadcasts and publications , generating media exposure which Unilever has estimated to be worth more than 30 times the paid @-@ for media space . Following this success , the campaign expanded into other media , including a series of television spots (Flip Your Wigs and the Pro @-@ Age series , among others) and print advertisements (" Tested on Real Curves ") . This culminated in the 2006 Little Girls global campaign , which featured regional versions of the same advertisement in both print and screen , for which Unilever purchased a 30 @-@ second spot in the commercial break during Super Bowl XL at an estimated cost of US \$ 2.5M.

In 2006 , Ogilvy & Mather were seeking to extend the campaign further , by creating one or more viral videos to host on the Campaign for Real Beauty website . The first of these , Daughters , was an interview @-@ style piece intended to show how mothers and daughters related to issues surrounding the modern perception of beauty and the beauty industry . It was during the production of Daughters that a series of short films titled " Beauty Crackdown " , one of which was Evolution , was promoted to Unilever as an " activation idea " . The concept was one that art director Tim Piper pushed ; he proposed to have Evolution produced using the money left over from the budget for Daughters . This ended up amounting to a total of C \$ 135 @,@ 000 . It was originally intended to get people to the Campaign for Real Beauty website to see Daughters , and to participate in the workshops featured on the site .

= = Production = =

The team brought together for the ad included director Yael Staav , the first female director to win a Cannes Lion (for Hugging , a campaign for the ALS Society of Canada) , fashion photographers Tiko Poulakakis and Gabor Jurina , makeup artist Diana Carreiro , art director Tim Piper , and Piper 's then @-@ girlfriend Stephanie Betts as the model . Betts , a cartoonist and producer of Canadian animated television programming such as Producing Parker , was chosen as the model for Evolution in part because Piper was first inspired to write the piece after seeing the amount of time his girlfriend spent applying make @-@ up , and he felt that she would be an ideal " representation of the norm " , highlighting the extreme changes that models undergo in the fashion industry . She was originally dubious about taking on the role but later stated that she was proud that she joined the campaign .

The actual production itself took place over the course of a single day , and over two @-@ and @-@ a @-@ half hours of footage was taken for the make @-@ up portion of the film . This was eventually condensed to 23 seconds in the final version . The stage was dressed in a manner identical to that of modern fashion shoots , with the lighting and camera being positioned to remove any shadows from Betts 's face to aid in the post @-@ production retouching . Sound design took three weeks , and was divided into two sections . Fifteen hours were spent creating several mixes of " Passage D " with each mix tested and discarded before the version used in the final film was settled upon . A further nine hours were spent adding in the various background noises to the piece , including sped @-@ up human voices , a starter pistol and galloping racehorses .

Post @-@ production at SoHo was originally planned to take approximately three days , but it was extended to two weeks . Gabor Jurina , the photographer responsible for the digital retouching of the actual photographs taken of Betts during the shoot , supplied the post @-@ production team with 118 digital stills of the intermediate stages of the transformation from the " real " photograph of the made @-@ up Betts to the final image shown on the billboard . These were re @-@ cut and assembled to create the functions shown in the " Photoshopping " sequence , such as stretching Betts 's neck and adjusting the size of certain of her facial features . Other post @-@ production work included stabilising Betts 's head in the center of the shot during the make @-@ up sequence , covering certain continuity errors , creating and compositing the billboard advertisement , and constructing a false image @-@ editing interface .

= = Release and reception = =

Evolution was incorporated into the Canadian Campaign for Real Beauty website on 6 October 2006 in order to coincide with the start of the Los Angeles Fashion Week , and was uploaded by art director Tim Piper to video sharing website YouTube shortly after . While it has remained a largely internet @-@ based campaign , Evolution has appeared as a television commercial in the Netherlands and the Middle East , and in the U.S. inside commercial breaks in The Hills .

Once uploaded , the advert was viewed over 40 @,@ 000 times in its first day , 1 @.@ 7 million times within a month of its upload , and 12 million times within its first year . Even without having appeared offline , the advert was discussed by a number of mainstream television programmes , including Good Morning America , The Ellen DeGeneres Show , and The View , and news networks such as CNN , NBC , and ABC News ; the overwhelming majority came out in support of the campaign 's message . Spaces at the mother and daughter workshops sold out almost immediately , and the total exposure generated through the \$ 50 @,@ 000 piece was estimated by Ogilvy & Mather in October 2006 as being worth around \$ 150M . Comparisons have often been drawn up between the campaign and Dove 's earlier purchase of a 30 @-@ second spot for Little Girls during the Super Bowl XL . The Super Bowl spot cost an estimated \$ 2.5M , reached an audience of 500 million , and generated only one third of the boost in traffic to the Campaign for Real Beauty website of Evolution . The spot was also credited for its part in producing double @-@ figure growth in sales of Dove product , and Unilever reported that its overall sales in the period following the release of Evolution rose by 5 @.@ 8 % , up from 3 @.@ 9 % the previous year .

Evolution was particularly popular with critics within the advertising industry , and has garnered a number of awards since its debut in October 2006 . It was the favourite in the run up to the Cannes Lions to win the festival 's Grand Prix in the Cyber category , generally considered one of the most prestigious awards in the industry . Ultimately , the prize went to three entries : Nike + , advertising the Nike brand , Heidis 15 MB of Fame , promoting fashion company Diesel S.p.A. ' s website and products , and Evolution . Evolution also went on to win the Grand Prix in the Film category , beating Pretty from Nike , Inc . , Paint for Sony 's BRAVIA line of high @-@ definition television sets , and The Power of Wind for the Wind Energy Initiative . The victory attracted a certain amount of controversy , as the jury switched Evolution from the " Fundraising & Appeals " category , whose entries are ineligible to win the Grand Prix , to the " Corporate Image " category at the last minute . Chairman of the jury Bob Scarpelli said of the decision , " We moved it into another category because we felt that strongly about it . We were not trying to break rules or set precedents , we just went with our hearts and minds , and asked the festival if we could move it . " As a result of the win , Evolution became the first entry in the festival 's history to take home Grand Prix awards from two categories and the first web @-@ based advertisement to win in the Film category (followed in 2009 by Philips ' Carousel)

The piece went on to win a number of other awards , including a silver Clio Award (in the Toiletries / Pharmaceuticals category) , the Film Grand Prix and two Gold prizes at the London International Awards , an Epica D 'Or and Gold Prize in the Interactive category of the Epica Awards , among others .

= = Legacy = =

= = = Slob Evolution = = =

The popularity of Evolution and its presence on many video @-@ sharing websites led inevitably to a large number of alternate versions and parodies being uploaded by the public . In under six months , parodies on YouTube alone received over 5 million hits between them , Of these , by far the most successful was a professionally made piece entitled Slob Evolution .

Slob Evolution is an Emmy Award @-@ nominated short film created as a parody of the original Evolution spot in late 2006 . The piece was directed by Simon Willows , known for his work on the Volvic mineral water television and cinema commercials , and was produced by Claire Jones with

the production company Blink Productions . Post @-@ production work was done by Framestore CFC .

In Slob Evolution , the role of the model is taken by a teenage boy who , instead of having make @-@ up applied in the time @-@ lapse sequence , is given fast food , alcoholic beverages , and cigarettes , transforming over the course of thirty seconds into an overweight middle @-@ aged slob . Further adjustments are made in a similar image @-@ editing interface to that used in Evolution , . The subject 's neck is shortened , his features made more asymmetric , and a tattoo is added . The image is transferred to a billboard advertisement for the fictional " Lardo " brand of " man cream " , and the piece ends with a fade to the statement , " Thank God our perception of reality is distorted . No one wants to look at ugly people . "

The parody was uploaded to video @-@ sharing website YouTube on December 4 , 2006 and was promoted only through a seeding of 30 e @-@ mails . Within its first month , Slob Evolution received over 278 @, @ 000 hits . It went on to be nominated for a number of prestigious awards , including the " Comedy : Short Form " and " Viral " categories of the 2007 Webby Awards , and in the " Outstanding Broadband Comedy " category of the 2007 Daytime Emmy Awards . The popular and critical attention that Blink Productions received for Slob Evolution led to Tiger Aspect , the production company behind the 2007 BBC comedy sketch show Ruddy Hell ! It 's Harry and Paul , contacting the production company to produce an introduction to the show in a similar vein .

The title sequence to Ruddy Hell ! It 's Harry and Paul begins with a shot of Morwenna Banks and Laura Solon . The familiar time @-@ lapse sequence shows the pair being given several pints of lager , cigarettes , and fast food . Their hair is cut and their make @-@ up removed as they slowly morph into Harry Enfield and Paul Whitehouse , the joint hosts of Ruddy Hell ! It 's Harry And Paul . After bras are removed from the pair 's shirts , the camera zooms out to show a billboard advertisement similar to that in Slob Evolution , with the show 's title displayed underneath .

= = = Other works = = =

Shortly after releasing Evolution online , post @-@ production company SoHo uploaded a five @-@ minute making @-@ of documentary , which includes interviews with creative directors Janet Kestin and Tim Piper , photographer Gabor Jurina , post @-@ production director Paul Gowan , digital artists Kevin Gibson and Terry Rose , and sound designer Andrew Harris , who discuss the various stages of the post @-@ production process behind the creation of the spot . The making @-@ of also includes a shot of Evolution 's storyboard and a short segment of behind @-@ the @-@ scenes footage from the shoot itself , showing Stephanie Betts before and after the make @-@ up process .

After the debut of Evolution , Dove quickly ordered several follow @-@ up online advertisements , the first two of which (Onslaught and Amy) appeared online in October 2007 . These were also written and directed by Tim Piper . The pair are predicted to prove at least as popular as Evolution . Other companies have attempted to use the same formula , with mixed results . Among the more @-@ commented on campaigns is Beauty is ... , launched by Nivea in 2007 and comprising television , print , and online segments which push the same message as the Dove campaign .