Entrepreneurship for Design & Creative Business
志在创业 -- 设计与创意工业

7 steps to Build your Business
A Certificate Programme on Design & Creative Entrepreneurship

co-organised by
Hong Kong Design Centre
The Chinese University of Hong Kong
The “Entrepreneurship for Creative and Design Business” workshop 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.

Since our first intake, there have been three major changes to our programme. First, we have expanded on our China coverage, second we have used Cantonese as the language of instruction and become bilingual in our treatment of this publication and third we have increased the workshop alumni in the protection of this book.

These changes are in line with the spirit of this workshop – responsive and interactive.

We are responsive in the sense that we put the needs of designers and creative professionals addressing changing market conditions as our top priority. The expanded coverage on China and the use of Cantonese as the language of instruction are signs of such attempts. We are also in the process of preparing two short courses – Accounting Principles and Procedures for Designers and Accounting System for Designers. These two courses are generated by popular request and will come to you this autumn. We also put heavy emphasis on interactions with our participants throughout the workshop and in the preparation of this publication. There were numerous opened dialogues between us and what you see in this publication is the result of that.

Like the previous intakes, the entrepreneurs featured in this book have demonstrated in their own ways in which they approach entrepreneurship with design focus, passion, interdisciplinary teamwork, and a willingness to learn and adapt in the face of ever changing environment. I am sure each one of us can learn something useful from them.

Lastly, we hope the workshop has helped the participants broaden their business, financial, marketing, and information technology knowledge but at the same time stay focused in their core competences. By promoting such interdisciplinary approach in the context of entrepreneurship education, the organisers believe that Hong Kong designers and creative professionals would face a better chance to compete and develop a promising career in the future.

Bernard Suen
Project Director, CUHK Center for Entrepreneurship
From Made in China to Created in China

"China is bound to move up the industrial value chain in the future. It is a matter of time ‘Made in China’ will be replaced by ‘Created in China’.

Lee Tak Chi
Associate Director, School of Design, The Hong Kong Polytechnic University

As an OEM designer, the most important job is to be an ‘interpreter’, who delivers the product according to an accurate interpretation of the client’s specifications, done in a faithful and consistent manner. The ODM designer, design is used to differentiate, making one stand out from the competitors.Working for ODM, the designer must design in consistent with the brand system and corporate identity. Thus, the designer has to become a ‘system builder’ to deliver. Finally, designer should have the vision of a ‘strategic planner’, taking on a holistic view of the situation, to chart the course of the entire business to become ODM.

After thirty years of reform and liberation, China has learned many valuable lessons from home and abroad, fully leveraging the industrial clusters formed in coastal regions (e.g., Beijing-Tianjin, Yangtze River Delta and Pearl River Delta) to radiate their influences to other regions. The construction of numerous science and industrial parks has created many astounding economic landscapes. Similarly, the 798 Art District in Beijing, Bridge B in Shanghai, and Fuzhou District in Shenzhen are clusters devoted to the incubation of cultural and creative industries. They focus on gathering talents, technology, knowledge, and capital to spearhead development in research, innovation, and market promotion.

If Hong Kong designers can take advantage of their intermediary roles and the assets such as free flow of information, rule of law, financial capital, and infrastructure that Hong Kong has accumulated in the past, they can bridge the gaps between China and the outside world. The ‘MyCar’ project is an excellent example of how Chinese, Hong Kong and Italian talents work together in design, research, manufacturing, and marketing to create remarkable results. The business opportunities created by this joint effort can further help the development of the Hong Kong Auto Parts industry.

Lastly, Professor Lee proposed the concept of an ‘Integrated Creative Platform’, which enables activities related to incubation, product development, business partner matching, business model validation, and market promotion to take place within these mainland creative clusters. Hong Kong designers should connect up, down and across the value chain in these creative parks, taking on the roles described above to foster strategic complementary development and integration of the relative advantages of the two places.
The Five Elements of Design Business

Design business is a business that involves the creation of products, services, or experiences. It is a field that combines art, science, and technology to solve problems and create value for users. The five elements of design business, as discussed in the text, are:

1. **People** - Understanding the needs, preferences, and behaviors of the users is crucial for creating effective designs.
2. **Process** - Design is a process of continuous improvement and iteration. It involves continuous feedback and refinement.
3. **Technology** - The use of technology to enable innovation and to deliver products and services.
4. **Business** - Design business involves creating value for both the user and the business. It requires a clear understanding of business goals and strategies.
5. **Ethics** - Designers have a responsibility to design responsibly and ethically, considering the impact of their designs on society.

The text also mentions the importance of partnerships, collaboration, and the role of designers in driving change. Designers are encouraged to think critically, question assumptions, and challenge the status quo to create positive outcomes for users and society.
Discussions
讨论环节

 Bernard Buent
孙敬文

 Do you have any insights into reading that you can share with us?
你对阅读有什么见解可以和我们分享吗？

I have little design background. In recent years, I may have read other types of books. Perhaps due to the influence of design, I may not be very good at talking to people with different backgrounds. Regardless of whether you are a professional designer or an amateur, you can always learn something about becoming a better reader and being more creative in reading, which makes me not only feel the difference between reading a book and reading booklets, but also understand the idea of 

Tommy Lee
李宗盛

 Don’t feel discouraged if your past reading experience is not as positive as you'd like it to be. Every experience is always available to learn from, and every opportunity is always available to create.
如果你过去的阅读经历没有达到你想要的积极效果也无需气馁。每一次经历都值得去学习，每一次机会都值得去创造。
Choose Your Customer with Focus
选择客户要专注

"Know when to say no on the journey to grow your business!" 「在业务发展的路上要学会适时说“不”」

Venus Lee
李兰娇
Co-Managing Director,
Aurofint, Greater China Region
Rayfint 大中华区联合总裁

In the first eight years of her career, Venus worked for Nestle, marketing ice cream and milk related products to the China market. The experience had equipped her to catch the last wave of the Internet bubble. In 1999, Venus and her partner who was also from Nestle, decided to take their first step as entrepreneurs by starting a business in digital marketing, as the climate at that time was giving tremendous hope to these cash-strapped startups. Enormous amount of capital from foreign and local sources would be offered to let them pursue their IPO dream in the shortest time possible.

E-Crusoe how to build up even stronger skill sets later on, which laid a solid foundation for the company to enter the banking industry and successfully take on HIBC as a customer.

E-Crusoe formed a team of skilled workers to handle the business and developed a solid foundation for the company to enter the banking industry and successfully take on HIBC as a customer.

Nevertheless, soon after the arrival of year 2000, the Dot-com bubble burst. The dot-coms news of web portals and companies followed one after another. Inside the A4s agencies, the digital interactive departments had to be closed down. Suddenly, all sources of funding stopped. During this moment when every industry insider felt insecure, an opportunity came to E-Crusoe. The marketing department of Nike China wanted someone to do an assessment for its mini-site on women.

Initially, the two partners knew they could not combat their enemies head-on. The A4s agencies had enormous resources and strong brands. In addition to very tight relationship with customers at both global and regional levels and the full ability to take on very large-scale projects. The other competitors were the local design companies. They were skillful in web design and Flash animation. Although they were small, their owners were often very hands-on, able to take on projects at low costs. To win the customers over from these two competitors, E-Crusoe had to differentiate itself with other offerings. Fortunately, a web-technologist returning from U.S. joined them at this timely moment, filling their inadequacy in web technology and design and carving out a roadmap to offer database-driven marketing services to Nike and other customers.

Started out as only a web assessment service for Nike, E-Crusoe ended up revamping the whole web site and taking on the web maintenance contract for the client. With the database installed, E-Crusoe could effectively analyze the online behaviour of Nike’s customers and use the results as references for subsequent campaigns. The positive interaction with Nike had deepened mutual relationship. It was used as a model for other projects.

From consumer goods to telecom services and then to banking services, E-Crusoe has adhered to one principle. While the customer is making up one’s mind whether to engage you, you should do the same to the customer too. The selection process is mutual. What is crucial is the estimate behind the choice. Whether it is striking for reputation, money, or growth, the key is the same: “focus”. The focus will become the criterion for selecting what to take on and what to give up. Many companies after years of struggling still find themselves stagnant at where they were before because they don’t know how to say “no” to things that distract them from their focus.

In 2006, E-Crusoe opened an office in Shanghai. The decision was a strategic move to legitimise the company as a major player in digital marketing in the Greater China region. The company started in digital marketing and design competitions, the customer profiles gradually established, and the portfolio of projects augmented. The move was one of the scenes in a multiple acts play to make the company into a desirable acquisition target. As expected, E-Crusoe was acquired by Avenue A Raffin M, the largest interactive marketing services firm in U.S., and an operating unit of87

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知乎自知

知己知彼，百战不殆。作为一名设计师，了解自己的优势和劣势是至关重要的。一方面，我们应该清楚自己的长处所在，以期在设计中发挥最大的潜力；另一方面，我们也应该意识到自己的不足，以便在实际工作中不断改进和完善自己。只有这样，我们才能在设计的道路上走得更远。
After he entered the profession, Dickson went through the Asian financial crisis, the internet bubble burst, and the SARS, however, years of study in Chinese art since the age of 25 has taught him that there is a cosmic scheme behind it all, including the current global financial tsunami which he has anticipated. When asked where he would find his strength in adversity, his reply was "passion in Chinese culture". His ideal is to be like the ancient craftsmen, getting to serve the kings, generals, and ministers, so that his works can be preserved for future generations. It sounds fantastic at first thought, but think about it, since ancient time in both Eastern and Western worlds, the people who could preserve the cultural artifacts and works of arts have always included those with the most social resources. Who dares to say culture and economics are unrelated. Since he began his career in jewellery, he has tried different approaches to bring his design vision, an aesthetic form deeply influenced by Chinese philosophy and culture, into his jewellery collections. Competing against the international brand names, he knows he has to strike a fine balance between what he personally likes and what the market wants. In the early days of his jewellery career, he would test out the market by mixing more fashionable items that appeal to the world of those who love it - jewellery pieces with a Chinese flavour. When things went well, he would add a few more personal favours to the collection. When the responses happened, he would replace them with the more popular ones.

As the rise of China becomes a reality on the world's stage, Dickson anticipates a growing demand for artists and designers who can deliver the Sinooastthic. Dickson, much like his predecessors Vivienne Tam and Dennis Choo, has been reviving his cultural heritage in search of the Chinese elements that the world now craves.

"A foreign customer once told me that he felt so good when he came to my shop because he finally found a place that he felt was confident with its own culture and aesthetic. He said that he didn't need to come all the way to Hong Kong to buy Li and other famous goods. He could always buy them back home," said Dickson. From his words, there is a lesson to learn. All artistic creations have to be enriched by culture. The Hong Kong brands with their product lines, whether it is the Siu-yung Shaang Tong of GD or the local Hong Kong Touch, are selling the missing "oriental imagination", the culture and aesthetics that the West does not really understand but is willing to pay for.

The problem with Hong Kong is—it does not know what it has. Why does Hong Kong have to compare itself with New York's J. R. Shah, Ronghui take on New York and Beijing take on Washington? As the country's capital, Hong Kong shall keep its feet on the ground, quietly gathering its strength and staying away from the "Big Hong Kong" mentality. The relocation of production capabilities to PRC is no longer limited to the manufacturing sector, the same is also happening to advertising, film, design and other creative industries. To Dickson, know thyself is a statement equally applicable to Hong Kong and to a person.
Build Your Team with Vision

"Building a team is about sharing a vision," said Ed Ng, one of the founders of the renowned Hong Kong interior design firm, AIO Concept Limited and lifestyle brand, OVO. The reason why both companies have become rising stars in the local design circles is because of the shared design vision and strong commitment from the founders. Since 1999, the two companies have gradually risen up from small shops into two separate entities with growing reputation and enviable client profile. AIO Concept now focuses on providing design solutions to hotels and resorts, whereas OVO continues to address the needs of the lifestyle products and services and through its family of companies, OVO Home, OVO Logie, OVO Garden, and OS (i.e., OVO Studio). The separation into two business tracks was out of a conscious choice from the get-go. The partners knew that the decision would enable the team to build a solid foundation for a rewarding design career and opportunities for business growth, "said Ed.

In the beginning when the two companies were still small, they could share overhead resources such as computer and fax machine. "This did not last very long because it soon became obvious that accounting for separate performance by each entity would be very difficult." The experiences from having worked for large international companies and having one of the partners come with a family business background helped them make up their mind very quickly. Separating the books and get back on the road.

Looking back, Ed thought that he had made the right decision in 1993 when he first started, after graduating from the Hong Kong Polytechnic University, but after rejecting offers that could pay up to 30% more. He instead chose to start as a student at a local firm, believing that the difference in salary would be compensated by the exposure and discipline he would be getting from them. After moving from one job to another, he became more sophisticated and acquired new skills. Then in 1999, after working for a major local developer for five years, being the time was ripe for him to start his own company with other three partners. The four decided that two of them should spend the majority of their time on AIO Concept while the other two on OVO. However, they would constantly make joint decisions on major issues related to the two companies. They also agreed that initially they should start small by working on residential projects through AIO Concept and finding a niche in selling affordable, customized furniture through OVO. The combined capabilities and cross-referral relationship of the two companies worked out very well.

High-end residential projects is a good start for AIO Concept. The scale was just right. No body with a same mind would give a false impression. AIO would start with the simple, practical and造价 reasonable idea so that the whole design can be carried out.

Ed Ng
Ed Ng, Co-Founder & Director, OVO Ltd.
OVO Ltd. 台中市(Event)

Managing a fortune is not the top priority in design. It is always the vision that drives the team, not the dollar sign.
Looking Behind the Numbers

Quite a few designers begin their business ventures as a freelancer. They would work for someone during the day and work for themselves at night. Nightmoonlighting after hours can undeniably help pay the bills. When the growth in moonlighting becomes impossible to keep the day's job, it's time to start up a business. In the beginning, all the matters, from taking an order to meeting a customer, from ideation to implementation, and from production to collection, would be handled in person. The bank account is certainly looking much better than before when working for someone.

Ed Ng

I have not considered that option. Right now, recruitment is for Hong Kong only. If I said, confidently, it's very important to me. By keeping all the works in Hong Kong, it is easier for me to manage and control. This is why we use not-to-leave America, to leave not-to-work outside. As I said, when I worked in Hong Kong, I was not skilled enough to be in America, so I had to stay in Hong Kong. When I was in America, I was not skilled enough to be in Hong Kong, so I had to stay in America.

Tsz Kang Wip Yung

Certified Public Accountant, Douglas CPA Co. & Partners, CIPA Consulting Services Ltd,
Subsequently the business grows beyond what one can take and a team or helper is needed. This is also the time to register the company for formally operating as a legal concern. Nevertheless projects got bigger and design with increasing complexity and difficulty. Hiring full time employees no longer a choice following with the lease, furniture, computers, fax and all other trivial matters. Amount in administrative expenses and bank deposits gradually increase.

What follows are more business partners and full time employees, receivables and payables. Biggest amounts from customers have also grown. In the past few years, the company has adopted the scale of a small and medium enterprise, but the money in the bank has become tighter. How much of the money in the bank is deposit for the works to be done and how much is received revenue for completed projects? Many bosses can no longer tell the meanings behind the numbers from the bank accounts and accounting records. The company appears to be stuck and business is stagnant. For the poor ones, liquidity becomes a problem in which the receipts from customer receivables can never keep pace with payables from suppliers.

Why does the company fall into such a state? In order to keep cutting the paychecks to employees and running the company, even troublesome problems have to be taken up. Things appear to run in a full circle back to where they started. Similar to a herd staff, the designer boss is not free to choose.

Mr. Tsang said, “The problem facing the owners of SME design companies arises from the use of cash-based accounts of limited book to handle the accounts. When the business affairs become increasingly complicated, the owners cannot sense the alrm communicated by the numbers.”

Conversion from cash basis to accrual basis in keeping the accounts is an important shift in perspective. Simply keeping the books in Excel is not adequate to do it well. Instead the books have to be managed with professional systems. Time and billing and accounting systems are indispensable tools used by many companies to keep the numbers straight. To know what questions to ask, Tsang suggested that design from owners familiarised themselves with the basic tools in accounting – financial statements, ratio analysis, and budget planning.

All statements, analysis and budgets serve a common purpose: to reduce risk. No business can be exempt from risk. Spending time to understand the aforementioned tools is the first step to unfold the misty mask of the financial figures.
Combining Emotion and Reason to Create Value in the System

Can a design company’s productivity be improved with certainty by systems and information technology, the infrastructure of most modern businesses? This was the question raised by Mr. Bernard Suen, the workshop instructor from CUHK Center for Entrepreneurship. In Bernard’s view, infrastructure, when poorly managed, cannot improve productivity but can actually hurt it.

The business infrastructure will only work if empowered from within by the boss with buy-in from employees. The expression garbage-in/garbage-out depicts the adverse situation in which applications such as project management and time and billing systems are imposed from above by management without clear communication with staff about the meanings of information to be captured and produced. Employees who do not understand the purpose behind the initiative and are not encouraged to comply with proper incentives will only use the systems unwillingly and politically.

Proper guidelines to follow the systems can only come about after all the knowledge experts within the company come together to codify the methodology and standards to be implemented (e.g., billing rates, structure of various project types and phases, chargeable and non-chargeable codes, and job numbers). By mapping project activities with the systems and setting up user-friendly interfaces and codes that employees find instructive, management will ensure adoption. New employees who enter the company as a junior will see the compliance as a requirement to make career advancement by learning the project management standards and methodology.

The Internet and extranet, upon which the applications and systems are built, is combined to form the infrastructure for building these automated and computer-assisted processes across locations and organisation boundaries. The Internet serves management and employees and the extranet serves subcontractors and customers.

In a mixed environment with PC and Macs scattered around to serve different users, hardware and software standards have to be established to ensure interoperability between machines that can keep up with customer requirements. These standards and network topology scheme have to be properly codified and documented to simplify trouble-shooting and ensure compatibility. Furthermore, well-implemented system development and maintenance procedures can mitigate the problems associated with an overloaded (e.g. out of disk space) or intrusted server.

Once the infrastructure is in place, there should be a priority list for application deployment. Every company is different in terms of what 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. Perhaps, manual time sheets and Excel reports on job status are quite sufficient for mapping the activities and managing the works. For new companies, the most important job is business development. A system that can produce proposal and quotation quickly will be very desirable for them.

Going with gut feeling or managing by the numbers should not be an either-or decision. Very often, we need both to succeed in business.

Bernard Suen
Project Director
CUHK Center for Entrepreneurship

Entrepreneurship for Design & Creative Business
**Cultural DNA that Stays Local**

**Douglas Young**

*Founder & CEO, G.O.D.*

立足本土的基因文化

“Humorous, playful and grassroots — that is the DNA of G.O.D.”

幽默风趣，好客和质朴就是“佳禾D”的基因。

**Designers are cultural intermediaries who promote consumption through encoding products and services with symbolic significance with which people will identify, according to cultural theorist Pierre Bourdieu. This is no doubt the best description of Douglas Young, the co-founder of local design powerhouse G.O.D. (Goods of Desire).**

据文化理论家布迪厄所说，设计师就是那些为产品和服服戴赋予意义，让大众可以认同，并至起其尊严文化的中介者。这无疑是对本土设计界的巨匠“佳禾D”的创办人之一徐志超最贴切的描述。

**Thayne Kong**

**Bernard Suen**

**Discussions 讨论环节 (Partial remarks translated by author)**

*Book recommended by Bernard Suen*

孙耀明先生介绍书

阮祥伟：《文化基因的世界：基因的编码与表达（第12辑）》，

合著：大开出版社

"When the number of employees has exceeded a benchmark, the boss can get by with rough estimates, it is the time for introducing time sheet and procedural systems into the company."

当公司的员工数超过某个基准时，管理人员就可以开始引入考勤表和流程制度，以确保公司的正常运作。
Through his works involving the play with things, images and words that reshape our city identity, Douglas has created a brand that is both local and international. By digging into the roots underneath our local identity, the young designer-entrepreneur has revitalized artifacts from their remote past and created something like a time machine to colloquial expressions. Whether that is an old mailbox, Mail's icon from Cultural Revolution, or "Delay Red More," Toten, the object can bring back nostalgia for some but playfully and humor for others depending on one's time and place of origin. Almost everyone, local resident or foreign visitor, can find something personally appealing for whatever reason when visiting the G.O.D. stores.

Actually Douglas’ design vision came in one summer when he returned from Britain on a school break. He went with his foreign friends to visit some small local stores and shops, which they found extremely enchanting. After being away from home for sometime, he began to see the once familiar items differently now as outsiders. The psychological distance allowed him to look at those old childhood objects in front of him with fresh insight and appreciate the beauty that he had never imagined.

In 1996, Douglas and his business partner decided to open a lifestyle store that is truly local and Asian with plenty of selections, a niche between small specialty stores with strong style and brand but limited selection and large department stores with lots of selections but no uniformity. Thus, G.O.D. was born.

Since Douglas opened his first store in Trio Le Chi, G.O.D. has now expanded into three locations throughout Hong Kong in Causeway Bay, Central, and Tsim Sha Tsui and overseas with distribution points in Singapore and Europe. Throughout the years, the struggles with high rents has been constantly going on. In addition, local coypright from Mong Kok street side market and internationally renowned competitors like Mui and Ika have continuously challenged Douglas and his team to keep them creative juice running so that they can be ahead of the game. Despite these challenges, Douglas has always been very focused and hand-on with his creation. From making the model for the "Kei Wah" "bottle-like" moon cake to picking the brain of the traditional paper lantern maker, he would spend his own time in great length to understand how the production process works.

His passion for cultural artifacts has led him to begin building his own personal collection since the mid-nineties, which culminated at the opening of the G.O.D. HK Street Cultural Gallery in Wan Chai in 2001. In the gallery, nostalgic items mostly from his own collections such as the old antique cigar case, Photos and magazine, out-of-print magazine and comic covers, colonial street signs and telephone booth, toys kids played in the fifties and sixties, and old tin mailbox can be easily seen. Apparently, Douglas has been doing cultural preservation in his own way long before the topic was widely discussed.

When asked what the design style of G.O.D. is, if there is one, Douglas would always say, "Humorous, playful and grassroots – that is the DNA of G.O.D." To a certain extent, his statement has reflected the kind of person he is: open, young, at heart, and nostalgic. These qualities enable him to blend cultural heritage with modern design into organic whole to produce what is truly Hong Kong, truly Asian.

In his opinion, the advantages of this kind of lifestyle store are, "It enables today's demanding consumers, like me, to find products that have meaning to them. In Hong Kong, where you have so many international brands, you have to be able to find something that means something to you. It is very hard to do." He also adds that the store is not only only a place to buy things, but also a place to learn about Hong Kong history:

"We're not trying to sell something specific from some bygone era. We're trying to describe the history of Hong Kong in a very vivid way, in a way that our customers can understand. It's not just about selling something specific from some bygone era, but it's about the story behind it."

"Each piece we sell tells a story about Hong Kong's history, and when you buy something from us, you're not just buying a piece of clothing, you're buying a piece of history."
What the Alumni Say

I am very serious about applying what I learned from classes to the thing I do when I am back at work. Hopefully, I have improved my productivity.

People often ask questions about technical things, so I try to make them simpler and more understandable, especially when explaining to older people. This means I have to think more about how to explain things in a clear way.

I have been making about 100 questions. First, how to use social media as a tool to my firm’s design and other business needs. Second, how to establish relationships with clients. After the workshop, the workshop didn’t change the methodology of my design projects. However, I have been more conscious about social media and designing.

Huang traveled to places like those with unique cultures, and I have been able to not only analyze the social media influence but also to promote these cultures. I have been able to see how social media has evolved and how it affects business.

The phrase made by various social media services is misleading. The guest speaker gave a very personal perspective on philosophy and the importance of the role of the platform in the evolution of digital business.

I am reading much more about social media and digital business. It is a very interesting career path.

I am very happy to share my experience through this platform. My company is interested in digital business, and I think this platform is a great opportunity to learn from other companies.

I have been involved in a different design discipline. The ability to leverage social media to enhance my brand and other business needs, such as brand building, is very important.

The lecture on social media and digital business was very informative. It demonstrated the differences between a designer and a business man in terms of design and growing a business.

Taiwanese sharing of startup experiences from an experienced digital marketing entrepreneur is a key component of the business development. It is very useful for startups in the short-term.

One of the main reasons digital business is important is its ability to create a new experience for customers. It is a great opportunity to learn from other companies and apply these experiences to my own business.

I was able to learn very new things from this workshop. The future of social media is very important, and I think it was valuable to talk about how digital business can create a new business.

The lecture on social media and digital business was informative. I think social media and digital business are very important for startups.
Andrew Au-Yeung

Business: AIMILR Company is about exploring our intuition and creativity for
wooden home decor, accessory design and product manufacturing. Our vision is
to create and enrich bright ideas that communicate with a variety of
unique and innovative approaches to home living.

Education: Bachelor of Science

Portfolio:
1. Drawing from our ancestral, valuable culture and heritage, we aim to give a
new perspective of applying the unique art forms, in different characters and
different styles, in a great variety of designs home decor accessories, by means
of the modern computer, enhancing technology to wooden boards.
2. Aims to be a style that we want to design for the whole of children’s play areas. It
is nice to choose ideal elements that allow us to find a good
complementation.

2. Frame-Colour. This is, in decoration, as in experiments in cooking, a recipe with
style can give us excellent results. Our latest collection of solid type frames is an
array of ingenious photo frame ideas, made up of bright color choices and
decorative line patterns.
3. Frames-in-Framing: A new twist to traditional concept of collage frames. This
frame is designed to display a combination of consumers’ selected photos in a
whole, or can be separated into small wooden wall frames and multiple desktop
frames. These small frames can be a choice of fancy paper stocks or various fine
woods.

Aspiration: Our dream is to introduce a series of branded products of Hong Kong
designs to the Greater China Region and the rest of the world in online platform.
We are to develop products that are distinct with Hong Kong cultural and heritage,
combined with ideas, thinking and products to enable people to live in a happier
and imaginative style.

Frank Chan

Design/ Illustration

Education:
Graphic Product / Illustration
Higher secondary (Commercial Design, Illustration, Accounting and Financial
Management)

Portfolio:
1. AIMILR (Brand Identity Design Project)
2. Passion Bakery (Brand Identity Design Project)
3. Yu, Isaac Tang (Brand Identity Design Project)

Aspiration:
Due to borders, I would like to recommend some books for the new
comers.

1. The Creative Business Guide to Running a Graphic Design Business by Cameron
S. Frame
2. AGDA Professional Practices in Graphic Design: American Institute of
Graphic Arts by Tai Crawford and AGDA
3. Professional Practice for Interior Designers by Christine M. Potocki, RIBIL, IIDA

Business:
1. 五元堂
2. 春雨堂
3. 鴻運堂

1. Andrew Au-Yeung
2. Frank Chan
3. 五元堂

LinkedIn Profile: www.linkedin.com/in/frankchanhk
Instagram: @frankchanhk
Paco Chun

Business: Graphic design, branding
Education: Bachelor of Art in Design
Aspiration: To see myself as an artist and a technician who can create culturally relevant and visually appealing designs.

Jackson Chan

Business: Graphic & 3D Designs
Education: Higher Diploma in Graphic Design
Aspiration: To produce award-winning designs that are both innovative and culturally relevant.

Billy Chan

Business: Art and Design research and development
Education: Bachelor of Science in Art History
Aspiration: To be a thought leader in the field of cultural heritage and design.

Kitty Chan

Business: Graphic design, branding
Education: Bachelor of Art in Design
Aspiration: To be a designer who can connect with people on a cultural level and create designs that are both culturally relevant and visually appealing.
Joanne Cheung

Education:
- Bachelor of Design in Graphic Design and Visual Communication, 2005
- Diploma in Marketing, 2002

Experience:
- Senior Designer, Lai Koon International, Hong Kong, 2005-2007
- Designer, Hang Seng Management College, Hong Kong, 2003-2005

Achievements:
- Winner, Bronze Award, Beijing Design Biennale 2005
- Winner, Gold Award, Hong Kong Design Awards 2004
- Winner, Silver Award, Hong Kong Design Awards 2003

Portfolio:
- Corporate Identity Design
- Print Advertising
- Web Design

Thyne Kong

Education:
- Bachelor of Design in Graphic Design, 2005

Experience:
- Designer, Lai Koon International, Hong Kong, 2005-2007
- Designer, Hang Seng Management College, Hong Kong, 2003-2005

Achievements:
- Winner, Bronze Award, Beijing Design Biennale 2005
- Winner, Gold Award, Hong Kong Design Awards 2004
- Winner, Silver Award, Hong Kong Design Awards 2003

Portfolio:
- Corporate Identity Design
- Print Advertising
- Web Design

Diana Lai

Experience:
- Junior Graphic Designer, Lai Koon International, Hong Kong, 2005-2007
- Graphic Designer, Hang Seng Management College, Hong Kong, 2003-2005

Achievements:
- Winner, Bronze Award, Beijing Design Biennale 2005
- Winner, Gold Award, Hong Kong Design Awards 2004
- Winner, Silver Award, Hong Kong Design Awards 2003

Portfolio:
- Corporate Identity Design
- Print Advertising
- Web Design

Max Lam

Creative Director

Experience:
- Creative Director, Lai Koon International, Hong Kong, 2005-2007
- Creative Director, Hang Seng Management College, Hong Kong, 2003-2005

Achievements:
- Winner, Bronze Award, Beijing Design Biennale 2005
- Winner, Gold Award, Hong Kong Design Awards 2004
- Winner, Silver Award, Hong Kong Design Awards 2003

Portfolio:
- Corporate Identity Design
- Print Advertising
- Web Design
Business

Eddie Lau

Graphic Design, Advertising, New Media, Illustration

Education

BA Graphic Design

Portfolios

In collaboration with Epoch Publishing, I published my first book “The I second missed in 2 space” in 2003. Associated with a branded character project, Chris, the entire suite of this book was featured in HK Magazine and Naked News with its own column. In collaboration with HRMC, a set of commemorative mask was released in the fall of 2007.

Agencies

Explores in digital and print on the quality and progressive spirit of design education in Hong Kong as well as to encourage the young generation of designers to develop their own voice and responsibility. As well as achieve their own dream with strategic planning and unplanned implementation.

Business

Jo Lo

Design Director

Zenzero Studio

Website: www.zenzero.com
Email: jo@zenzero.com

Mission 1: Be interested in interesting and good design through our products to deliver our message: “Better Design, Better Life”.

Mission 2: We have decided to change traditional Christian images in creating and our design work in the Bible will take on different graphical forms and the biblical messages will find new expressions through our products to accuse people indifferent to the Christian faith.

Business

Kenneth Mak


Education

Graduate School of Art, City University of Hong Kong

Portfolio

1) This picture shows the fashion design and all promotion work I took part in when I was in the City University of Hong Kong.

2) This picture shows me with my students in an event organized by Yves Kade, Hong Kong Auction Club and Sun Life Financial.

All three are our design in Hong Kong Design Institute, Department of Multimedia and Interactive Technology. Besides teaching design, I also design promotional materials for the department and institute.

Reflection

I think that design is a very special task but also a profession that can induce individual reflection and thinking. As a design educator, I need to have abstract sense and design ability. On the other hand, I also need to imagine what to be done and to be people that know what design is not just visual appearance but the means to improve the hang-dong people. It is...
About Hong Kong Design Centre

The Hong Kong Design Centre is a non-profit organisation dedicated to helping local designers and businesses realise their full potential. We take a leadership role in engaging in a proactive dialogue that promotes to government, industry, business partners, educational institutions and private organisations about design as a strategic, value-adding constituent of business. Towards the wider public audience we diligently seek to instil a greater appreciation of the ways design contributes to a better quality of life.

The Hong Kong Federation of Design Associations established the Hong Kong Design Centre in 2001. The founding members of the Federation, including Hong Kong Designers Association, Interior Design Association Hong Kong, Hong Kong Fashion Designers Association, and the Chartered Society of Designer, founded the Hong Kong Design Centre to consolidate efforts for a better means of improving Hong Kong design. The Hong Kong Design Centre was, and remains to be, the only organisation in Hong Kong dedicated to encouraging, inspiring, supporting, and facilitating the best use of design as an instrument for the sustainable competitiveness, economic prosperity and overall well-being of society.

香港设计中心简介

香港设计中心是一个非营利组织，旨在提升香港设计及创意产业的整体素质。我们积极与政府、企业、院校及设计业界保持联系，令它们理解设计在各行各业的重要角色。我们致力于通过在香港设计中心的活动及服务，以粤港澳大湾区及世界各地的合作伙伴，推动香港设计及创意产业的发展。

香港设计中心于2001年成立，是香港首个专门负责推动香港设计及创意产业的非政府组织。香港设计中心旨在提升香港设计及创意产业的整体素质。香港设计中心是香港唯一一个，也是目前全球最有影响力的

http://www.hdcentre.org

About CUHK Center for Entrepreneurship

The Center for Entrepreneurship mission is to inspire a passion for, and an understanding of, entrepreneurship among the staff and students of The Chinese University of Hong Kong (CUHK) and the wider community. The Center is a multi-disciplinary organization dedicated to promoting entrepreneurship through research, education and practice.

Research — The Center seeks to understand this force through scholarly and applied research. Since 2002, we have been a member of the Global Entrepreneurship Monitor (GEM). We work with business and research organizations in Hong Kong and Greater China to identify and investigate the issues affecting entrepreneurship.

Education — The Center’s education programs enhance and expand the university’s current offering of courses in entrepreneurship. Our activities include seminars, workshops, and visits to entrepreneurial ventures.

Practice — The Center helps students plan new companies that create value by satisfying market needs. We encourage students, faculty, alumni and members of the community to form multidisciplinary teams.

香港中文大学创业研究中心简介

香港中文大学创业研究中心的使命是激发香港中文大学师生及社会各界对创业的热情。我们积极与业界合作，通过研究、教育和实践促进创业。

研究 — 中心通过学术研究了解创业的力量。自2002年以来，我们一直是全球创业监测（GEM）的成员国。我们与香港和中国更大范围内的商业和研究组织合作，以识别和研究影响创业的难题。

教育 — 中心的教育项目扩展和深化了大学现有的创业课程。我们的活动包括研讨会、工作坊和访问创业企业。

实践 — 中心帮助学生计划新的公司，这些公司通过满足市场需要创造价值。我们鼓励学生、教师、校友和社区成员组成跨学科团队。

http://www.cuhk.edu.hk/centre/entrepreneurship

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