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The Chinese University of Hong Kong



7 Steps to Build Your Business

A Certificate Programme on Design and Creative Entrepreneurship

Contents

- 2 Introduction
- 4 Living a Good Life
Po Chung, Co-founder & Chairman Emeritus, Asia Pacific, DHL International Limited
- 8 Pitching with Impact- Short Term vs Long Term
Kent Chung, Executive Director, Jadelink International Limited
- 12 More than Design
Tommy Li, Creative Director, Tommy Li Design Workshop Ltd.
- 16 Know Thyself
Dickson Yewn, Creative Director, Life of Circle Ltd.
- 20 IT Solutions for Multidisciplinary Team
Daniel Ma, Director, Aoba Hopkins Information Management Ltd.
- 24 Using IT Systems to Manage Your Business
Bernard Suen, Project Director of CUHK Center for Entrepreneurship
- 28 Looking Behind the Numbers
Nelson Lam, Founder and Managing Director, Nelson Consulting Limited
- 32 Design for the Real World
T.C. Chow, Managing Director, Sunhing Millennium Ltd.
- 38 Alumni Portfolios
- 48 Hong Kong Design Centre
- 48 CUHK Center for Entrepreneurship



Introduction

The “Entrepreneurship for Design and Creative Business” is jointly organised by Hong Kong Design Centre and CUHK Center for Entrepreneurship to stretch the boundary of creative and design education in Hong Kong to respond to the rapidly changing business landscape.


All these changes demand Hong Kong designers and creative professionals to know many things that they may have dreamt of knowing or touched upon in their own work but never have a chance to learn systematically. In the coming decade, such knowledge will be a necessity for designers. They will not be able to succeed with creative talent alone; they need knowledge of markets, business, finance and technology. To function effectively in the current environment, designers and creative professionals need to get both sides of their brain working – the visual and intuitive right side and the logical and analytical left side.

Guest speakers featured in this book have demonstrated in their own ways how they approach entrepreneurship, design, and innovation with passion and a willingness to learn and adapt in the face of change. I’m sure each one of us can learn something useful from them.

Whether working for a design house or freelancing as a SOHO, designers will find themselves collaborating more and more with people from different fields. Tomorrow’s leading designers must have a T-shaped character: a work attitude profile with principal design skill (the vertical leg of the T) and an empathic understanding of other disciplines (the horizontal leg). These T-shaped individuals are able to explore insights from multiple perspectives, leading to formation of innovative ideas, products, and services.

The programme is built upon the above notion to help participants extend the horizontal leg to broaden their business, financial, marketing, and technology skills. By promoting interdisciplinary approaches, innovation and entrepreneurship, the organisers believe that Hong Kong designers and creative professionals will be better equipped to compete and to develop promising careers in the future.

Bernard Suen
Chief Instructor, Entrepreneurship for Design and Creative Business



SEVEN MODULES + ONE COMPANY VISIT

29 MAR - 14 JUN 2008

Living a Good Life

“To live the three ages feeling satisfied and accomplished, one must proactively design and create values from one’s own life with an entrepreneurial spirit.”

- Po Chung, Co-founder & Chairman Emeritus, Asia Pacific, DHL International Limited

According to Po Chung, we are all designers. We design all the time - when we raise a family, plan a career, manage a department, or run a company. We are all entrepreneurs too. Each of our life journeys is unique and adventurous, in that no one will live the same life. When a person experiences life - similar to an entrepreneur who engages in a business venture - he or she can design it, invest in it, finance it, and deliver values and services around it. So, how can one go through life as a successful designer and entrepreneur?

Po Chung says there are three ages in life: the first age lasts from birth to twenty years old, in which one learns how to make a living; the second age lasts from twenty to sixty, during which one makes a good living; finally, the third age from sixty onwards, involves living a good life until the end. In Po Chung’s case, he currently enjoys his third age by teaching, painting, doing Chinese calligraphy, and working with his wife on their charity foundation. All along, he has maintained an ideal: to live the three ages feeling satisfied and accomplished, one must proactively design and create values from one’s own life with an entrepreneurial spirit.

Born in Macau in 1943, Po Chung changed school six times within the first six years of his life and then

quit school for two years, only fishing. Later, his family moved to Hong Kong, and he was admitted to St. Stephen’s College in Stanley. As Chung’s father advanced in his career, the family moved to one location after another on the Hong Kong Island. The hardships of a nomadic life taught the young Chung a very valuable lesson in spending his first age: making a living does not come easy and one may have to earn it the hard way.

Po Chung’s second age began when he went to the States to study fishery management. Upon graduation, the only employer who could offer him a job in the fishery industry at the time was the US government. Ironically, regulations stipulated that employees had to be legal residents. As a result, Chung was forced to return to Hong Kong. In 1972, Adrian Dalsey, one of the three founders of DHL, came to Hong Kong to meet Po Chung, who had become regional operating manager at a toy company. His daily routine with the company involved

buying raw materials from Japan, shipping them to Taiwan for manufacturing, and assembling the finished parts in Hong Kong. Such logistic management skills were exactly what DHL was looking for. Adrian Dalsey wanted Po Chung to help DHL expand its market outside of USA to include Hong Kong. Initially there were only two banks and one shipping company to be served with a minimal shipping volume - only 20 kilos a day but Chung realised its potential. He knew the banks, toy companies, and trading companies all shared the same pain in posting their goods, with no guarantees of door-to-door delivery. So he accepted the offer on condition that he could have the rights to the whole Far East territory. His request was met and thus begun DHL International, a company that operated as a separate entity from its US origin. In fifteen years, DHL International has become many times larger than its US counterpart.

While designing his second age, Po Chung adhered to several design principles. First, everything in the world manifests as systems, whether it is a fish colony or a courier service company. They operate within three concentric circles - individual, group, and environment. Activities related to the systems operating in the three circles often overlap with each other. Second, all the activities have to be creatively integrated into new applications, serving the needs or relieving the pains of customers. In short, actions from individual employees and different departments (e.g. sales, engineering, and operation) have to be aligned with the company's mission, to create values amidst change and competition in the environment. Next, a startup entrepreneur has to wear many hats, at least four in Chung's view those of team manager, driver, designer and technician.

Wearing the team manager's hat, one has to raise the money, identify the products, decide to whom products are sold, delivers the sales pitch, collect the bill, and coordinate the team. The driver's hat assumes the role of a line manager who has to ensure that the execution is smooth and results are delivered. The performance of the driver is the make-or-break factor of any team project. Next is the hat of a designer, one who creates the company's identity, positioning, product and services, sales pitch, and the various business systems and workflows. This hat is essential because it sets the direction for growth and the capacity to deal with change. The last hat, which



is worn by a technician, covers all the dirty work that needs to be done such as the maintenance of the systems and the repair of bugs.

In the early days of DHL International, Po Chung was wearing all four hats himself. With no sales and operation teams behind him, Chung had to do all the jobs by himself working outside of the office, leaving the secretary, his only staff, alone in a claustrophobic office to answer calls. On a daily basis, he would travel back and forth between the ferries, airport, and customers' offices, simultaneously transporting the 20 kilos of materials and giving sales pitches. Amazingly, he could still find the time in the evening to work as a subtitle translator and date two girls.

Po Chung remarks that the best kept secret of entrepreneurship is "the ability to sell". From convincing his first secretary to come to work for him through a job interview held at a Wan Chai bar to growing DHL International into a global company, he has demonstrated this tremendous ability. However, he noted that an elevator pitch, a key tool for selling, is not meant for everyone. It requires high order cognitive skills that only a few rare individuals possess. In addition, a sure sale has to be a pain killer - it should not be an empty promise but a real solution to a problem.

Most people see the third age as their time to relax and retire. For Po Chung, however, it is the time to share with the new generations the things he has learned from his entrepreneurial journey - his philosophy, business experience and insights, and obviously his arts. This is what he means by "living a good life".

Q&A

- RW: How do you decide you need a partner?
- PC: You need partners to fill in your inadequacy. Most of the time, you cannot be good at everything. The secret is: you have to work on your own strength as well as the strength of everybody on the team. Don't try to work on other person's weakness. My wife and I had tried to do that to each other. That won't work. Instead, work on the person's strength.
- JK: How do you handle risk? For instance, when you first started DHL International, you only had 20 kilos of shipment to make. There was tremendous amount of risk involved.
- PC: Don't try to start anything that you know nothing about it. You have to know something about the business before you start. In the courier business, I was a user myself. I knew the banks, trading companies, and shipping companies all need the services. It was a sure sale.

RW and JK - Russell Williams and Joseph Kong are participants in the Entrepreneurship for Design and Creative Business.

PC - Po Chung



Pitching with Impact – Short Term vs Long Term

“There are pitches that address the long term brand building issues and pitches that address the short term deliverables. At this moment, speed is the key to seize the opportunities for our management team. As a result, we are currently focusing on design intervention that can bring immediate benefits...”

- Kent Chung, Executive Director, Jadelink International Limited

After three years of fast-paced, hard work to secure a position in the competitive Shanghai market, Kent Chung thinks that the time is now ripe for the Hong Kong based Jadelink to tie loose ends and move toward becoming a major player in Jadeite. To achieve this, Chung understands he needs expert advice.

Originally, Chung’s main focus was to develop the company’s infrastructure, with its own sourcing arm, manufacturing plant, design team, retail outlets and even its own e-commerce website. During this intensive startup period, everyone in the company worked on multiple tasks simultaneously to reduce execution time. The multitasking team strategy worked well, Chung discovered. It enabled the company to develop all basic functions and capabilities required to deliver effective solutions to customers in a short time. Such core competence allows Jadelink to distinguish itself from its competitors, raising the entry barrier higher, with its already enormous capital investment.

In order to ride the wave of a high-growth Jadeite market, speed is of the essence, says Chung. With infrastructure in place, his company is poised to advance in image and quality. He believes design will make all the difference.

It is against this background that six designers from the Entrepreneurship for Design and Creative Business offered their expertise in helping Kent Chung to create this difference. Their pitches to Jadelink are as follows:

Chris Yin, a branding and packaging designer, contended that Jadelink requires rebranding - beginning first with its corporate identity. As the name Jadelink implies a connection between jade and its customers. Such a dynamic relationship should be reflected accordingly in the company's logo. A three dimensional logo, in Yin's view, will strengthen the bond between the Jadeite lover and the piece, thus making the name memorable. Additionally, Yin thought that the colour scheme used on the website clashes with the logo, the layout is disorganised and the space is used inefficiently. The navigation structure, layout, and spacing should be redesigned to focus on the product itself.

Design should align with business strategy, said Jeremy Vinson, Design Partner with the firm, Tandem Design. Aspiring to transform from a C-grade to an A+ company, Jadelink must effectively use design - through visual identity, stores, website and differentiation

from other international and luxurious jewellery brands - to articulate the company's positioning in the market. An integrated brand that unifies these elements must also find the right symbolic representation that can appeal to audiences emotionally.

Jack Wong, Creative Director of Ondo Creation Limited, suggested that Jadelink open a new product line: a series of twelve Zodiac figurines - popular gift items of tremendous historical value - to address the needs of new target audiences. The figurines would be modernised to suit current fashion trends. By riding on the popularity of famous icons such as Hello Kitty, Kent Chung could create a cute, humorous crossover by mixing trendy items with traditional artifacts. A customised product could be engraved with the name of the owner or gift recipient for personal value. Furthermore, new products can be conceived by combining popular cartoon characters and cultural icons with the Zodiac.

Designer Christine Shum from Inoh Design believed the design consultation process should begin with a thorough need-analysis before applying any solution. Branding should start with the basics - to help the customer appreciate the value of Jadeite. Choosing the right designer for branding design service is only the beginning. From there, Jadelink can open up more possibilities.

Russell Williams, an Assistant Professor in Digital Graphic Communication at Hong Kong Baptist University, thought that the tagline, "a jade for you

and a jade for me" ails to tell the Jadelink story let alone reinforce the brand name. He contended that the right approach to the design problem should begin with a creative concept, which he suggested could be expressed in three letters: L, M, and Q. The letter L stands for traditional luxury, M for modern design, and Q for quality guaranteed. With the three letters, Jadelink creates a solid foundation upon which to address the needs of the users who are not familiar with jade and to set the standard for high quality products.

Unlike the other designers who suggested changes to be made to the brand as well as the visual identity, Rosanne Chan, the Director of CA Design, thought that only time would tell whether a design truly works or not. Any drastic changes to the strategy, brand identity or image may not be wise, especially when the company is riding on a wave of success. Consequently, she claimed that the current design effort should be focused on enhancing the marketing impact of existing strategies such as designing a product brochure based on the existing logo and colour scheme of red and green. The red, a royal colour in the west, and the green, the Jade colour, represent well the meeting of East and West.

She further elaborated the East meets West theme by combining a sketch of a Chinese lady and a Western lady - one wearing a Jadeite pendant and the other a Jadeite necklace - with the tagline "a jade for you and a jade for me". Finally, she added silver to the mix, as most Jadeite pieces are mounted on silver, gold, or white-gold pendants, bracelets, or necklaces.

After hearing the pitches, Chung concurred with most of the analyses and critiques made by the designers about the brand, visual identity, and website. "The management team constantly seeks solutions and professional advice for such problems. However, when it comes to execution, there are many restrictions that prohibit us to take immediate steps. As a result, we currently are focusing on design intervention that can bring immediate benefits," Kent Chung said.



More than Design

“One needs to read not only design, but also Chinese history, culture, and politics. To be knowledgeable about the client’s world, to have opinions and a perspective on the issues most relevant to him or her - this is as attractive (if not more) than any design ability one’s company may have.”

- Tommy Li, Creative Director, Tommy Li Design Workshop Ltd.

Very little about design actually involves design. Hong Kong designer Tommy Li made that clear. The 27-year veteran believed in cultivating a library in the mind; that is, one book, no matter how instructional, will not completely teach somebody how to be a successful designer. A good designer must have both depth and breadth, both high and low knowledge, simultaneously engaging the client in the most recent cultural gossip, while mentally considering what forms, typographies, and styles would best fit this client’s desires. Especially considering the recent trend of instability in the design industry, a good design company must always heed five main qualities: design ability, salesmanship, business development, team management, and financial control.

Though one’s design ability is certainly reinforced by awards, Li did not believe that they ultimately would make a large difference. One needs to be aggressive and fearless. Li cited many occasions when he had met nervous designers that often stumble and fumble, afraid they would not impress their potential clients. He reiterated that a relaxed, poised and confident demeanor is key during presentations; one must always keep in mind the past successes - a positive mindset that leads the designer to disregard a little failure now and then.



Surprisingly, Li does not usually discuss design at all when first conversing with clients in mainland China. Instead of discussing design, he talks about other things - culture, politics, and gossip. "The designer must be able to add something to a conversation," he said. Therefore, the mental library of a designer is of utmost importance. One needs to read not only design, but also Chinese history, culture, and politics. To be knowledgeable about the client's world, to have opinions and a perspective on the issues most relevant to him or her - this is as attractive (if not more) than any design ability one's company may have. As a designer, to be aware of such events reveals



to the client that you are timely, relevant, sharp, and suggests that you will be able to aim that high-powered perception at the design job.

Thus, Li stressed the importance of reading. Those not well-read make shallow, clichéd and pointless comments. One should never underestimate the impact of good reading habits. Those who read constantly and diversely will be rewarded with insights and knowledge to employ in future conversations. This can be what makes or breaks a business deal.

According to Li, business development is more important than hiring large numbers of designers. Often, design companies focus on accruing manpower when they should instead emphasise securing the client. A more successful technique is to maintain a small core group (some top design companies only employ four) - only once the company has received the client's go-ahead, should they concentrate on hiring freelancers or subcontractors to help complete the job. The deal involves as much networking and socialising as it involves actually designing.

"Financial control is also crucial, to ensure hire ability and profit. Be rational and not passionate," said Li. One must develop a system to allow for calculating

individual aspects of the production, as opposed to a vague, artistic total sum. If you charge more you must be prepared to justify why you charge more.

One example that Li expounded on was his design work for Bla-Bla-Bra. His approach was to develop an attractive, unique image and culture for the brand - so that any product associated with the brand, no matter what, would be desirable.

The mental library one builds must be vast - with tabloid magazines, thick novels and technical papers. Li contended that we cannot limit ourselves to one side of a brain. A designer must learn to utilise not only his or her technical ability, but the whole of the knowledge he or she possesses, in order to be truly successful.

Q&A

- JK: Up to now, what do you claim yourself as: a designer, a business man, or a design business man?
- TL: I don't call myself a designer anymore. When I first started, I used such title but after so many years in the business, I have discovered that my involvements with the clients have less to do with design but more to do with marketing and branding. Design is now only a small part of my services. The majority of my works involves market essentials such as market research, a service which most traditional design firms would not provide.
- CS: What do you put into the 15 minutes presentation?
- TL: The purpose of the 15 minutes presentation is to build trust. Many people oversell in their presentation, putting off the client instead of gaining their trust.
- CS: You have had your business for eighteen years, how do you plan for its expansion?
- TL: I do not plan for it at all. I just go for it, enjoying the process all along. When the time comes, as long as you open your eyes and keep your heart open, you'll know.

JK and CS – Joseph Kong and Christine Shum are participants in the Entrepreneurship for Design and Creative Business.

TL – Tommy Li

Know Thyself

“Every designer or artist should ask the fundamental question: who am I? A creative career is a constant struggle between personal artistic expression and market demand.”

– Dickson Yewn, Creative Director, Life of Circle Ltd.

Know thyself, we hear this proverb so often that we've become insensitive to it. But this is not true for Dickson Yewn, a talented jewellery designer in Hong Kong who whole-heartedly embraces the notion as his motto in life and his arts. Despite his good academic results in secondary school, Yewn did not take up the science stream, a common practice other students with good grades would do at the time. Instead, he did the arts track, spending the next few years in school reading martial art novels by Jin Yong and studying Chinese culture and Chinese philosophy. Although he later received advance education in business and the arts, his true love has always been the latter.

In the beginning of his career, Yewn wanted to become a film maker, but did not follow the path due to his dislike of working in a group. Nevertheless, his works in photography had already opened the door for the world to recognise his artistic talents. He also tried to pursue fine arts once but did not think the climate was favourable then. As a compromise, he chose jewellery design instead -- a craft he thought would allow him to use his hands and to work alone by himself. In hindsight, his choice was right.

In late 2002, Yewn opened up his first shop on On Lan Street, during a time when SARS began to hit most Hong Kong people except the rich and famous. At that time, these paparazzi targets would get dropped off by their chauffeurs on the

less visible side street to avoid their predators. Yewn's conveniently located store became a stop along the shopping route of these opulent spenders. Looking back, Yewn never thought of making it big by systematically building up his business empire, one shop after another. He simply followed his intuition and inner vision to where his destiny led him.

Throughout the next five years, Yewn went through some difficult time during which he almost pondered about giving it up. In 2005, despite having stores opened at three locations – Gateway, On Lan Street and Peninsula – and a distribution channel established in Japan, Yewn entered a very turbulent period in his career. During that time, his girlfriend was working in Taiwan and he was all alone by himself struggling to balance his roles as designer, owner, salesman and operation manager. Torn from every direction, Yewn began to realise the complexity and heavy demands of shouldering responsibilities all by himself. He knew he was spreading himself too thin.

Fortunately, Yewn's knowledge and belief in Chinese astrology devices like the Four

Pillars of Fortune comforted him during these dark moments. He resumed his energy and started promoting himself and meeting new acquaintances. Later, he was introduced to a friend's brother who just returned from abroad with an investment banking background. Through this encounter, Life of Circle, Yewn's first branded venture, went public. The change gave him a temporary relief and brought in more helping hands.

Since he began his career in jewellery, he has tried out different things to bring his design vision, a form of aesthetic deeply influenced by Chinese philosophy and culture, into his jewellery collections. Competing against the International brand names such as Tiffany, he knows he has to strike a fine balance between what he personally likes and what the market wants. In the early years of his jewellery career, he would test out the market by mixing more commercialised items that appeal to the west with those he loved – jewellery pieces with a Chinese favour. When things went well, he would add a few more personal favourites to the collection. When the opposite happened, he would replace them with more commercial ones. As the rise of China becomes an established reality on the world's stage, Yewn sees a growing demand for artists and designers who can deliver the Sino aesthetic. Yewn,



much like his predecessors Vivian Tam and Dennis Chan, is revisiting his cultural heritage in search of the Chinese elements that the world now craves.

When asked about his personal design style, Yewn responded by saying that it is very feminine and cannot be easily described in words. However, there is one thing he is quite certain about: the world is buying his artistic expression, his brand. He has to develop his business around such perception. To extend this line of thinking, he positioned his company Yewn to target a high-end, selected group of customers, and Life of Circle to focus on the more affordable fashion category that appeals to a wider audience. The classification allows him to differentiate the two by style, price range and production process. Yewn is very hands-on with the production, demonstrating his level of personal craftsmanship. As for Life of Circle, he serves as creative director, with a design team behind him working on implementation to ensure brand consistency.

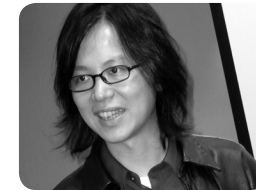
In Yewn's view, to succeed in any business, salesmanship counts. He admitted that he sells all the time – to the customers, media, and even the leasing agents who work for the powerful landlords. Do not assume any brand can get its shop into IFC just because one can afford the pricey rent. The space is so competitive that without good salesmanship and sometimes, showmanship, the lease is never secured. At the core of salesmanship is make-belief creating the perception that one has something special to offer a value that no one in the world but "you" can deliver. Again, it goes back to the fundamental premise that Yewn keeps stressing: know thyself!

Q&A

- JK: What is the difference in design approach between Tommy Li and you? For instance, Tommy Li encourages his staff to explore different design concepts and approaches, giving them plenty of creative freedom.
- DY: Tommy Li has to entertain different design approaches as he has to help different clients build their brands. However, my clients come to me for my works and my style. In essence, my clients are buying me. I am the brand.
- IL: What is your way to build your business?
- DY: Six billion people have six billion ways. There is no single way. However, there are two essentials: 1) you have to find yourself, and 2) you have to have a strong conviction to pursue your own way.

JK and IL – Joseph Kong and Ice Lam are participants in the Entrepreneurship for Design and Creative Business.

DY – Dickson Yewn



IT Solutions for Multidisciplinary Team

“Small multidisciplinary teams, enabled by CRM, DRM, and web portal IT solutions, can collaborate across organisational boundaries to compete more effectively against companies often many times bigger than they are.”

- Daniel Ma, Director, Aoba Hopkins Information Management Ltd.

Recent years have seen a trend of small and medium sized businesses using IT based solutions to achieve higher productivity through collaboration projects against the so-called big leagues. This is the view held by veteran IT consultant, Mr. Daniel Ma. Designers, like other professionals, deal with projects – their babies.

According to Ma, all projects have one thing in common: a timeline in which deliverables have to be completed at specific milestones, on time and within budget. When the number of projects exceeds a certain level, most companies find that trying to juggle them all can be an extremely difficult task. When these projects span different time zones and geographical locations with team members scattered around different places, it can create especially tremendous challenges in collaboration. These challenges include the handling of business correspondences, sharing of documents, working with external parties, and discovering useful knowledge. In this respect, Ma came into the picture at a very good time to show everyone some

IT solutions which can effectively meet the challenges.

However, like most solutions, IT based initiatives can become extremely expensive when they are customised. Furthermore, the more customised a solution is, the more risky it will be. People have different requirements and trying to define them without pre-existing examples would be too time-consuming. Using ready-made templates and systems to define the requirement will reduce the costs and risks. The solutions that have proven to work well in this regard, such as Customer Relationship Management (CRM), Document Management System (DMS) and web portals, are good starting points, said Ma.

With CRM, the system provides a complete picture about the customer -- the profile, company background, contacts, etc. This kind of information is usually scattered around the organisation and often need to be scanned or uploaded into the system for filing. With the information properly catalogued, the company can track all of the documents related to a particular project, or analyse how a customer has been served and what transactions and activities have been conducted with them.

To follow up on these actions, cross-sell opportunities, pipeline management, email marketing, sales calls, promotion campaigns, service items, and workflow alerts may be scheduled.

Similar to the CRM system, the DMS is a central repository of information that focuses on electronic documents contracts, proposals, drawings, images, spreadsheets, emails, etc instead of customers. All registered users can submit new documents to the central DMS and to their accessible folders. They can check-in, make revisions to, and check-out each document securely. A compliance control mechanism ensures that the correct version of the document is maintained and that only authorised individuals may access or edit it.

Lastly, the web portal is a front-end for accessing the documents managed by the DMS or CRM. It opens up a window to portal members, both internal and external, to collaborate effectively and efficiently on projects and documents. Members such as contractors and suppliers can submit quotations and completed graphic works easily at different intervals, whereas internal employees can publish information, serve e-Forms, and assign project tasks through the portal platform. Assigned tasks and file submitted can all be tracked for

status update through a familiar web interface. Discussion forums established to facilitate sharing of information and communication on important issues will allow the virtual team to overcome physical barriers.

After understanding these IT solutions and the possibilities they bring along for the multidisciplinary team, what is the next step? Ma reminded us of the importance of maintaining an understanding of one's objectives and business processes. Furthermore, the costs and benefits associated with the solution have to be carefully analysed. Over and over again, Ma emphasised the ongoing review of IT solutions. The practical effects of these solutions can be measured against ones requirements to validate their advertised functions. Design entrepreneurs embracing IT solutions must be prepared to invest a tremendous amount of time and effort into evaluating their vendors through rigorous project management processes.



Q&A

- CY: Do you know any smaller and less expensive solutions for small creative firm with, say, two people that can provide the basic collaboration features, something similar to what's offered by the web-based platform "Basecamp"?
- DM: I think the concepts still apply. If you start to work with other people, you should look for solutions that fit your needs. However, smaller systems tend to require the company to adapt to their structure and features while bigger systems tend to provide more customisation capabilities that adapt to the situations of the customers.
- JV: Do the customers have to have their own servers to host these IT solutions?
- DM: No, they don't. There is a hosting option offered by many solution vendors that enable customers to put their data into dedicated or shared servers managed by them. Salesforce.com, a sales automation service provider in the US, is famous for doing that and many corporate customers are willing to outsource the hosting to them. However, in Asia, most customers out of security consideration are more inclined to have the IT solutions installed on their own servers.

CY and JV - Chris Yin and Jeremy Vinson are participants in the Entrepreneurship for Design and Creative Business.

DM - Daniel Ma

Using IT Systems to Manage Your Business

“Going with the gut or managing by the numbers is not an either/or decision. Very often, we need both to succeed in business.”

– Bernard Suen ,Project Director of CUHK Center for Entrepreneurship

Can productivity be improved by IT for our SME designers? This was the question raised by Bernard Suen, the programme instructor from CUHK Center for Entrepreneurship. In Suen's view, IT can hurt productivity instead of improving it when not properly managed. Asking SME design studios to invest the money and manpower on IT beyond the rudimentary workstations and a shared server is like pulling teeth. To these companies, there are always better ways to utilise their precious resources than putting them into advanced IT technology that they cannot master. As the saying goes – if it's not broken, don't fix it.

However, these design companies know that the problems won't go away just because they temporarily ignore them. Machines have limited life span and will inevitably break. When these circumstances arise, the owner-designers have no choice but to rely on a techie-guru to show up to save the day. Does that mean there is no hope for the situation? Suen thinks otherwise. Actually, there are some

good practices that small design studios can follow to make IT a powerful weapon in boosting productivity. The starting point is to systematise the IT infrastructure and applications that run on it.

The IT infrastructure is the foundation for building automated and computer-assisted business processes within the company. Virtual Private Network (VPN) with secured tunnels and SSL-encrypted web servers are ways to construct a safe computing environment for extending IT services to various stakeholders within the intranet and on the extranet. The intranet serves management and employees and the extranet serves vendors, distributors, and customers.

In a mixed operating system environment of both PCs and Macs, hardware and software standards must be established to serve any and every customer. In a small organisation setting where employees have to wear multiple hats, someone must be responsible for coordinating the infrastructure of the company. This person must be empowered to carry out the IT policies endorsed by top management. If this person is the owner himself, it would be even better. The key is: the infrastructure building process must be allocated the same if not more importance and support as that of billable works.

The hardware and software standards and the network topology scheme have to be properly codified and documented. Trying to find which cable or network interface card is damaged can be like finding a needle in a haystack if the network topology and devices are not labeled correctly. Inventory of computer parts with current records will save money and time in warranty and replacement. Furthermore, well implemented system development and maintenance procedures can mitigate the problems associated with an overloaded or intruded server.

Once the infrastructure is in place, there should be a priority list for application



deployment. Every company is different in terms of which applications should be implemented and in what order. Some companies with relatively simple project structure and fewer projects may not need a full-blown project management system. Simply using Basecamp (i.e. a popular online platform for project management) or Excel may already be sufficient under these circumstances. For new companies, the most important job is business development. A system that can produce proposals, quotations, orders, and invoices quickly would be most suitable for them.

In application development, the general rule is: the more integrated the system, the more complicated the setup. Although system integration can lead to reduction in data entries and redundant information storages, the time it takes to set up is extremely demanding. For example, an integrated Time and Billing system is a very powerful tool for tracking productivity and customer payment history. However, the prerequisite for setting up such a system involves establishing a systematic and comprehensive coding scheme (e.g. billing rates, chargeable and non-chargeable codes, and job numbers) which appears overwhelming to designers.

Going with the gut or managing by the numbers is not an either/or decision. Very often, we need both to succeed in running a business. In growing a design company, the short-term objective is always survival -- using whatever means to stay in business. At times, quick-and-dirty tricks may be necessary. In the long haul, however, the objectives are brand and system building.

Highlights from the Case Studies

- PH: Spending time to entertain change requests from clients and agencies during the free pitching process is tough. On one hand, I have to deal with the designers who have other priorities and are reluctant to make those frequent changes. On the other hand, I have to make sure the time spent will help to close the deal and leave enough time for completing the project.
- JV: How do you attract and excite designers if they know part of their works will be given out for free?
- PH: They're used to it.
- BS: Have you considered passing some of the risks to subcontractors who are willing to play along in the free pitching process?
- PH: My in-house designers will not like it.
- IL: In my projects, I choose to go direct to the client for the job or work on referrals instead of going through a competitive pitching and tender process. However, I always have to handle multiple quotations and projects at the same time. Complete control over the timing of the closing is difficult.
- BS: From proposal to pipeline, there is tremendous amount of uncertainty that will affect the capacity of a small firm to deliver multiple projects on time and on budget.
- PH JV and IL – Patricia Ho, Jeremy Vinson, and Ice Lam are participants in the Entrepreneurship for Design and Creative Business.
- BS – Bernard Suen

Looking Behind the Numbers

“In a way, all businesses operate like banks - defer payments to suppliers but expedite receivable collections from customers to maximise the float.”

- Nelson Lam, Founder and Managing Director, Nelson Consulting Limited

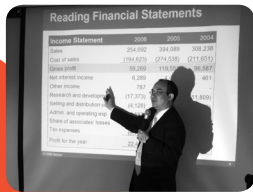
“Our common sense can mislead us,” said Nelson Lam, a professional CPA and CFA, who also joked that being creative is good for designers but not for accountants. In Lam’s view, most people first look at revenue and expenses for clues to determine the financial well-being of a company. Accountants, on the other, would start by looking into a business through its assets. As the revenue and profitability figures can appear rosy on the outside, but on the inside the company can be cash strapped and near bankruptcy. The different focuses between ordinary people and professionals are due to the discrepancy in their understanding toward accounting. The accrual basis, for instance, is a subject that marks the difference.

In accrual accounting, the customer can get invoiced with sales booked regardless of whether the service is fully rendered or not. However, as long as the customer refuses to pay, the company can never receive a single cent on the account despite the fact that revenue is already recorded. In other words, the revenue entry does not tell us anything about the liquidity of the firm. To know what questions to ask, Lam suggested that we familiarise ourselves with the basic tools in accounting – income statements, balance sheets, statements of changes in equity and cash flow statements. These financial statements can serve one or more of the following five objectives commonly founded in running a business:

1. Return on investment
2. Liquidity
3. Valuation
4. Maximisation of profit
5. Minimisation of tax

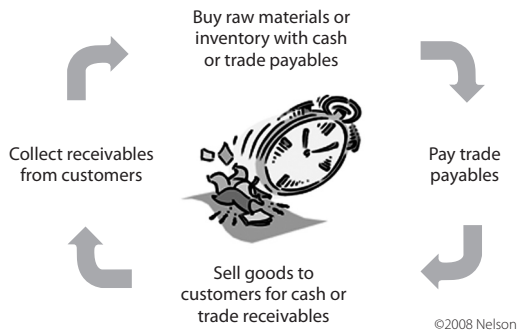
Among the different statements, the income statement and the balance sheet are the more basic ones. According to Lam, they can inform us about how well a business performs and what is its current financial position. The information can inspire us to ask further questions and to conduct field enquiries into the current situation of the firm such as observing the employees in action, talking to other third parties, and checking out the inventories. These observations are just as important as the financial figures.

Although the income statement contains the profitability figure, it does not tell us how well the company's assets are used to generate the profit. To further understand how the two statements work together, Lam explained that we have to understand the relationships between five classes of accounts: asset, liability, equity, income, and expenses. The first three, asset, liability



and equity, are found in the balance sheet and the remaining two, income and expenses, are found in the income (profitability and loss) statement.

To understand the relationship between the different classes of accounts found in an income statement and a balance sheet, the cash flow/operation cycle illustrated in the following diagram can tell us how the efficient use of assets (i.e. turnover) can make or break a company.



In a way, all businesses operate like banks, said Lam. They defer payments to suppliers but expedite receivable collections from customers to maximise the float. There is no reason to tie up our precious cash in inventory or receivables. Consequently, the turnover of inventory, accounts receivable, and accounts payable will determine how fast we can build up our equity and asset base. In accounting, there are ratio analysis techniques that we can use to measure the financial well-being of one's business as compared with other companies in the same industry.

For most design companies, the use of assets ratio is a powerful analytical tool to help a business succeed in Hong Kong, a place where the receivable period

can last longer than sixty, ninety, or even hundred and twenty days. In some industries, it can take up to a whole full year for a company to get paid. Under these circumstances, the company must be financially prepared to endure the hard times.

In addition to ratio analysis, there are other financial techniques that can be used to control the allocation of company resources. A financial plan is one such technique. It consists of four major budgets: sales, purchasing, production, and administration. The figures derived from these budgets can be used to produce forecasted income statements, balance sheet, and cash flow statements. As forecasts always involve uncertainties, the use of sensitivity analysis considers both "most likely" and "worst case" scenarios. When the actual financial statements are compared against the forecasted, variance analysis can be performed to see how the actual deviates from the budget. As a result, corrective and forward looking actions can move the company back onto the right course.



Q&A

- JK: Do you recommend your customers to rent or purchase an office?
- NL: This is not only an accounting issue but financing, investment, and tax as well. There are pros and cons to consider. Even my mom keeps telling me to buy an office instead of renting. However, I have to consider the down payment and cash flow implications. In general, service companies rely heavily on people, therefore keeping the business operation flexible by renting is critical as you can never be sure when you need the liquidity to survive the next economic downturn. On top of that, having a large chunk of asset sitting on the book not only makes it difficult to cease the operation when needed but make the gearing and return on investment ratios look poor to investors. From an investment point of view, the company may not buy the property but the boss may.
- TY: If you look at this from a design business point of view, I'll say you shouldn't buy it because you never know what the prospect for your business is going to be and the price for the property may go up or down. However, if you look at this as an investment, especially during the past few years when Hong Kong has experienced a boom in the property market, there is a huge amount of money to be made if you can buy and sell at the right time as a windfall benefit.

JK, TY – Joseph Kong and Timothy Yuen are participants in the Entrepreneurship for Design and Creative Business.

NL – Nelson Lam

Design for the Real World

“I do my homework following a methodic product innovation process ... However I like to leave room for playfulness as that is what creativity needs.”

- T.C. Chow, Managing Director, Sunhing Millennium Ltd.

Mr. Chow Tat Chi, also known as TC, is a second generation Hong Kong entrepreneur who has tried very hard in the last 15 years to keep Sunhing Millennium Ltd., a family business founded in 1957, on the innovative forefront. Since 1993 the company has ceased most of its OEM business to become a design-manufacturer specialised in mediaware storage organisers and digital lifestyle accessories. The repositioning and innovation undertaken by Sunhing has led to both market recognition and industry awards for its CD rack products. TC himself has earned the title of the “King of CD rack”. Behind the scenes, commitment to a methodic design process is driving the company’s success.

Inspired by management thinking found in books like “In Search of Excellence” and “The Reengineering Revolution” published in the mid-eighties and early nineties of the last century, TC and his company went through two inflection points. The first time was during the period when Japan rose to power in manufacturing capability, product quality and economic growth. The US and the rest of the world

would struggled to respond. Next came a time in which process reengineering using IT was the invincible weapon for building competitiveness. TC seized the timely opportunity to implement a company-wide enterprise resources planning (ERP) system linking the Hong Kong design studio with the Dongguang manufacturing facility. The result was a robust production infrastructure that has paved the way for Sunhing to establish itself as a design- manufacturer with integrated design, engineering, mold making, injection molding, and assembly capabilities. By continuously engaging in

OBM and ODM works, Sunhing has designed, manufactured, and marketed a full range of products world-wide.

In recent years, the company stands by its motto "Design for the Real World", a statement inspired by a book of the same title authored by Victor Papanek. This not only means that the company has to continuously come out with innovative products that meet market demands but to lead and respond to sustainable social change. TC admits that this is the mission statement that will guide the company through its third inflection point where Sunhing currently stands. To achieve that, the company relies heavily on continuous process improvement and design innovation based on information

collected from R&D, competitive benchmarking, and the ERP system. The information is then fed to a multidisciplinary team headed by a designer. The designer as team leader approach allows the designer to develop and refine a product concept through interactions with other experts in mould making, engineering, and production within its full context. According to TC, this "holistic" approach allows the company to provide the best solution to meet real world requirements and to make the most of materials, production capabilities, and interdisciplinary skills and experiences. Furthermore, flexible and practical customisation with sustainability consideration can also be integrated into the process.

To the customers of Sunhing, the company is exceptional in its manufacturing capabilities because it has brought an additional level of attention to details that can help resolved many design and production problems right on the spot. In addition,



this allows for flexibility in customisation that lets customers realise the core competence of Sunhing. With this as the background, Sunhing has clearly spilt the responsibilities between its business partners and itself. The business partners will focus on the marketing and promotion and Sunhing will bear all the product development efforts and risks.

No doubt, process is everything at Sunhing. At the heart of its product development is the four stage-gate system (PD1, PD2, PD3, and PD4). From early stage in ideation and extensive competitive benchmarking to rapid prototyping in the second stage, the designer comes to grasp with what is required to design the product. For those prototypes a multidisciplinary team led by the designers solidifies the design and prepares it for the fourth stage: production and market implementation.

Kent Wong, the Product Development Director at Sunhing, could not agree less with the beauty of the designer-led multidisciplinary team process. Being a designer himself, Wong said it is unusual to see a firm with so many in-house capabilities such as engineering, mold making, injection molding, sewing, silk-screening, wood crafting, and product assembly all housed under the same roof. For a designer, this serves as an excellent environment for learning more about the manufacturing process. The more informed a designer is about the different



aspects of product development and production, the more insights the designer can bring to one's design, said Wong.

In PD1 even sleeping to look for ideas. A handy notebook for recording these design inspirations should be close at hand 24 hours a day. Competitive benchmarking such as collecting competitors products can be another source of ideas. Understanding the design problem and observing the contexts in which the product is used and sold will help validate the market.

After the ideation stage in PD1, the designer enters PD2, a stage in which some ideas will be picked by TC and marketing for further exploration and validation. Learning from the renowned design powerhouse, IDEO, Sunhing adopts a rapid prototyping approach for coming up with quick-and-dirty dummies. With this strategy, early problems with function and form can be exposed and preliminary feature set defined. If paper prototype is not adequate, then handmade wax or foam model will

be made. The designer will collaborate with other experts such as engineers and outside vendors to derive the preliminary cost estimates. Comparison of preliminary costs gathered in this stage with benchmarked price points from marketing will ultimately determine if the prototype can proceed to the next phase.

The purpose of PD3 is to develop a production-ready design. To ensure all the inputs and expertise are completely utilised, the designer will act as the project leader bringing together the best out of everyone on the multidisciplinary team – the engineers, mold maker, injection molding specialist, and outside vendors. With 3D models and a CNC system, realistic product models can be created, allowing team members to assess a product's functionality, usability, manufacturability, and appearance. Which materials to be used and what costs to be minimised are also discussed in this stage.

Finally, with the arrival of PD4, engineers and the mold makers to tend to the manufacturing details. This meticulous approach enables Sunhing to maximise the reusability of parts and recycling of used materials. The pilot runs will generate the results for quality evaluation and subsequent design improvements for another round of testing. As the preliminary runs leave plenty of room for improvements, Sunhing can continuously squeeze the production time and optimise the product and material structure. After completing all the steps, the product is ready to be launched.

A six to nine-month product development cycle is common for Sunhing to complete the stage-gate process. Most customers can confidently give the design studio a brief and expect a real product within the given time. Putting design into manufacturing is what differentiates Sunhing from the rest.

Q&A

- JK: Do you do user testing and market testing?
- KW: We do both. First, the product is tested by the designer and a super user such as TC. Next, we will let our customers test the product out with their end users during the pilot runs. Constant testing and improvement are iterated as often as possible.
- KA: How do you come up with all these ideas?
- JK: That's why it is called "design".
- KW: That's why you need to work 24 hours a day asking all kinds of questions of why things behave the ways they are and how that can be improved.
- JV: It's a mindset of never accepting the answer and looking for more to be done.
- JK, JV – Joseph Kong and Jeremy Vinson are participants in the Entrepreneurship for Design and Creative Business.
- KA – Kevin Au is an Associate Director of CUHK Center for Entrepreneurship.
- KW – Kent Wong is the Product Development Director from Sunhing Millennium Ltd.

ALUMNI
PORTFOLIOS



Rosanne Chan

Director, CA Design

My Design Field: Graphic Design

My Education: Graduate

Website: www.cadesign.com.hk

Email: caesign@pacific.net.hk

My Aspiration

Mission of my business:

- Good design to benefit marketing development of our clients and add value to their products – this is our vision!
- Clients are just as friends to be served with care and enthusiasm – it makes a better world!
- Caring for our personnel's performance and morale, working in a loving environment build up a healthy and happy team – produces good work!
- Give glory and thanks to God, respect every chance and people we meet, fulfill and share in the desires of our clients – our calling!



Established since 1982, CA Design have been providing design service to a wide variety of leading businesses, corporations and public institutions – both locally and globally, in Asia, Europe and America.

Ever since CA Design started their business, we have maintained a close relationship with the publishing world. We have produced many types of publications for a broad client base. These include publications for museums, galleries, art collectors, sale catalogues for auction houses and art fairs. We believe that a good publication needs to have not only good contents, but also quality presentation and packaging to contribute to its marketing success. Our expertise and commitment in excellent quality at every step in the process is recognised by numerous awards, which we have won in design and printing over the years.

Joseph Kong

Lecturer, Hong Kong Design Institute,
Department of Printing and Digital Media

My Design Field: Graphic, Digital Media,
Motion Graphics Design

My Education: MA in Design; MSc in Multimedia &
Entertainment Technology

Email: josephk@vtc.edu.hk

My Aspiration

Hong Kong needs talent designers but at the same time we need more young designers with entrepreneurship mind-set. A designer boss could create more employment opportunities for local designers. One of the weaknesses of our students is that they are not willing to take risk, they would never dream about that they could establish design business. I will share the design business spirit from those lecturers and guest speakers with my students.

Hong Kong needs designers with entrepreneurial spirit.

Joseph Kong is a lecturer teaching creative thinking, digital media and motion graphics modules. Meanwhile, he is a course leader of a 2 years full time Higher Diploma course in Motion Graphics Design and Visual Effects. He was the director of a graphic and advertising studio for about 10 years before he joined the IVE.

He always supports the promotion works of the department such as the department leaflet and DVD disc production. He is an active member in joining local and overseas design events, seminars and workshops.



Lam Siu Bing, Ice

Creative Director, Bezalel Design Communication

My Design Field: Graphic, Illustration,
Character Design and Brand Creation

My Education: BA (Hon) Graphic Design

Website: www.bezalel-design.com,
www.brightenthedays.com, www.baubaufamily.com
Email: icebing@bezalel-design.com

My Aspiration:

Mission: With our sincerity, professionalism and knowledge, Bezalel Design Communication do guarantee high quality design works always - A design solution of what client want and need.

Vision: Provide innovative professional design service.
Develop designer brand for licensing.



1. Book Design - art direction for photo shooting, book concept, design and script.
2. Illustration - An illustration for Moon cake packaging design on moon cake box and insert card.
3. BauBau - One of the show at HK Licensing show "BauBau is Lanuched!".

Viola Pak

Creative Director, Eggshell Creative

My Design Field: Branding and Advertising

My Education: Master of Design (Design Strategy)

Website: www.eggshell.com.hk

Email: vila@eggshell.com.hk

My Aspiration:

To me, design serves as a platform of communication and should orient for people. Any attractive design failing to suit users' need is merely soul lacking. In my experience, every design possibility is always defined by its own limits. That's no short cut for innovation and the mission of a designer is obligated to extend all these limits and act as a medium from clients and their liberations.



Viola Pak, Creative Director and founder of Eggshell Creative, started her career after completing a bachelor degree in Graphic Design from the Hong Kong Polytechnic University. With over 10 years experience in art direction, Viola has created numbers of character and gift line which show proven sales record both in the local and overseas markets. Her other projects include "火柴人日記", "我 我們 建築" which was rewarded as Merit of the Hong Kong Print Awards and planning for numerous press conferences and concerts. Viola was also teaching Marketing for the Yijin Project of City University of Hong Kong.

Starting as a "one-man-band", Eggshell Creative has now transformed to a company with 8 personnel specialising in Branding and Advertising. Viola was also awarded as "Young Entrepreneur" from the Young Business Hong Kong launched by the Hong Kong Federation of Youth Groups and "Incubatee" of the Incubation Programme organised by Hong Kong Science and Technology Parks in 2007. As a full member of the Hong Kong Design Association, Viola has acquired a master degree in Strategic Design at the Hong Kong Polytechnic University recently.



Shum Yin Yan, Christine

Designer, Inoh Design

My Design Field: Graphic Design

My Education: BFA Graphic Design

Website: www.inohdesign.com

Email: cshum@inohdesign.com

My Aspiration:

I believe design should make people live in better life but not purely for visual aesthetic. My aspiration in graphic design is to come up with a sustainable design solution that could maximise the effectiveness while minimise the use of our limited resources. Green design is not only applicable for products and environmental design. We as graphic designers should participate and educate our clients with more of this aspect.

Conceptual thinking with duality is important in Christine Shum's design. It should be an interactive communication with audiences so they could have a room to think while receiving information from us. Design should be intercultural as well. With the American design education, working experience with European and her own Chinese background, she is glad to melt these three cultures and apply it in the visual communication process.



Jeremy Vinson

Design Partner, Tandem Design

My Design Field: Brand and Identity

My Education: HND in Typographic Design, Master of Business Administration

Website: www.tandemdesign.com.hk

Email: jeremy.vinson@tandemdesign.com.hk

My Aspiration:

The Design Advantage: At Tandem Design believe that effective design has the ability to change the way a brand does business and ultimately change consumers' attitude towards it.

We're thinkers and we're creators. Using our Inform–Create–Express process, we get a clear understanding of the insights, objectives and opportunities to apply the most effective design solutions to deliver brand and business strategies for our clients.

Jeremy Vinson is one half of the founding duo at Tandem Design. Starting his design career in London in the early nineties, he arrived in Hong Kong in 1998. Since then, he's been helping Asian brands to create, grow and manage their businesses using design as the core discipline. Over the course of his 16-year career he was most recently Design Director, China at WPP's Enterprise IG, now The Brand Union.

Clients that have benefited from his design solutions include: The Asian Development Bank, Ayala, Bass Leisure, Coca-Cola, Jardines, JP Morgan, Prudential, Standard Chartered Bank.

Jeremy hold's an MBA, from the University of Leicester and is an active participant in executive programs at Harvard Business School, Hong Kong University of Science and Technology as well as the Design Business Association. He has a Higher National Diploma in Typographic Design from the London College of Printing, and is a member of International Society of Typographic Designers.



Russell B. Williams

Option Coordinator and Assistant Professor, Digital Graphic Communication, Department of Communication Studies, School of Communication, Hong Kong Baptist University

My Design Field: Design Education, Game Design and Communication Design

My Education: Ph.D., Mass Communication

Website: www.coms.hkbu.edu.hk/williams

Email: williams@hkbu.edu.hk

My Aspiration:

My aspiration is to prepare a new generation of Hong Kong communication designers for the business opportunities which surround them. I also hope to bring non-violent games to markets around the world that are still fun to play and are possible to play in a variety of mediated forms.

Russell Williams' primary product is his students who are working throughout Hong Kong in Animation, Advertising and Communication Design. He is also designing a range of educational games that will be coming to market aggressively in 2009. These games are location-based and they currently have designs for New York, Beijing and South Africa. The concepts learned through gameplay include geography, history, economics, politics and navigation.



Jack Wong

Director, Ondo Creation Ltd

My Design Field: Product Design & Manufacturing

My Education: Bachelor of Arts

Website: www.ondocreation.com

Email: jack@ondocreation.com

My Aspiration:

My aspiration is to introduce premium designer products for couples, lovers and youngsters to enjoy a healthy lifestyle. Also, in the 21st century, when HIV, STDs and unwanted pregnancy are the major challenge to all countries, we are committed to promote the awareness of practicing safe and responsible sex.

Established in 2005, Ondo Creation is the region's leading lifestyle product manufacturer/ distributor with the theme "Lifestyle Design for Lovers" which includes romantic innovations, condom manufacturing, HIV prevention and safer sex education. Their products have exported to North America, Europe, Japan and Australia. Also their flagship product "ONDOMUSIC" series have won numerous awards including the internationally acclaimed Industrial Design Excellence Awards (IDEA). Presented from the Industrial Designers' Society of America and BusinessWeek Magazine.

Victor Tsang

Branding Director,
Ondo Creation Ltd.

My Design Field: Product Design
and Manufacturing

My Education: Post-Graduate

Website: www.ondocreation.com
Email: victor@ondocreation.com

Established in 2005, Ondo Creation is the region's leading lifestyle product manufacturer/ distributor with the theme "Lifestyle Design for Lovers" which includes romantic innovations, condom manufacturing, HIV prevention and safer sex education. Their products have exported to North America, Europe, Japan and Australia. Also their flagship product "ONDOMUSIC" series have won numerous awards including the internationally acclaimed Industrial Design Excellence Awards (IDEA). Presented from the Industrial Designers' Society of America and BusinessWeek Magazine.



Yau Yik Yuk, Anthony

Creative Director, Locus Studio Co Ltd

My Design Field: Photography, Video Production and
Web Design

My Education: Master in Electronic Business and
Knowledge Management

Website: www.locusstudio.com / www.alphafoto.net
Email: anthony@locusstudio.com

My Aspiration:

My art project, "My Collective Memory" is inspired by memories about culture, icons and communities in Hong Kong. It is a cross-media art and design project consisting of photography, videography, web sites, publications, exhibitions and art educations, with a mission to build an electronic archive and exchange platform of collective memories of Hong Kong, and to develop different design-related products in the future. For more details, please visit www.mycollectivememory.com.

Anthony Yau is a digital media designer and artist specialising in digital photography, video and web. He has over 12 years of experience in digital art design, development and education. He has been providing consulting services on branding, system design and development of online community and e-learning for different corporations and organisations. He is also a visiting lecturer of Polytechnic University and resident artist for secondary schools.

Hau Ka Ying, Brian

Creative Director, My Expression Creative Studio

My Design Field: Branding/Packaging, Product Design

My Education: Double major in Industrial Design and
Visual Communication Design

Website: www.brianhau.com/portfolio/
Email: info@brianhau.com



Brian Hau is certainly multi-disciplinary, no doubt about it. Not only is he a designer/entrepreneur, but he is also an independent singer-songwriter with two albums out in stores.

Graduated from University of Alberta in Canada with double major in Industrial Design and Visual Communication Design, Brian has an ambition to set up a brand name all to his own that comprises his designs, music and artistic creations. He found his own company, My Expression Creative Studio, to serve as his platform to express his unique personality and life counter as a dual-cultured individual. His products have a distinct taste of cross-culture reference and range from greeting cards to necklaces to clocks as he would term them *graphic-driven-product-design-with-a-sense-of-individuality*.

Brian is a firm believer that a product must articulate the original character of the creator, as he would treat each design with the same heart he does on each poetic song he writes on the guitar. Both his design and music indicate how Brian transforms his robust yet sentimental nature into cultivated artifacts creatively.

Brian is currently a freelance graphic designer under his own company HB Pencil, designing leaflets, logos, websites and the like, serving clients from a broad range of industries.

Lok Lai Ming

Design Director, Winsome Fashion

My Design Field: Fashion Design

My Education: Graduate

Email: laiminglok@yahoo.com.hk





Yan Yiu Fai

Lead Designer, Timex Group B.V. T/A Mersey Manufacturers
My Design Field: Industrial Design
My Education: BA in Industrial Design
Email: yanyiu fai@gmail.com



Currently Lead Designer of Timex Group BV. Specialised in digital timing design and responsible for the Timex Ironman performance timing products. Working closely with the US brand management and Far East manufacturing from defining the Brand identity, creating design concepts, developing prototypes to supporting production.

Possess over 12 years of professional industrial design experience and strong skills in 2D and 3D design. Also experienced in setting product trends and developing intellectual property includes design / function patents and unique mechanical structures.



Fung Lok Wing

Senior Industrial Designer, Timex Group B.V. T/A Mersey Manufacturers
My Design Field: Product Design
My Education: BA Industrial Design
Email: funglokwing@gmail.com



Responsible for the creative direction of the outdoor sports watch line, The Expedition. Specialised in both analog and digital products. Working closely with the US marketing and brand management to create design concepts. Monitoring the Far East manufacturing to fabricate functional prototype products



Ho Kit Ping, Patricia

Business Director, Performa Ltd
My Design Field: Event Design and Production House
My Education: Secondary
Website: www.performa.com.hk
Email: patho@performa.com.hk



Eric Lau

Operation Manager, New Product Innovations Inc.
My Design Field: Product Design
My Education: MBA, MSc
Website: www.npi.com
Email: eric.lau@npi.com

My Aspiration:

Extend design service to Hong Kong; having our own design products.



Yuen Tai Yan, Timothy

CEO, iLearners Limited/ iLearners Publishing Limited; Executive Director, Pacific Commercial Holdings Limited; Executive Director, Yuen & Yuen Interests Limited
My Design Field: Publishing / Graphic Design, Retail Design
My Education: Master in Architecture, Bachelor of Architecture, Bachelor of Fine Art
Email: contact@pacificcommercial.com.hk

Cressida Ng

VP Operations Hong Kong, The Madden Corporation
My Design Field: I am not a designer, but I work in the Product Development Department with my designers to design Hawaiian theme souvenir products, home décor and bath and body products.
My Education: MBA
Email: cressida_ng@hotmail.com

My Aspiration

My aspiration about HK after attending this class is to be able to develop products with the fusion of the east and west culture and thus have its uniqueness and which would be well received by the whole world.

My aspiration about my business is to expand it worldwide instead of only running in the small islands of Hawaii. Besides that, I hope to introduce the Hawaiian culture to other nations by blending in some Hawaiian elements into the design.

Cressida Ng produced products with Hawaiian designs. They have all kinds of souvenirs products, dinnerware, glassware, and bath and body products.

Chung Wing Kan

Design Planner, Condor Production Ltd
My Design Field: Branding/ Packaging, Exhibition & Display
My Education: Post-Graduate

Ng Ping Chiu, Gordon

Trainee
My Design Field: Interior Design
My Education: BA (Hons) in International business
Email: gnpc@netvigator.com

Chris Yin

Designer, Chris Yin Design
My Design Field: Branding/ Packaging Design
My Education: Graduate

About Hong Kong Design Centre

The Hong Kong Design Centre is a non-profit organisation dedicated to helping local designers and businesses to realise their full potential. Our mission is to use design and innovation to drive value creation and improve the well-being of society. Our vision is to establish Hong Kong as a centre of design excellence in Asia.

The Hong Kong Design Centre was established in 2001 by the Hong Kong Federation of Design Associations, the founding members of which are Hong Kong Designers Association, Interior Design Association Hong Kong, Hong Kong Fashion Designers Association, and the Chartered Society of Designers. Our principal financial supporter is the Hong Kong Special Administrative Region (HKSAR) Government.

We organise year-round seminars, workshops and conferences, on the one hand, to promote awareness of the value of design and use of design in the business / industry communities and, on the other hand, upgrade the business and design expertise of design professionals and students.

www.hkdesigncentre.org

About CUHK Center for Entrepreneurship

CUHK Center for Entrepreneurship was inaugurated since 2005 and is a research center under the Asia Pacific Institute of Business (APIB). The Group is an interdisciplinary association of scholars united by the research, teaching and community service in promoting entrepreneurship. The Center is led by the cross-department core group, in addition to this core group, more than 15 faculty members from across nine university departments are involved in the Center's activities.

The Center aimed to understand, document and promote entrepreneurship in the Greater China region and the world through research, education and practice and, in the process, to establish the University as a global leader in entrepreneurship research and education.

The Center closely cooperates with the university's Research and Technology Administrative Office and the Center for Innovation and Technology (CINTEC), the Hong Kong Government's Department of Trade and Industry, Hong Kong Science and Technology Park, the Shenzhen Academy of Social Sciences and many entrepreneurs and venture capitalists in the Pearl River Delta.

www.cuhk.edu.hk/centre/entrepreneurship

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Alumni portfolios provided by participants.

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