



Production Designer



THE INTERNATIONAL
Academy
of Web Television

Local #800
Local #44
Local #40
SAG



Resume of Kim Bailey

“ FEATURE FILM, TELEVISION AND WEB PROJECTS ”

Most Hated Woman in America
(Los Angeles)

2017, NEXFLIX.

Director: Mark Robinson

Art Director

Hired by: (Production Designer) David Snyder
Interfaced with: (Production, Production Designer)
Responsible for design, CAD mechanical drawings, graphics and coordination of project.

Aether Prologue
(Mobile, Alabama - PILOT)

2015, Aether Prologue, LLC. (In Production)

Director: Drew Hall

Visual Consultant / VFX Designer

Hired by: (Executive Producer) Scott Robinson
Interfaced with: (All aspects of production)
Responsible for design elements, design of tech and Visual Effects Elements.

Mohawk Salon
(New York / Phoenix / Los Angeles)

2014-2013, Raggedy Ends Productions

Director: Steven Judd

Production Designer / Creative Producer

Hired by: (Executive Producer) Veronica Page
Interfaced with: (All aspects of production)
Responsible for all aspects of design and pre production.

Enormous
(Los Angeles - PILOT)

2013, Pure Imagination, LLC. (In Production)

Director: BenDavid Grabinski

Production Designer

Hired by: (Executive Producer) Josh Wexler / Michael Sarna
Interfaced with: (All aspects of production)
Responsible for complete design and look for all aspects of production.

A Tiger's Tail
(Los Angeles)

2013, Epic Pictures, LLC. (In Post Production)

Director: Michael Sarna

Production Designer

Hired by: (Executive Producer) Salvy Meleki
Interfaced with: (All aspects of production)
Responsible for complete design and look for all aspects of production.

Forerunner
(Los Angeles - Short)

2012, Christopher He Productions, LLC.

Director: Christopher He

Production Designer

Hired by: (Executive Producer) Jeff Chang
Interfaced with: (All aspects of production)
Responsible for complete design and look for all aspects of production.
Winner of numerous festival awards

Damaged Goods
(Los Angeles - PILOT)

2012-2013, Serious Damage Productions, LLC. (In Post Prod) Director: Annie Biggs

Production Designer

Hired by: (Executive Producer) Annie Biggs
Interfaced with: (All aspects of production)
Responsible for complete design and look for all aspects of production.

ADOD, LLC.
(Los Angeles)

2008-2012, ADOD, LLC. (Artistic Development on Demand)

Principal Partner

Entrepreneurial venture parallel to the scope of the entertainment industry. Our business model focused on conceptual business development, brand and image development along with image consulting, 3D architectural interior design and themed entertainment environments, CAD mechanical development and drawings, in-house graphics, creation of corporate message and trade show exhibits, product placement, marketing strategies, consulting for personnel management of staff and vendors.

Pranked
(Los Angeles)

2011, Untitled, LLC.

Director: Adam Rifkin

Supervising Art Director

Hired by: (Producer) Bernie Gewissler
Interfaced with: (Production, Director & Executive Producer)
Responsible for complete design, CAD mechanical drawings and look for all aspects of production.

2010 Streamy Awards
(Los Angeles-Orpheum Theatre)

2010, International Academy of Web Television

Director: Tim Pinch

Production Designer

Hired by: (Producer) I.A.W.T.V.
Interfaced with: (Production & Director)
Responsible for complete design and look for all aspects of the live show.

“ FEATURE FILM, TELEVISION AND WEB PROJECTS ” CONT.

Tiki Bar TV

(Los Angeles - Web Series)

2007-2010, Rocket Chicken Productions

Director: Jeff McPhearson

Production Designer

Hired by: (Producer) Tosca Musk

Interfaced with: (Production & Director)

Responsible for complete design and look for all aspects of the set.

Awarded 1st Streamy Award for Art Direction/Production Design by the International Academy of Web Television. <http://www.adod.com/TikiBarTv/TikiBarSet.html>

The One

(Los Angeles)

2001, Revolution

Director: James Wong

Technology Designer - Art Direction/VFX Art Direction

Hired by: (Executive Producer) Lata Ryan

Interfaced with: James Wong (Director), Lata Ryan (Executive Producer), David L. Snyder (Production designer), Mary Courtney (UPM), Terry D. Frazee (Special effects supervisor), Jan K. Bergstrom (Set decorator), and production.

Duties comprised hiring of multiple crews both in the United States and Canada, supervision of man power and resources both in the United States and Canada, theoretical conceptual design, CAD mechanical drawings, video interface design and video playback supervision, visual effects art direction and execution of projects.

Mission to Mars

(Los Angeles & Vancouver, Canada)

1999, Red Horizon Production - Walt Disney Prod. Director: Brian De Palma

Technology Designer - Art Direction / CG Effects Supervision

Hired by: (Executive Producer) Sam Mercer, (Production Designer) Ed Verreaux

Interfaced with: Brian DePalma (Director), Sam Mercer (Executive Producer), Chris Soldo (1st AD), Stephen H. Burum (Cinematography), Ed Verreaux (Production Designer), Tom Valentine (Art Director), Andrew Neskromny (Art Director), Gary Elmendorf (Special effects supervisor), Charles Leittrants (Supervising construction coordinator), Lin MacDonald (Set decorator), Dan Sissons (Property master), John Knoll (Visual Effects Supervisor).

Duties comprised hiring of multiple crews both in the United States and Canada, supervision of man power and resources both in the United States and Canada, theoretical conceptual design, art direction and technology design, electronics effects supervision, video interface design and video playback supervision, visual effects art direction and execution of projects. Assist and develop conceptual and technical Story elements directly supervised by Brian De Palma.

Soldier

(Los Angeles)

1998, Warner Brothers

Director: Paul W.S. Anderson

Technology Designer - Art Direction / CG Effects Supervision

Hired by: (Production Designer) David Snyder

Interfaced with: Paul W.S. Anderson (Director), David L. Snyder (Production designer), Tom Valentine (Art Director), Donna Ekins-Kapner (Art Director), Clay Pinney (Special effects supervisor), Joe Wood (Construction coordinator), Kate J. Sullivan (Set decorator), Tom Shaw Jr. (Property master)

Duties comprised hiring of crews, supervision of man power and resources, theoretical conceptual design, art direction, CAD mechanical drawings and technology design, electronics effects supervision.

Deep Impact

(Los Angeles)

1997, Dreamworks

Director: Mimi Leader

Technology Designer

Hired by: (Art Director) Tom Valentine, (Art Director), Andrew Neskromny, (UPM) D. Scott Easton

Interfaced with: Tom Valentine (Art Director), Andrew Neskromny (Art Director), D. Scott Easton (UPM), Michael Lantieri (Special effects supervisor), John Villarino (Construction coordinator), Peg Cummings (Set decorator), Tommy Tom' Tomlinson. (Property master).

Duties comprised hiring of crews, supervision of man power and resources, theoretical conceptual design, technology art direction, CAD mechanical drawings and technology design, electronics effects supervision, shuttle technology design.

Alien Ressurrection

(Los Angeles)

1996, 20th Century Fox

Director: Jean-Pierre Jeunet

Technology Designer /Special Effects Graphics

Hired by: (Producer) Bill Badalato, (Special Effects Supervisor), Eric Allard

Interfaced with: Bill Badalato (Producer), Nigel Phelps (Production Designer), Steve Cooper (Supervising Art Director), Andrew Neskromny (Art Director), Eric Allard (Special effects supervisor), Gary A. Krakoff (Construction coordinator), John M. Dwyer (Set decorator), Emily Ferry (Property master).

Duties comprised hiring of entire effects crews, supervision of man power and resources, theoretical conceptual design, technology art direction, CAD mechanical drawings and technology design, electronics effects supervision, coordination of multiple departments.

Space Above and Beyond

(Los Angeles)

1995-1996, 20th Century Fox Television

Director: Various

Technology Designer

Hired by: (UPM) Herb Adelman, (Special Effects Supervisor), Gary Bentley, (Executive Producer) James Wong and Glen Morgan

Interfaced with: Glen Morgan (Executive Producer), James Wong (Executive Producer), D. Howard Grigsby (Producer), Ken Dennis (Associate producer), Herb Adelman (UPM), Bernard Hides (Production Designer), Thomas P. Wilkins (Art Director), Glenn Campbell (Visual Effects Supervisor), Gary Bentley (Special effects supervisor - 1995), Rich Ratliff (Special effects supervisor - 1996), William 'W' Gilpin (Construction coordinator), Lynn Wolverton-Parker (Set decorator), Ian Scheibel (Property master).

" PREVIOUS OUTSIDE CONTRACTS " NON-FILM RELATED .

40 Sound (Los Angeles)

2012-2013, Walt Disney Studios

Supervisor: Michael Centonze

Journeyman Sound Technician

Hired by: (Supervisor) Michael Centonze

Interfaced with: All departments of studio operations requiring services of Local 40).

Duties comprised of installation, troubleshooting and integration of video technology for film production, multimedia and web specifications.

Greatful Dead Family Album (Los Angeles)

2012, Universal Music Group

Supervisor: Ken Green

Design Director

Hired by: Hamrick & Evans, LLP

Interfaced with: (Ken Green)

Responsible for all design directives. Develop the design model for an online interactive experience, coordinate with key partners on visual materials, collaborate with artists and investors for project development.

Signature Concepts (Los Angeles)

2004-2006, Signature Concepts, LLC.

Designer Director

Hired by: (Joint Venture between Starlight Effects and Signature Concepts)

Interfaced with: (Clients, Suppliers, Vendors, Trade Show Services and Staff)

Responsible for all design directives. Develop the design model for each client to use, create the look and feel for the company's profile, direct and implement all concepts from design to completion on the trade show floor.

Vodawave - Telephony (Los Angeles)

2003-2004, Vodawave, LLC.

Director of Marketing

Hired by: (C.E.O.) Paul Kim

Interfaced with: (Clients, Suppliers, Vendors, Trade Show Services, Employees & Tech Staff)

Responsible for all design directives, ad placement, marketing plan, brand strategies and public relations. Develop the Brand model for each telephony product line, create the look and feel for the company's profile, direct and implement all concepts of the marketing plan in conjunction with the business model to the consumer.

Paramount Creative Services. (Los Angeles)

2002-2003, Paramount Pictures

Supervising Art Director

Hired by: (Backlot Operations) Mike Ivy

Interfaced with: Peter Clemens (Production Designer), Jeff Goldman (Architect/Production Design), Mike Ramano (Management), Jerry Coleman (Backlot Manager).

Additional duties to the creative aspects of the department included client relations and marketing of services for PCS-Paramount Creative Services. Inclusive to this department was product development and sales materials related to other in house services of Paramount.