

**KOK CHEOW YEOH, Ph.D.**

楊國昭博士

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## CURRICULUM VITAE

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**OBJECTIVE** Seeking an academic position in an art & design university/college/department with interests in visual communication/graphic design courses.

### EXPERIENCE ACADEMIC

May 2007 - present Assistant Professor, Wee Kim Wee School of Communication and Information, Nanyang Technological University (NTU), Singapore  
Dec 2004 – Apr 2007 Assistant Professor, Visual Communication, School of Art, Design and Media, NTU  
Jan 2003 – Aug 2003 Professor, Graphic Design, Savannah College of Art & Design, Georgia  
May 2000 – May 2002 Instructor/TA, Design Communication, Texas Tech University, Lubbock, Texas  
Aug 1998 – May 1999 Instructor, Graphic Design, Southern Arkansas University, Magnolia, Arkansas  
Sep 1997 – Aug 1998 Instructor, Graphic Design, Academy of Art College, San Francisco, California

### PROFESSIONAL

1999 - present Graphic Design Consultant  
Sep 1996 – May 1998 Graphic Designer, Bravo! Marketing, San Francisco, California  
July 1992 – Aug 1996 Creative Director, Computown, San Francisco, California  
Feb 1992 – May 1992 Freelance Graphic Designer, A.C. Broadbent Graphics, San Francisco, California  
May 1988 – Jun 1989 Graphic Designer/Display Artist, Daya Setor, Kedah, Malaysia  
Jul 1987 – Apr 1988 In-House Designer, Fotokem, Kuala Lumpur, Malaysia

### EDUCATION

Aug 1999 – Dec 2002 Ph.D. in Fine Art (Visual Studies), Texas Tech University, Lubbock, Texas  
Dissertation: A study on the influences of computer usage on idea formation in graphic design students. Advisor: Dr. Dennis Fehr  
May 1995 MAIA (Industrial Arts), San Francisco State University, San Francisco, California  
Dec 1991 BFA, Graphic Design, Academy of Art College, San Francisco, California

### TEACHING ASSIGNMENTS

Aug 07 - present **Graphic Communication** – Wee Kim Wee School of Communication and Information (WKWSCI), Nanyang Technological University (NTU)  
This course prepares students for basic knowledge in applying the visual elements of communication into creative strategies where they conceptualize and realize projects associated with art direction and techniques in compositions of text and images are used for a variety of media formats in projects related to promotional communications.

Jan 06 – present **Newsletter Practicum** – WKWSCI, NTU  
The practicum allows students to learn about conceptualizing, designing, writing, illustrating, producing and publishing the Wee Kim Wee School of Communication and Information's newsletter, ConnexSClons. Besides the technical skills needed in publication production, the course also considers some of the challenges and difficulties in producing organizational promotional materials.

Aug 07 – Nov 07 **Advertising Creativity and Copywriting** – WKWSCI, NTU  
The course prepares students for creative processes such as designing advertisements for print, broadcast, outdoor, and other media with focus on how to develop creative thinking skills, copywriting, design, layout, and production methods.

Aug 06 – Mar 07 **Graphic Design I & II** – School of Art, Design and Media (ADM), NTU  
This studio-based course provides a broad introduction to the main areas of graphic

design namely, publication, promotion, information and corporate identity design

- Aug 05 – Mar 07 **2D Design and Color Workshop I & II** – ADM, NTU  
A studio-based course where explorations of concept development and problem-solving techniques are the foci. Understanding design concepts, attaining practical understanding color theory and usage are explored through direct observation, demonstrations and exercises. Students also research the significance and meaning of various colors in different cultures.
- Summer 2003 **Corporate Design** – Savannah College of Art & Design (SCAD)  
This course involves designing a corporate logo that is then implemented in marketing packaging, architecture, stationery, advertising, forms and miscellaneous projects.
- Summer 2003 **Vector Graphics for Designer** – SCAD  
This course covers the most popular illustration program in use today by graphic designers. The potential applications for this program are explore, from fine-tuned illustrations to successful typographic studies. Emphasis is placed on both technical and artistic mastery.
- Winter 2002 quarter – Summer 2003 **Desktop Publishing** - SCAD  
This course is designed to help students gain skills for use in other courses to assist them in the contemporary marketplace. Topics include word processing, varied graphic programs, illustrative techniques, and page layout with Microsoft Word, Adobe Photoshop, Macromedia Freehand, and Adobe InDesign.
- Spring 2001 - Spring 2002 **Public & Social Service Design** – School of Art, Texas Tech University (SOA, TTU)  
A studio-based class with emphasis on the role of the designer in the community as active participant in our culture, to raise public awareness, and to cultivate public awareness. The course also stresses the importance of developing teamwork, communication, and interpersonal skills. The purpose is to gain an awareness of topical issues within our community and to investigate issues associated with social-responsibility as a contemporary designer in today's society.
- Summer 2000 **Computer Design Methods** – SOA, TTU  
Technical aspects of page-layout, vector drawing, file integration and digital production introduced including digital peripherals as they relate to image capture.
- Spring 1999 **Graphic Design 2** - Southern Arkansas University (SAU)  
Further problem solving in the area of graphic communications. Students will concentrate on achieving sophisticated design solutions for hypothetical and actual clients. Completed solutions should be for portfolio building as well as formal analysis and critique.
- Spring 1999 **Portfolio Preparation** – SAU  
Preparation of a portfolio of graphic design solutions or studio works that demonstrate the student's professional abilities and strengths which includes résumé preparation along with personal identity/logo. Job search and interviewing. Studio majors will prepare slide portfolios for galleries, exhibits, and potential graduate school review.
- Fall 1998 **Computer Graphics** – SAU  
Students are introduced to the multiple uses of the computer as a design tool for the creation of packaging, poster, newsletter, fine art and any other potential publication created from the desktop. Problems involving graphics, typography, and layout will be explored through hands-on experience and lecture. The objective of the course is to acquaint students with the fundamentals of graphic design using industry standard image editing, draw and layout computer programs.
- Spring 1999 & Fall 1998 **Introduction to Fine Arts: Art** - SAU  
Designed for general students, the course attempts to present art as part of our Western heritage that includes basic terms and the characteristics of styles and periods. Students will be acquainted with art history, the critical process, and the production of art to achieve a well-balanced appreciation for art and how it relates to the

development of western culture.

Fall 1998 **Special Topics in Art - SAU**

Open to art majors or minors who wish to pursue studio or design problems in depth. The student will be given a particular topic of exploration and may choose from any combination of the following media: ceramics, drawing, graphic design, painting, printmaking, art history, or sculpture.

Fall 1997 & Spring 1998

**Materials, Tools, and Comping (Mock-up) Techniques** – The Academy of Art College (now The Academy of Art University)

This course familiarizes students with the design process and the appropriate materials, tools, techniques, and services available for each stage of a project. It is a skill rather than a concept-oriented course to enable students to realize their ideas with greater facilities.

**CONFERENCES**

- Oct 11 - 12, 2010 The 1<sup>st</sup> Asia Conference on Tourism Communication, Kuala Lumpur, Malaysia. Topic presented: *What makes the world go around? How to make your integrated marketing communication program outstanding.*
- Jun 15 – 29, 2010 The 4th International Conference on Typography and Visual Communication, Nicosia, Cyprus. Paper presented: *Opposites don't attract: The tug-of-war between serif and san serif fonts in print advertising.*
- Jun 20 – 22, 2009 IADIS International Conference Visual Communication 2009, Algarve, Portugal. Paper presented: *Food defines us: A visual discovery of Singapore's Gastronomical Culture.*
- Jul 5 – 9, 2008 One Voice International Conference & Forum for Educators, San Francisco, California. Paper presented: *Deciphering creativity: A potential transformation in art and design classrooms in Singapore.*
- Jul 28-31, 2008 The 3rd International Conference on the Arts in Society, Birmingham, UK. Paper presented: *Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas.*
- Feb 28 & 29, 2008 Attendee at World Effie Festival 2008 in Singapore.
- Nov 26 – 30, 2006 International Graphic Design Seminars 2006's 'Graphic and Advertising Design Young Gun Award 2006', Ling Tung University, Taichung, Taiwan. Forum presented: Design is about connection.
- Mar 29-31, 2006 Design Thinking and Innovation: Towards a Global/Asian Perspective, Temasek Design School, Temasek Polytechnic, Singapore.
- Sep 15 – 18, 2005 Attendee at Design: AIGA Design Conference, Boston, Massachusetts.

**BOOK** Kok Cheow Yeoh (2008). *The Influences of Computer on Idea Formation in Design: A Human-computer combination in discovering the creative process of design* (ISBN: 978-3-8364-5303-5). Publisher: VDM Verlag Dr. Muller. ISBN: 978-3-8364-5303-5. (246 pages).

**ARTICLE PUBLISHED**

- 2006 *Designer* magazine, Education Special, Issue 12, 2006, pp. 20 – 22. Recommendations for Design Educators and Students who embrace computer technology,
- Mar 29-31, 2006 Design Thinking and Innovation: Towards a Global/Asian Perspective organized by Temasek Design School, Temasek Polytechnic, Singapore, in collaboration with Cumulus, the European Association of Universities and Colleges of Art, Design and Media. Title of paper: Do computers undermine the creative process?  
Available at [http://www-des.tp.edu.sg/DU\\_think06paper.asp](http://www-des.tp.edu.sg/DU_think06paper.asp)

**PEER-REVIEWED  
JOURNAL**

Aug 2008 Yeoh, K.C. (2008). Opposites attract: Juxtaposing extreme of symmetry and asymmetry to generate visual ideas. *The International Journal of the Arts in Society*, Edinburgh, Scotland.

Aug 15 – 18, 2006 Yeoh, K.C. (2006). Recommendations for Design Educators and Students Who Embrace Computer Technology. *The International Journal of the Arts in Society*, Edinburgh, Scotland.

Spring 2000 Yeoh, K. C. (Artist). (1988). "Malay man with serunai" [Painting]. Lubbock, Texas: *Elysium*, an artistic and literary journal, p. 67.

**CITATION**

Sep 2009 David Whitbread, *The Design Manual*, p. 2. Publisher: University of New South Wales Press Ltd.

Feb 2009 *Singapore Architect* Issue #251. p. 152 – 155. Justin Zhuang, "See This City's Voice" in the Culture & Lifestyle section.

**ACADEMIC SERVICE**

Ongoing since Apr 2009 Part of an ad hoc committee at the Public and Promotional Communication department of the School of Communication and Information, Nanyang Technological University to discuss the promotion and tenure process for creative faculty, specifically what needs to be achieved in order to be promoted on university-wide level.

Ongoing since May 2007 A committee of the Association of Accredited Advertising Agents Singapore on their Edutorium program that seeks to promote collaboration and advisory consultancy for their annual Crowbar competition.

Ongoing since Aug 2007 Supervises and moderates undergraduate students from various programs during their final year projects (FYP) at the Wee Kim Wee School of Communication and Information's various communication and journalism disciplines.

Ongoing since Aug 2007 Undergraduate student supervision for internship programs at various design firms, marketing, PR and creative services located in Singapore and overseas.

Oct 2009 A member of the ICA (International Communication Association) logo mark competition committee, helping to shape the corporate image that will mark ICA as the world's leading academic communication association.

Jun 2009 Chief designer for creating the brand identity in promoting the International Communication Association's annual conference (themed "Matters of Communication: Political, Cultural & Technological Challenges) held in June 2010 in Singapore.

Aug 2008 Curatorial faculty advisor for students-led WKWSCSI Showcase for the Wee Kim Wee School of Communication and Information's 12-panel showcase on the 1<sup>st</sup> floor which acts to display chosen students' work from the divisions of Public and Promotional Communication, Photojournalism, and other relevant academic and research projects.

Dec 2004 - Apr 2007 Nanyang Technological University's School of Art Design and Media (ADM) pioneer faculty member recruited to develop the undergraduate BFA with Honors and subsequent graduate programs for MFA and PhD programs. ADM is Singapore's first professional art school offering degree courses in art, design and interactive digital media.

Feb - Oct 2005 Co-created and designed "faculty test," a series of entrance exams consisting of drawing and writing where the objective is to determine the student's abilities in three areas: Creativity and Conceptual Ability, Art, Design and Aesthetic Sensibilities, and Storytelling and Communication Skills for admission considerations into ADM.

Part of a committee to interview candidates for ADM's Visual Communication as well

as other department within the school of Art, Design and Media.

- Dec 2004 - 2008 Participated in a series of annual recruitment presentations to 'A' levels and polytechnic students for Nanyang Technological University.
- Dec 2004 - Apr 2007 Committee member for creation, maintenance and design consultation for ADM's website ([www.ntu.edu.sg/sadm](http://www.ntu.edu.sg/sadm), [www.ntu.edu.sg/create](http://www.ntu.edu.sg/create), [www.ntu.edu.sg/adm](http://www.ntu.edu.sg/adm))
- Ongoing since Dec 04 Assisted the Corporate Communication Office of NTU in their branding, advertising, promotional consultancy such as the 2006 Convocation event branding of NTU and revamping of the university's branding in June, 2005, by emphasizing a strong Nanyang brand in commemorating the university's 50th anniversary.
- Mar 30 & Apr 13, 2005 Serviced as an external examiner for as the validation panel member for the Diploma in Creative Media Design (DCMD) course at the Singapore Polytechnic.
- 1997 – Aug 2003 Placed study guides on the Internet for students at the Academy of Art College, Texas Tech University and the Savannah College of Art & Design.
- 2001 One of the reviewers of Department of Art, University of Evansville Graphic Design IV Portfolio Project.
- 1999 Curriculum Revision Committee (departmental) Southern Arkansas University, Magnolia, Arkansas. Responsible for assisting the revision of the Graphic Design curricula for the Department of Art.
- 1998 Design and hand-fabricated graphics for Art Faculty Show Southern Arkansas University, Magnolia, Arkansas Created silhouettes of all the faculty members juxtaposed in a "ying-yang" format, and later implemented on gallery windows, doors, posters, and in the university newspaper.
- 1998 Digital photography for documentation Southern Arkansas University, Magnolia, Arkansas Supplied digital photographs for events and documentation for the Art Department.
- 1997 & 1998 Curriculum revision (departmental) The Academy of Art College, San Francisco, California Responsible for assisting the revision of foundational graphic design course, Materials, Tools and Comping (Mock-up) Techniques.
- 1996 Senior Designer and Committee Member, DAI (Design and Industry Alumni) Chapter, San Francisco State University, San Francisco, California Created the logo design; assisted in producing the mailers and the alumni newsletter for the chapter; and provided consultation for the web page design.
- 1993 & 1994 Volunteer Graphic Designer, Marin PTA, San Francisco Bay Area, California Designed and printed programs, posters and other education-related materials for the Parent Teacher Association Council and Marine Parent Education Committee.

#### **EXHIBITIONS**

- Oct 15 – 31 2010 The 2010 Good50x70 Exhibition, Milan, Italy. My poster, "Connecting the Dots" was selected as one of the 30 chosen posters in a 7-themed poster competition with over 2357 submissions.
- Aug 25 – Sep 2010 The Golden Bee 9 - Moscow International Biennial of Graphic Design, Moscow, Russia. The sole representative from Singapore out of 640 designers from 50 countries around the world whose work had been selected by the Pre-Selection Committee.
- Oct 2008 Accepted entry: Singapore doesn't clean herself' in the ConnectNANYANG Photography Competition for Nanyang Technological University's Alumni Day.

- Jul 9 – 21 2008 The New View 2: Conversations and Dialogues in Graphic Design hosted at the London College of Communication before travelling to the Melbourne Museum, Australia.
- 2005 ADM nominee for the Beijing International New Media Arts Exhibition and Symposium at Tsinghua University, China. Title of work: "It's all good."
- 2000 PhD exhibition - School of Art, Texas Tech University, Lubbock, Texas  
One of four doctoral students to exhibit works in the south gallery of Landmark Gallery. Exhibits include freelance graphic design as well as seminar-related projects. Southern Arkansas University Art Faculty Exhibition, Magnolia, Arkansas
- 1998 One of five art faculty members to exhibit works in Brinson Art Building. Exhibits ranged from corporate identity, packaging, advertisement to web design.
- 1995 Mosaic Exhibition - Design and Industry, San Francisco State University, San Francisco, California  
Included in an exhibition of the best students' work from each area of design. Works in the areas of advertising campaigns included.
- 1991 & 1992 Spring Show - Graphic Design Department, The Academy of Art College, San Francisco, California  
Selected package design and collateral designs in school-wide exhibitions representing the best collections of student work from various departments.
- 1990 Final Project Exhibition - Malaysian Institute of Art, Kuala Lumpur, Malaysia.  
Selected projects from Graphic Design, Advertising, Illustration, Typography, Drawing and Photography courses were chosen for the Art Institute's annual exhibition of seniors' works.
- 1990 Le Galeri - Asatsu & Fortecomm (M) Limited, Kuala Lumpur, Malaysia.  
Artworks from senior-year creative project were chosen to represent the Malaysian Institute of Art.

#### **AWARDS**

- Sep 2010 "Connecting the Dots", Year of the Tiger poster for Good 50x70, a non-profit social communication organization.
- May 2010 CoolHomepages.com Award Winner in Educational, Personal, Typography, and Very Clean categories for Yeoh.com. CoolHomepages.com is the oldest and largest "Best Web Site Designs" gallery online.
- 2008 Platinum Prize, Research and poster design with student researcher, Adeline Ong, organized by the Undergraduate Research Experience on Campus (URECA) of Nanyang Technological University, Singapore.
- 1999 Multimedia Merit Award - yeoh.com - HOW magazine (October 1999) Self-Promotion Annual, The Best of '99.
- 1992 1st Prize, FrameMaker Display Design - Computown, San Francisco, California. Winner of FrameMaker software (now Adobe FrameMaker) Nationwide Merchandising Display Contest at Computown retail headquarters.
- 1991 2nd Prize, Art Directors' Art Club - The Academy of Art College, San Francisco, California. ADAC Envision 18 The Creative Leap Poster Design Competition.
- 1990 Winner, Logo Competition - Lincoln Resource Center, Kuala Lumpur, Malaysia.  
Replaced a 40-year-old logo in school-wide competition for the library of the Embassy of the United States of America.
- 1989 Consolation Prize - Malaysian Institute of Art, Kuala Lumpur, Malaysia  
Year of the Horse greeting card design competition.



- 1988 Consolation Prize - Adorable Babies Contest Trade Display Johnson & Johnson's Northern Region trade display award from May-July 1988 - Daya Setor, Kedah, Malaysia.
- 1987 Winner, Petronas/Malaysian Institute of Art "Get to know our environment" ["Kenalilah Alam Sekitar Kita"] Poster Competition, Kuala Lumpur, Malaysia.
- 1986 Special Prize - Malaysian Institute of Art, Kuala Lumpur, Malaysia. Awarded by Nanyang Siang Pau, the largest circulation of the Chinese-language newspaper. The theme of the nationwide poster design is "Care About Your Children's Education."
- 1985 1st Prize - Teochew Association, Kedah, Malaysia. Nanyang Siang Pau/Kedah/Perlis Teochew Association statewide Chinese ink painting competition.
- 1985 Best Participation - Sultan Abdul Hamid High School, Kedah, Malaysia. National art competition in conjunction with the celebration of one decade of the Malaysian Environmental Council and the World Environment Day).

**GRANTS**

- Jan 1 – Dec 31, 2010 RGI Academic Research Fund, Ministry of Education, Singapore. Amount: \$5000. Principal investigator: Arul Chib. Co-principal: KC Yeoh  
Title of Research Project: Enhancing the lives of foreign domestic workers through acquisition and use of ICTs. This research seeks to examine foreign domestic workers' capacity to access emotional, appraisal, informational and instrumental support through computers and mobile phones.
- Jan 1 – Dec 31, 2008 RGI Academic Research Fund, Ministry of Education, Singapore  
Title of Research Project: The relationship between culture and food in Multi-ethnic Singapore. Amount: \$5000. This research seeks to document the relationships between culture and food in multi-racial Singapore through the lens of a digital camera.

**RECOGNITIONS**

- Aug 2009 As an advisor for 4<sup>th</sup> year student at the School of Communication and Information, Wei Yang WANG who won the Gold and Best of Advertising with the title of Entry: London Philharmonic Orchestra – "Your Life Soundtrack for the Crowbar Award 2009.
- Nov 2008 In recognition of the important role of referees, the International Advisory Board acknowledged Dr Yeoh as an Associate Editor for The International Journal of the Arts in Society.
- Jun 2004 As one of the judges for Imation Singapore's first design contest, "Thematic CD-R Design Contest" to recognize students who create original works of computer-generated art for CD. "Creative Difference" was the theme for the contest.
- 1993 - 1996 Fall Packaging Show, Academy of Art College, San Francisco, California  
Nine out of fifteen entry-level graphic design students from the Materials, Tools and Comping Technique class at the Academy of Art were selected to exhibit for the first time in the Graphic Design department.
- 1991 Selected artworks from Packaging design and Computer Graphics "Straight from the Heart" packaging design and "Self-portrait" published in the Academy of Art College's 1993 – 1996 catalog.
- 1991 President's Honor List, Academy of Art College, San Francisco, California.  
Selected for outstanding academic achievement for commitment to excellence and diligence.  
Certificate of Appreciation, Academy of Art College, San Francisco, California

Awarded in recognition of contributions to the Graphic Design department at the Academy of Art College.

## **COMMERCIAL PUBLICATIONS**

- Jan 2000 Desktop Engineering  
Vol. 5 Issue 5. Responsible for the advertisement design, layout and graphics for Actify Corp.
- Jan – Feb 1999 Catia Solutions Magazine  
Responsible for the advertisement design, layout and graphics for Actify Corp.
- Jul – Aug 1998 Solid Solutions Magazine  
Responsible for the advertisement design and layout for Actify Corp.
- Sep 1997 PC Magazine Vol. 16. No.15, p. 392. Responsible for the design and advertisement layout for Hyundai DeluxScan Monitors.
- Sep 1997 PC Magazine Vol. 16. No.15, p. 346.  
Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Aug 1997 Wired  
Responsible for the design and advertisement layout for Hiway Technologies.
- Sep 1997 ZD Internet Magazine Vol. 2. Issue 9, p. 113. Responsible for the design and advertisement layout for Hiway Technologies.
- Jul 1997 ZD Internet Magazine Vol. 2. Issue 7, p. 132. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Jul 1997 ZD Internet Magazine Vol. 2. Issue 7, p. 128. Responsible for the design, illustration, layout, package design for Web Crossing software by Lundeen & Associates.
- Mar – Apr 1997 Internet World, Special insert, p. 101. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- Jul 1997 NetGuide Magazine  
p. 147. Responsible for the design and layout design for Hiway Technologies
- Jun 1997 p. 163 Responsible for the design and layout design for Hiway Technologies
- Mar 1997 p. 155. Responsible for the design and advertisement layout for Hiway Technologies.
- Mar – Jul 1997 PC Computing  
March 1997, p. 265; April 1997, p. 276; May 1997, p. 276; June 1997, p. 306 and July 1997, p. 292. Responsible for the design, illustration, and advertisement layout for Hiway Technologies.
- 1994 - 1996 Web Developer, p. 91. Responsible for the design and advertisement layout for Hiway Technologies.
- 1994 - 1995 Bay City Guide  
Responsible for service advertisement design and layout for Computown Inc.
- 1992 - 1996 Online Design  
Responsible for service advertisement design and layout for Computown Inc.  
Computer Currents  
Vol. 10 - 14. Responsible for scheduling and layout design for various retail advertisements for different branches and franchises of Computown Inc.
- 1992 - 1996 San Francisco Chronicle and San Francisco Examiner newspapers  
Responsible for scheduling and layout design of various newspaper advertisement and classifieds for different branches and franchises of Computown Inc.

- 1992 - 1996 The San Francisco Bay Area Yellow Pages Directory  
Responsible for retail and service advertisement design and layout for different branches and franchises of Computown Inc.
- 1995 The 1995 MacDirectory West Coast Edition  
Responsible for service advertisement design and layout for Computown Inc.

**PROFESSIONAL AFFILIATIONS**

- 2009 – International Council of Graphic Design Associations, Icoграда Education Network (IEN) Member
- 1999 – 2002, 2005-2006 American Institute of Graphic Arts (AIGA), Member
- 1995 San Francisco Design and Industry Alumni Association
- 1995 Malaysian Professional and Business Association
- 1994 Epsilon Pi Tau (EPT)

**CLIENT LIST NORTH AMERICA**

- A.C. Broadbent Graphics, San Francisco, California  
Actify Corporation, San Francisco, California  
Arrow Paper Company, San Francisco, California  
Best Internet, San Francisco, California  
Bionic Technologies, Salt Lake City, Utah  
Bravo! Marketing, San Francisco, California  
City of Winston-Salem, North Carolina  
ClearWire, Buffalo, New York  
Compute Plus, San Francisco, California  
Computown Inc., San Francisco, California  
Cory Stacpoole, D.D.S., San Francisco, California  
Critical Path, San Francisco, California  
Cyperus Technologies, Birmingham, Alabama  
DBU Consulting & Training Services, San Francisco, Ca.  
Digital Solutions, Milpitas, California  
Evergreen Internet, Chandler, Arizona  
Far East Supermarket, Lubbock, Texas  
Gowen Research, Lubbock, Texas  
Heidrick & Struggles, Menlo Park, California  
Hiway Technologies, Boca Raton, Florida  
Hyundai Electronics America, San Jose, California  
ICA (International Communication Association), Washington D.C.  
IPS (Injury Prevention Software), San Francisco, California  
Lundeen & Associates, San Francisco, California  
Metrix, Waukesha, Wisconsin  
Performance Concrete Cutting & Coring, Decatur, Tennessee  
PCTown, San Francisco, California  
RapidSite, Boca Raton, Florida  
Solid State Optronics, San Jose, California  
ValueClick, Santa Barbara, California  
Vaxin Pharmaceutical, Birmingham, Alabama  
Wells-Fargo Bank, San Francisco, California

**INTERNATIONAL**

- Australia Alumni Singapore  
Curve Maternity, Singapore  
Datamax, Kedah, Malaysia  
Daya Setor, Kedah, Malaysia  
Dragon Pages, Hong Kong  
Fotokem, Kuala Lumpur, Malaysia  
Fulbright Association [Singapore], Singapore  
Goethe Institute, Kuala Lumpur, Malaysia  
Hip Fong Sdn. Bhd., Kedah, Malaysia

ITCC (International Telecommunications Clearing Corporation), UAE  
KJ Precision, Kedah, Malaysia  
Malaysian Institute of Art, Kuala Lumpur, Malaysia  
MasterPlayer, Kedah, Malaysia  
Mewa Glass & Trading, Kedah, Malaysia  
Nex Communications, Hong Kong  
Wingspeed Asia, Singapore

**SKILLS AND OTHER  
QUALIFICATIONS**

Professional design/consultancy since 1988 and teaching experience since 1997 with specializations in:

- brand consulting, corporate identity, enhanced experience design
- development of visual identity systems,
- product packaging, printed collateral design
- promotional and advertising campaigns

I have exhibited internationally, presented at conferences, published in journals and have won awards over the years. Conceptualizes, develops, and executes designs from sketch to finalized products. Illustrates using traditional and digital media, Works with fluency in Adobe Illustrator, Photoshop, InDesign.

Multilingual: English, Chinese (Mandarin, Cantonese, Fujian and Teochew) and Malay.  
Organized with good attention to details  
Exhibit problem-solving and analytical skills  
Accepts and handles responsibilities  
Goal-oriented and results-driven  
Creative and innovative with professional and positive attitude  
Diligent, disciplined, and dependable  
Compassionate and empathetic

My visual interest involves the integration of social message in the form of activism with themes within humanistic, social, religious, commercial, educational, and spiritual contexts to facilitate social tolerance and communal understanding.

## TEACHING PHILOSOPHY

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KOK CHEOW YEOH

My teaching philosophy establishes a balance of presenting aesthetic, functional and technical information to encourage student to develop their personal vision in art and design. My teaching is improvisational; much of the creativity routine comes from designing the assignment and ongoing lively interaction with students.

What design education lacks in not necessarily more visual variety, but rather more intellectual problem-solving solutions. With the abundance of information, facilitated by the advent of informational technologies, I believe that I am no longer the source of all knowledge. By keeping an open communication channel with my students, exchanges and interaction of opinions between us serve to heighten my interests as well as sparking any intellectual curiosity. My contribution in the classroom is to make the environment attractive and thought-provoking, illuminate the concept of design, arrange materials so that they become accessible, diagnose learning activities and results, provide guidance, extend learning and finally, constantly seek activities that promote personal growth in the students and to bring out the best in them.

While students are responsible for their own education, I believe teachers must awaken their students' dormant imaginations. I encourage my students to explore and to formulate appropriate approaches to their own work which could be used to interrogate possible solutions. This "self-referential" technique is intended to train them to relate and evaluate their consciousness with communicative and functional purposes as well as aesthetical considerations. They cultivate a meta-cognitive aspect by reflecting and reviewing on their own intellectual approach, intuition, and perception. This approach allows for interpretation and creative flexibility in which I further stimulate with models drawn from real-life work. By keeping an open-ended approach to my teachings, students are able to gather information from a wide variety of sources. As a result, they demonstrate a better ability to produce design pieces that are professional, logical and creative while retaining their personal styles.

I believe our minds must be constantly stimulated to keep abreast with the ever-changing world and the understanding of art and design principals are important. I grade on creativity, class contribution, punctuality, and most importantly, conceptual thinking. I encourage brainstorming where students find themselves discussing their work openly without harsh criticism. Students are encouraged to uninhibitedly express their ideas. I expect mistakes from them solely because mistakes are rectifiable to provide an opportunity for experimentation, estimation, exploration and finally concrete creations. At all times, I strive to be fair, honest, and open with students. A crucial part of my principle is to be accessible to my students outside my classroom. They have the freedom to meet with me in more informal settings, whether during office hours, by appointment or in whatever open situation possible. In such meetings, many students learn and benefit from this personalized attention. With this approach, I have seen students gain more confidence and as a result, perform better in the classroom. It is important to recognize them as young adults and my classroom is a safe haven for them to discover their possibilities.

These are the chief principles of my philosophy of education and life. I am not concerned merely with satisfying my educational and employment goals, but with effective making qualitative changes in human life in general, particularly in the field of graphic design. This is why I choose to teach because the reward is "priceless."

## PHILOSOPHIES

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### DESIGN RESEARCH PHILOSOPHY

Who am I? What am I here for? My goal of life is not to find the right answers but to understand who I really am because my sense of self is deeply rooted in the way I view myself in relation to others.

People are complex beings. And life is full of uncertainties yet in design, notions of predictability prevail—contextual considerations, budgetary concerns, looming deadlines and pressing expectations in a design practice that continually redefines itself. It is not easy to think out of the box. If I have to create something that has not existed yet, then I must be able to foresee what that is not visible. Conceptual development relevant to a specific context may be further developed by observing and understanding in order to reinterpret an established set of rules, norms or expectations. I reflectively explore ways of visualizing through three different frameworks: 1) Behavior and Actions; 2) Knowledge and Skills; and 3) Assumptions and Beliefs.

In behavior and actions, I probe my intuitions and experiences to identify causes for the problem that I am trying to solve. Fact gathering is important but I devote my time to deconstruct the societal frameworks in which new ways to learn, unlearn and relearn are explored. I engage in “dangerous thinking” in order to find unexpected connections. Thinking dangerously means that I question authority, interrogate enemies, communicate with people unlike us, waste time, and so forth.

In knowledge and skills, my decisions are informed by the many years of professional practice, academic knowledge and constant observation of my own sense of being. I see graphic design as a form of phenomenological explanation in an environment that engages an iterative process. All of my professional experience reflects and reinforces my belief that graphic design is a unique form of interpretation that functions within social, political, economic and philosophical dimensions, achieved via techniques and tools. I see myself as active creator who engages the larger society, in which we live, work and play.

In assumptions and beliefs, I stride to understanding that personal histories shape our values and ambitions. I constantly remind myself that assumptions are self-fulfilling prophecies which serve as a predictable pattern. Using art and design as tools to function in a pluralistic and a global economy is not enough as it needs to be balanced with the development of theoretical, historical and philosophical aspects that constantly interrogates for conformity and restricts for acceptability. Therefore, it is important to develop a personal framework to generate answers for the elusive solution.

A form of self-reflecting to discover my inner strength and weaknesses, social activism has been personal framework. Activism is often synonymously equated with dissent but activism in general can range from political campaigns to economic activism such as boycotts or even guerilla tactics in advertising. My particular interest is in the integration of social message through the medium of posters with humanistic, social, religious, commercial, educational, and spiritual themes to facilitate social tolerance and communal understanding. My other research interest is concerned with instructional methods to improve and enhance visual learning. My professional projects include, but are not limited to brand consulting, development of visual identity systems, package designs, promotional campaigns, printed and multimedia designs.

## PROFESSIONAL WORK (1 OF 10)

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### COOLHOMEPAGES AWARD WINNER



On May 4th 2010, Yeoh.com is officially listed as an example of remarkable web site design. The site is also listed in CoolHomePages as: Educational, Personal, Typography, and Very Clean. CoolHomePages.com is the oldest and largest "Best Web Site Designs" gallery online. The site was secured in 1994. In addition to the site being my online showcase of professional work, it is also a platform for typographic experimentation where the logo of yeoh.com is constantly fabricated with different themes. My students can refer to weekly updates and sources on a page specially created for them.



Yeoh.com won the 1999 Multimedia Merit Award in HOW magazine (October 1999 issue of Self-Promotion Annual, The Best of '99).

PROFESSIONAL WORK (2 OF 10)



**Fulbright Association (Singapore)'s 10<sup>th</sup> anniversary booklet**

This is a pro bono project where I designed and created a 160-page, A5-sized booklet entitled "Beyond Barriers" to commemorate the Fulbright Association (Singapore)'s 10<sup>th</sup> anniversary in 2007.



## PROFESSIONAL WORK (3 OF 10)

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### What will you create?

In 2003, Nanyang Technological University in Singapore created the School of Art, Design and Media (ADM) as a national initiative to set up the first professional, government sponsored art and design school and I was recruited to set up the Bachelor of Art (Hons) degree in Visual Communication. Together with an agency, we created a campaign that posed a question as well as a challenge to Singapore: What will you create? Shown here are the actual applications of a public transportation as well as the sketch.



The President of Nanyang Technological University dubbed the dots as "bubbles." Dots were everywhere, in this case on one of the banners on the temporary board fence put up while the building was being erected.



An architect's rendering of the future School of Art, Design and Media.



Notice the location of the bubbles on the hoarding panel, strategically chosen to expose the school to as many pedestrians and motorists as possible. With grass for roof and glass for ceiling, the school was completed in 2004 at the cost of S\$35 million (approximately US\$20.5 million in 2004's exchange rate).



### Advertisement: Hiway Technologies

These were six ideas that led to the conceptualization of the rabbit advertisement for Hiway Technologies in Florida. Advertisement conceptualization started with a sketch, as illustrated in these selected samples. The top left-hand corner sketch was selected for the advertisement campaign. Sketching is important in expressing ideas as these become preliminary steps taken before bringing the concept to a computer. Finding the appropriate style, arrangements, color, text, and ideas are critical and sketching allows me to discover many different possibilities.

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## Advertisement: Hiway Technologies

To create the illustration for the ad, I employed color markers and color pencils for the final artwork. I find simple pleasures in illustration which comes with the freedom of experimenting with colors, media as well as compositions and this project rewards me with flexibility that is irreplaceable by technology. Computers are helpful but for expressive strokes and “human touches,” handcrafted originality is still treasured. The ad was part of a series of advertisements to communicate Hiway’s leadership position in performance and reliability. The combination of national magazines using these advertisements for a period of three months exposed the company to an estimated 6,000,000 readership. (*PC World, PC Magazine, Byte, CRN, Interactive Week, Internet World, Net Guide, Web Week, ZD Internet Magazine, Windows Source*)



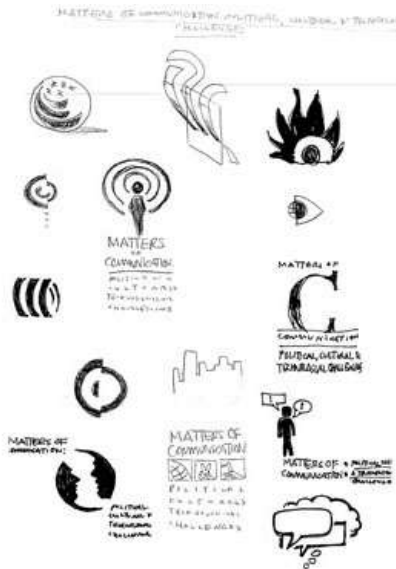
### **Advertisement: Stop the Haze**

In the ad, readers were encouraged to take action by becoming part of the “10,000 faces of haze” and to educate themselves in taking actions to protect the environment. Since Stopthehaze.org was a non-profit organization, the challenge was to create an ad that is both impactful and memorable. To overcome the challenge of not being able to use colors, I relied on contrasting black and white hues with strong typography and lines with simple layout compositions for the eventual ad that appeared in Focas Forum on Contemporary Art & Society - Regional Animalities in 2007.



**Corporate identity: Computown, Inc.**

“Computown” is an abbreviated name, an amalgam of “computer” and “town”, and was founded in 1985 in San Francisco, California. I revised the corporate logo in 1992 in a continuing effort to reflect growth and diversification by incorporating some skyline into the silhouettes such as the famed Transamerica building as a reminder of the location where the company’s origin. The new identity made use of upper and lowercases to render a friendlier look.



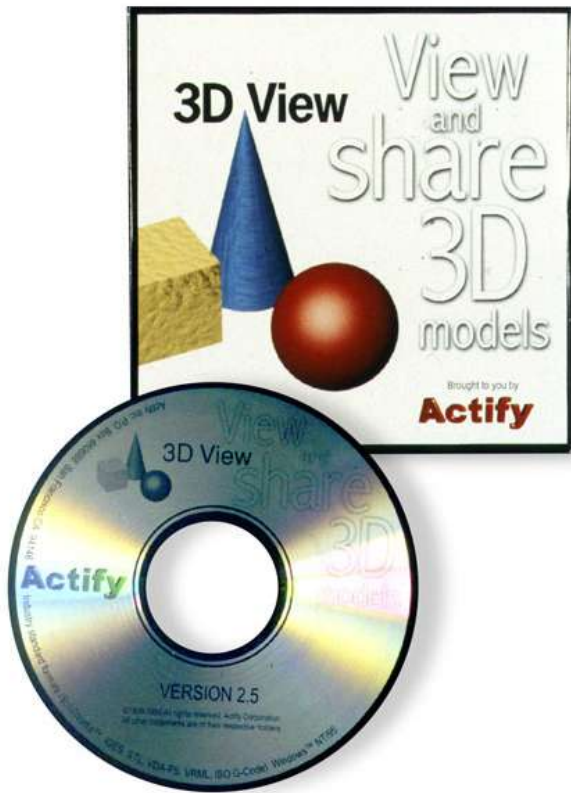
**Corporate Identity: ICA 2010 Singapore**

Themed “Matters of Communication: Political, Cultural and Technological Challenges,” this logo was created for the US-based International Communication Association (ICA) for their 60th conference in 2010 in Singapore. Espousing Eastern design cues of the likeness of the ying-yang symbol, the two androgynous silhouettes of human profiles suggest mutual correspondence and balance. While the fiery red on one silhouette suggests readiness, the earthy saffron with its references to monk robes on another is chosen for a subtle but harmonious contrast. Rings of text are interwoven into the periphery of the logo for a sense of interconnected dynamism.



**Logo: Lincoln Resource Center**

Lincoln Resource Center is a public library within the premises of the Embassy of the United States of America in Kuala Lumpur, Malaysia. In 1990, the LRC turned to the Malaysian Institute of Art for their logo revision and a school-wide competition was held. Inspired by the American flag, I chose one huge Star as the representation of the United States and the wavy red and white stripes to suggest progressive movement into the next century. They picked my design to replace their 40-year-old logo. A ceremony was held at the LRC and the national Chinese newspaper, Nanyang Siang Pau reported the story with a photograph of cultural attaché, Ms Hillary Olsin-Windecker presenting a certificate of appreciation to me in 1990.



**Packaging: Actify Corporation**

Actify, a software company based in San Francisco, California, has an extensive international client base and develops powerful yet affordable products that support the design and manufacturing industry. Sustainable design considerations were employed where the back of the CD cover (though not shown) featured a simple mailer with logistics considerations in order to mail the 3D View, a very popular CAD/CAM viewer for Windows operating system to many parts of the world.



**Packaging: PCTown**

Computown needed a coherent packaging design for its line of PCs that stresses value and ease of use. I designed a simple yet pragmatic two-color format and by using simple lines, I illustrated the shape of the CPU and I also incorporated foolproof descriptions on the box to entice customers to make their buying decision easier.





**Joy greeting card**

A few simple strokes rendered with crayons and refined in the computer shown here to suggest the likeness of a turtle dove. The design was adopted and printed as greeting cards for Computown, a computer retailer in San Francisco, California.

## PROFESSIONAL WORK (8 OF 10)

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### Experience design: The daybed

The intention of experience design is to create a total spatial experience that connects to one's emotive appeal and aesthetic concerns. With themes of "east meets west" and "modern versus old," a 170 cm x 70 cm daybed was custom built in Bangkok, Thailand from recycled wood. I was inspired by Chinese wood carvings. Borrowing elements from Chinese furniture which are usually over-sized and intricately carved, simplified Chinese characters of my name was embedded into what seems to be an all over, frenzied geometrical arrangements. Careful attention was paid to the back of the daybed as well. A red sofa was placed over the front seating area to complete the design.



### **Experience Design: The Wee Kim Wee School Coffee Table**

The upgrading of the Asian Communication Resource Centre (ACRC) at the Wee Kim Wee School of Communication and Information in January 2009 created a situation to relocate the 15 year-old model (measuring 33" x 45") that existed before the school was built. The challenge was to first find a place to house the huge model and when the reception area on the 4th floor was identified as the model's new home, the old model was given a new face lift. I had the model resized to 33" x 33" and it was turned into a functional coffee table. Maple tones were selected to match it to its surroundings.





### **Experience design: Mewa**

The interior design of Mewa calls for an ambient that allows their customers to creatively express their ideas and needs for framing materials. In essence, the interior design is an embodiment of three different elements to create an experience where:

1. the harmonic human desire for perfection in philosophical and practical terms;
2. the juxtaposing of a Malaysian nationality as well as ethnic Chinese identity; and
3. the preservation and enhancement of beauty and value of mewa's customer's prized collection.

## Experience design: Computown

The interior design of the Home Computing department of Computown was initiated in the spring 1994. The main objective was to introduce Computown's new home computing department as a place where children are welcome and trained free of charge. Working with an interior design consultant, selected aspects from my marketing and design plans were implemented in the San Francisco, Mountain View, Pleasant Hill and San Jose stores.



Some point-of-purchase and store branding designs featuring "Kiddo."



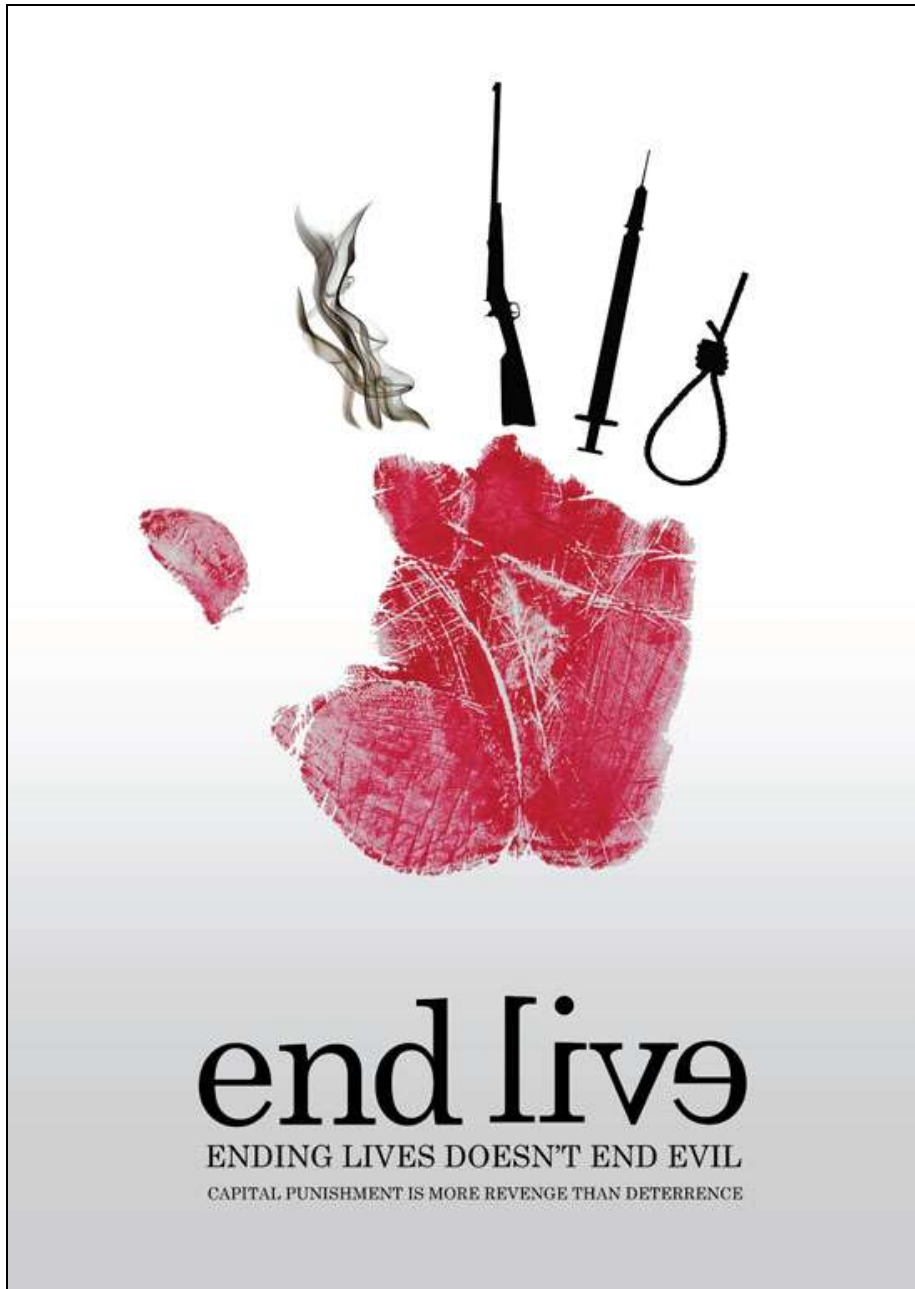
**Illustration: Kiddo**

Kiddo was created as a mascot for Computown's Home Computing sales department. Kiddo will be featured in the upcoming academic textbook entitled "Gateway to Arts" by Thames and Hudson scheduled to be published in the autumn of 2011. Authored by Debra J. DeWitte, Ralph M. Larmann and M. Kathryn Shields, the intention of the textbook is to provide an introductory survey to the visual arts, covering fine art, architecture, design and the graphic arts. Kiddo will appear within a section of the text on digital illustration. Thames and Hudson will also creating an 'ebook' version of the textbook which is available as a series of downloadable PDFs of the pages of the textbook. These are made available to students only for the duration of their course.



**Social activism: The Good50x70**

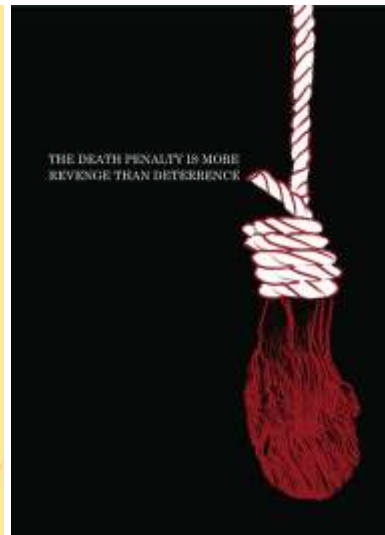
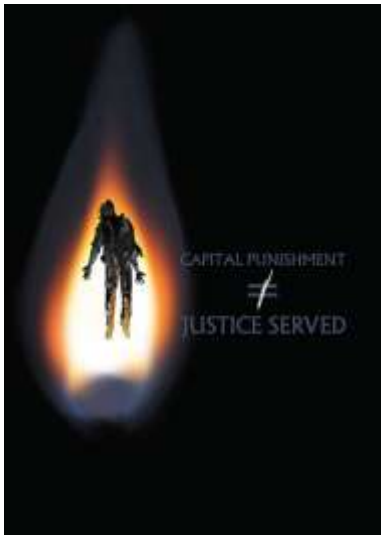
My other visual creative interest involves the integration of social message in the form of activism with themes within humanistic, social, religious, commercial, educational, and spiritual contexts to facilitate social tolerance and communal understanding. My "Connecting the Dots" was selected as one of the 30 chosen posters in a 7-themed poster competition organized by Good50x70. The non-profit organization from Milan recently won a medal from the President of Italy for championing social communications. The project was organized to support social causes sponsored by Amnesty International, Amref, Emergency, Greenpeace, Libera, Lila and WWF. A total of 2357 submissions were received from 81 countries and a total of 210 posters were selected and will be used by respective sponsors to further promote their causes. The winning posters will be displayed in October in the heart of Milan alongside workshops running in the city's leading designing schools before traveling to Istanbul, Turkey.



### **Social activism: Poster for Tomorrow**

This is one of the seven submissions for the Poster for Tomorrow poster competition, an initiative of Icograda, Amnesty International, the Council of Europe, Reporters Without Borders and the World coalition against the Death Penalty. A stop sign made of a red palm with four fingers are visually represented by the five different capital punishments of gas chamber/electrocution, firing squad, lethal injection and hanging, this poster also relies on a catchy typography where the words "live" and "evil" are linked together in a palindromic sort of way. The message is verbally and visually combined to say that ending lives doesn't end evil.





### Social activism: Poster for Tomorrow

These are the other six submissions for the Poster for Tomorrow poster competition. 10 October 2010 (10/10/10) is the World and European Day against the Death Penalty. On this day poster for tomorrow will hold 100 exhibitions in 100 cities of posters calling for universal abolition of the death sentence. Poster for tomorrow believes that the death penalty is a violation of human rights and that it has no place in modern society. They want to inspire social change by informing, provoking emotion and motivating people to action.



### **New Views exhibition**

My poster design was accepted for an international symposium which sought to provide a stimulating conversation about the challenges faced in graphic design. “New View 2: Conversations and Dialogues in Graphic Design” exhibition was first hosted at the London College of Communication from July 9 - 21st before traveling to the Melbourne Museum in Australia in late 2008.

**SAMPLES OF STUDENTS' WORK UNDER MY DIRECTION:**

**WEE KIM WEE SCHOOL OF COMMUNICATION & INFORMATION,**

Nanyang Technological University, Singapore

**SCHOOL OF ART, DESIGN AND MEDIA,**

Nanyang Technological University, Singapore

**SCHOOL OF ART,**

Texas Tech University, Lubbock, Texas, USA

**DEPARTMENT OF ART,**

Southern Arkansas University, Magnolia, Arkansas, USA

## STUDENT'S CREATIONS UNDER MY DIRECTION (1 of 20)

WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,  
Nanyang Technological University, Singapore



### ONE Condoms Design Contest

As part of my efforts to expose my Singapore students from constantly engaging tried-and-true methods as well as challenging stereotypes, they were presented with a topic that may be an uneasy one to deal with—safe sex. Their final submissions were tested on a world stage whereby their designs must be submitted to the US-based One Condoms Design contest on Nov 30, 2010 and the online voting period is from Dec 1 2010 to Jan 31, 2011. The last day of our class happened to be the day before Dec 1 which coincides with World AIDS Day. As a result of this, a student wrote, “Firstly, it’s my first time taking part in an actual design competition, much less an international one. Secondly, its simplicity really gave me a lot of room to express myself. ... I felt liberated that I now had the ability to translate the ideas in my head onto paper, and that it would actually like what I had in mind.” All the students creations are exhibited outside the main lecture theater on the 1st floor at the Wee Kim Wee School of Communication and Information from Dec 2, 2010 - January 2, 2011. From top left: Xu Yuanduan’s Get Some; Joel Chin’s Pick One and Nashita Kamir’s Choose One.

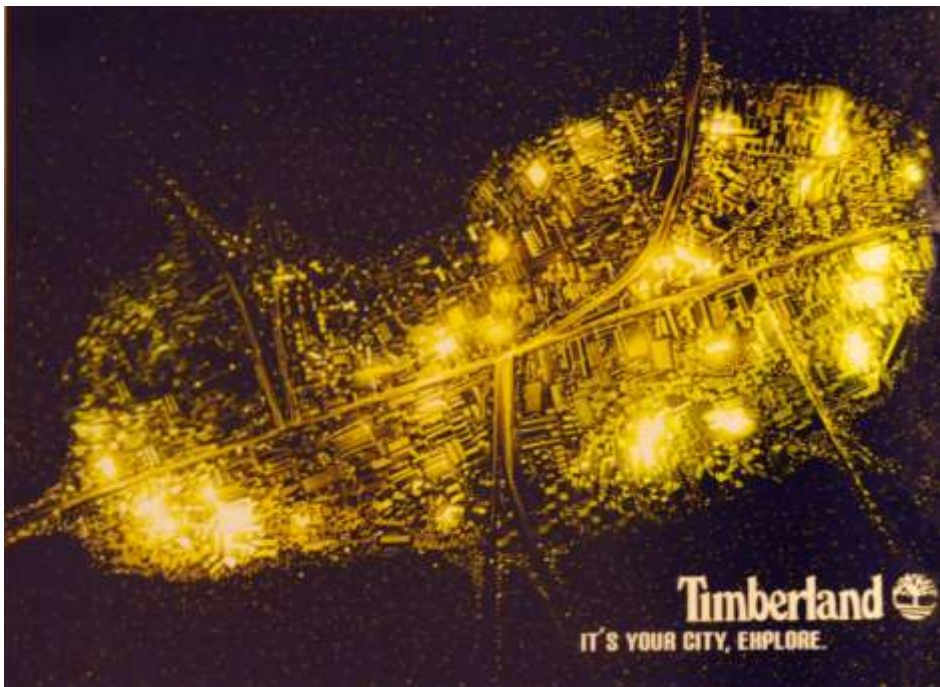
## STUDENT'S CREATIONS UNDER MY DIRECTION (2 of 20)

WKWSC & SCHOOL OF ART, DESIGN AND MEDIA, Nanyang Technological University, Singapore



### The Crowbar Awards 2009

Student Wang Wei Yang from the Wee Kim Wee School of Communication and Information won a gold award in the integrated advertising campaign category as well as “Best of Show” in the advertising section at the Crowbars Awards on 28 August 2009. His work aimed at promoting the London Philharmonic Orchestra (LPO) to youths, featured an integrated, experiential campaign by using emotional information was revealed publicly on social networking and weblog sites (such as Twitter, Wordpress, Facebook).



### The Crowbar Awards 2006

While in his 2D foundation course, student Jeffrey Xu from the School of Art, Design and Media submitted a project completed from my foundation course at the School of Art, Design and Media and won the Gold in Art Direction award under his advertising submission titled “Timberland branding.”

**STUDENT'S CREATIONS UNDER MY DIRECTION (3 of 20)**

**WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,**  
Nanyang Technological University, Singapore

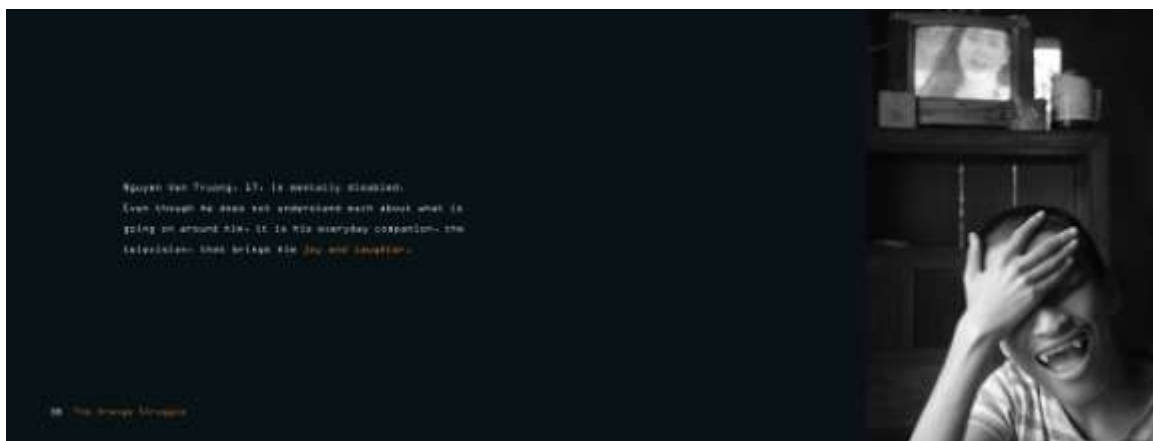


**The Orange Struggle: Final Year Project (FYP)**

In fulfilling their BA (Hons) degree, communication students at the Wee Kim Wee School of Communication and Information are required, depending on their chosen area, to produce an outcome of some sort under the guidance of a supervisor. Featured here was a solo final year project (FYP) by student Lee Huishi who completed a book in 2008 entitled "The Orange Struggle" to document the victims of agent orange in Vietnam. Above: cover.



Below: Inside spread.



Spreads from “The Orange Struggle” book. Black and white images were chosen to add impact to the story portray as well as adding sense of historical relevance to the stark and touching stories reported throughout the book.

## STUDENT'S CREATIONS UNDER MY DIRECTION (4 of 20)

**WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,**  
Nanyang Technological University, Singapore



### **Go Red For Women 2009: Final Year Project (FYP)**

Most FYPs are group-based as seen here where four students, (from left: Wang Kok Wee Dylan, Angelina Chung Li Na, Goh Kit Meng Janus, and Goh Yiyan Denise Gail) were involved in a strategic and comprehensive public communication campaign seeking to educate women in Singapore on the dangers of heart disease in collaboration with Singapore Heart Foundation. They worked on the campaign from planning to execution within a period of eight months under the supervision of a supervisor and sometimes a co-supervisor.



## STUDENT'S CREATIONS UNDER MY DIRECTION (5 of 20)

**WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,**  
Nanyang Technological University, Singapore

### ConnexSCIons Newsletter

ConnexSCIons is Wee Kim Wee School of Communication and Information's newsletter. It is offered every semester as a practicum for students from the communication school as well as other schools within the university to learn about designing, writing, producing and publishing. Shown below are samples from previous issues. Co-taught with two other faculty members, the entire publication was produced by students where they sourced for stories, photographed events and learned how to put together the publication within 10 weeks. The remaining three weeks of the semester were used to prepare for prepping files for an assigned printer in which the students have to source for the lowest bid.





Front cover and back for Vol 6, Issue I.



Inside front spread for Vol 6, Issue I of ConnexSCions.

**ALUMNI** **ALUMNI**

# The GRAD Beyond

by Dennis Ong, Anandiah Mah & Goh Wei

WONGSOI shared from each division speak up from the other side of School walls



**KENNETH CHIA**  
Class of 2009  
Played in Advertising  
Winnex junior corporation  
(Walter Thompson Singapore)

**What aspect of advertising attracted you to choose it as a career?**  
I have a passion for it. It's a challenging, fast-paced, creative, and fun industry. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination.

**What is the one thing that you would love to do when you're advertising?**  
I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination.

**What would you like to do when you're advertising?**  
I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination.



**SAM KANG LI**  
Class of 2009  
Played in Journalism  
Meadow Freshwater photographers

**How did you get into journalism photography?**  
Photography was something I picked up in my second year of university. There was a teacher who was into it. I was into it. I was into it. I was into it.

**What is your favorite part of your job?**  
I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination.

**What is the one thing that you would love to do when you're advertising?**  
I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination. I love the idea of advertising as a career because it's a job that allows you to be creative and use your imagination.

18 **CONNECTIONS** 19

A write-up about recent graduates.

**COVER STORY** **COVER STORY**

# DOUBLE TAKE AT DOUBLE

Students reveal the surprising truth about professional internships

By Goh Wei, Dennis Ong, Anandiah Mah & Goh Wei

**Learning about the Market**

In today's competitive marketplace, it is crucial for students to gain experience in a specific industry before embarking on a career.

Industry professionals also noted that Singapore's growing market is becoming a major hub for international students. The Economic Development Board has an array of support programs to develop the growth of the local market, including through grants, mentorship and R&D in technology and services.

With proper development of skills, the population has the ability to meet the challenges of the global market and equipped the upcoming challenges and opportunities.

WONGSOI being a prominent communication school, has responded to these industry development by offering the new batch of students to gain internships, either local or global, in order to gain the necessary industry knowledge.

"The internship is a valuable way for students to connect with the industry and for the industry partners to provide students with relevant experience," said Dr Lee Jingwei, Deputy Director of WONGSOI. It is important to ensure that students receive the best possible experience from their internships.

"The industry partners are also very supportive in providing students with relevant experience," said Dr Lee Jingwei, Deputy Director of WONGSOI. It is important to ensure that students receive the best possible experience from their internships.



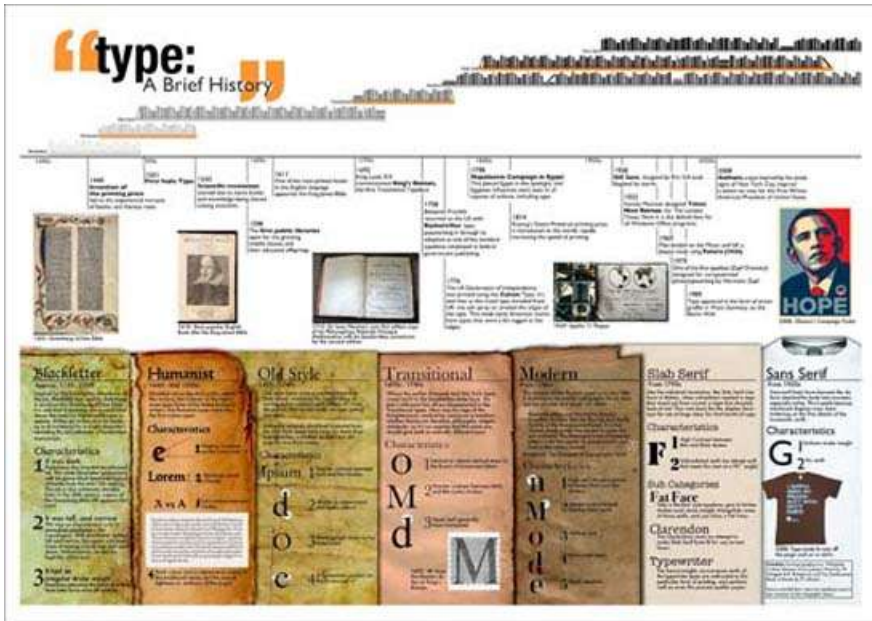
**For more information, contact WONGSOI students and alumni at:**  
1) Career and Employment Support Centre: 1000 Upper Boat Road, #02-01, Singapore 104914  
2) Career and Employment Support Centre: 1000 Upper Boat Road, #02-01, Singapore 104914

18 **CONNECTIONS** 19

A spread featuring the cover story which was linked to the design on the front cover.

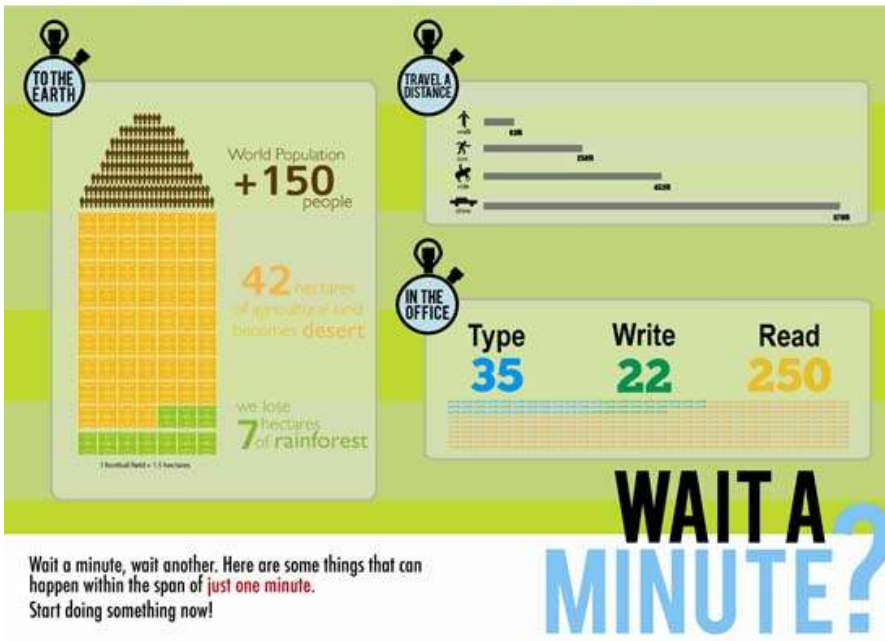
**STUDENT'S CREATIONS UNDER MY DIRECTION (6 of 20)**

**WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,**  
Nanyang Technological University, Singapore



**Infographics**

Information graphics facilitates complex information to be presented in a visual manner. Grace Au Yong's infographics describes a brief history of typography from the 1400s to the recent development in 2008 including the typestyle used in President Obama's campaign.



Poh Wee Koon illustrates that within a minute many things could take place especially to the earth, the amount of distance traveled for a person as well as a scenario in the office.

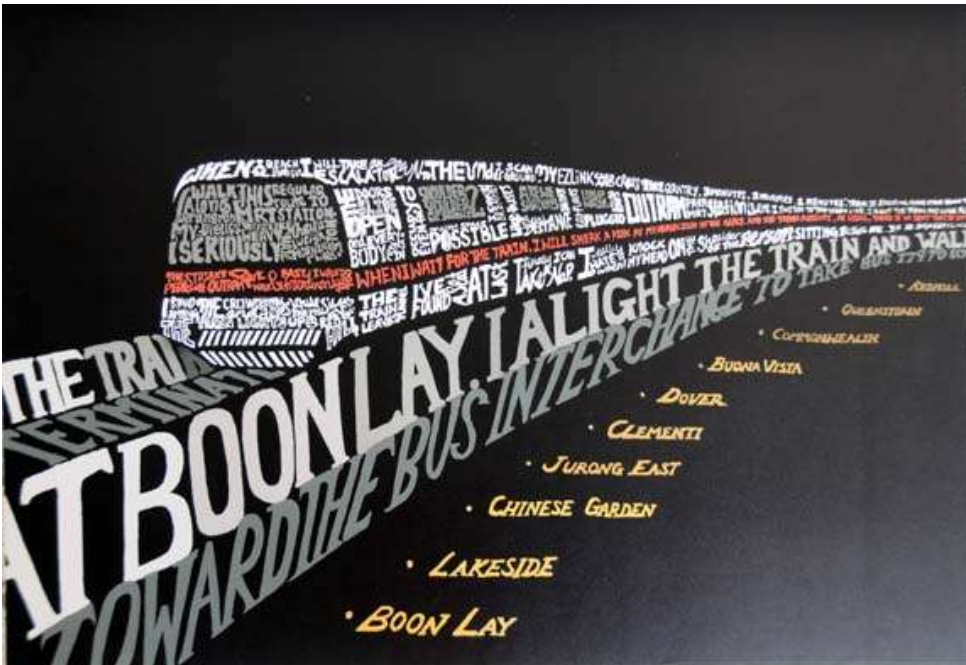
## STUDENT'S CREATIONS UNDER MY DIRECTION (7 of 20)

WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,  
Nanyang Technological University, Singapore



### Type is image, image is type

In this project, students from Graphic Communication (COM 232) course were challenged to conceptualize and produce a typographic self-portrait where they created their own self-portraits, all from using only letters to illustrate their face in black and white. They have to think about their own identity as well as studying their facial characteristics. Numbers and alphabetic symbols such as parentheses are allowed and while they may rotate, resize and flip the characters, they are not allowed to deform the letter forms. From left, works of Cheryl Ong, Josephine Chow, and Koh Ming Xiu.



In a similar exercise where the COM 232 Graphic Communication students from the Spring 2008 semester were exposed to the idea that fonts can communicate as visuals and vice-versa, student Thong Wai Mun visually described her journey to school with the MRT by painstakingly hand-lettering each character before scanning them into the computer for color-editing.

## STUDENT'S CREATIONS UNDER MY DIRECTION (8 of 20)

### WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,

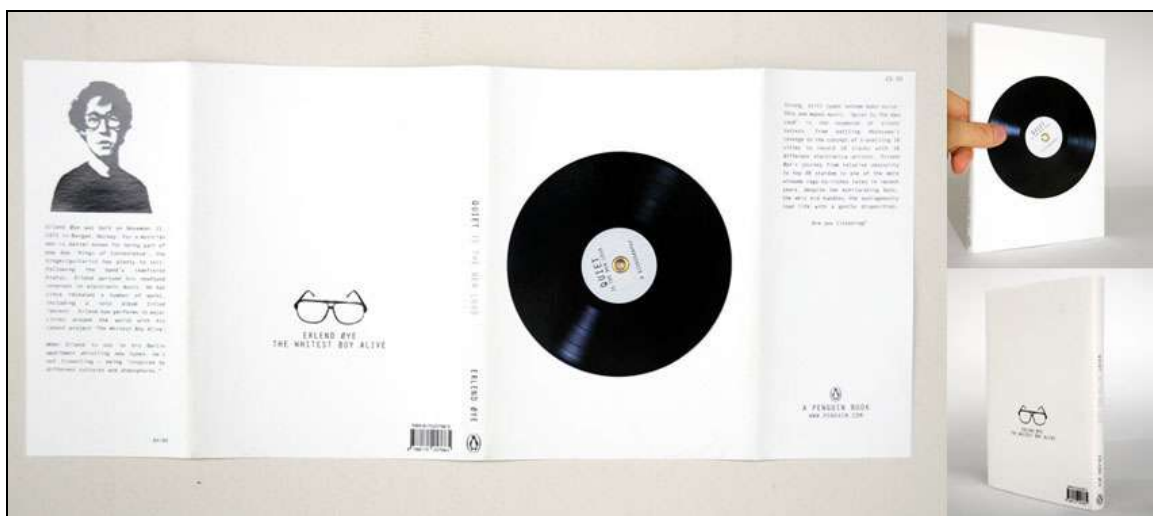
Nanyang Technological University, Singapore

#### Book jacket design

Basing a book jacket design assignment on a historical character (dead or alive), students from COM 232 needed to create a front to back cover, spine as well as two flaps. They had to research the character and although they could use photos or illustrations, they were not allowed to use works readily found from the internet. As the author of the book, they had to think of a title and write the text for the back cover and the flaps. The jacket must also feature a publisher's contact information, logo as well as bar codes.



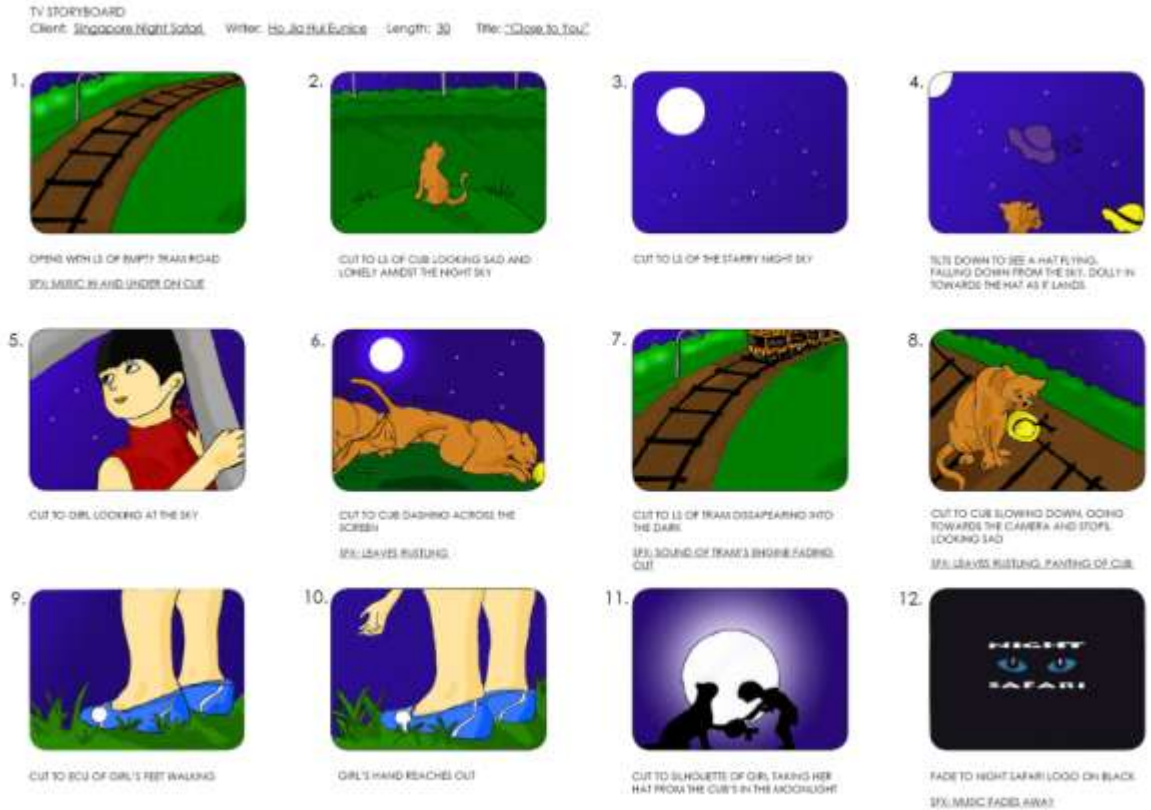
Bruce Lee made a philosophically famous speech in 1971, "Be formless. Shapeless. Like Water" and it inspired Clement Chen to create a book jacket in the shape of the martial artist's face on the cover and his bust shot, also rendered in a fluid form for the back cover.



Joel Leong picked Erlend Øye, a singer/guitarist from Norway. He titles the book "Quiet is the noise" and features a cover with an LP that can be spun around.

## STUDENT'S CREATIONS UNDER MY DIRECTION (9 of 20)

WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,  
Nanyang Technological University, Singapore



### Storyboarding

In the Advertising Creativity and Copywriting course in the Fall of 2007, students learned visualization skills and creative writing for advertising as well as for other aspects of integrated marketing communications (IMC). In this course, they also needed to improve creative thinking and to learn the basics of advertising copy, design and layout, develop and hone knowledge and skills necessary to develop and analyze creative aspects of communication campaigns.

As shown above in a storyboard above, student Eunice Ho had demonstrated her understanding and appreciation for the role of creativity in promotions and to produce strategic integrated marketing communications that work for Singapore's Night Safari.

## STUDENT'S CREATIONS UNDER MY DIRECTION (10 of 20)

WEE KIM WEE SCHOOL OF COMMUNICATION AND INFORMATION,  
Nanyang Technological University, Singapore



### **A picture is worth a thousand words**

“Is a picture worth a thousand words? This is part of my training for them to confront the polysemous nature of images in the Advertising and Copywriting course. For the Public Utilities Board of Singapore, their recycled sewage water branded as “Newater” has continued to suffer an ill-perceived image in the public. This is a branding problem for the government board because with water shortages and continual dependency on water from neighboring Malaysia, I saw an opportunity to get some new perspectives from students and Nguyen Vu, an international student from Vietnam studying for his 1<sup>st</sup> degree in Singapore conceptualized this visual-driven ad where he illustrated the shape of Singapore’s territory with water flowing out of the bottled water to suggest abundance of the water in this tropical island state.



## STUDENT'S CREATIONS UNDER MY DIRECTION (11 of 20)

### SCHOOL OF ART, DESIGN AND MEDIA

Nanyang Technological University, Singapore



### Back to the basics

At the School of Art, Design and Media in Singapore where I was recruited to set up the Visual Communication department, our first pioneer batch was required to take two studio-based courses where explorations of concept development and problem-solving techniques were the foci. Understanding design concepts, attaining practical understanding color theory and usage were explored through direct observation, demonstrations and exercises. In exploring the different ways to interpret an image, the students explored not just techniques but more importantly, I took them back to the basics so that in future, they could understand what the rules were in order to break them, not the other way around.



### Documentation of process

Every step along the way, my students were required to document their work. Throughout this process, not only could they visualize the transformation of their ideas systematically, they get to reflect and improve on their ideas. Since the presentation format was fluid as long as they document every step along the way during the 13 weeks of foundational studies, every student expressed their documentation process notebook differently such as student Tan Wen Chuan (above) who preferred a more hands-on approach.

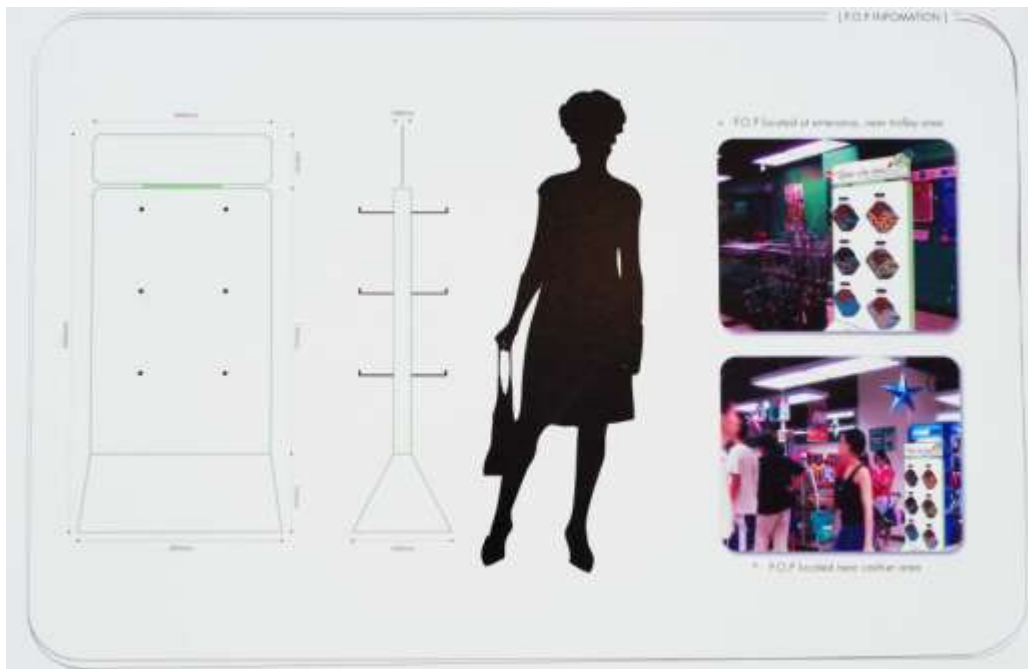


Samuel Woo's sample below was unconventional. He literally turned all of his process into an x-ray inspired vellum complete with a made up medical report of himself. My encouragement for them to think out of the box finally paid off!

## STUDENT'S CREATIONS UNDER MY DIRECTION (12 of 20)

### SCHOOL OF ART, DESIGN AND MEDIA

Nanyang Technological University, Singapore



### A mini campaign

Students from Graphic Design 1 (Vis Com 220) at the School of Art, Design and Media were challenged to create a mini campaign that could either promote a product or a service. Student Chen Sijin created a foldable and reusable line of bags called “Toteme.” Apart from producing a mock-up to test her ideas, she was encouraged had to explore the logistical as well as aesthetic concerns.

## STUDENT'S CREATIONS UNDER MY DIRECTION (13 of 20)

### SCHOOL OF ART, DESIGN AND MEDIA

Nanyang Technological University, Singapore



#### Interschool collaboration

A final year student at the school of Art, Design and Media, Lim Cai Ling consulted with me as a co-advisor for her project while a faculty at the Wee Kim Wee School of Communication and Information (within the same university). Her project, DE2: Design Decisions included a workshop and a board game where designers reflect on design ethics and responsibilities. Because games were reflections of reality with minimal risk involved but with a high level of engagement, it became a powerful educational tool. The objective of her workshop was to enable a systemic change in designer' perceptions of the profession and to emphasize the critical roles and responsibilities designers play in the society. Cai Ling's project is reachable at <http://www.serenelim.per.sg/fyp.html>



## STUDENT'S CREATIONS UNDER MY DIRECTION (14 of 20)

### SCHOOL OF ART, DESIGN AND MEDIA

Nanyang Technological University, Singapore



### Sustainability on a small scale

In Graphic Design II, students took on the issue of sustainability on a small scale. Instead of the usual rhetorical questions and condemnations, students were challenged to propose a solution that is both creative and practical which can bring about change in a local community. I believed this was a much more practical solution. As student Chin Wei's poster was unfolded, the main message within was revealed. Growing up in a highly sanitized and judiciously organized environment, his visual solution incorporated elements of graffiti to appeal to a younger crowd.



### Sustainability in a multicultural society

Part of the challenge faced by students in the Graphic Design II course at the School of Art, Design and Media was not only to conceive a social message with relevance, which in this case was about using resources wisely, the physical form of the message serve the context in which the audience was served. Student Tan Wen Chuan proposed a shopping bag that carefully balances between multi-ethnic and multi cultural Singapore and his visual and aesthetics solution took in a hand-made shopping bag.

## STUDENT'S CREATIONS UNDER MY DIRECTION (15 of 20)

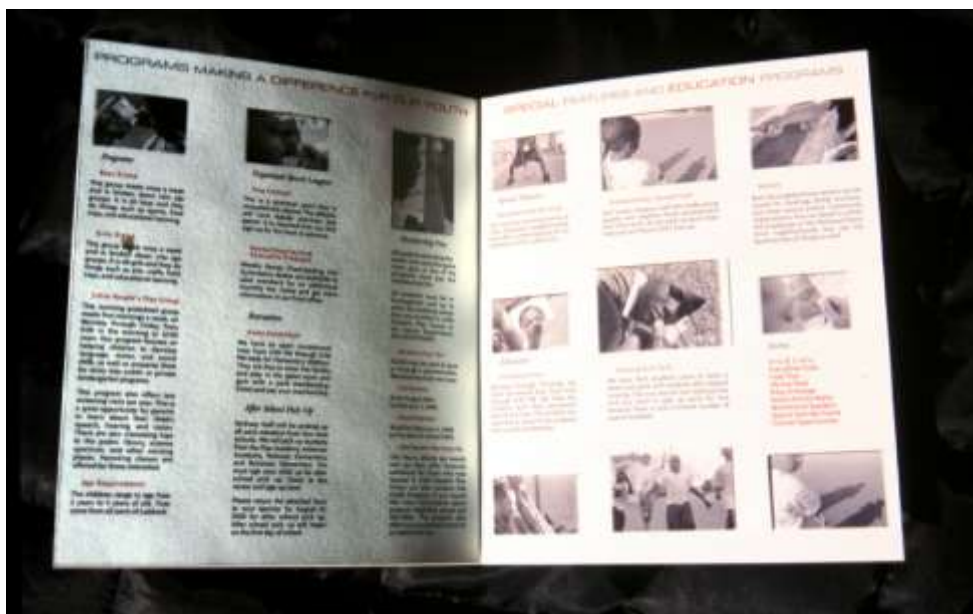
### SCHOOL OF ART

Texas Technological University, Texas, USA



### The Design Finalist

A finalist for the Parkway-Guadalupe Neighborhood brochure project in the fall of 2001, the design direction chosen by student David Zarazua was reflected by the simplicity in the design layout aided by photographs shot by student. The compositions of his pictures were carefully planned, chosen, well-cropped, and the end result was one-fold brochure that able to “tell stories” through the stares of the children’s eyes.



All information was hierarchically placed in grid systems that made up the inside layout of this brochure. Colors were limited but yet the subtlety of the type, the position of the photographs work hand in hand in enhancing each other, resulting in a well-organized and easy to read design layout.

## STUDENT'S CREATIONS UNDER MY DIRECTION (16 of 20)

### SCHOOL OF ART

Texas Technological University, Texas, USA



### Operation USA

It has always been a fine line to walk between balancing a budget but to compromise a good but expensive design solution. Student Jennifer Holcomb deliberated over the issue and decided to take on a non-profit organization located in California for an assignment during the fall semester of 2001 in the Public and Social Service course. The student were given a list of organizations to choose from (refer to the “addendum to syllabus at the School of Art, Texas Tech University”). The project included a custom printed box to resemble a crate that is dropped from flyover planes. Within the box lies a front and back printed T-shirt with solicitous materials such as a 4-color, multi-page brochure and circular handouts. The justification for the high cost of production was balanced by corporate sponsorship, which the box is targeted for.



**STUDENT'S CREATIONS UNDER MY DIRECTION (17 of 20)**

**SCHOOL OF ART**

Texas Technological University, Texas, USA



**Tibetan Aid Project**

After researching and understanding the plight of the Tibetans, student Allyson Keeling from the Fall 2001 semester of the Public and Social Service course (ART 4381) decided to introduce an “uncomfortable” element in the composition by juxtaposing a sharp, obtrusive white, blade-like text box within this publication design to suggest the outside force of the Chinese communist occupation of Tibet.

## STUDENT'S CREATIONS UNDER MY DIRECTION (18 of 20)

### SCHOOL OF ART

Texas Technological University, Texas, USA



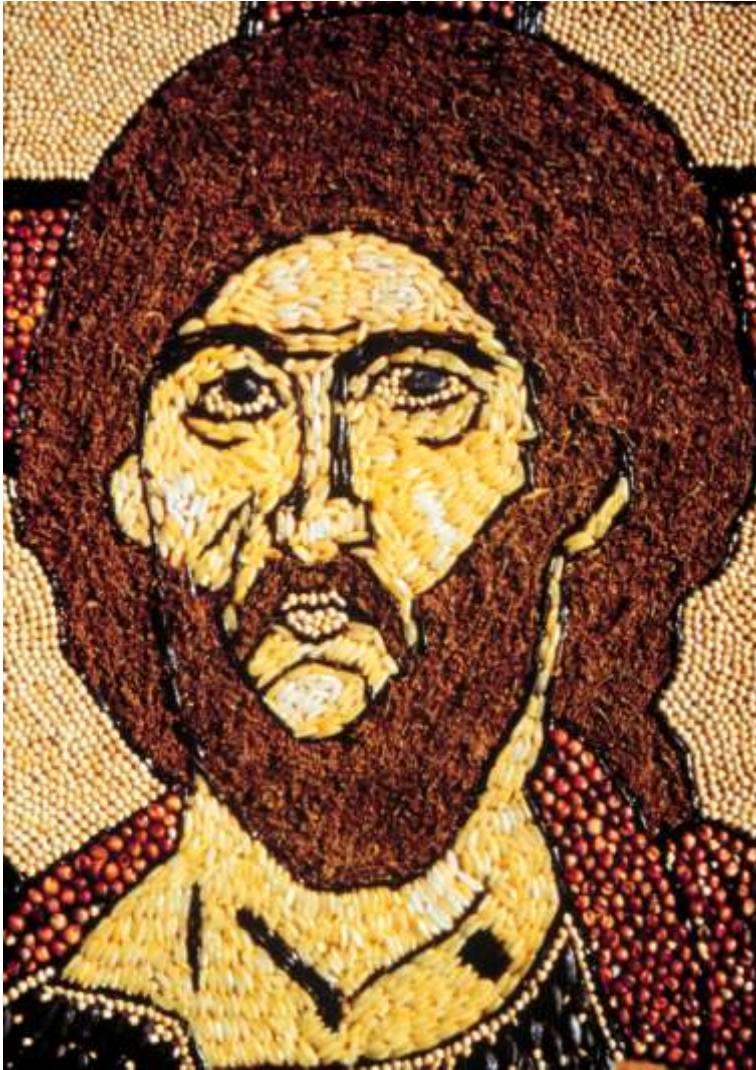
### National Asian Pacific American Legal Consortium

New immigrants often find themselves in a cultural shock and the mission of NAPALC was to help make the transition smoother into the United States. Their mission was also to advance and defend the legal and civil rights of Asian Pacific Americans. A promotional package for the NAPALC featuring a translator CD, a CD sleeve, a catalog, and a measurement conversion chart sheet is Green is chosen to reflect serenity in Asian. The student, Kimberly Dabbs from the Fall 2001 semester at the School of Art, Texas Tech University where I had taught at, explored different typefaces in different languages and they were used as a background to convey as sense of Asian pride and recognition in the design.

## STUDENT'S CREATIONS UNDER MY DIRECTION (19 of 20)

### DEPARTMENT OF ART

Southern Arkansas University, Arkansas, USA



### The Mosaic

Introduction to Fine Arts:  
Art was designed for general students at the Southern Arkansas University. Students were acquainted with art history, the critical process, and the production of art to achieve a well-balanced appreciation for art and how it relates to the development of Western culture. After noticing the lack of interest in the course, I decided to add a mosaic-making assignment to the syllabus. Christopher Hall's creation shown here was created with painstakingly arranged seeds. Other students tried everything from magazine cut-outs to M&M's, saw dust, beads, etc. As a result of this freedom, the students had a renewed sense of their appreciation for art. To my surprise, some general studies students confided in me that they are even considered about majoring in art.



Other works submitted by students in the Introduction to Fine Arts: Art during the spring semester of 1999.

## STUDENT'S CREATIONS UNDER MY DIRECTION (20 of 20)

### DEPARTMENT OF ART

Southern Arkansas University, Arkansas, USA



#### **Packaging Design for Solar Batteries**

This was a computer rendering before a hypothetical product could be conceived. One of the convincing features of computer was the ability to realistically portray a design before spending elaborate production and money to produce them. The student, Vernon Moore from the Individual Problem course during the fall 1998 semester took advantage of that and was able to make alterations based on the idea as it was generated and refined. However, his initial design was first conceived with regular sketching.

**TRANSCRIPTS**

**ACADEMY OF ART COLLEGE (now ACADEMY OF ART UNIVERSITY),**

Transcript for the Bachelor of Fine Arts – Graphic Design degree

**SAN FRANCISCO STATE UNIVERSITY,**


Transcript for the Master of Art, Industrial Arts degree

**TEXAS TECH UNIVERSITY),**

Transcript for the Doctor of Philosophy Fine Arts Interdisciplinary degree

TRANSCRIPTS (1 of 1)

BACHELOR OF FINE ARTS, Academy of Art College, California, USA



**AcademyOfArtCollege**

**OFFICIAL TRANSCRIPT**

RECORDS OFFICE  
79 New Montgomery - 3<sup>rd</sup> Floor  
San Francisco, CA 94105

01/23/02 Undergraduate Page 1 of 1


Kok Cheow Yeoh  
1612 Avenue Y Apt 214A  
Lubbock TX 79401-4420

ID: 0076945  
SSN: 621-42-3759  
DOB: 10/09/67  
Program: BFA.GR

Course	Title	Grd	Hrs Att	Hrs Cmpt	Grade Points
GR*310*02	Typography II	B+	3.00	3.00	9.9000
GR*321*02	Package Design I	A	3.00	3.00	12.0000
GR*327*02	Collateral Design	A-	3.00	3.00	11.1000
GR*350*01	Computer Graphics	B	3.00	3.00	9.0000
*a	Malaysian Inst of Art	T	96.00	96.00	0.0000
	91/SP 02/04/91-05/25/91				
	91/SP Totals: 108.00 108.00			42.0000	GPA = 3.5000
	Cumulative Totals: 108.00 108.00			42.0000	GPA = 3.5000
GR*432*01	Advanced Collateral Design	A-	3.00	3.00	11.1000
GR*322*01	Package Design II	B+	3.00	3.00	9.9000
	91/SU 07/01/91-08/10/91				
	91/SU Totals: 6.00 6.00			21.0000	GPA = 3.5000
	Cumulative Totals: 114.00 114.00			63.0000	GPA = 3.5000
CEC*310*04	Intro. to Desktop Des. on Mac	A	3.00	3.00	12.0000
GR*324*01	Corporate and Brand Identity	A-	3.00	3.00	11.1000
GR*422*02	Package Design III	A	3.00	3.00	12.0000
GR*425*01	Publication Design	A-	3.00	3.00	11.1000
GR*431*01	Annual Report Design	A	3.00	3.00	12.0000
	91/FA 09/09/91-12/21/91				
	91/FA Totals: 15.00 15.00			58.2000	GPA = 3.8800
	Cumulative Totals: 129.00 129.00			121.2000	GPA = 3.6727
CEC*230*10	Digital Imaging 1	B	3.00	3.00	9.0000
	97/FA 09/04/97-12/20/97				
	97/FA Totals: 3.00 3.00			9.0000	GPA = 3.0000
	Cumulative Totals: 132.00 132.00			130.2000	GPA = 3.6167
TOTALS: CRED.ATT = 132.00 CRED.CPT = 132.00 GRADE.PTS = 130.2000 GPA = 3.6167					
* BFA - Bachelor of Fine Arts Degree Awarded on 12/21/91					
* Majors <span style="margin-left: 100px;">Minors</span> <span style="margin-left: 100px;">Specializations</span>					
* GR - Graphic Design					

James E. Hable  
Director of Records/Registrar

<p><b>All units are semester units.</b> Fall and Spring are 15 weeks. 1 unit = one hour of lecture per week.</p> <p>A - Excellent 4 B - Good 3 C - Average 2 D - Below Average 1 F - Failing 0 I - Incomplete * 0 IP - In Progress * 0 P - Pass * 0</p>	<p><b>ADMINISTRATIVE GRADES</b></p> <p>T - Transfer* 0 W - Withdrawal * 0 WD - Revoke-withdrawal * 0 WF - Withdraws Failure 4th wk 0 AW - Attendance withdrawal * 0 NR - No Grade Reported * 0 * No credit to GRACOURSE</p> <p><b>NUMBERING</b></p> <p>100-199 Survey courses 200-299 Intermediate courses 300-499 Advanced courses</p>	<p>500 Internship</p> <p><b>NUMBERING</b></p> <p>600-899 Graduate Courses 900 Graduate Internship</p> <p><b>ABBREVIATION CODE</b></p> <p>ADV - Advertising CEC - Computer Education Center ESL - English as Second Language FA - Fine Art FND - Foundations FSD - Fashion Design GR - Graphic Design</p>	<p>ID - Interior Design IAD - Interior Architecture &amp; Design IDS - Industrial Design Studies ILL - Illustration MPV - Motion Picture/Video MTT - Motion Picture &amp; Television LA - Liberal Arts MFA - Master of Fine Art PS - Post Baccalaureate PD - Industrial Design Studies PH - Photography USF - U of San Francisco course</p>	<p>Note: Only official transcripts bear the raised seal of this college. The Academy of Art College has released this transcript in compliance with the Family Educational Rights and Privacy Act of 1974. Information contained in these records may not be released to a 3rd party without written consent of student.</p>
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TRANSCRIPTS (1 of 2)

MASTER OF ARTS, San Francisco State University, California, USA

SAN FRANCISCO STATE UNIVERSITY

**SAN FRANCISCO STATE UNIVERSITY  
TRANSCRIPT OF RECORD**

PAGE 1 OF 2  
621-423-759

**YEOLKOK CHEOW**

DATE OF BIRTH 10/09/1967

**TRANSFER DEGREE**  
BFA Academy Of Art College - December 1991

**DEGREE/CREDENTIALS EARNED AT SFSU**  
Master Of Arts May 27, 1995  
Major: Industrial Arts

---

**ADMITTED: SPRING 1993 GRADUATE STUDENT**

ALL COLLEGE	SFSU TOTALS:	
0.0 0.0 0.0	0.0 0.0 0.0	COMPLETE RECORD: C

**TRANSFER CREDIT EVALUATION**

INSTITUTION	U/ATT	UE	GP	U/ACC
Unive Of Malaysia	0.0	0.0	0.0	0.0
Academy Art College	0.0	0.0	0.0	0.0

ALL COLLEGE	SFSU TOTALS:	
0.0 0.0 0.0	0.0 0.0 0.0	

SPRING 1993	UNIT	GRD	PTS
DAI 800 SEM-DESIGN	3.0	B+	9.9
DAI 805 SEM IND DESIGN PRACTICES	3.0	A	12.0
ALL COLLEGE	6.0	6.0	21.9
SFSU TOTALS	6.0	6.0	21.9
	6.0	6.0	21.9


SUMMER 1993 EXT ED	UNIT	GRD	PTS
DAI S 576 SUPERVISED EXPERIENCE	3.0	A	12.0
ALL COLLEGE	9.0	9.0	33.9
SFSU TOTALS	9.0	9.0	33.9
	3.0	3.0	12.0

FALL 1993	UNIT	GRD	PTS
DAI 755 SEM-ADMINISTRATION	3.0	A	12.0
MGMT 405 INTRO MGMT + ORG BEHAVIOR	3.0	CR	0.0
DAI 700 INTRO GRADUATE STUDY	3.0	A	12.0
ALL COLLEGE	15.0	18.0	57.9
SFSU TOTALS	15.0	18.0	57.9
	6.0	9.0	24.0

SPRING 1994	UNIT	GRD	PTS
DAI 324 INDUSTRIAL COMMUNICATIONS	3.0	A-	11.1
ALL COLLEGE	18.0	21.0	69.0
SFSU TOTALS	18.0	21.0	69.0
	3.0	3.0	11.1

SEE NEXT PAGE

PRINT DATE: JANUARY 11, 2002



*Lyngna Dayland*  
Registrar

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TRANSCRIPTS (2 of 2)

MASTER OF ARTS, San Francisco State University, California, USA

SAN FRANCISCO STATE UNIVERSITY

**SAN FRANCISCO STATE UNIVERSITY  
TRANSCRIPT OF RECORD**

PAGE 2 OF 2  
621-423-759

**YEOKKOK CHEOW**

---

FALL 1994						UNIT	GRD	PTS
DAI	852	DIRECTED EXPERIENCE DAI				3.0	A	12.0
MKTG	434	ADVERTISING THEORY+PRACT				3.0	B-	8.1
ALL COLLEGE		SFSU TOTALS				UA	UE	GP
24.0	27.0	89.1	24.0	27.0	89.1	6.0	6.0	20.1

SPRING 1995						UNIT	GRD	PTS
DAI	894	CREATIVE WORK PROJECT				3.0	CR	0.0
DAI	899	INDEPENDENT STUDY				3.0	A	12.0
ALL COLLEGE		SFSU TOTALS				UA	UE	GP
27.0	33.0	101.1	27.0	33.0	101.1	3.0	6.0	12.0


**STUDENT STATUS:**  
STUDENT LEVEL: POST BACCALAUREATE  
PRIMARY MAJOR: INDUSTRIAL ARTS

GRADUATE STANDING: CLASSIFIED  
CREDENTIAL OBJ: NONE

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PRINT DATE: JANUARY 11, 2002

  
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Registrar

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TRANSCRIPTS (1 of 2)

DOCTOR OF PHILOSOPHY, Texas Tech University, Texas, USA

**TEXAS TECH UNIVERSITY**

Office of the Registrar, Lubbock, Texas 79409

-----2000 First Summer-----

MUSI-5310 HIST & CRITICAL PERSPECTIVES A 3.00 12.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	21.00	21.00	21.00	75.00	3.571

-----2000 Second Summer-----

ART -5362 HIST SURVEY TEACHING A 3.00 12.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	24.00	24.00	24.00	87.00	3.625

-----2000 Fall-----

ART -5101 ART SEMINAR A 1.00 4.00

ART -5361 CRITICAL PEDAGOGY- VISUAL ARTS A 3.00 12.00

ART -5366 INSTRUCTIONAL TECHNOLOGY A 3.00 12.00

TH A-5314 THEATR IN CONTEMPORARY CONTEXT A 3.00 12.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	38.00	38.00	38.00	127.00	3.735

-----2001 Spring-----

ART-7000 RESEARCH SEMINAR (3.00)

EPsy-5382 QUALITATIVE RESEARC- (3.00)

SOC -5315 SEMINAR IN SOCIAL CHANGE (3.00)

TH A-5310 HISTORIC/CRITICAL PERSPECTIVES (3.00)

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	46.00	46.00	46.00	157.00	3.735

-----End of Graduate School Academic Record-----

**TEXAS TECH UNIVERSITY**

Office of the Registrar, Lubbock, Texas 79409

-----1999 Fall-----

MUSI-5310 HIST & CRITICAL PERSPECTIVES A 3.00 12.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	21.00	21.00	21.00	75.00	3.571

-----2000 Spring-----

ART -5309 THEORIES OF CONTEMPORARY ART A 3.00 12.00

MUSI-5314 MUSIC IN CONTEMPORARY CONTEXT A 3.00 12.00

PHIL-5310 HISTORY OF AESTHETICS B 3.00 9.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	9.00	9.00	9.00	33.00	3.666

-----2000 Spring-----

ART -5316 ART THEORY/CRITICISM B 3.00 9.00

ART -5363 RESEARCH MTHS VISUAL ART INTERDISCIPLINARY B 3.00 9.00

FA -5314 INTERDISCIPLINARY PERSPECTIVES A 3.00 12.00

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	18.00	18.00	18.00	63.00	3.500

-----No further Entries This Column-----

**TEXAS TECH UNIVERSITY**

Office of the Registrar, Lubbock, Texas 79409

-----2001 Spring-----

ART-7000 RESEARCH SEMINAR (3.00)

EPsy-5382 QUALITATIVE RESEARC- (3.00)

SOC -5315 SEMINAR IN SOCIAL CHANGE (3.00)

TH A-5310 HISTORIC/CRITICAL PERSPECTIVES (3.00)

Current	AHRs	EHRS	QHRS	QPTS	GPA
Cumulative	46.00	46.00	46.00	157.00	3.735

-----End of Graduate School Academic Record-----

STUDENT PICKED UP

01-31-01

PAGE 1 OF 1

OFFICIAL TRANSCRIPTS BEAR SIGNATURE STAMP EMBOSSED WITH UNIVERSITY SEAL

EHRS-Earned Hours QHRS-Quality Hours QPTS-Quality Points  
 3 digit course numbers changed to 4 digit numbers effective September 1993  
 numbers in descriptive blue indicates Honors Credit  
 Texas Technological College changed to Texas Tech University September 1, 1988

**TEXAS TECH UNIVERSITY**      Office of the Registrar, Lubbock, Texas 79409

Kok Chew Yeoh      10-09-1987

---

-----2001 Fall-----

ART - 7000 RESEARCH	AHRS	EHRS	QHRS	QPTS	GPA
PSY - 5001 PROBS. IN PSYCHOLOGY	3.00	9.00	0.00	35.00	3.618
SOC - 7000 RESEARCH	3.00	9.00	0.00	35.00	3.618
<b>Current</b>	<b>9.00</b>	<b>9.00</b>	<b>0.00</b>	<b>35.00</b>	<b>3.618</b>
<b>Cumulative</b>	<b>55.00</b>	<b>55.00</b>	<b>0.00</b>	<b>199.00</b>	<b>3.618</b>

-----2002 Spring-----

ART - 8000 DOCTOR'S DISSERTATION	AHRS	EHRS	QHRS	QPTS	GPA
	9.00	9.00	0.00	0.00	0.000
<b>Current</b>	<b>9.00</b>	<b>9.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.000</b>
<b>Cumulative</b>	<b>64.00</b>	<b>64.00</b>	<b>0.00</b>	<b>199.00</b>	<b>3.618</b>

-----2002 First Summer-----

ART - 8000 DOCTOR'S DISSERTATION	AHRS	EHRS	QHRS	QPTS	GPA
	1.00	1.00	0.00	0.00	0.000
<b>Current</b>	<b>1.00</b>	<b>1.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.000</b>
<b>Cumulative</b>	<b>65.00</b>	<b>65.00</b>	<b>0.00</b>	<b>199.00</b>	<b>3.618</b>

-----2002 Second Summer-----

ART - 8000 DOCTOR'S DISSERTATION	AHRS	EHRS	QHRS	QPTS	GPA
	1.00	1.00	0.00	0.00	0.000
<b>Current</b>	<b>1.00</b>	<b>1.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.000</b>
<b>Cumulative</b>	<b>66.00</b>	<b>66.00</b>	<b>0.00</b>	<b>199.00</b>	<b>3.618</b>

-----2002 Fall-----

ART - 8000 DOCTOR'S DISSERTATION	AHRS	EHRS	QHRS	QPTS	GPA
	9.00	9.00	0.00	0.00	0.000
<b>Current</b>	<b>9.00</b>	<b>9.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.000</b>
<b>Cumulative</b>	<b>75.00</b>	<b>75.00</b>	<b>0.00</b>	<b>199.00</b>	<b>3.618</b>

Requirements completed for Doctor of Philosophy  
-----End of Graduate School Academic Record-----

KOK CHEW YEOH  
22 WEST BRYAN ST #586  
SAVANNAH, GA 31401

01-22-03

PAGE 2 OF 2

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3 digit course numbers changed to 4 digit numbers effective September 1983  
winners in Descriptive title indicates Honors Credit  
Texas Technological College changed to Texas Tech University September 1, 1984

## REFERENCES

---

**Suwichit Chaidaroon, Ph.D.**

Assistant Professor  
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## **SAMPLE OF SYLLABUS**

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**COM 232 GRAPHIC COMMUNICATION**, Nanyang Technological University, Singapore

SYLLABUS FOR COM232  
GRAPHIC COMMUNICATION  
*Semester 1 AY 2010-2011 (Aug 30 - Dec 23, 2010)*

### **General Information**

Lecturer : Dr Yeoh Kok Cheow  
Office : # 03-17  
Contact : 6790-8816; kcyeh@ntu.edu.sg (E-mail is preferred)  
Office Hrs: By appt (Unannounced drop-in is not welcomed)

Lecture : Wednesday 9:00-10:00  
Tutorial : Tuesday 13:00 - 16:00

### **Assigned Texts**

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2<sup>nd</sup> ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson.

Additional readings:

Bowers, J. (1999), Introduction to two-dimensional design: Understanding form and function. New York: John Wiley and Sons.

Wallschlaeger, C. & Busic-Synder, C. (1992), Basic visual concepts and principles for artists, architects, and designers. Boston: McGraw Hill.

Lidwell, W., Holden, K., & Butler, J. (2003). Universal Principles of Design. Gloucester: Rockport Publishers.

### **Course Description & Objectives**

This course prepares you for basic knowledge in applying the visual elements of communication into creative strategies. You will conceptualize and realize projects associated with art direction, various visual techniques where colour, layout, and compositions of text and images are used and integrated in a variety of media formats. Students of Graphic Communication should have basic skills in Adobe Photoshop, InDesign and Illustrator. This course will examine the basic visual elements of the art side of advertising, PR and marketing communications through effective creative strategies, planning, and applying a wide array of visual techniques through compositional and visualization skills such as illustration, graphics, and photography, and other ploys to a wide range of media and formats.

If you are planning a career on the art side of advertising, PR or marketing communications, this course should prove invaluable. Even if you have no intention to be an art director, photographer, creative director, illustrator or designer, it is likely that you will be making decisions or working with those who make decisions that involve graphic communication.

Specifically, this course prepares you for design strategies and principles to craft more functional and creative projects related to marketing communications. You will view award-winning advertising campaigns, outdoor work, agency reels and collateral publications that will widen your knowledge in graphic communication strategy. It is hoped that you will be inspired and challenged to produce truly creative work for your portfolio.

**Please note that although there are no pre-requisite requirements, all students are expected to have some layout, graphics and image-editing knowledge as well as access to computers and printing peripherals/facilities in order to fulfil project requirements throughout the course.**

The objectives are for students:

- i) To understand and apply the essential characteristics of graphic communication that shape our perception and identity that are often recontextualized and represented within our commercial and social environment.
- ii) To learn visualization and conceptual skills necessary for the many aspects of integrated marketing communications (IMC).
- iii) To improve creative thinking.
- iv) To learn the basics of design and layout.

Goals:

- i) To learn the basics of design.
- ii) To learn typography, type specification and how type affects communication.
- iii) To learn visual ways to think and convey information.
- iv) To improve your understanding of the visual realm and apply the nuances of composition, color, spatial logistics and design.
- v) To understand how to target and reach your audience.
- vi) To understand the importance of creative strategy and thinking in fresh, insightful ways.
- vii) To understand and apply the underpinnings of design and graphic strategy in IMC.

### **CS232 Website**

Students enrolled in the course should monitor edveNTure regularly. You are responsible for checking it regarding announcements, readings, assignments, helpful hints, exercise outlines, as well as for any other information that may be shared with you for group mailings, ongoing assignments, briefs, or other purposes.

### **Lecture and Work Schedule**

The course is structured under lectures, tutorials, and class discussions format with one hour of lecture and three hours of tutorials. Lecture sessions are meant to provide you with grounding in theories, followed by the tutorials which will give a practical application and understanding of the course. Class participation is expected in discussions, brainstorming sessions, as well as other presentations. When working in groups, peer evaluations are expected where every member has been assigned with specified tasks. Good studentship such as active participation in offering suggestions, constructive comments as well as timely completion of projects is also expected.

### **Assessment Components**

All in all, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result.

Tutorial projects and exercises (80%):

Assignment 1: 20%

Assignment 2: 30%

Assignment 3: 30%

Studentship\*\*: 20% (Attitude, keenness to learn, involvement and contribution to a positive learning environment; punctuality in lecture and tutorial sessions, etc)

\*\* May be reassigned for other assignments such as the weekly exercises.

**Attendance for lecture and tutorial sessions:**

15 minutes after the start of the class is considered late.

30 minutes and beyond is considered an absent.

Three absences equal a letter grade drop in the final grade. Note that sending an email notification with apologies does not necessarily exempt you from the attendance.

**Unless specified, all projects and assignments are at the beginning of tutorial sessions. No assignments will be accepted after the due date. There are no exceptions to the rule unless an arrangement has been made between you and the professor. Failure to complete an assignment on time is an automatic failure of that assignment.** Students who miss lectures and tutorials must acquire belated information prior to the next class period.

Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.

All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Therefore, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

This is a closed book exam and questions shall be based on how well you respond to given scenarios where creative solutions are sought.

**Course Policies**

**ATTENDANCE POLICY**

Time management is important. You are expected to attend all lecture and tutorial sessions. If you expect an interruption in your schedule, please contact the professor in advance. If you are absent, the professor expects you to find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the professor.

**SCHOLASTIC HONESTY**

Any reference material, the source, including the Internet, must be properly credited. All the work presented in the class must be the product of your own effort. Any student caught in presenting work not of their own will face disciplinary action, which may include a zero for the assignment, or an F grade for the class. This applies to all works submitted, either through oral presentation, or written work, including outlines, briefings, group campaigns, evaluations, etc.

## CIVILITY

You are expected to assist in maintaining a classroom environment which is conducive to learning. You are advised to turn off your hand phones, beepers or any other forms of electronic devices that may be deemed distracting. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class. Do not make any offensive remarks, read inappropriate materials, sleep or engage in other forms of distraction such as talking while the professor is teaching, chitchatting, and so forth.

## CLASSROOM DECORUM

Your behavior in the classroom influences the professor as well as those around you. There will be no reading or working of any materials not related to the course, as well as any emailing or phone or computer text-messaging during lectures and tutorials. Along with it being inappropriate, it is rude as it is disruptive. If you do not ask a question or seek clarifications, the professor assumes that you understand what is being presented. If you have a question regarding the lecture topic, ask! If you feel uncomfortable making an inquiry in class, feel free to see him during his office hours. The professor expects his students to be engaged throughout class via active listening and appropriate participation as it is important to the class dynamic and your learning experience.

## PRESENTATION OF WORK

All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible. We will discuss portfolio format as needed.

## Policy on Plagiarism

The plagiarism statement is separated from other course policies to (a) draw particular attention to plagiarism, and (b) to allow for specification of penalties, etc.

All work presented in this class must be the product of your own effort. Your work should not be copied without appropriate citation from any source, including the Internet. Any student caught presenting work which is not his or her own will face disciplinary action, which may include award of zero marks for the assignment, receiving a failing grade for the class, or being expelled from the university. This policy applies to all work submitted, either through oral presentation, or written work, including outlines, briefings, group projects, self-evaluations, etc. You are encouraged to consult us if you have questions concerning the meaning of plagiarism or whether a particular use of sources constitutes plagiarism.

If you borrow artwork that is not your own for your artwork, cite it clearly in your accompanying creative brief or on the back of the work itself. All works must be clearly labeled with your full name, course code, date, project name, credits as well as other relevant information on the lower right side on the back of a mounted project, with at least half an inch for the margin on the edge.

## CS232: GRAPHIC COMMUNICATION

Course Outline & Assignments\*: Semester 1, AY 2010-2011

Week	Lecture*	Tutorial/Workshop*	Readings
I	Introduction: course overview,	<b>No tutorial</b>	None

	getting to know each other, expectations, and Q & A.  Reading assignment: <a href="http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html">http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html</a>	REMINDER:  Always bring writing, drawing and coloring materials to every tutorial session.	
II	Defining the language of design. Principles and elements of design.	Discussion: What kind of a learner are you?  Weekly exercise 1  1 <sup>st</sup> assignment. Due week 6. Explore and sketch.	<i>Chapter 1, pp. 1 - 30.</i>
III	Managing effective design. Visual organization.	Get your sketches approved.  Weekly exercise 2	<i>Chapter 5, pp. 155 - 183.</i>
IV	Color and design.	Proceed to finalize.  Weekly exercise 3	<i>Chapter 4, 106 - 147.</i>
V	Color and design.	1 <sup>st</sup> assignment due next week. 2nd assignment. Due week 9  Weekly exercise 4	<i>Chapter 4, 106 - 147.</i>
VI	Imagery in design. Symbols & logos. Informational imagery.	Presentation of 1 <sup>st</sup> assignment.  Weekly exercise 5  Develop your sketches.	<i>Chapter 3, pp. 72 - 100.</i>
VII	The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations & visual communication. Levels of intellectual maturity.	Based on feedback, develop your ideas further.  Weekly exercise 6	<i>Chapter 6, pp. 188 - 211.</i>
<b>RECESS WEEK</b>			
VIII	Problem solving. Visual intelligence. Design as a process.	<b>2<sup>nd</sup> assignment due next week.</b> Refine your ideas and prepare for presentation next week.  Weekly exercise 7	<i>Chapter 6, pp. 202 - 211.</i>
IX	<i>Design &amp; typography.</i> Type as a design element. Using type expressively.	Presentation of 2 <sup>nd</sup> assignment.  Weekly exercise 8  3rd assignment. Due week 13	<i>Chapter 2, pp. 38 - 66.</i>
X	<b>Oct 21</b> <b>TBD</b>	Research, explore and sketch. Develop sketches. Approval of ideas to proceed.	<i>Chapter 2, pp. 38 - 66.</i>



		Weekly exercise 9	
XI	<i>Media now and then.</i> An overview of new media. The right media choices.	Refine ideas and prepare for next week's presentation.  Hari Raya Haji public holiday (Nov 17)	Chapter 7, pp. 218 - 242.
XII	<i>How graphic design functions in business and commerce.</i> Specific areas of design. Preparing a portfolio.	Third assignment due next week.  Weekly exercise 10	Chapter 8, pp. 246 - 264.
XIII	<b>Reviews</b>	Presentation 3 <sup>rd</sup> assignment. <b>NO TUTORIAL*</b> . <i>* May be used for makeup or for delayed deadlines.</i>	
<i>End of semester</i>			

\*The outlined lecture and tutorial sessions above are subject to change. If necessary, the professor reserves the right to add/remove/change/revise/recall the exercises and assignments.

## SAMPLE OF SYLLABUS

### GRAPHIC DESIGN II, Nanyang Technological University, Singapore



#### COURSE DESCRIPTION

Graphic Design II is a continuation of Graphic Design I which further aims to add to students' awareness in the various disciplines and media of the visual communication practice. Students are expected to become resourceful in their use of fundamental components of graphic communication through skillful combining of text and images. Essential criteria such as the design process, client and audience, graphic styles, media, materials, layout and techniques, art and aesthetics, critical analysis and problem solving techniques are highlighted. Knowledge of cultural issues, trends, and the importance of graphic communication in contemporary society are also stressed.

#### OBJECTIVES

To further develop communication skills into visual codes appropriate to its subject matter and audience.

To assess a design problem both in visual and tactile forms and arrive at an appropriate solution.

To recognize and relate abstract ideas to practical outcomes through word and images with appropriate applications of the principles and elements of art and design.

To competently and confidently articulate, discuss, and comment on their work as well as peers'.

To experiment and create through inventive use of materials, media and techniques.

To understand and apply the characteristics and qualities of employed media.

To develop critical and analytical faculties and technical skills.

To develop the knowledge of a working vocabulary relevant to the subject.

To mount and present work neatly and clearly as a form of presentation.

#### METHOD OF INSTRUCTION

Readings and discussions, projects, class exercises, critiques.

#### ATTENDANCE POLICY

Excessive tardiness and absences will NOT be tolerated and will adversely affect your final grade. Students who have poor attendance (three or more absences) through the semester will have a grade dropped of one full grade point.

#### Tardiness in excess of half an hour after the beginning of class will constitute an absence.

Leaving the class early without a valid reason or permission will be considered as absence for that session. An absence with a Medical Certificate (MC) is still an absence. A maximum of one (1) absence due to a pre-approved Leave of Absence may be included from the total count of "Floor Attendance."

In exceptional circumstances, students can apply for a Leave of Absence a week in advance by filling out a form available from the Academic Manager's office, and subject to Dean's office approval. Students granted a leave are still responsible for completing all assignments due during the absence, and may be subject to a lower grade due to late submission.

#### EVALUATION & GRADING

These are three main projects, consisting of mini projects where applicable. Emphasis is placed upon mastering and applying visual and communicative skills, understand concepts and terms, experimentation, design versatility and cognitive depth of your work.

Each project is worth 25% with the remaining 25% on studentship (participation, timely completion, and responsiveness), documentation and presentation of the design process.

Your final portfolio will include the final, printed examples of that work as well as electronic variations (if any) and trials leading up to your finished, final solutions. When necessary, you are required to find examples of

design and to write a 50-100 word critique. An incomplete grade is given only in an extreme circumstance. If you foresee the necessity for an incomplete grade, see me as soon as possible.

#### No assignments will be accepted after the due date specified.

There are no exceptions to the rule unless an arrangement has been made between the student and the professor to revise the project/ exercise/assignment. Failure to complete an assignment on time is an automatic failure of that assignment. Students who miss lectures and class discussions must obtain notes for the classes and assignments missed from a classmate prior to the next period. Assignments from other classes may not be turned in as a substitute for this class.

#### SCHOLASTIC HONESTY

All finished work must be your own. If you use any reference material, the source must be credited in writing where applicable.

#### CIVILITY

Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students are advised to turn off their hand phones, beepers or any other forms of irrelevant electronic devices that may be deemed distracting during class. Students are also asked to refrain from eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any other forms of distraction such as talking while the professor is teaching, and so forth. Failure to meet these rules will result in minimally a request to leave class. A more serious form of violation of these rules could result in being considered absent.

#### REFERENCES

John Bowers, *Introduction to Two-Dimensional Design: Understanding Form and Function*. ISBN: 0-471-29224-9.

Joige Paschina, *Communication Design: Principles, Methods and Practice*. ISBN: 1-58115-385-1.

Alina Wheeler, *Designing Brand Identity: A Graphic Guide to Creating, Building, and Maintaining Strong Brands*. ISBN: 0-471-21326-8.

Gunther Kieser and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*. ISBN: 0-415-31914-5.

We are surrounded by information. We see, hear, touch, smell and taste them in various sensory-induced combinations from print media to websites and countless other things that appear in our “designed” visual world. Design is generally appreciated as the physical product or end results but for every “designed” communication that exists, there are four factors that had been carefully considered:

- 1) the processes involved to achieve the end result;
- 2) the specific message that needs to be communicated;
- 3) the audience in which the message is intended and
- 4) the medium used to carry the message across.

GDI1 builds on the visual language achieved in GDL. Although proper communication methods and specifications, concept development and understanding and application of theories that create successful visual design are highlighted, the focus of this course is to explore the relationships and interactions between the message and the audience.

To further aid our understanding, it may be helpful for the students to alternatively delve into social sciences connected with human behavior such as experimental psychology (studies of perception, learning and behavior); social psychology (studies in cultural trends, statistics, and behavior); marketing research, linguistics, and marketing. You are expected to expand your proficiency in all aspects of the design process, including creative brainstorming, conceptualizing, critical thinking, collaboration, and presentation skills and methods.

Specific to projects and exercises intended for this class, we shall explore, analyze, and create three major projects in three areas: symbols, alphabets and imagery.

## SYMBOLOLOGY

The professor reserves the right to add/remove/change/revise/omit any projects, exercises, and assignments.

### WEEKS 1 - 4

#### PROJECT 1:

Design a book jacket which includes a front, back, spine and end flaps using symbology which can be inclusive of both type and image.

Banned in Thailand, Paul M. Handle's book, "The King Never Smiles" by Yale University Press involves an issue that needs to be approached sensitively. Your book jacket must accentuate the hidden message behind the story of Thailand's longest reigning monarchy, King Bhumibol Adulyadej.

Using symbology in your design, fictitiously assuming that the lift has been banned but are permitted to be printed in English and circulated in limited copies for local Thai readers, must exhibit sensitivity to the revered Thai monarch. Carefully crafted, your final design solution may reveal different levels of meaning and, sometimes, hidden motivations of the author.

**Project 1 due at the beginning of the class of week 5.**

## ALPHABETS

### WEEKS 5 - 8

#### PROJECT 2:

Instead of the usual rhetorical questions and condemnations, let's tackle the issue of sustainability a small scale solution, starting with plastic rubbish for a community, somewhere in Singapore.

Pollutants include plastic carrier bags, polystyrene containers, or any other crude oil derived, environmentally unfriendly plastic products. Propose a solution but be creative and practical about it. Turn it into a public and social activism, meant to bring about change in a community.

Decide on one pollutant: plastic bags or polystyrene containers. Format: Double-sided handout. This is a type-dominant project. Type is not limited to print type as you are encouraged to explore typographic-inspired, hand-crafted letters. Issues such as type legibility and readability must also be addressed.

Assuming that we are working on a limited budget, use only two colors for this project. Size: Depends on your idea but keep in mind that this is a handout. Imagery: Create your own.

**Project 2 due at the beginning of the class of week 9.**

## IMAGERY

### WEEKS 9 - 12

#### PROJECT 3:

You are to apply communication theory, artistry and technical skills to answer the question "what makes the wearer feel, think or act in a specific way?" by creating a series of images that convey the same message to three very different audiences in an underwear package design project.

You may pick a current brand of underwear for either gender or you may fictitiously create your own brand. The final solution, with emphasis on the effectiveness of the chosen images, as well as logical and effective applications of dimensionalized package design.

Executed well, your design shall reflect a good understanding of how the same message (in this case, an undergarment) can be sold to three very different audiences.

**Project 3 due at the beginning of the class of final week 13.**

## SCHEDULE

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>Jan 1</b>	2	3	4	5	6
7	8 - WEEK 1	9	10	11	12	13
14	15 - WEEK 2	16	17	18	19	20
21	22 - WEEK 3	23	24	25	26	27
28	29 - WEEK 4	30	31	<b>Feb 1</b>	2	3
4	5 - WEEK 5	6	7	8	9	10
11	12 - WEEK 6	13	14	15	16	17
18	19 - WEEK 7	20	21	22	23	24 Break begins
25	26	27	28	<b>Mar 1</b>	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

## 2007 PUBLIC HOLIDAY

1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)

2 Jan 2007 Public Holiday

18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)

20 Feb 2007 Public Holiday

6 Apr 2007 Good Friday

1 May 2007 Labour Day

31 May 2007 Week Day

9 Aug 2007 National Day

13 Oct 2007 Hari Raya Puasa

8 Nov 2007 Deepavali

20 Dec 2007 Hari Raya Haji

26 Dec 2007 Christmas Day

(Source: [http://www2.nus.edu.sg/calendar/CSS\\_DAL/](http://www2.nus.edu.sg/calendar/CSS_DAL/))

## SAMPLE OF SYLLABUS

### 2D DESIGN & COLOR WORKSHOP II, Nanyang Technological University, Singapore

# 2D DESIGN & COLOR WORKSHOP II



2D II (FDN 122) is a continuation of 2D I which further aims to add to students' development, both in practical skills of handling paper-based media and other related techniques as well as the conceptual skills, necessary for developing and communicating design ideas.

They are expected to extend their knowledge base about the fundamental elements of 2D design and color theory and use, the range of procedures that make up design processes, reinforce good studentship including prompt, regular attendance, self-motivation and directorship, as well as making contributions to peer learning and critique. Cultural and ethical issues of design, like sensitivity to a range societal influences and respect for intellectual property are also stressed.

#### OBJECTIVES

To explore the use of a range of media and practical techniques.  
To investigate fundamental aspects of 2D design, color theory and use.

To explore the creative and conceptual elements and principles of design processes.

To identify good practice in studentship and professional behavior.

To organize and relate abstract ideas to practical outcomes through word and images with appropriate applications of the principles and elements of art and design.

To competently and confidently articulate, discuss, and comment on their work as well as peers'.

To experiment and create through inventive use of materials, media and techniques.

#### METHOD OF INSTRUCTION

Readings and discussions, projects, class exercises, critiques.

#### ATTENDANCE POLICY

Excessive tardiness and absences will NOT be tolerated and will adversely affect your final grade.

Students who have poor attendance (three or more absences) through the semester will have a grade dropped of one full grade point.

**Tardiness in excess of fifteen minutes after the beginning of class will constitute an absence.** Leaving the class early without a valid reason or permission will be considered as absence for that session. An absence with a Medical Certificate (MC) is still an absence. A maximum of one (1) absence due to a pre-approved Leave of Absence may be excluded from the total count of "Poor Attendance."

In exceptional circumstances, students can apply for a Leave of Absence a week in advance by filing out a form available from the Academic Manager's office, and subject to Dean's office approval. Students granted a leave are still responsible for completing all assignments due during the absence, and may be subject to a lower grade due to late submission.

#### EVALUATION & GRADING

Weekly assignments: 40% +  
Project 1: 20% + Project 2: 20% +  
Studentship (participation, timely completion, and responsiveness):  
10% + Workbooks: 10% =  
TOTAL: 100%.

Your final portfolio will include the final, printed examples of that work as well as electronic variations (if any) and trials leading up to your finished, final solutions documented in a workbook. An incomplete grade is given only in an extreme circumstance. If you foresee the necessity for an incomplete grade, see me as soon as possible.

**No assignments will be accepted after the due date specified.** There are no exceptions to the rule unless an arrangement has been made between the student and the professor to revise the project/exercise/assignment. Failure to complete an assignment on time is an automatic failure of that assignment. Students who miss lectures and class discussions must obtain notes for the classes

and assignments missed from a classmate prior to the next period. Assignments from other classes may not be turned in as a substitute for this class.

#### SCHOLASTIC HONESTY

All finished work must be your own. If you use any reference material, the source must be credited in writing where applicable.

#### CIVILITY

Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students are advised to turn off their hand phones, beepers or any other forms of irrelevant electronic devices that may be deemed distracting during class. Students are also asked to refrain from eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any other forms of distraction such as talking while the professor is teaching, and so forth. Failure to meet these rules will result in, minimally, a request to leave class. A more serious form of violation of these rules could result in being considered absent.

#### REFERENCES

John Bowers, *Introduction to Two Dimensional Design: Understanding Form and Function*. ISBN: 0-471-29254-9.

Gunter Kieser and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*. ISBN: 0-415-31914-5.

Charles Walthenberger and Cynthia Buzio Snyder, *Bar Visual Concepts and Principles: The Artistic Analysis and Design*. Publisher: McGraw Hill. ISBN: 0-07-00651-4.

Jim Krause, *Creative Sparks*. Publisher: How Design Books. ISBN: 1-58180-438-5.

Tom Fraser & Adam Banks, *The Complete Guide to Color*. Publisher: Ilex. ISBN: 1-904755-22-7.

*Design is about making connections*

In this semester, we will be making connections to different ideas, techniques, materials, people by exploring projects and weekly exercises that deal with:

- 1) the processes involved to achieve the end result;
- 2) the message that needs to be communicated;
- 3) the audience in which the message is intended and
- 4) the medium used to carry the message across.

Please note that the professor reserves the right to add/revise/change/delete any topics, exercises, and assignments.

**PROJECT 1:  
A NEW VIEW OF REALITY  
(WEEKS 1 - 6)**

By adopting new ways to interpret our "designed" realities, we'll explore different ways to derive new meanings visually with images only. Change your viewing perspective to create a new representation of reality. For starters, how can pictures be combined with animation, illustration, or another styles of expressions? Can you extract new meanings from an old object?

Consider the following possibilities:

**Distortion, twisting and turning**

Can an object be placed so that it will be seen in a totally new light? How far can you push the distortion before it becomes unrecognizable, disturbing or misleading?

**Playing with angles**

How can something be shown from a different angle? How could you adjust the space or perspective to create a new view? Does the importance of the object change when the angle is changed?

**Playing with objects**

Can objects or human bodies, in that sense, be molded into one to allow them to take on a new shape? In what ways can they complement each other?

**Changing of roles**

Put yourself in the position of any object or creature and look at the world through its eyes. Use these to discover new angles and new images.

**Micro and Macro**

You can also open up new ways to view things at a microscopic or macroscopic (large enough to be observed by the naked eye) level.

**Proportions and dimensions**

When things change in size, they can take on a surprisingly new look. What elements can be reduced or enlarged? What happens when they are greatly exaggerated?

**Obstructed view**

Does the surface and its surroundings play an important role? Haze, fog, broken glasses, blurry vision can create optical illusions and ambiguity.

**Project 1 due at the beginning of the class of week 7. Be ready to present your work.**

**PROJECT 2:  
DESIGN AS A SOCIAL COMMENTARY  
(WEEKS 7 - 12)**

You are given the liberty to propose a project which utilizes text and images, combined as a visual composition to send a bold message. You may present your design ideas in single view from the following choices: political, social, cultural, environmental, functional, aesthetic, etc. Apply proper elements and principles of design, creativity and technical skills to answer the question, for example, "what can I do to prevent the spread of HIV?" Then, visually represent the message where you get to pick the applicable size and relevant medium.

**Project 2 due at the beginning of the class of week 13. Be ready to present your work.**

**WEEKLY ASSIGNMENTS:  
WEEK 1:**

- Lecture
- Introduction/ 1st project
- Weekly assignment

**WEEK 2:**

- Lecture
- Weekly assignment:
- Understanding grid & structure

**WEEK 3:**

- Lecture

- Weekly assignment

**WEEK 4:**

- Lecture
- Weekly assignment

**WEEK 5:**

- Lecture
- Weekly assignment

**WEEK 6:**

- Lecture
- Weekly assignment

**WEEK 7:**

- Project 1 due. Presentation.
- Introduction to 2nd project

**WEEK 8:**

- Lecture
- Weekly assignment

**WEEK 9:**

- Lecture
- Weekly assignment

**WEEK 10:**

- Lecture

**WEEK 11:**

- Weekly assignment

**WEEK 12:**

- Weekly assignment

**WEEK 13:**

- The final week.
- Project 2 due. Presentation
- Workbook due.

SCHEDULE						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	Jan 1	2	3	4	5	6
7	8 - WEEK 1	9	10	11	12	13
14	15 - WEEK 2	16	17	18	19	20
21	22 - WEEK 3	23	24	25	26	27
28	29 - WEEK 4	30	31	Feb 1	2	3
4	5 - WEEK 5	6	7	8	9	10
11	12 - WEEK 6	13	14	15	16	17
18	19 - WEEK 7	20	21	22	23	24 Break begins
Holiday	Holiday	Holiday				
25	26	27	28	Mar 1	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

**2007 PUBLIC HOLIDAY**

- 1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)
- 2 Jan 2007 Public Holiday
- 18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)
- 20 Feb 2007 Public Holiday
- 6 Apr 2007 Good Friday
- 1 May 2007 Labour Day
- 31 May 2007 West Day
- 9 Aug 2007 National Day
- 13 Oct 2007 Hari Raya Puasa
- 8 Nov 2007 Deepavali
- 20 Dec 2007 Hari Raya Haji
- 25 Dec 2007 Christmas Day

(Source: [http://www2.nus.edu.sg/calendar/DSR\\_GAL](http://www2.nus.edu.sg/calendar/DSR_GAL))

## **SAMPLE OF SYLLABUS**

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**ART 4381 PUBLIC AND SOCIAL SERVICE DESIGN**, Texas Tech University, USA

# **ART 4381 Public and Social Service Design**

**Fall 2001 Texas Tech University**

**Instructor:** Kok Cheow Yeoh

**Email:** kcyeh@yeoh.com **URL:** <http://www.yeoh.com>

**School of Art phone #:** 724-3825

(Call during regular office hours or send an email if you need to need to make contact)

### **Course description**

Studio-based. Emphasis is placed on the role of the designer in the community as active participant in our culture, to raise public awareness, and to cultivate public awareness. The course also stresses the importance of developing teamwork, communication, and interpersonal skills.

### **Purpose**

To gain an awareness of topical issues within our community and to investigate issues associated with social-responsibility as a contemporary designer in today's society.

### **Objectives**

By the end of this course, the successful student will

1. expand their roles as members of the design community.
2. develop collaborative efforts in order to work as a team member
3. collaborate and interact with clients to reach a mutual goal.
4. engage constructively in class collaboration and discussion about design issues
5. overcome design challenges
6. create a series of three major portfolio pieces
7. develop interpersonal skills
8. learn to become a better presenter
9. inculcate and develop responsible and professional behaviors

### **Content**

We will address a variety of different issues and as design teams, we will tackle social issues such as homelessness, poverty, immigration, arts, women's issues, and the list goes on. Upon availability of community organizations, I will assist in pairing student teams to collaborate in pro bono works with non-profit organizations in Lubbock. These design works are carried out without compensation for public good. Each and every specific design components produced will depend solely on the client's need.

### **Assignments** (subject to changes)

There will be three major assignments that are subdivided into smaller parts within each assignment

1. **Individual campaign**  
You will be assigned to work individually on campaigns handpicked by the instructor.
2. **Pro bono campaign for a real non-profit client**  
We will form creative teams to tackle design projects for a real client.

### **3. Group campaign**

Depending on the number of class registrants and recognizing students' strength and weaknesses, we will form creative teams to handle successful solutions to major campaigns.

### **Other requirements**

Daily planner (optional) – To help plan your schedule.

Process notebook or binder (required) – To document of your creative processes from start to finish.

### **Suggested design publications**

*Eye, Print, How, CMYK, Communication Arts, Print, Émigré, Critique, etc.*

### **Grade assessment**

You will be graded on design, concept development, execution, time management, personal development, presentation, craftsmanship, process, and implementation.

### **Deadline**

No assignments will be accepted after the due date specified. There are no exceptions to the rule. This is the nature of our business where professionalism is tantamount to clients' success.

### **Attendance**

Since timeliness and presence are crucial to insuring that students have access to full range of experiences and information necessary to complete class assignments, every student is allowed up to a week's worth of unexcused absences (two) before the final grade is affected. For each absence beyond this number, the student's final grade will drop a full letter grade. In addition to unexcused absences, three tardies or early exits will equal one absence. Students who miss lectures and class discussions must obtain notes for the classes and assignments missed from a classmate prior to the next period.

### **Official university trips**

The only university-recognized excused absences are for participation in official university business (OP 31.04.) Participation in official university business must be documented by a written notice from the sponsoring faculty or staff member. However, the instructor must be notified in advance of such a trip and absence so that appropriate plans for make-up can be arranged.

### **Absence due to religious observance**

In accordance with university Operation Procedure 30.16-17, students who miss class for observance of a bona fide religious holiday may have such absences excused; such students must present their related plans to the instructor in writing by the end of the second week of classes. The students shall also be allowed to take an examination or complete an assignment (whichever applies) scheduled for the day within a reasonable time.

### **Academic honesty**

The School of Art is strongly committed to upholding the standards of academic integrity. Neither plagiarism (offering the work of another as one's own without proper acknowledgment) nor any form of cheating will be tolerated. Student found to violate

these standards of integrity are liable to serious consequences. Any referenced materials must be cited with proper credit noted at the back of your presentation board or placed within your design work.

### **Disabilities**

If you require special accommodations in order to participate in this course, please contact the instructor. Students should present appropriate verification from AccessTech in the Dean of Students' Office. Any requests for special accommodations should be presented by the end of the second week of classes.

### **Health and safety**

The School of Art will endeavor to comply with the intent of state laws or acts and the University health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty.

### **Civility in the classroom**

Students are expected to assist in maintaining a classroom environment, which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any form of distraction. In case of a violation of this policy, the instructor will talk with the student about the inappropriate behavior immediately and in the case of a second incident; the instructor will refer the student to the Design Communication Director who will schedule a meeting with the student. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

### **Just a note**

Just as we reflect upon contingencies in life, to some extent, the course reflects a real life professional environment in a design agency. While this syllabus reflects a structure that mirrors professional environments, its elaboration should have elements of inspiration, improvisation, collaboration, and response that yield to unforeseen circumstances. Most importantly, have fun.



## **SAMPLE OF SYLLABUS**

**ADDENDUM TO ART 4381 PUBLIC AND SOCIAL SERVICE DESIGN,** Texas Tech University, USA

# **ART 4381 Public and Social Service Design**

**Fall 2001 School of Art, Texas Tech University**

**Instructor:** Kok Cheow Yeoh

**Email:** kcyeh@yeoh.com

**URL:** www.yeoh.com

## **1<sup>ST</sup> ASSIGNMENT: Individual campaign**

### **Assignment requirements:**

1. Process notebook – Comprehensive documentation of your creative processes
2. Design components:  
Develop a comprehensive four-piece campaign for a non-profit/public service organization, which includes:
  - i) Promotional/Recruitment/Agency brochure
  - ii) Holiday card/Amenities/Newsletter

## **CONSIDERATIONS**

The two design components must share consistency in order to create a symbiotic relationship in reaching out to its targeted audiences, benefiting and enhancing each other, so to speak. The message must pack a powerful punch and good designs do not necessarily need to be portrayed in 4-colors and expressed in bombastic languages. Sometimes the final design outcome is restricted by the client's prudence, which in turn, may limit the designer's ability to express ideas. However, restrictive budgetary concerns may train the designer to approach the project by creatively and thoughtfully applying ideas on different paper stocks, inks, printing techniques, and many other methods of expressions. Your choice of design components must express and reflect the non-profit organization's goals.

## **CREATIVE PROCESSES**

### **Step 1: Research**

The first task is to collect sufficient information about the organization through some form of research. The main purpose of conducting a research is to gather enough information so that we can better target our audience. It acts as a blueprint which anticipates what needs to be done, exactly how and when it has to be accomplished and what it will cost. Primary data are collected from original sources such as interviews and secondary data exist because they have been compiled and are usually available in some sort of report or journal. There are a number of ways to collect primary research data. Verbatims are spontaneous comments by people who are being surveyed. This is one form of qualitative research where you seek to understand how and why people think and behave as they do. Other methods include quantitative studies where researchers use statistics to describe consumers.

### **Step 2: Audience profile**

There are a number of ways to collect primary research data. Verbatims are spontaneous comments by people who are being surveyed. This is one form of

qualitative research where you seek to understand how and why people think and behave as they do. Other methods include quantitative studies where researchers use statistics to describe consumers. Survey research uses structured interview that ask large numbers of people exactly the same questions. Once an advertiser identifies its target audience, they can effectively reach a section of the country or a group of potential consumers.

Identify the following and create your audience profile

- 1) approximate age
- 2) education
- 3) marital status
- 4) economic status
- 5) sexual orientation
- 6) interests
- 7) lifestyle
- 8) location

### **Step 3: Positioning**

Once the audience has been identified, it is easier to develop a statement that represents a viewpoint. Having carefully developed your understanding of the organization, the audience profile and positioning, it is easier to determine relevant issues of the creative work plan.

### **Creative Work plan**

Your creative work plan must be typed and formally organized. It is part of an on-going documentation of your campaign and will be developed as your ads, designs, etc evolve. The creative work plan will be turned in with your process notebook. Include the following:

- 1) client name
- 2) service or mission
- 3) issue
- 4) purpose of campaign
- 5) objective of campaign
- 6) audience
- 7) audience concerns
- 8) impact
- 9) image portrayed
- 10) tone of design/message
- 11) similar organizations – competing for audience attention
- 12) point of difference
- 13) barriers
- 14) mandates

### **Creative brainstorming and concept development**

Brainstorm for ideas with classmates. Create sketches and develop ideas for campaign.

### **List of organizations:**

1. CHILDREN AND YOUTH:

### **Children's Hunger Fund**

Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Mission:** Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Area of Focus:** Children and Youth, Disaster Relief, Poverty and Hunger

**Location:** 12820 Pierce Street, Pacoima, California, 91331, United States

**Contact Person:** Tim Kirk

**Phone:** 818-899-5122 **Fax:** 818-899-9552

**Email:** chf@gte.net **URL:** <http://www.chf2serve.org>

#### 2. IMMIGRATION:

### **National Asian Pacific American Legal Consortium**

**Mission:** The Consortium is a nonprofit nonpartisan organization whose mission is to advance and defend the legal and civil rights of Asian Pacific Americans.

**Area of Focus:** Human Rights and Civil Liberties, Immigration, Race and Ethnicity

**Location:** 1140 Connecticut Avenue, NW Suite 1200, Washington, District of Columbia, 20036, United States

**Contact Person:** Ronda Coleman

**Phone:** 202-296-2300 **Fax:** 202-296-2318

**Email:** rcoleman@napalc.org **URL:** <http://www.napalc.org>

#### 3. CONSUMER PROTECTION:

### **The Foundation for Taxpayer and Consumer Rights**

**Mission:** In a time when corporations and other monied special interests advance their idiosyncratic interests, often at the expense of the broader, public good, by dominating legislative, executive and judicial branches with PACs. Lobbyists, and prestigious law firms, the Foundation's mission is to ensure meaningful representation of the public's interests in the democratic process through grass roots organization, activist training, public education, and public interest litigation.

Just one example of the accomplishments of the Foundation and its staff:

- enactment of Proposition 103, a landmark insurance reform initiative copied nationwide that led to the return of more than \$1.2 billion in premiums to California consumers, another \$14 billion in savings. Grassroots victory achieved despite a record \$70 million opposition campaign.

**Area of Focus:** Consumer Protection

**Location:** 1750 Ocean Park Blvd.#200, Santa Monica, California, 90405, United States

**Contact Person:** Cynthia Dennis

**Phone:** 310-392-0522 **Fax:** 310-392-8874

**Email:** admin@consumerwatchdog.org **URL:** <http://www.consumerwatchdog.org>

#### 4. DISABILITY ISSUES:

### **CHADD of Northern California**

**Mission:** CHADD Works To Improve the Lives of People With Attention-Deficit/Hyperactivity Disorder (ADD, ADHD) Through Education, Advocacy, and Support.

CHADD of Northern California serves the 48 Counties of Northern California with support groups, educational meetings, resource information and advocacy efforts.

**Area of Focus:** Disability Issues, Family and Parenting, Health, Mental

**Location:** PO Box 966, Lafayette, California, 94549-0966, United States

**Contact Person:** Lew Mills, Ph.D.

**Phone:** 510-291-2950 **Fax:** 510-291-2950

**Email:** webmaster@chaddnorcal.org **URL:** <http://www.chaddnorcal.org/>

## 5. ENVIRONMENT:

### ReThink Paper

**Mission:** ReThink Paper is a network of environmentalists, paper industry experts, and concerned citizens dedicated to catalyzing a transition to an ecologically sound pulp & paper industry. Our mission is to convince the industry, government, and consumer sectors to rethink -- and then replace -- current wood-based paper production processes with clean, non-wood agricultural alter

**Area of Focus:** Environment

**Location:** ReThink Paper / A project of Earth Island Institute, 300 Broadway, Suite 28, San Francisco, California, 94109, United States

**Contact Person:** Nancy Hurwitz, Managing Director

**Phone:** (415) 788-3666 **Fax:** (415) 788-7324

**Email:** rtpinfo@earthisland.org **URL:** <http://www.rethinkpaper.org>

## 6. EDUCATION:

### World Links

**Mission:** Learning Leaders, was established in 1956 as the first program of its kind, is a nonprofit organization whose goal is to help ensure that New York City public school students become successful learners and productive members of the community. Learning Leaders recruits, trains, and places 9,300 volunteers who provide instructional support to 150,000 students in 747 New York City public schools.

Almost 72% of our volunteers are parents of school children, many of whom attend low-performing schools in low-income New York neighborhoods. The majority of our volunteers are people of color who reflect and represent the school communities we serve.

**Area of Focus:** Children and Youth, Education

**Location:** 352 Park Avenue South, 13th floor, New York, New York, 10010-1709, United States

**Contact Person:** Heather Whyte

**Phone:** (212) 213-3370 **Fax:** (212) 213-0787

**Email:** heatherw@Learningleaders.org **URL:** <http://www.learningleaders.org>

## 7. WOMEN'S ISSUES:

### Institute for Women and Work

**Mission:** The Institute for Women and Work, a division of the New York State School of Industrial and Labor Relations at Cornell University, is an intellectual, research and education center for women in New York State and on a national level. The Institute focuses on: (1) educational and training programs with unions, corporations, educational institutions, and public sector agencies regarding issues relevant to women and their

work; (2) applied academic research funded by government agencies, unions and/or foundations that address issues which influence the achievement of women's potential in the workplace; and (3) the dissemination of relevant research related to public policy through conference, seminars, and publications.

**Area of Focus:** Education, Job Training and Workplace Issues, Women's Issues

**Location:** Institute for Women and Work - Cornell University, 16 East 34th Street, 4th Floor, New York, New York, 10016, United States

**Contact Person:** Briana Barocas

**Phone:** (212) 340-2800 **Fax:** (212) 340-2822

**Email:** bb11@cornell.edu **URL:**

<http://www.ilr.cornell.edu/extension/institutes/iww/default.html>

## 8. RELIGION:

### **Tibetan Aid Project**

**Mission:** Guided by Buddhist philosophy, the entire culture of Tibet was focused on developing a balance between heart and mind. Since the occupation of Tibet in 1959, an estimated 1.2 million Tibetans have perished, and all but 13 of Tibet's 6,000 monasteries were destroyed. Thousands of Tibetan people fled to neighboring Himalayan nations in a heroic attempt to preserve their way of life. The Tibetan Aid Project offers much needed funds and support to the Tibetan refugee communities in Asia seeking to revitalize their endangered heritage and insure its survival while increasing awareness in the west. We offer four main programs: support Tibetan monasteries and nunneries; ship sacred texts and art to refugees; sponsor large ceremonies for world peace; and promote awareness of endangered Tibetan Culture in the west.

**Area of Focus:** Arts, Religion, Spiritual and Metaphysical Issues

**Location:** 2910 San Pablo Avenue, Berkeley, California, 94702, United States

**Contact Person:** Sandy Olney

**Phone:** 510-848-4238 **Fax:** 510-548-2230

**Email:** tap@nyingma.org **URL:** <http://www.nyingma.org>

## 9. COMPUTERS & TECHNOLOGY:

### **iMentor**

**Mission:** iMentor is a new non-profit Internet-based mentoring program. iMentor's mission is to harness the power and potential of the Internet in order to provide young people from underserved communities with (i) adult mentors (ii) the opportunity to explore career options and (iii) basic technological literacy. iMentor matches students from low income neighborhoods with volunteer adult mentors based on career interests. Mentors and students communicate via email, and work together on projects designed to help students think about careers while developing their Internet skills. iMentor also plans group events throughout the year so students and mentors can interact in person. Because most communication takes place via email, iMentor provides busy adults with a flexible way to make a meaningful contribution to the lives of children.

**Area of Focus:** Children and Youth, Computers and Technology, Education

**Location:** c/o Blue Ridge Foundation New York, 660 Madison Avenue, 20th Floor, New York, New York, 10021, United States

**Contact Person:** Richard Buery

**Phone:** 212-446-3320 **Fax:** 212-446-6201  
**Email:** info@immentor.org **URL:** <http://www.immentor.org>

#### 10. CRIME & SAFETY:

##### **Coalition for Gun Control/pour le controle des armes (Canada)**

**Mission:** Founded in the wake of the Montreal massacre, the Coalition for Gun Control is the only national non-profit organization, which aims to reduce gun injury, death and crime in Canada. More than 350 crime and injury prevention, policing, health, victims, community, and other organizations endorse it. The Coalition supports:

- Licensing of all gun owners
- Registration of all firearms
- Stricter controls on handguns
- A ban on military assault weapons
- Safe storage
- Controls on the sale of ammunition
- Strict enforcement of the law
- A range of programs to support effective implementation

The Coalition is credited with the passage of two important pieces of legislation- Bill C-17 and Bill C-68 - which contain the measures needed for effective gun control. Since the passage of Bill C-68, the Coalition has continued to work to ensure that the law is effectively implemented. It continues to counter the gun lobby's attempts to undermine the law.

**Area of Focus:** Crime and Safety, Health, Network of Nonprofit Organizations

**Location:** 1301 Sherbrooke St. East, Montreal, Quebec, H2L 1M3, Canada

**Contact Person:** Amelie Baillargeon

**Phone:** 514-528-2358 **Fax:** 514-528-2598

**Email:** cgc\_montreal@compuserve.com **URL:** <http://www.guncontrol.ca>

#### 11. GAY, LESBIAN & BISEXUAL ISSUES:

##### **American Foundation for AIDS Research (amfAR)**

**Mission:** The mission of the American Foundation for AIDS Research (amfAR) is to prevent HIV infection and the disease and death associated with it and to protect the human rights of all people threatened by the epidemic of HIV/AIDS.

**Area of Focus:** Gay, Lesbian and Bisexual Issues, Health, Human Rights and Civil Liberties

**Location:** 120 Wall Street, 13th floor, New York, New York, 10005, United States

**Contact Person:** Liz Marlin

**Phone:** 212-806-1600 **Fax:** 212-806-1601

**Email:** liz.marlin@amfar.org **URL:** <http://www.amfar.org>

#### 12. SENIORS & RETIREMENT ISSUES:

##### **Center for Positive Aging**

**Mission:** Promoting Creative Independent Lives

The Center for Positive Aging prepares people of all ages for an expanded and healthy long life.'

The Center is a partnership of individuals, congregations, and community organizations providing health, educational, and recreational opportunities. Promoting volunteer driven services and wellness for older persons and their families remains our primary mission.

**Area of Focus:** Seniors and Retirement Issues

**Location:** 607 Peachtree Street, NE, P.O. Box 55079, Atlanta, Georgia, 30318, United States

**Contact Person:** Merry Jorgensen

**Phone:** 404 872-9191 **Fax:** 404 872-1737

**Email:** positiveaging@mindspring.com **URL:** <http://positiveaging.home.mindspring.com>

### 13. FAMILY & PARENTING

#### **AVKO Dyslexia Research Foundation**

**Mission:** The AVKO Dyslexia Research Foundation devotes its resources to helping others help dyslexics learn to read. Through its publications and by maintaining two websites (<http://www.avko.org>) and <http://www.spelling.org>). AVKO helps others understand what dyslexia is, how a family member can help a dyslexic learn to read and spell, how teachers can develop techniques for teaching those with specific learning disabilities to decode and encode the English language. AVKO operates a FREE DAILY Reading Clinic at its headquarters. AVKO is especially interested in spreading the concept that the Adult Community Education Programs should include courses for that small minority of parents who want to learn how to tutor their own child who is experiencing difficulty in learning in school. AVKO is so concerned with the issue that AVKO offers free lesson plans for such a course.

**Area of Focus:** Family and Parenting

**Location:** 3084 W. Willard Road, Suite W, Clio, Michigan, 48420-7801, United States

**Contact Person:** Don McCabe

**Phone:** (810) 686-9283 **Fax:** (810) 686-1101

**Email:** DonMcCabe@aol.com **URL:** <http://www.avko.org>

### 14. HEALTH

#### **LifeLong Medical Care (Berkeley, CA)**

**Mission:** LifeLong Medical Care (LMC), is the largest provider of health care services to low-income populations in Berkeley, Albany, Emeryville, and North Oakland. LMC is a non-profit community health center operating three family practice clinics and three geriatric specialty clinics in Northern Alameda County. LMC's mission is to promote the long-term health and well being of people of all ages, origins, and races, especially the economically at-risk, by providing a continuum of quality preventive and primary health care and social services. LMC significantly impacts the lives of the people in our community by providing affordable health services for people of all ages.

**Area of Focus:** Community Service and Volunteering, Health, Seniors and Retirement Issues

**Location:** P.O. Box 11247, Berkeley, California, 94712-2247, United States

**Contact Person:** Dyveke Patrice Pratt

**Phone:** (510) 704-6010 x250 **Fax:** (510) 883-1667

**Email:** [volunteer@lifelongmedical.org](mailto:volunteer@lifelongmedical.org) **URL:** <http://www.lifelongmedical.org>

### 15. MEN'S ISSUES

#### **ClothesMinded, Inc.**

**Mission:** CLOTHESMINDED, Inc. is a 501c3 nonprofit organization dedicated to assisting low-income men, women, teens, and older workers coalition by providing recycled business attire for interview and first week of employment.

**Area of Focus:** Community Service and Volunteering, Men's Issues, Network of Nonprofit Organizations, Women's Issues

**Location:** 1210 W. Alameda Suite 106, Tempe, Arizona, 85282, United States

**Contact Person:** Mary Lou Roels

**Phone:** 480-804-0202 **Fax:** 480-804-0220

**Email:** clothesmindedaz@hotmail.com **URL:** <http://www.clothesminded.org>

## 16. WILDLIFE & ANIMAL WELFARE

### **Animal Guardians of America**

**Mission:** The mission of Animal Guardians of America is to promote reverence and compassion for all animals; through humane education; by working to eliminate the euthanization of companion animals; implementing rescue operations, and facilitating foster programs. Animal Guardians of America (AGA) does not have a shelter at this time. AGA is able to provide comfort to rescued and abandoned animals by using a network of foster homes.

**Area of Focus:** Education, Wildlife and Animal Welfare

**Location:** #169, 7000 Independence Pkwy, Suite 160, Plano, Texas, 75025, United States

**Contact Person:** Greg Thomisee

**Phone:** 972-398-2123 **Fax:** 972-527-3815

**Email:** AGA@AnimalGuardians.com **URL:** <http://www.AnimalGuardians.com>

## 17. DISASTER RELIEF

### **Operation USA**

**Mission:** Operation USA assists developing communities here and abroad in addressing problems relating to natural and manmade disasters and chronic poverty through the creation of sustainable health, nutrition and disaster response programs. We provide essential materials, training, advocacy and financial support for such programs. "Operation Landmine" is a project of Operation USA to rid the world of landmines. It focuses on the conversion of advanced technology to detect and destroy anti-personnel landmines. We believe the basic science and technology now exist but must be converted or re-engineered from other uses and brought to bear on this huge and growing global problem

**Area of Focus:** Disaster Relief, Health, Peace and Conflict Resolution

**Location:** 8320 Melrose Ave., Suite 200, Los Angeles, California, 90069, United States

**Contact Person:** Kathy Schutzer

**Phone:** 323-658-8876 **Fax:** 323-653-7846

**Email:** [kschutzer@opusa.org](mailto:kschutzer@opusa.org) **URL:** <http://www.opusa.org>

## 18. ARTS

### **Arts Horizons**

**Mission:** Arts Horizons' mission is to foster development of the whole person and to improve education by delivering quality arts programs and activities to schools and communities. All programs and activities are governed by a commitment to artistic excellence, educational effectiveness, cultural diversity, arts advocacy and a belief that the arts are essential to human development and basic to education. Arts Horizons is the largest provider of comprehensive arts in education programming that serves the tri-state region of New York, New Jersey and Connecticut. Our programs reach approximately



300,000 children each year. We present multicultural arts programs in the schools, including assembly programs, artist-in-residence workshops, professional development and after-school projects in inner city schools.

**Area of Focus:** Arts, Children and Youth, Education

**Location:** One Grand Avenue, Suite 7, Englewood, New Jersey, 07631, United States

**Contact Person:** John Devol

**Phone:** 201-567-1766 **Fax:** 201-567-5312

**Email:** jdevol@artshorizons.org **URL:** <http://www.artshorizons.org>

## 19. HOUSING & HOMELESSNESS

### **Mutual Interest**

**Mission:** Mutual Interest is dedicated to providing access to housing for low-income renters in King County, Washington through the administration of a self-sustaining fund, financed by the interest from security deposits.

**Area of Focus:** Economic Development, Housing and Homelessness

**Location:** P.O. Box 85510, Seattle, Washington, 98145, United States

**Contact Person:** Jennifer Gee

**Phone:** 206-841-5305 **Fax:** 206-956-2415

**Email:** info@mutualinterest.org **URL:** <http://www.mutualinterest.org>

## 20. POVERTY & HUNGER

### **Children's Hunger Fund**

**Mission:** Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Area of Focus:** Children and Youth, Disaster Relief, Poverty and Hunger

**Location:** 12820 Pierce Street, Pacoima, California, 91331, United States

**Contact Person:** Tim Kirk

**Phone:** 818-899-5122 **Fax:** 818-899-9552

**Email:** chf@gte.net **URL:** <http://www.chf2serve.org>

### **References:**

Wells, W., Burnett, J., & Moriarty, S. (1989) Advertising principles and practice. New Jersey: Prentice Hall

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**THE END.**

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