



Resume of Kim Bailey

" FEATURE PROJECTS "

ADOD, LLC.
(Los Angeles)

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

C.E.O.

Current entrepreneurial venture outside the scope of the entertainment industry. Business model focuses on conceptual business development, development of the brand image along with image consulting, architectural interior design and themed entertainment environments, in-house graphics, development & design of advertisement campaign relating to corporate message and trade show exhibits, product placement, web design, marketing strategies, tools & sales materials, consulting for personnel management of staff, vendors and direction of sales force.

Damaged Goods
(Los Angeles - PILOT)

2012, Serious Damage Productions, LLC.

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.

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 and look for all aspects of production.

The Wrath of Shatner
(Los Angeles)

2010, Free Enterprise 2, LLC.

Director: Robert Burnett

Supervising Art Director to Production Designer

Hired by: (Producer) Jeffrey Cohglan
Interfaced with: (Production & Director)

Responsible for complete design and look for all aspects of production, took over for Production designer 6 weeks into production.

2010 Streamy Awards
(Los Angeles-Orpheum Theatre)

2010, International Academy of Web Television

Director: Tim Rinch

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.

Storytelling
(Los Angeles)

2009-2010, Dalio Productions

Director: Paul Dalio

Production Designer

Hired by: (Producer) David Snyder, Jeremy Alter
Interfaced with: (Production & Director)

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

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>

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.

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 Designer), 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.

“ FEATURE PROJECTS ” CONT.

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, 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 - Disney

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 and technology design, electronics effects supervision.

Deep Impact

(Los Angeles)

1997, Dreamworks

Director: Mimi Leder

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 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 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).

Duties comprised hiring of electronic effects crews, supervision of man power and resources, theoretical conceptual design, technology art direction and technology design, electronics effects supervision, computer graphics video playback design and supervision.