

LISA SZYMANSKI

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PROFILE

Having 35 years of professional experience in team-intensive environments, I thrive in a position where my team members are my greatest asset. I encourage collaboration by empowering my team to freely share ideas while emphasizing that mistakes are integral to success. While holding management-level positions, I dealt with budgets and balance sheets, as well as interacting with stakeholders and suppliers. My propensity to anticipate future roadblocks means the planning stage of any project receives the greatest share of my attention.

PROFESSIONAL EXPERIENCE

DIGITAL ARTIST - PREMIER PRESS, 2020 TO PRESENT - PORTLAND, OR

The oldest family-owned printer in Portland acquired a photography studio company in 2019 and I joined this dynamic operation a year later. My primary responsibilities are retouching and color correction of digital images. However, as a small department with fluctuating timelines and quick turnarounds, I often jump in to help with project management and client interactions to fill the gaps - most recently, with our giant Dutch Bros beverage library revamp and Russell Stovers Chocolates.

POSTPRODUCTION DIRECTOR - STRAUB COLLABORATIVE, 2018 TO 2020 - PORTLAND, OR

Mainly known for its commercial photography, the postproduction department at Straub was its most lucrative profit center. I was privileged enough to shepherd 15 talented folks through some major changes to the company's infrastructure: The executives simultaneously introduced new job tracking software, time clock system, payroll system upgrade, and client proofing interface. I responded by ensuring my team was properly trained and on track well before other departments. Day-to-day, you'd find me scheduling workloads, attending daily meetings, conducting performance reviews, handling staffing needs, and managing the workflow and production of Adidas, Reebok, and New Balance apparel imagery.

STYLE GUIDE CREATOR - NIKE, 2017 TO 2018 - HILLSBORO, OR

I took pride in redesigning the photography styling guide for this world-leading sports apparel company. During my brief contract, I interviewed photographers, quality control managers, and the imaging department director to source content and direction for the guide. Order, clarity, and simplicity were the key to creating an accessible handbook for the rotating pool of freelance photographers to jump in without much handholding and conduct their shoots efficiently.

RETOUCHER/PRODUCER - SPLASH WORLDWIDE, 2010 TO 2017 - PORTLAND, OR

While I started my career at this UK-based marketing firm as a photoretoucher, I assumed a variety of responsibilities over time, among them: recruiting, training, and compiling a company handbook. Eventually, I became a content producer, creating videos and copy for the web development and marketing departments. These digital assets were distributed via e-mail blasts to attract art directors to our growing collateral services and showcase our wares.

PRODUCTION ASSOCIATE - PAIN RESOURCE MAGAZINE, 2008 TO 2010 - REMOTE

After moving to Portland and while looking for local work, I was recruited for a temporary stint at a start-up print magazine based in Lakeland, FL. Working remotely, I sourced artwork and photography, tracked workflow, and prepared and delivered printer files. I also assisted the art director in viewing and performing color correction of imagery. The heart of the company exists today as an online pain information magazine.

PREPRESS DIRECTOR - TIME4 MEDIA INC., 2002 TO 2004 - NEW YORK, NY

This division of Time Warner produced 10 special-interest publications including Popular Science, Golf, and Skiing. I reported to the VP of Technology and Manufacturing. My responsibilities included daily communication with printing and postproduction representatives, supervising color evaluation sessions with the art directors, and making visits to printing presses in Wisconsin to check press proofs before a big run. I monitored each title's monthly prepress spending to keep them close to budget.

FREELANCE POSTPRODUCTION ARTIST, 1998 TO PRESENT - NEW YORK, LOS ANGELES, PORTLAND OR

Any gaps between full-time jobs were spackled with freelance gigs for a variety of agencies and brands. Making my own hours was a beneficial perk while I taught myself the business of independent contracting.

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EDUCATION AND COURSEWORK

ROCHESTER INSTITUTE OF TECHNOLOGY, BS IN PRINT MEDIA

In the 1980s, this degree was designed to train and produce print media managers. The curriculum offered an overview of publishing, postproduction, press operations, imaging, finance, and management. My electives included computer programming, art history, and graphic design.

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS, MBA COURSES

I began classes in 2007, completing Operations Management, Marketing, Accounting, Organizational Behavior, Economics with a 3.8 average.

NEW YORK UNIVERSITY, FILM COURSES

Pursuing my interest in video editing, I completed the courses "The Language of Film", "The Art of Editing", and "Techniques and Technologies".

INTERNATIONAL CENTER FOR PHOTOGRAPHY

I learned video postproduction basics using editing software.

PORTLAND COMMUNITY COLLEGE, CERTIFICATE IN COMMERCIAL MUSIC THEORY

This program's course work included commercial music theory, piano, guitar, drums, singing, and digital audio workspaces. I completed my certificate in 2013 with President's List honors.

VOLUNTEER AND COMMUNITY

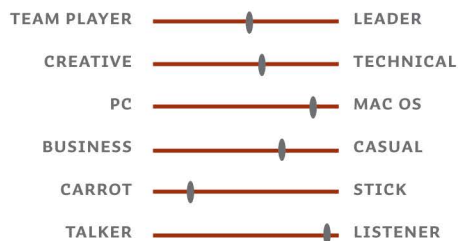
Political Campaigning, Weymouth MA
Co-op Board President, Carroll Gardens, Brooklyn NY
Habitat for Humanity, Santa Monica CA
Gardens of Gratitude, Westwood CA.

Poll Worker, Venice CA
Northeast Portland Tool Library, Portland OR
Skeptoid Media, Remote, Bend OR

PROFESSIONAL SKILLS

- PROBLEM SOLVING
- PROJECT MANAGEMENT
- COMMUNICATION
- TEAM DYNAMICS
- COMPUTER LITERACY

PREFERENCES



INTERESTS



APPLICATIONS

