

LIKE PLANNING A PARTY

KIMBERLY GOODMAN HUSTLES HER WAY THROUGH LONG DAYS TO CREATE REALITY ENTERTAINMENT THAT IS AS SMART AS IT IS FUN.

INTRO BY WHITNEY FRIEDLANDER

Kimberly Goodman's name has become synonymous with a certain kind of reality programming. As an executive producer of Prime Video's Emmy- and Producers Guild Award-winning competition series *Lizzo's Watch Out for the Big Grrrls*, the Emmy-nominated Netflix real estate stalwart *Selling Sunset*, and the Roku Channel's new girlboss series *Side Hustlers*, Goodman has a knack for making female-focused and empowering series that are also, well, fun.

"I know that reality and unscripted get a bad rap for reasons that we all know," she says. "But when you break it down, it's really giving real people an opportunity to go through a life-changing experience that they wouldn't otherwise have."

Of *Side Hustlers* in particular, a program about female entrepreneurs turning their side hustle into their main hustle, she says, "It's very inspiring to see these women take their passion and their idea and make it into a real, viable business."

Goodman knows all too well about facets of the industry that are more complicated and nuanced than they seem. She got her start as an associate producer on infomercials.

"Doing infomercials and having to cast and talk to people and keep people engaged with this experiment that they're doing, and we're doing—to see if these products actually work and interviewing everybody and being so invested in their journey—is the foundation of what we do as unscripted producers," she says.



En route to a walk with her dogs.



Scouting a location for *Side Hustlers*.

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Goodman eventually segued into segment producing programs like the Fox's *Master Chef* and serving as a field producer on the fashion design juggernaut *Project Runway*, which aired on Lifetime at that time. She has also served as an executive producer on Lifetime's *Married at First Sight*, Emmy-nominated *Love Is Blind* on Netflix, and Roku's *The Marriage Pact*—programs that are asking for high-stakes emotions because they're all about people finding romantic partners.

But Goodman and her team try their best to keep their subjects grounded, on and off screen.

"We're very mindful of what their lives will be like when the show stops and when we're done filming," she says. "It's important to us to make sure that everybody feels like they're having this true experience. And they are. But sometimes, with logistics and coverage, you get pulled out of it. It's only natural. So we always try to explain the TV process."

Or, as Goodman says she once described it to a potential employer, "Producing is like planning a party. You figure out all the things you need and what you want to do for this party—what the theme is, what the decorations will be like, all of that sort of stuff—and then you bring it together. You throw the party."

The metaphor got her the job.

Here's how the hostess with the mostest gets things done.

Mornings

If we're in production, I usually wake up around 6 or 6:30 a.m. I jump in the shower, first and foremost. That wakes me up. I get dressed. I get my coffee to go for my drive in. If I have a later call time, I will take my dogs for a walk. Otherwise, my boyfriend or a dog walker will do it. My drive time is usually my time to turn on a podcast or listen to some music, if I'm not distracted by a call.

Generally speaking—and this is true of any reality show—you're always reacting to what the participants are experiencing or feeling. Our day could change based on what's happening with our participants. They could wake up sick. They could wake up whatever, and all of a sudden life happens when you're filming.

Typically I'm on the phone with my co-EP or supervising producers getting updates of where the contestants are and if there are any issues. I talk to the director of photography on not just the creative storytelling but how the cameras look, and (discuss) logistics, permits and planning for several days out.

At the very beginning of any project, I have to staff



Leading a production meeting.



In the control room on location for *Love Is Blind*.
Below: Working with talent for *Side Hustlers*.



it. A lot of my days are consumed with finding the right team. Hiring people is really about whom you can be with 24/7. For me, it's equally important to find somebody I can really connect with creatively. I don't have to be best friends with them, but I want to enjoy their company and respect their work.

I usually start a couple weeks before everybody else does because I have to get the creatives solidified. I also usually have my point person at the production company and we'll do a full episode breakdown, which becomes the road map for the series. Once the episode breakdown is done and fleshed out, my meetings usually consist of pitching it internally to the production company. Then we'll take it to the network and our partners. Simultaneously, there is the casting process and defining participants who are right for the show. We do background checks on everybody.

A big part of prep consists of location scouting, unless it's filmed on a production stage. Being out in the field for unscripted shows can take you to some incredible locations.

Afternoons

My vice in the afternoon is iced green tea because if I drink too much coffee, it's not good. I'm not always good at sitting down and eating lunch. If I'm out in the field, I will take a walk. Even if I'm on the phone, I'm still walking outside. Or sometimes the break is just shooting the shit with a coworker and talking about something not even work-related.

Evenings

When I come home, I usually take a mindless TV break. That's usually a scripted, silly sitcom that's in the background. Then I'll have dinner. Wine is a must. I have a really great partner. He knows how crazy the hours are. Sometimes he'll have dinner ready or will just hand me a glass of wine.

Then I'll work on my couch with the TV on in the background. I'll be planning for the next day. We usually have big group texts so that everybody has the same information. It's pretty nonstop until I force myself to go to bed because it's like, "OK, I think everybody's asleep now, so it's safe to go to bed."

It can be all-consuming, but that's my personality. I want the show to do well. I want everybody to have as good an experience as they possibly can. It's a lot on your shoulders when you're having to deliver a show. I care about my bosses as well, and I want to do good by them because they're trusting me with this. So I tend to go all in. When I'm not in it, I definitely partake in the downtime and enjoy myself. ■



Doing late-night prep for *Watch Out for the Big Grrrls*.
Below: Quality time at the end of the day.

