Section 1: Identification of the stakeholder (compulsory)

1) Name of organisation: **Hungarian Design Council**

2) In which country is the organisation you represent located?
Hungary

3) What kind of organisation do you represent? If more than one category applies, choose the most characteristic one.

Not-for-profit
- International organisation
- National government (Ministry/department)
- Regional or local government
- **Other governmental (agency, etc.)**
- Professional association
- Chamber of commerce
- Other not-for-profit (non-governmental) organisation
- Higher education institution

For-profit
- Commercial/'for-profit' organisation

*[If not-for-profit, go to question with * below.]*

[If commercial/'for-profit':] What sector are you in? If more than one category applies, choose the most characteristic one.
- Automotive
- Aeronautics and Space
- Biotechnologies (health, industrial, agricultural)
- Chemicals
- Construction
- Design
- Energy
- Engineering
- Entertainment (film, radio, TV, video games, etc.)
- Environmental services
- Financial services
- Food/Drink
- ICT and communication equipment
- Insurance
- Legal services
- Machine building
- Medical devices and medical instruments
- Pharmaceuticals
- Real estate
- Software
- Textile
- Transport services
- Other consultancy services (not including design consultancy, cf. option 'design' above)
- Other

[If commercial/'for-profit':] Please indicate the number of staff employed.
- 0-10
- 11-50
- 51-250

- 251-500
- 501 or more

* Which statement best describes the activities of your organisation?
- **'Our main activities are related to design' (e.g. design, design promotion, design support, design policy, design education, design consulting, etc. whereof innovation may be one aspect)**
- 'Our main activities are related to innovation' (e.g. innovation promotion, innovation
- support, innovation policy, innovation management consulting, etc. whereof design may be one aspect)
- Both statements are equally true
- Neither statement is true

Section 2: The key questions (compulsory)

General role of design in public policy

4a) Do you consider design to be important for the future competitiveness of the EU economy?
- **Very important**
- Important
- Not important

4b) Why?
- **Due to our heritage, design is still a competitive advantage in Europe. We should be able to build on this.**
- **Design creates values - and the competition will be increasingly about values in goods and services.**
- **Historically, design has always acted as a bridge, a mediator between new technologies and society. If we see the future of Europe in research and innovation, design will always be relevant.**

5) What are the main areas where public initiatives in support of design could be useful, if any? (Multiple answers possible)
- **Awareness raising and design promotion**
- Design support to organisations
- **Design research**
- **Design education**
- None (public initiative in support of design is not useful)

6) Should initiatives in support of design be an integral part of innovation policy?
- **Yes**
- No

Scope for action at EU level

7) Should initiatives in support of design be taken at EU level in addition to Member State and regional level?
- **Yes**
- No, initiatives in support of design should only be taken at Member State and/or regional
- level
- No, no public initiatives in support of design should be taken

[*If the answer to question 7 is yes:*] In what main areas would EU level initiatives add value to the own initiatives of Member States and their regions?

- **Creating a framework for state support within or without the existing R&D structures**
- **Policy recommendations and common framework for Member States**
- **Setting the basis of gathering consistent and comparable evidence**
- **Supporting networks for European-wide research and exchanging best practices, such as cross-disciplinary programs in design education or special uses of design that are relevant to EU focus areas (eg social cohesion, innovation friendly society, eco-design)**

Section 3: Specific questions

The specific questions are optional. Respondents may therefore reply to all, none or a selection of these, but are strongly encouraged to respond to a maximum of questions.

8) People associate design with different things. What is the first thing that comes to your mind when you hear the word 'design'?
- A designed object or the design of an object
- Design as an activity in an organisation
- A drawing
- An intellectual property right
- Other, namely: **a fundamental human activity of creation, of questioning existing situations and devising preferred ones.** (after Herbert A. Simon)

The following could be an operational definition of design for the purpose of innovation policy development:
Design for user-centred innovation is the activity of conceiving and developing a plan for a new or significantly improved product, service or system that ensures the best interface with user needs, aspirations and abilities, and allows for aspects of economic, social and environmental sustainability to be taken into account.

9a) Do you agree with this definition as the basis for integrating design into European innovation policy?
- **Yes**
- No

[If no:] Why not? _
_ _

9b) What could alternatives be?

_ _
_ _

The definition of design for user-centred innovation suggested above stresses the potential of design to support socially responsible and environmentally sustainable innovation.

10) How important is the use of design to achieve social objectives?
- **Very important**
- Important
- Not important

11) How can EU policy promote design that takes user diversity into account, regarding for example physical and mental abilities, education and skills?
- **Through legislation and standards (already in place in many areas)**
- **Through the use of public procurement**
- **Through the examples of the Community's own best practices**
- **Through encouraging networks and supporting relevant skills and training**

12) How important is the use of design to achieve environmental objectives?
- **<u>Very important</u>**
- Important
- Not important

13) How can EU policy promote design that takes environmental aspects into account, such as resource efficiency, durability, reuse and recycling?
- **Through legislation, standards and incentives**
- **Through the use of public procurement**
- **Through the examples of the Community's own best practices**
- **Through encouraging networks and supporting relevant skills and training**

14) Design may be an innovation activity with untapped potential, especially in SMEs, low-tech companies and the service sector, where design usage is comparatively low.

14a) Is there a need for a more targeted policy for these three groups of organisations?
For SMEs:
- **<u>Yes</u>**
- No

For low-tech organisations:
- **<u>Yes</u>**
- No

For service organisations:
- Yes
- **<u>No</u>**

14b) Should such targeted policy exist at EU level?
- **<u>Yes</u>**
- No

15a) Does the current economic climate affect the relevance of design?
- **<u>Yes</u>**
- No

15b) What should be the role of design policy in response to the crisis, if any?
To position design and design-thinking as a value creating activity and a strategic policy tool.

16) The Commission is already involved in a number of design-related initiatives. What is potentially lacking is an explicit integration of design into European innovation policy.

16a) If there were to be a policy for design in Europe, how should it be related to innovation policy?
- Design should be a separate policy
- **<u>Design should be part of European innovation policy</u>**

16b) Why? **In the short-term, it will be probably faster, easier and more practical to adjust existing structures.**

17) How could other EU policies or initiatives — for example in the fields of internal market, research, social inclusion, education or culture — be instrumental in supporting design?
_ _
_ _

18) What would be the best forum to discuss policy on design for user-centred innovation at EU-level?

- A new forum
- An existing forum
- Neither

[*If new:*] Who should be part of this new forum?

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_ _

[*If existing forum:*] What existing forum?

_ _
_ _

19a) Which are the most serious barriers to the better use of design in Europe, if any?
(Multiple answers possible)
- Lack of common definition of the word 'design'
- Lack of statistics and statistical analysis on design
- Lack of awareness of design among end-consumers
- Lack of awareness and understanding of the potential of design among policy makers
- **Lack of awareness and understanding of the potential of design among potential design customers, i.e. private and public organisations**
- **Lack of knowledge and tools to evaluate the rate of return on design investment**
- Lack of public support to use design in organisations
- Lack of designers/design companies with the right skills and/or capacity
- Lack of design skills and understanding among other professions
- Lack of high quality design education in Europe
- Lack of research in the area of design
- No barriers exist

19b) Please substantiate your answer:
- **The general awareness in Europe about design is quite high, but only partial, often coupled with mere esthetic styling, subjective beauty or fashion.**
- **Design has only recently been taken up by business schools and thus the necessary management skills are missing and the expectations of the scope, potential and benefits of design are unrealistic.**

19c) Are there any other serious barriers?
- **We may differentiate SMEs, large companies, public bodies, etc. The barriers are different.**
  In SMEs, there is a limited ability to cope with risk (which works against developing new products and services) and a very narrow focus that limits their ability to see the relevance of design to their particular situation.
- **Design is rarely part of the support structures for SMEs.**
- **The business sector, the engineering profession and the design sector lack a common language and thus have substantial difficulties in working together as teams. (Better cooperation of disciplines in education may help.)**
- **Lack of business skills in designers and lack of large studios where young designers can learn the business-side of their profession. (Such studios exists in architecture and advertising, but rarely in other areas of design. The professional development of young designers may be assisted by mobility programs, such as the Leonardo program).**

19d) What can be done at EU level to address these barriers specifically?
- **Tax incentives or other state support for design services.**
- **Promotion of design and design education best practices, especially of those connected to European focus areas.**
- **Professional development of young designers (such as the Leonardo program).**
- **Supporting the interface of sciences, research, innovation and design.**

20) The following vision is the result of a European innovation policy workshop organised with experts in design and design policy in Marseille, in June 2008:
To build on our existing strengths and our heritage to make Europe a reference for design excellence, whether for research, education and skills — attracting and retaining the best talents, for high-end design and excellence, and for breadth and depth of design usage in private and public organisations.

20a) Is this a good vision for European collaboration in the area of design?
- **Yes**
- No

20b) What could alternatives be?
Social inclusion or environmental sustainability issues may be mentioned in the vision statement.

21) Other comments:
The document is well researched and gives a clear, wide-angle view of design. However, a few points could be still added to enrich the arguments.
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When talking about graphic design, perhaps one particular area could be mentioned where design ought to be used extensively by the public sector – i.e. the organisation of information into an easy-to-understand, barrier-free format (eg. signage at hospitals, airports, motorways, etc. or the information displayed on public forms – eg. voting cards (legibility issues as well as clear, well designed structures). Extensive research is available on the advantages of communication design in these areas.

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The potential of design to reduce complexity, to overcome resistance to innovation and to facilitate early adoption by rendering a new product or service look and feel acceptable, familiar and desirable may be noted. (see the historical examples of Adrian Forty in his book "Objects of Desire: Design and Society Since 1750")
The 2006 communication from the commission, titled "Putting knowledge into practice: A broad-based innovation strategy for the EU" states as one of the main aims the promotion of an innovation friendly society, where innovation is not feared but welcomed by the public. In view of this, the above potential of design seems relevant.

Chapter 5
"The statement New EU Member States generally display low levels of design support. Similar discrepancies exist in design performance, as shown by international design rankings."
We would argue that this and a few other statements in this chapter are overly simplistic and the examples used are one-dimensional. This is probably due to the source material (mainly from the UK and Scandinavian countries).
The new member states (in total) may not show the same commitment to design as some leading countries in Europe, but their policies and situations are not uniform and design support exists. The fact that none of these countries appear in the world design and innovation rankings is not necessarily due to lack of support and even less to lack of design capabilities. (This fact is probably due to the structure and financial background of their economy, language barriers and the slow development of enterprenourial skills).

Historically, many of the new member states were early advocates of design. The Polish IWP is mentioned in the document, but there are other examples. Let us add two more from Hungary. The predecessor of the Hungarian Design Council was the Council of Craft and Applied Art, established in 1950. The Moholy-Nagy University of Art and Design was founded in 1880 and its Department of Industrial Design as early as 1950.

Although there are no national design policies in the region, a number of state support schemes do exist. To cite Hungarian examples only, the Hungarian Design Council, under the auspices of the Hungarian Patent Office, uses public funding to run various promotional and support programs. Some of these address design education and post-gradual training. (The Moholy-Nagy Grant program supports the professional development of designers under the age of 35, a free, digital guide offers dedicated business advice to design entrepreneurs and a design-related course was developed with the leading national business school.) Polish, Slovakian, Czech, etc examples of state support structures for the design profession or for businesses using design could also be listed. It would create a more balanced picture to include some of these examples.

Design education is scarcely mentioned in the document, though it is highly relevant to the future of design skills in Europe. This is the area, where the traditions and capabilities of new member states could be mentioned. A number of schools in Central and Eastern Europe offer design education on a European level and actively participate in European networks. Unfortunately, there is a significant gap between the level of output of students (as seen in winning entries of international competitions) and the general level of products and services in this region. The capabilities and skills are there, but the level of absorption / utilisation of this potential by the economy does not yet reach that of the European average.