

Fiona Gorman

Lead Producer, Scenery Department

Role breakdown

MY KEY ROLES AS A SCENIC PRODUCER

Project & budget management

- Key labor and material spending stakeholder across all phases of production
- Pitch, negotiate, and settle full scope budget with Designer and Art Directors. Acquire crew based on skillsets needed for scope of builds
- Manage daily labor placement based on live project tracker
- Constant material and tool sourcing and replenishment
- Balance efficient spending with high-quality execution
- Audit run-of-show spending including company assets, POs, rentals, and petty cash round up

Stakeholder communication

- Report progress and share upcoming SOWs at weekly, company-wide production meetings as well as support Designer in any negotiations regarding Art Department priorities
- Host bi-weekly Art Department meetings to update stakeholders on department progress as well as receive and download project SOWs to be reiterated through Scenic department.
- Department representation at all location technical scouts

Crew on-boarding

- Source and vet crew members based on artistic skillset
- On-board all new-hires through union processes and production company start-work
- Execute Payroll protocols
- Execute sound stage security protocols

Interdepartmental logistics

- Department representation and go-to contact for all logistical concerns
- Daily communication with several department heads to keep company-wide efficiency at 100%
- Manage cross-functional collaborations, determine and assign asset creation to teams
- Champion inclusion of a Sustainability Department from pre-pro to wrap and often set example for other departments to re-home salvageable resources to reduce production's waste capacity

Shop and office management

- Managed the Industrial team, consisting of full timers and freelancers.
- Kept intricate records of materials, colors, and processes for each detail of set's application
- Managed and maintained shop inventory for supplies and materials for run-of-show
- Lead wrap logistics for storing shop kit and recycling unused materials.



Directed by Ben Stiller

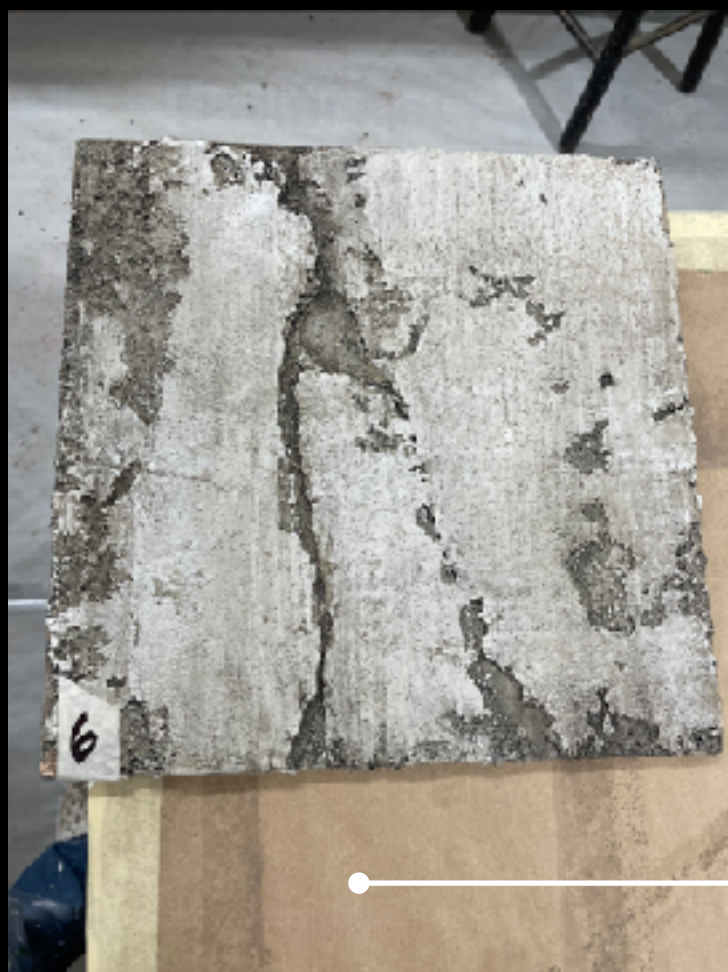
Severance

Camera tested close to fifty variations of “white” with Designer, DP, and Director before landing on a combination of two different sheens of one color.



[Read more about the set design for Severance here](#)

Painting roughly two thousand square feet of faux concrete on linoleum tiles called for a controlled and dustless prep space for long periods of time to allow for uncontaminated curing. Knowing how much saw dust (etc.) exists in our shared space during builds, I pulled plastic sheeting around a third of the sound stage and built a well-ventilated yet sterile pop-up until floors were install-ready. Proper procedure upfront means no touch-ups down the line.



Collaborated with every Construction and Prep Department to schedule ownership of set for full week. Supplied crew of five to finish walls in “Break Room Hall” Set. Worked closely with Electricians to map out highlighted areas of walls to design application of concrete in accordance with Designer’s vision.



Sampled variations of concrete age and texture before landing on above.

This was one of the first productions to start up after the COVID19 pandemic. On top of the usual logistics, I worked closely with the Health & Safety Director to create a workflow within his “social pod protocol.” We had three sound stages and one shop. I hired a team of ten Shop Hands to build each Scenic Artist their own tool kit based on their projects (color-coded, of course). Small teams of Artists would enter and exit through one door of their designated stage. Each team had one Shop Hand that became known as the “Runner,” which was the only team member allowed in the shop to collect materials and tools throughout the day. Runners were tested bi-weekly. Our system became the model for many other Departments.



Every step of our usual routine had an added set of steps before we could begin any project. For example, all of our materials had to be “disinfected” after delivered by vendors. Time and budget had to be recalculated and it took a bit of unlearning the muscle memory of day to day in order to take this circumstance seriously, which my team did with grace.

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THE DIPLOMAT

Matched set to an existing estate. Created an intricate reference log and location guidebook during tech scouts for my team to refer to while building the replication on our sound stage. Among many other details, this guidebook included paint swatches for every wall seen on camera, wood stain options for existing furniture in case of Set Dec additions, and existing damage and age (like door handle ware, scuffs on the walls, or scratches on tables) for detailed continuity.



Created cost breakdown for replicating the marble in this fireplace that compared sourcing the raw material, painting faux marble, and sourcing high quality vinyl for decal application. It is often my job to substantiate the skillsets of the artists I represent and have at production's disposal. Along with a budget proving that faux painting was the most responsible choice, I created a portfolio of past marble samples that my painter's had sampled on previous projects stamped with how long each took to make.

Negotiated and championed for Scenic Department to own set of areal lifts for the duration of our build in this forty-foot-high set. Often times, Production will rent equipment for the entire Construction Department to share but foreseeing the amount of areal work we had in our future, I pushed for separate rentals. Work included plaster work, painting, and gold-leafing ornamental moulds.



Coordinated the build of a downsized model of set to showcase color palette and shine of gold leafing for Director, Production Designer, Costume Designer, DP, and Gaffer to camera test in pre-production.

Organized safety meeting for my team with helicopter pilot and crew before spending the following two days redressing this private aircraft to resemble a United States Military aircraft



Identified that vinyl adhesives often cannot withstand high altitude climate combined with high-speeds so I kept team on set during take off and landing in case of necessary adjustments thought out the shoot.



THE BLACKLIST

Worked closely with SFX Dept to create a resemblance between the interiors of two different vehicles that needed to look the same in a post-crash scene. Discussed physics of crash to achieve most realistic results and replicated features within the car based on dailies to fake the design.



Matched stunt mat to location's asphalt to create comfortable landing pad for stunts and actors to escape vehicle without actually scratching themselves.

Sourced breakable stunt slats and painted faux wood to match and replace wood pieces on bench for fight scene. Bench was replicated several times to accommodate multiple takes.



Planned and managed logistics for sending crew members to two different locations, forty miles from each other in one day to accommodate shooting schedule, starting in Coney Island for this install and ending our day in Westchester, prepping for the following day's shoot.

The drawings for this scene were distributed with only three weeks to build, paint, and decorate. Swift decisions were made at primary Art meeting and materials were purchased same day to begin concrete application tests the following day.



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