

[Adidas ASTIR](#) directed by Joceline Anquetil (Pulse). Shot in studio in London.  
*Creative idea by: Max Tyler & Alfie Hardman. CD: Darren Cronje & Thomas Jullien.*  
*ECD: Thierry Albert.*



I produced a few campaigns on Adidas, through TBWA\ Neboko, as both, film and art producer.

This campaign was particularly tricky as I was brought in 7 working days before the Shoot, as a third (!) agency producer on it, working with a German Client for an Amsterdam agency, shooting with Pulse in the UK. This was not long after Covid and it was a bit touch and go securing the sample products, changing plans at the last minute just days from Shooting. I was the only producer to see the campaign through, delivering a very cool campaign, to everyone's satisfaction, on budget and on time.

Stills campaign also produced by me, with the photographer Hanina.



Having gone so successfully, I was also brought back in to Amsterdam for another



## MASHA MANOJLOVIC | MOVIE MOTHER | PRODUCER PORTFOLIO HIGHLIGHTS

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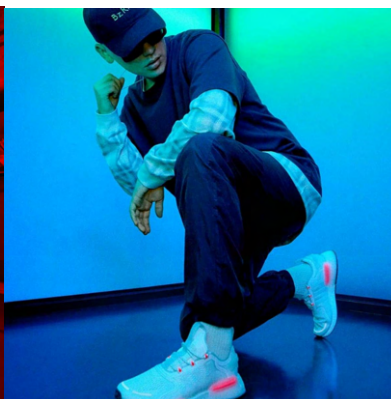
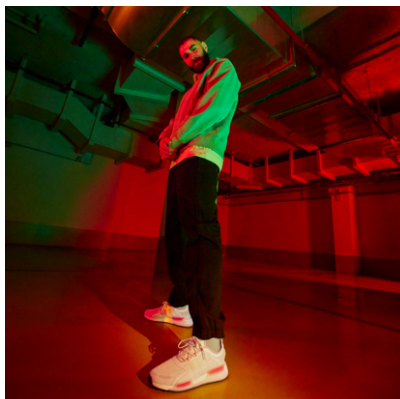
production, working with Lou Escobar shooting Stills, on locations across Madrid, through CANADA.

*Creative idea by: Camila Shoji and Hana Ovcina. CD: Mark van der Meer.*



We also produced some digital work as part of the [NMD V3 Silhouette campaign](#), and AV featuring the same talent but working with a local director/dop Chechu Parajes.

The creative idea we realised (called Silhoutte) ended up being applied on a few more Adidas campaigns around the world, and with various Adi faces/ influencers, most notably Karim Benzema.





**Series of Wes Anderson-esque vignettes for HTC through Mother London.**

[Badminton](#) "Do More. At Once"; [Dog](#) "Flip It To Silence It"; [Diving](#) "No More Annoying Delays"; and [Painting](#) "Never Let a Great Shot Slip Away".

Directed by the Perlorian Brothers through Blink in the UK. Shot on locations in Toronto, Canada.

*Creative idea by: Thierry Albert & Faustin Claverie; Creative Partner: Bob Saville.*



Probably one of my favourite campaigns I worked on (though years ago now!), because of the quirk factor! And for the fact that we were aiming for a Wes Anderson kinda world - a world of strange characters and situations, and yet each of these little vignettes portrays one of the HTC phone features in a creative and clever analogy. The campaign was created for the Pan-European market.

A key personnel that added to the look reminiscent of the surreal world of Wes Anderson is the Director of Photography Robert Yeoman who we flew in to Toronto from LA, just for our Shoot. He has lit most of Wes Anderson's films, so to work with him was a great personal success for me.

[HTC "Sensation"](#), directed by Leila & Damien de Blinkk.

On locations across Budapest.

*Creative idea by: Thierry Albert & Faustin Claverie; Creative Partner: Bob Saville.*



Another campaign for HTC and Mother that I produced. Our main objective on this campaign was to display the strange world of things pulsating in the most natural way, truly capturing the extensive VFX in-camera as much as possible, and not relying too much on post production to create the effect (though of course, there were elements that had to be done in Post like the bunny!). Damien and Leila have a background in fashion, editorial and advertising but weren't specialists in VFX per se - so this was a great collaboration with our Mother team and prod co as we had to be creative in the execution of each of the tricks.

We wanted to achieve a slightly gritty look to portray the bizarre world of surrealism well. This is why we chose to shoot the commercial entirely at night, adhering to special filming rules and obtaining location permits by the city of Budapest.

The soundtrack by SebastiAn of Ed Banger Label (who is famous for being Daft Punk's former manager) complements the visuals.



[HTC "Photoshoot in the Sky"](#) directed by Sara Dunlop  
through Rattling Stick. Filmed on location in Arizona, US.

*Creative idea by: Oli Beale & Alex Holder. CD: Feh Tarty. Mother Partners: Stephen Butler & Stef Calcraft.*



This was probably the biggest and most rewarding professional challenges I encountered whilst producing at Mother. Creatively, it was brilliant to enable crazy ideas from paper to reality, such as turning a C-130 military aircraft into a live catwalk while flying over (and landing in) the highly classified military Area 51 in the Arizona desert, with the doors open...



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Global, fully integrated £3m campaign (TV, Cinema, Press, Digital, Events) for HTC in 2012 was the first of its kind for the agency Mother. I was nominated for the British Arrows Craft Awards in the "Achievement in Production" category.

The challenge of the campaign was an obvious one - staging a freefall fashion shoot in the sky, whilst pushing the boundaries of the fashion to make it a credible 'photo shoot'. On top of all this, we were asked to find a real person photographer-student as our lead cast, who had never skydived before we started shooting.

Key people involved in this Shoot were Roberta Mancino as model and world-famous skydiver; a team of aerial cinematographers who worked on many Hollywood films including "Point Break"; Hayley Atkin, LA Times fashion editor at the time; Hollywood costume designer Martin Izquierdo who is famous for having collaborated with famous fashion designers; soundtrack adapted personally by Chromatics (originally from the feature film "Drive"); VO is Craig Roberts, a young up and coming British actor at the time.



The bird-like costume exudes confidence and takes its inspiration from science fiction fantasy, and designers such as Alexander McQueen and Balenciaga in particular. Hundreds of oil slick coq feathers were individually hand sewn to withstand extreme wind conditions when diving through the sky. The metallic based body suit is embellished with 75 different plexi glass pieces. Each piece is strategically placed to reflect light and emphasise the female figure. The shoes are Guiseppe Zanotti. The headpiece was inspired by the Jean Paul Gaultier mohawk.

The campaign also had a behind-the-scene type film (5mins on youtube) about Nick Jojola and the science/ challenges also produced through Rattling Stick, and a few shorter docu-style pieces.

Fun fact: what a lot of people didn't realise at the time – despite the "Achievement in Production" nomination, is that we actually shot the commercial twice! With another protagonist and a different HTC model – for the Asian market! His name is Tony Mac.



Diet Coke "Just One Last One"

shot by LEGS (Georgie Greville and Jeremy Jasper) in studio in NYC.

Creative idea by: Serena Wise & Jessica Reynolds. CD: Ana Balarin.



- campaign was directed by New York based directors Jeremy and Georgie who are famous for directing in the world of fashion
- we worked with the best puppeteers in the industry
- Karl Lagerfeld was involved in earlier campaigns
- Jean Paul Gaultier acted as Creative Consultant on my production and a digital fashion platform was created around these characters
- Benefit were our make-up partner



- I handled the liason between Diet Coke, Jean Paul Gaultier and Benefit, all of whom had input during pre-production, Shoot and post
- the puppets that were initially created to feature as bumpers for "Ugly Betty" are fully articulated marionette characters with expressive animatronic eyes and mouths, each featuring their own style in a light-hearted manner



[Virgin Media "The Briefing"](#) directed by Brian Aldrich through Furlined.

Shot in studio, in Kiev.

*Creative idea by: Nick Gill.*



I was a senior producer at BBH when I produced this campaign. It was a relatively small production (ie in terms of budget), for the Irish Virgin Media Client, and I was working with (at this point, the former ECD) Nick Gill who had been ECD for over 10 years and had now stepped down and 'just' wanted to be a Creative. He was my sole day-to-day Creative and it was so rewarding working with him, in terms of Creativity level as well as personal achievement. He had huge aspirations and brilliant ideas, would have preferred a Hans Zimmer soundtrack but had to make do with a library track ;o) Some of the talent was flown in from the UK, and others were local to Kiev. Radioaktiv (local prod co on the ground) were fantastic and pulled off a great job.

At the same time, I was also producing a Yamaha campaign with an up and coming band working with another brilliant *Creative Director at BBH*, (now sadly deceased) *Paul Silburn* (an icon in the copywriter world, and mentor to many). I was managing a Health client Abbvie and producing an animation for them, as well as producing a Barclays campaign (shot by Sam Hibbard at Somesuch), which was proving very tricky, especially as we were simultaneously pitching to retain the Client (which we achieved, and I believe my producing style/ direct liaison with the Brand here attributed to the success).





[Audi "Close to You"](#) directed by Sam Brown (Rogue).

On locations in Johannesburg.

*Creative idea by: David Lasar & Thibault Michal. CDs: Matt Moreland & Chris Clarke.*

*ECD: Ian Heartfield.*



Another campaign I produced during my stint at BBH was this global Audi campaign.

It was unusual to get nominated to work on the Audi AG account (compared with the Audi UK account), as a freelancer, but being German myself and able to adapt to the very different VW procurement rules meant, that we managed (with 4 very senior Creatives/ CDs all inputting) to retain the cheeky British humour in this ad.

We cleared the famous Carpetner track, covered by Renee Dominique, which was quite a feat in itself. The ad went to receive nominations and industry wide commendations.

[Apple "Hinter dem Mac"](#). Music by LAYLA "Raupe Nimmersatt".

Various German Artists/ Makers.

*Creative idea by: Alex Delaney and Oli O'Neill. CD: Jo Forel.*

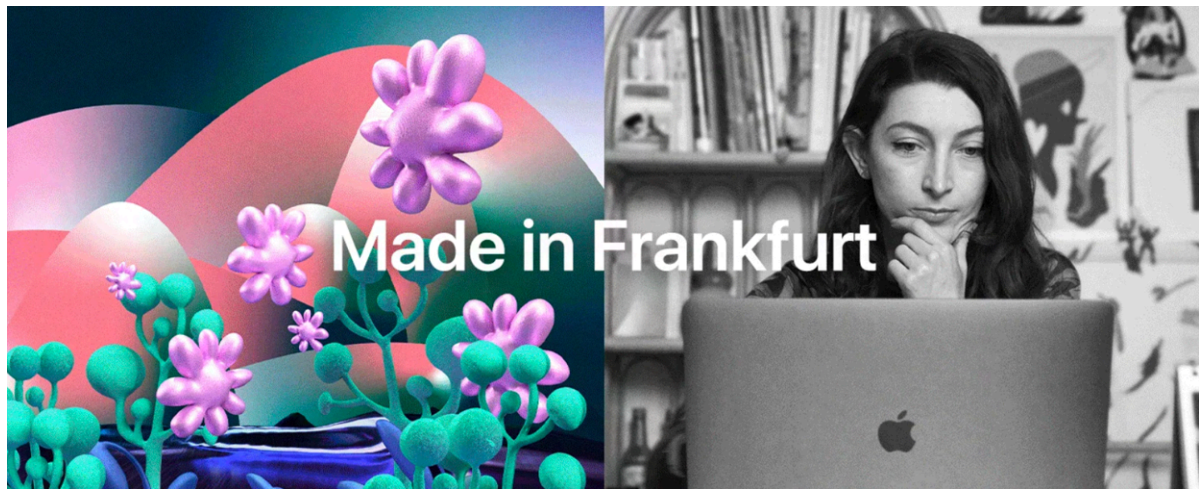


I produced the “Behind the Mac” campaign whilst at Apple’s agency TBWA\ Media Arts Lab in London but working for the German market and sourcing German artists and makers, featured behind their Macs.



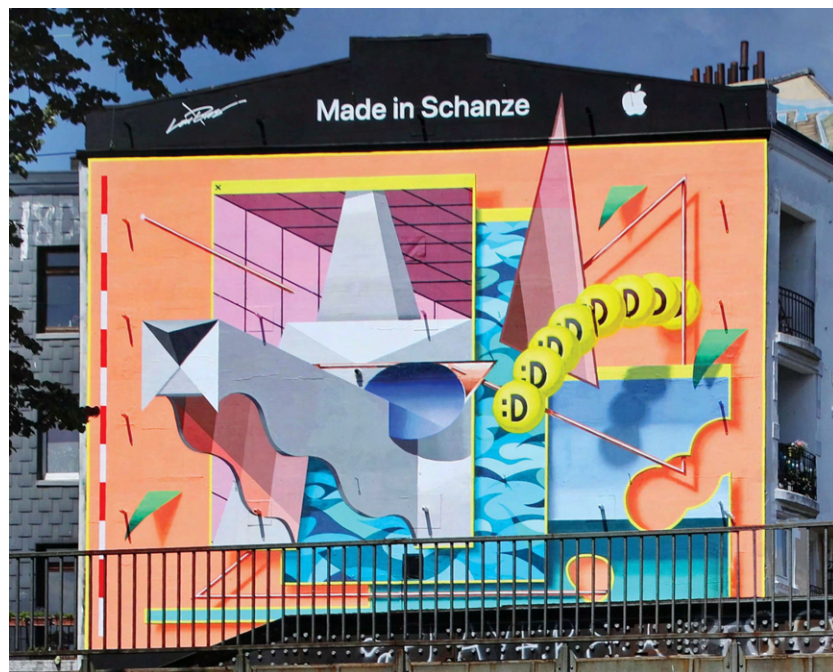
This was a really interesting but challenging campaign to be involved in, as we had to be familiar with the German market to know which creators might be of interest to German audiences, whilst ensuring we’re not just focussing on type of art/ creation, nor on famous artists only, but also including the mid-range and up and coming talent as well! It might look simple – “isn’t it just a glorified powerpoint?” but it was tricky to produce with constant moving parts, having to adjust edit all the time.





I cleared all the talent for use in our campaign (film, print, OOH, event activations, mural) as well as their featured work, along with Layla's soundtrack- a track which was about to be released, and which we successfully postponed a little to coincide with the launch of our campaign.

The campaign covered film, print, OOH, social, event activations and a mural!



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[Virgin Media "I Can Do Anything"](#) directed by Raine Allen-Miller through SomeSuch. On locations and in studio in London.

*Creative idea by: Simon Vicars & Andre Sallowicz. ECD: Rick Brim.*



I was brought in to adam&eveDDB to produce their newly won account Virgin Media.

The “I Can Do Anything” had over £1m budget but this seemed to be a little limiting with our very tight timings, all the Creative aspirations, the many talent and huge Post production element. The handling of the kids’ licenses in pre-production was a huge undertaking in itself and I was responsible for about 85 kids plus back ups on each of our 3 Shoot days.

We created this spot directed by Raine, featuring some fun and technically brilliantly executed transition shots. I worked very closely with adam&eveDDB’s ECD at the time, Rick Brim.



"Your Christmas Your Rules" for House of Fraser (department store) directed by Ace Norton (Prettybird). Shot in studio in London. Choreography by Parris Goebel. *Creative idea by: Oli O'Neill & Ana Arnell. ECD: Matt Keon.*



As head of production at 18 Feet & Rising at the time, I was across all accounts (Nando's, Allianz, National Trust, House of Fraser) and worked very closely with the founding partners. I also managed in-house production consisting of directors and photographers, as well as editors and freelance post production personnel.

I produced this fully integrated Christmas campaign, at the time very bold and unconventional, as it hardly nods to Christmas at all! We collaborated with various designers featured by House of Fraser. We also commissioned Alistair Blair - who worked for many famous fashion houses in his time, and is especially famous for designing Princess Diana's dresses) - to design the red dress featured at the end of the advert, and shot a little docu/ BTS with him.



Working with the famous dance choreographer Parris who we flew in from New Zealand was an amazing experience, and the ad was set to a cover of "You Don't Own Me" by Grace.

Not only was this the retailer HoF's biggest campaign to date, but it also resulted in their like-for-like sales rising, ahead of John Lewis.

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[Vrbo/ Expedia](#) directed by Tom Day (Outsider).

Shot on locations across Cornwall, UK.

*Creative idea by: Lee Hempstock & Chris Landy. ECD: Adam Chasnow.*



This job was produced for Crispin Porter + Bogusky in Boulder, Colorado. The Creative team were based in Amsterdam, me in Scotland (shooting remotely in Cornwall), the production company in London and the campaign featured in the UK, Germany and France and was ultimately one-Shoot-covers-all, with no account management nor Brand representative based in the UK!

It was shot shortly after the pandemic and came with its challenges. The original campaign was in pre-production when it got pulled (and a big premium paid!) but the Expedia Clients specifically asked for the same team to work on this when it came back (with slightly different scripts at this point, and more deliverables than originally scoped for).

One of the biggest challenges of the campaign was casting real families including grandparents, and sourcing our own locations that had to be from the Vrbo portfolio of rentals. Shooting it in a sort of real, almost docu style, scripted but not scripted way!

The campaign got renewed for a second year running as it was very successful for Expedia/ Vrbo.



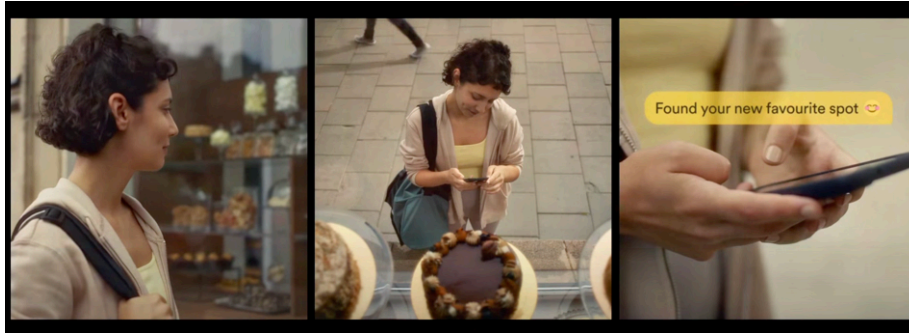
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[Bumble](#) directed by Giada Bossi (BWGTBLD). Shot on locations in Vilnius.

Agency: 72 and Sunny in Amsterdam.

Creative idea by: Bethany Jones & Blaz Verhnjak. CD: Guillaume Roukhomovsky.



[Coca Cola "Giant Vending Machine"](#).

Staged an event during the London Olympics 2012.

Filmed by Dom Bridges through Mustard.

Agency: MOTHER London. CDs: Ana & Hermeti Balarin.



[Dr Martens "Made Strong"](#). Directed by Kourtrajmeuf through Iconoclast.

Agency: CALLING. ECD: Josh Tenser.



[BA "Purpose Of Your Visit"](#) – CONFIDENTIAL (unreleased). Available upon request.

Directed by Asif Kapadia through Pulse.

Shot on locations in Mallorca and the UK (first unit), as well as across Asia and North America (secondary units). Sourced archive footage featuring: the world.

*Creative idea by: Christopher Keatinge & Tom Houser. ECD: Nils Leonard.*



Uncommon won the BA account at the end of 2021 and brought me in as senior freelance producer in Jan 2022 to handle this newly won Client, and produce a £3m brand launch film, shot with Asif Kapadia and Pulse for the UK market. I was also closely working with another senior freelance producer who was looking after output for the US and Indian markets, as well as a print producer who was handling all things art. Initially, our ambition was to produce all the different strands through one production company, but although working very closely together as a group of agency producers, we each worked on our respective production, me leading the main brand film campaign. I was also the main contact to the Clients, handling the decommissioning of their newest & biggest Airbus in the fleet for part of our shoot.

Steve McQueen pitched on this project as well, and we worked with a range of hugely famous talent on the VO side of things. We recorded Riz Ahmed, Tilda Swinton, Jim Broadbent, Tim Spall, Florence Pugh etc. with a strong agency recommendation of Riz who had also just returned from LA with another Oscar.

The campaign was deliberately shot in a docu style, touching upon various reasons behind people travelling – not just for holiday purposes, but a whole array of reasons, big and small – to meet their little niece for the first time; to propose; to switch off dad's life support; to reconnect with the husband/wife; on business; for pleasure; to start off one's flight career; to fly one last time.

The casting consisted of real people and actors; actor's partners and families; BA personnel which I helped cast with Clients direct.

Asif had three director/ DoPs from across the world (covering footage capture across Asia and North America), working into him, providing him with footage. Finally, we also employed a range of stock footage researchers to source archive footage, which I then cleared for use in a commercial.

The campaign was completely finalised but its release has been postponed.