

11. Appendix 3: Survey

A survey was undertaken in the UK and China to gather stakeholders' experiences and views regarding the uses and features of digital platforms for craft and to assist in recruiting participants for workshops.

Design

The online survey was developed from the findings of the literature review. It included three parts: uses of digital platforms for craft, challenges of using digital platforms and demographic information. One researcher and two postgraduates were involved in the design of the survey and the survey was reviewed by another researcher to minimise the researchers' biases. Although the pre-defined list could have inhibited participants from expanding on it and adding activities, the answers were complemented by the responses during the later workshops. For ease of completion, most items consisted of closed questions with some open questions requesting more details; the questions could be completed less than 10 minutes (see survey by the end of this Appendix).

Sampling strategy

In the UK, the online survey link was disseminated to craft organisations such as Craft Council and New Ashgate Gallery and advertised in their network through their official *Twitter* and Newsletters. It was also disseminated by sending the invitation through email to obtain more responses. Most of the email addresses were collected from makers who participated in London Craft Week or Made London. The survey was time limited and had to be returned within two weeks. A further reminder was circulated after the first week. In China, the survey was distributed on WeChat, a social media platform in China, both through direct messaging (WeChat chat) and message broadcast (WeChat moments) functions of WeChat. The survey was live for two weeks, most of the data was collected in the first week, and individual experts were reminded to respond in the second week.

Results

In the UK 54 craft stakeholders responded to the survey including makers (n=46), manager/curator (n=6), retailer (n=3), researcher/educator (n=4) and restorer (n=1). Among the respondents, about 75% of the respondents had over 5 years' work experiences in craft sector. Social media was the most popular digital platforms are used in craft activities, making up 94% of the participants. About 44% makers used digital production in their making and 96% makers used digital software. 43.1% respondents used digital platforms assisting their design process and digital platforms were most welcomed to promote brand and attracting customers (84.3%). The main challenges for craft stakeholders to use digital production in the UK are: i) lack of skills of using the digital production, ii) no access to the digital production equipment, and iii) cost.

In China, 34 craft stakeholders participated in the survey. Some of them held multiple roles in craft sector, mainly including designers (71%), consumers (44 %), producers (38%) and researchers (38%). Craft makers widely use design software such as *Photoshop* and Modeling software (62%), social media such as *WeChat* and *Weibo* (59%) and online stores such as *Taobao* and *Tmall*(50%). Similar to the UK, promoting the brand (50%) and assisting the design process (47%) is the primary purpose for Chinese makers to use the digital platform. The main challenges for craft stakeholders to use digital production are lack of digital skills and difficult to protect IP.

The detailed questionnaire and result of survey are presented below.

Survey in the UK: When Craft meets with Digital platforms

Digital platforms for craft – what is your professional perspective?

We are a research team from Queen Mary University of London, and we would like to know your experiences and views regarding the features and uses the digital technology for craft in the UK. This project has been approved by Research Ethics Committee of Queen Mary University of London. Your input and views are important to us, so please complete this short survey (less than 10 mins).

If you have any questions about this survey or the wider research and plans for supporting our project, please email to Dr. Liu contact@craftplatforms.org.

Q1. What is your main role in the craft sector? (Please select all that apply)

- Maker
- Manager/ Curator
- Retailer
- Researcher/Educator
- Other (please specify) _____

Q2. Which craft form are you involved with? (Please select all that apply)

- Textiles
- Ceramics
- Jewellery
- Metal
- Wood
- Glass
- Furniture
- Fashion accessories
- Lettering
- Basketry
- Other (please specify) _____

Q3. How do you connect to the internet?

- Broadband
- 3G or 4G phone
- No connection to the internet

Q4. Have you ever used any of the following digital technologies for any aspects of your craft activities? (Please select all that apply.)

- Social media (e.g., Facebook and Instagram)
- Online marketplaces (e.g., Etsy and eBay)
- Digital production (e.g., 3D printers and laser cutting machine)
- Software (e.g., Photoshop and Illustrator)
- Other (please specify) _____
- Not at all (please specify the reasons) _____

Q5. What do you use digital platforms for in your craft activities? (Please select all that apply)

- Sourcing materials
- Assisting the design process
- Assisting the making process
- Selling craft products
- Promoting brand and attracting customers
- Collaborating with other makers
- Other (please specify) _____

Q6. How useful are digital platforms for your craft activities?

- Very useful
- Useful
- Moderately useful
- Slightly useful
- Not at all useful

Q7. Which online channels are you using to promote your craft business? (Please select all that apply)

- Twitter
- Facebook
- Instagram
- Your own website
- Etsy
- Pinterest
- eBay
- Amazon
- Not on the high street
- Other (please specify) _____
- Not at all

Q8. What do you find are the challenges of using social media? (Please select all that apply)

- I am not familiar with the social media/ lack of social media skills
- Do not have confidence in using social media
- I have no time to manage social media account
- I dislike social media
- Other (please specify) _____

Q9. What do you find are the challenges of using online marketplaces? (Please select all that apply)

- Not familiar with online marketplaces
- Lack of good photography for promoting products
- Have no resources to build own website
- Have no time to manage online market
- Other (please specify) _____

Q10. What do you find are the challenges of using digital production (e.g., 3D printer)?

(Please select all that apply and add your comments.)

- No access to the digital production equipment
- Lack of skills of using the digital production
- Have no interest in using the digital production
- Other (please specify) _____

Q11. Would you be interested in knowing more about digital platforms for your craft?

- Yes (please specify) _____
- No

Q12. Is craft your primary career?

- Yes
- No

Q13. How many years have you been involved in craft?

- Less than 3 years
- 3-5 years
- 5-10 years
- 10-15 years
- 15-20 years
- Over 20 years

Q14. Where is your craft based?

- Urban areas
- Rural areas

Q15. Which of the following best describes your business premises?

- Home-based
- Individual workspace (including rented and owned)
- Shared workspace (including rented and owned)
- Other (please specify) _____

Q16. How do you work?

- Only by myself
- Most of time I work by myself, sometimes I collaborate with others
- I work with other people in my studio/ company
- Other (please specify) _____

Q17. Where are your main customers come from?

- Shops
- Online shops
- Your own website
- Events (e.g., sale and exhibition)
- From word of mouth by friends and other customers
- Other (please specify) _____

Q18. Gender

- Male
- Female
- Decline to answer

Q19. Which age group do you fall into?

- Under 25
- 25-29
- 30-39
- 40-49
- 50+
- Decline to answer

Q20. Are you willing to participate in further activities of our project?

- Yes. Please leave your contact information (Email or Phone)

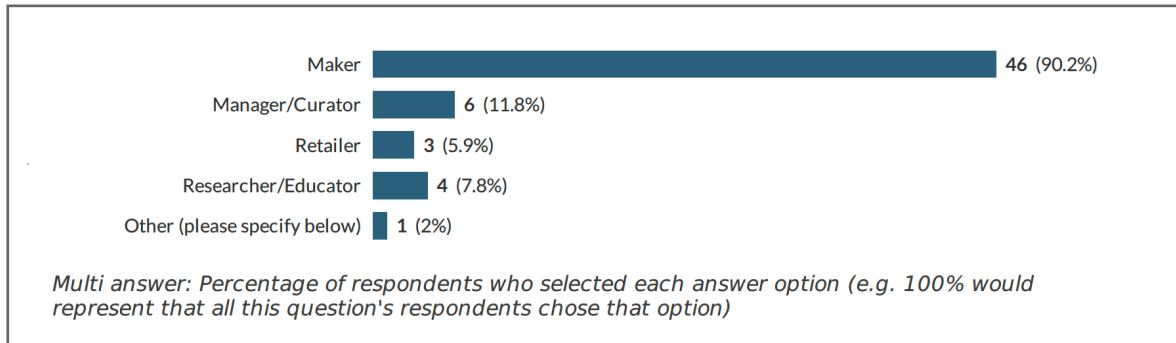
- No

Thank you very much for your time.

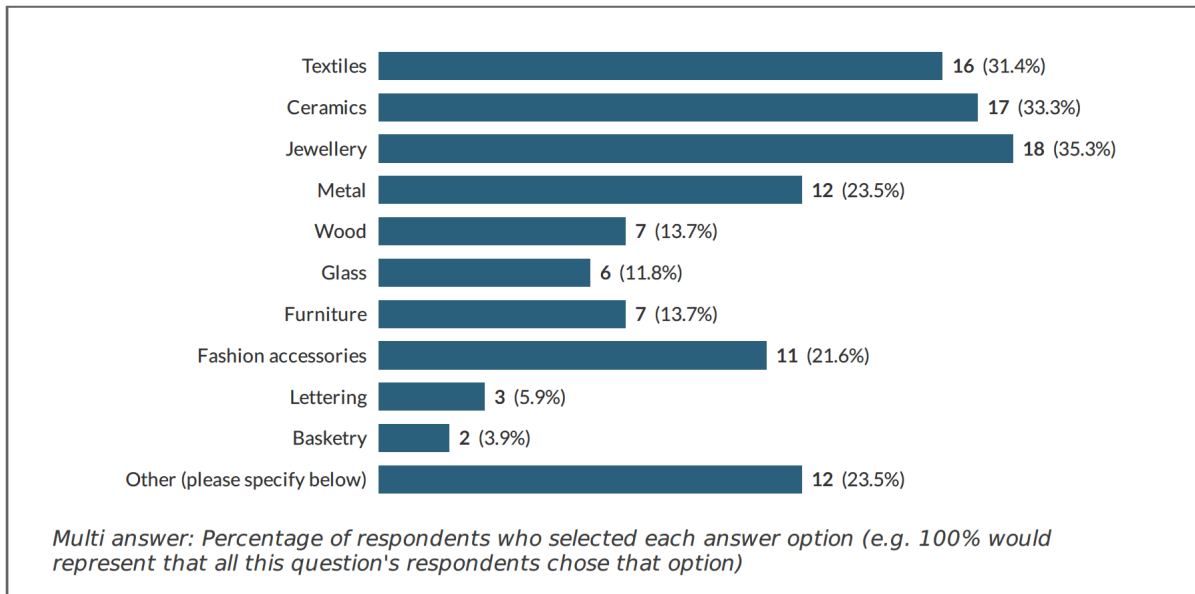
Result of the Survey in the UK: When Craft meets with Digital platforms

1. Overview

54 craft stakeholders responded to the survey, including makers (n=46, about 90.2%), manager/curator (n=6, about 11.8%), retailer (n=3, about 5.9%), researcher/educator (n=4, about 7.8%) and restorer (n=1, about 2%).

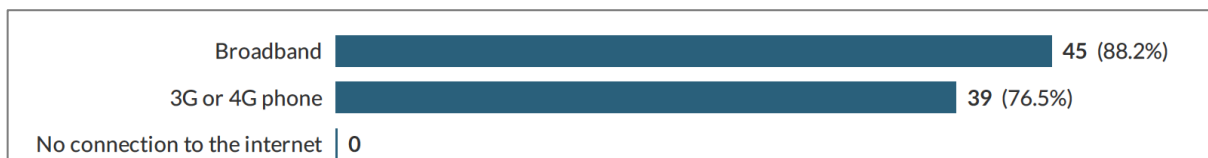


2. Below are the subsectors that participants are involved with:

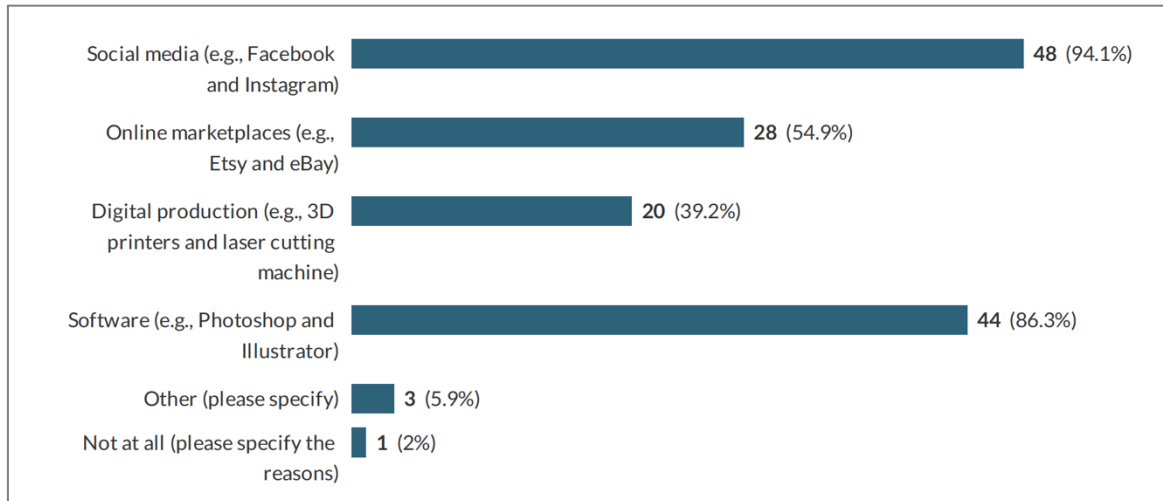


Others: including leather, digital print for textile work, lutherie, papercraft, interiors - cushions slippers, prints, make pots, clay work, and booking binding

3. All the participants are able to connect to the Internet, either by broadband or 3G/4G phone.



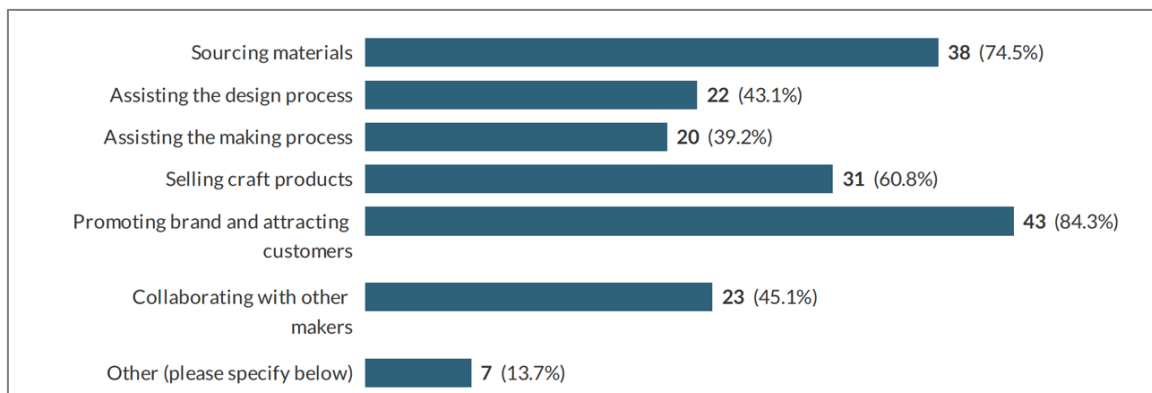
4. Digital technologies have been used to the following craft activities:



Others

- Direct to Garment (a digital printing that a physical printer directly applies the ink onto the t-shirt, basically an inkjet process)
- Personal website with award winning watch strap configurator
- (One participant did not use digital technologies as he/she finds them difficult- rhino, photoshop, etc.)

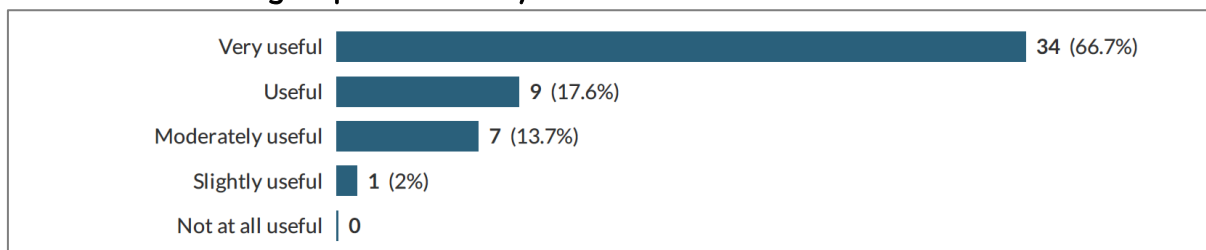
5. Digital platforms are used in the following craft activities:



Other

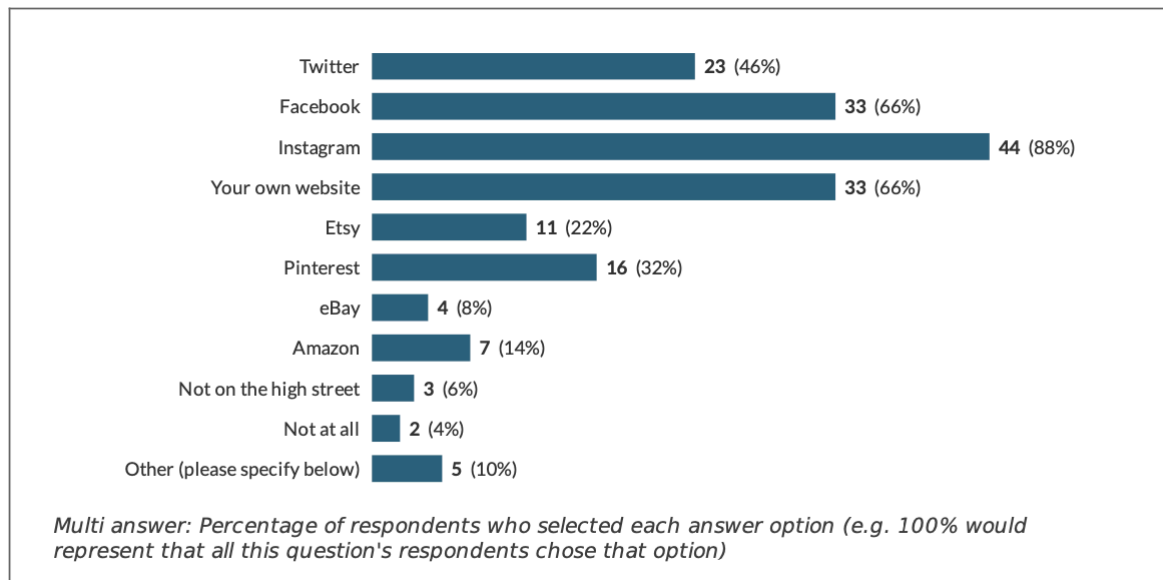
- staying up to date with trends and advancements in craft practice
- Creating supporting materials/promotional materials
- Sharing the making process
- Learning new techniques
- Searching event opportunities and notices
- Connecting with friends

6. How useful are digital platforms for your craft activities?



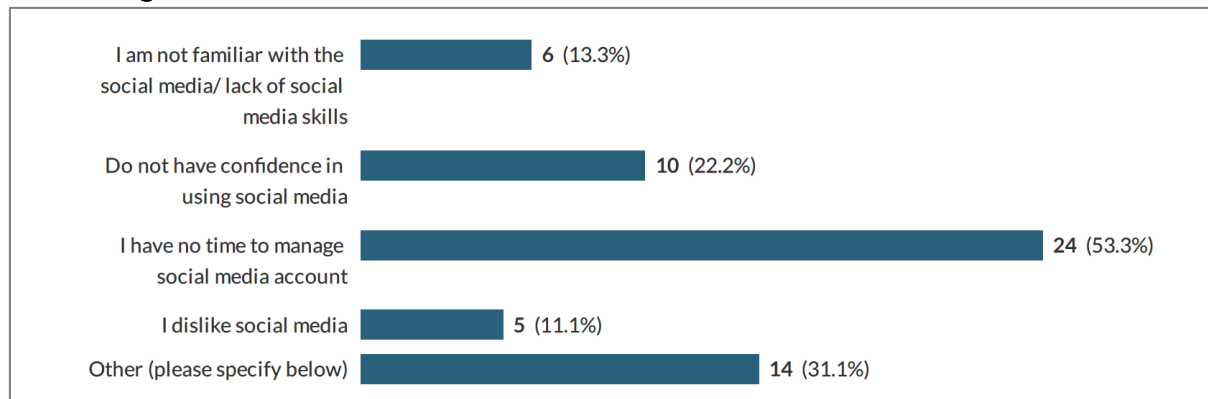
7. Which online channels are you using to promote your craft business?

Instagram, Facebook and individual's website are the main channels that craft people use to promote craft business.



Others: Youtube, Vimeo, Forums, Eporta, Linked In, trade website organisations, IE, craft council, and Guild website

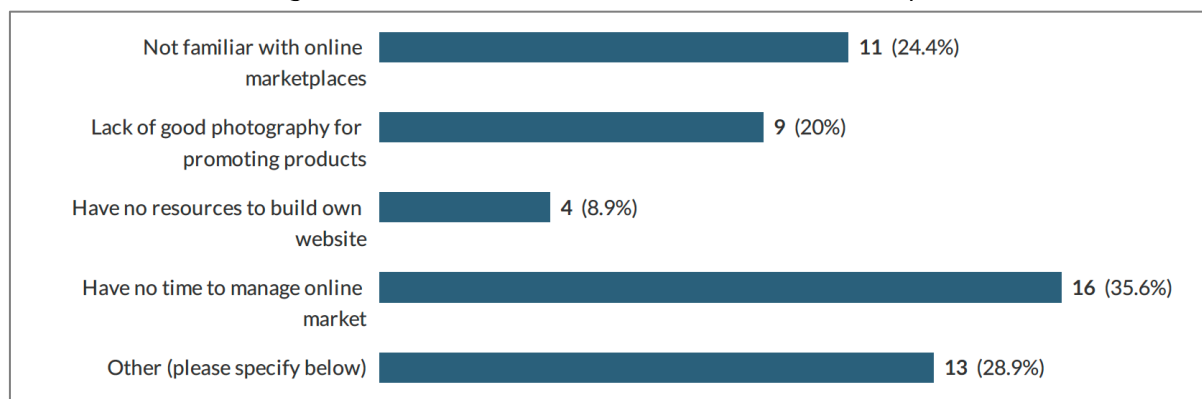
8. Challenges for craft stakeholders to use social media.



Other

- Learning how to use the paid marketing tools effectively. It's easy to lose money quickly on them and the help offered by the companies is not always helpful. They often stop being available once a campaign is running.
- You have to be constantly posting photos to get noticed. All very time consuming.
- Social media is getting restrictive to reaching wider audience.
- Attracting the right audience
- Need to understand more about how to monitor its impact and who I'm reaching.

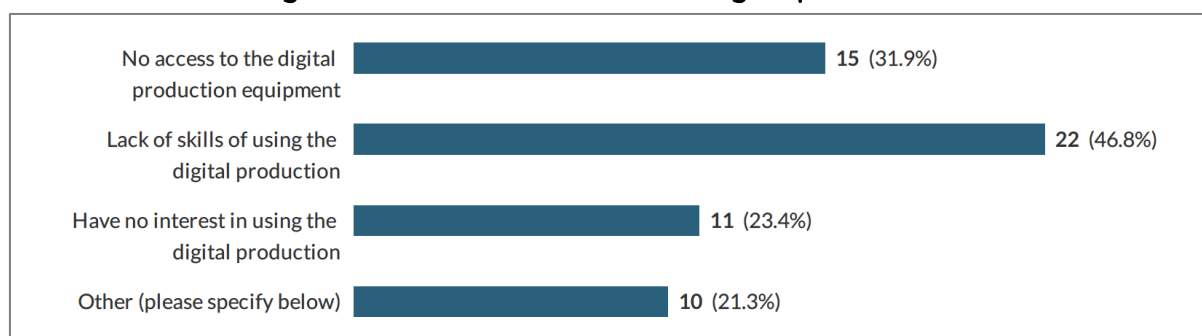
Q9. The main challenges for craft stakeholders to use online marketplaces



Other

- As I sell largely at Greenwich Market and can direct people to buy from my online store as well - this is fine, but in person sales are more reliable. As I'm a developing business (less than a year), the shopping traffic to my website is low, but that's fine at the moment, as I'm still very much in development.
- It's hard to get organic searches on such sites. To rate highly you need good reviews, to get good reviews you need to get people to buy your products. To get people to buy products you need to rate highly.
- You seem to have to be on them constantly to get seen. Very boring, I'd rather be making. It's like a game.
- I prefer to sell through galleries
- Online payment service is difficult.
- Not enough time to do it well, setting up website, and don't want to outsource/spend money on setting up website

10. The main challenge for craft stakeholders to use digital production



Other:

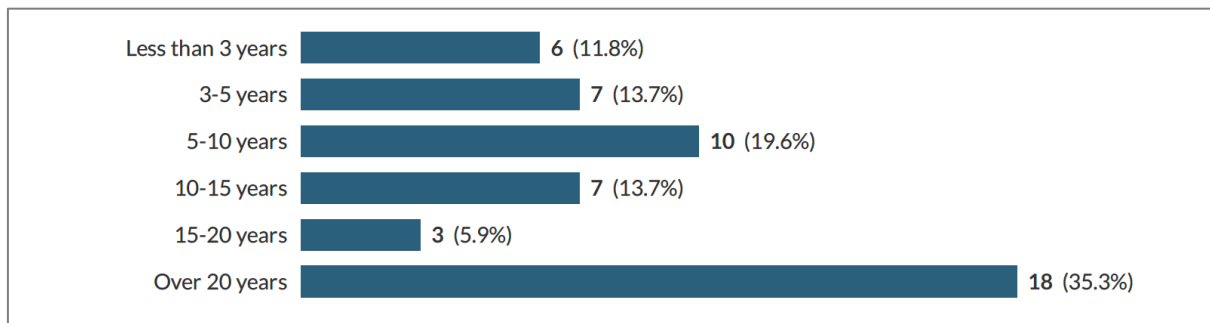
- Understand what each machine could do
- Cost
- I still draw manually so on the odd occasion I have used it is if I have been making for others or it is simple to program
- Have home access to e.g. wide format inkjet printer but have to outsource digital textile print and laser cut wood shapes.
- Explaining how digital prints and clothing are as good as if not better than traditional methods.
- outcome variable-poor quality control

11. Topics regarding digital platforms for craft that craft stakeholders are interested in:

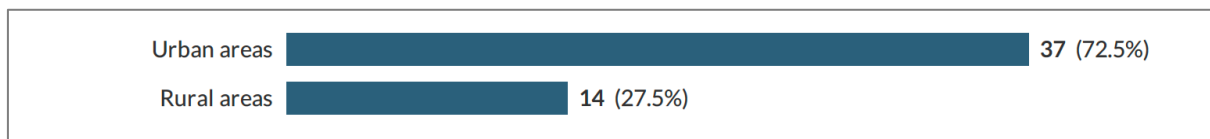
- a) 3D scanner
- b) 3d printing / electronic fabric cutting especially / electronic embroidery - it's a question of being able to afford the equipment; 3d printing of ceramics to my design
- c) Digital software: e.g., CAD, CAM, and photoshop; 3d modelling
- d) Digital textile print Website design and build
- e) I am of a pre-digital generation, don't use social media in my personal social life so I find myself using social media in my work because colleagues urge me to rather than out of conviction. I want to become more familiar with how social media are used by my potential customers so I can be more confident about where and what I post
- f) Would be interested to figure out if there's an online market for the kind of work I make, for more direct sale rather than through a third party.
- g) New ideas and developments that I know nothing about yet
- h) Textile specific or portrait specific platforms
- i) More about social media and production - advancements in technology
- j) Info about possibilities
- k) I would be interested in finding out more about CAD design and 3D printing. Also, am not sure what else is out there that could be of interest to my business.
- l) I'm old school, I really don't understand about digital platforms. As said before I just love making and find all media an effort.
- m) online galleries
- n) Promoting my craft
- o) Would love to see more makers places pop up nationwide. Used as a community hub, using tools, and sharing of knowledge

12. Among 54 participants, craft is 68.6% (n=35/51) participants' primary career.

13. The length of participants involved in craft:



14. The rate of craft based between urban areas and rural areas is 3:1.

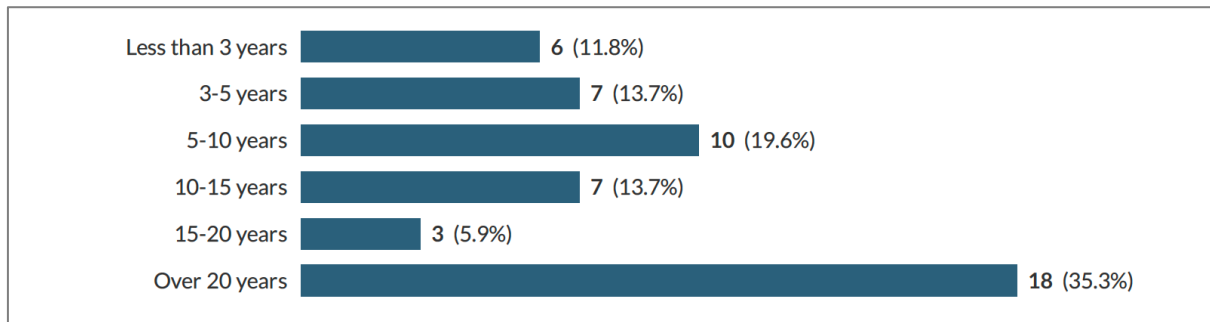


15. Regarding business premises, over half makers work either at home (37.3%) or individual workspace (29.4%), about 21.6% of participants shared workspaces with others.

16. Regarding work mode, half participants work only by themselves, and 35.3 % of participants work by themselves most of the time and sometimes collaborate with others. Other participants work with other people in their studio/company (13.7%).

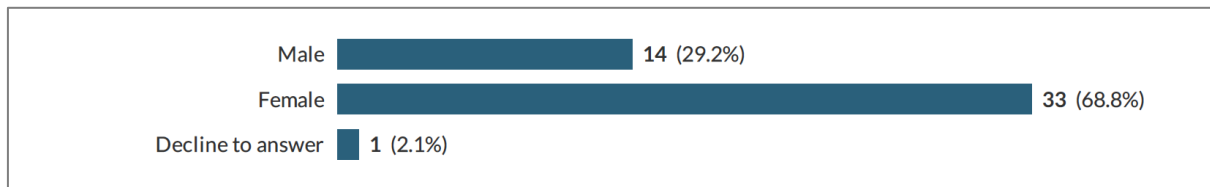
17. Events, makers' website, and word of the month by friends and other customers are the primary sources to access customers.

The origin of customers

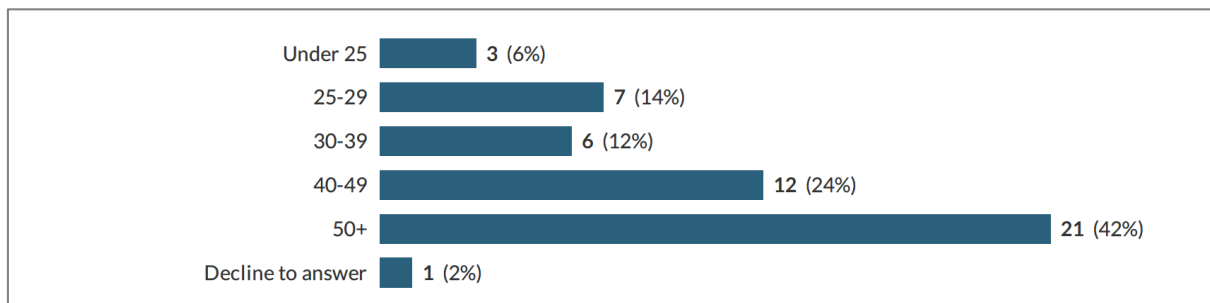


Others: My own gallery, post card delivery, Instagram, Market (Markets - 'shops', Market stall, Craft Market), fairs and press.

18. About 69% of participants are female, and 2% of participants declined to answer the question.



19. Age group of participants.



Survey in China: When Craft meets with Digital platforms 手工艺与数字平台调研

对于手工艺数字平台，您的看法是什么？

我们是来自湖南大学智能设计与交互体验实验室的研究团队，我们希望能够了解您关于国内手工艺数字平台的一些经历与看法。您的意见与看法对我们十分重要，请您完成以下简短的问卷（不会占用您超过十分钟的时间）感谢您在百忙之中填写问卷。

1. 您的性别是？

- 男
- 女
- 保密

2. 您的年龄是？

- 25 岁以下
- 25-29
- 30-39
- 40-49
- 50 岁以上
- 保密

3. 手工艺是您的主业吗？

- 是
- 否

4. 您从事手工艺相关工作多久了？

- 少于 3 年
- 3-5 年
- 5-10 年
- 10-15 年
- 15-20 年
- 超过 20 年

5. 您在手工艺中主要担任怎样的角色？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 制作者
- 消费者
- 经营者 (售卖手工艺品, 或经营手工艺品牌)
- 设计者 (设计手工艺品款式)
- 教学者 (进行手工艺的体验课程教学)
- 展销人员 (进行手工艺品的展示与销售, 形式包括展会、市集、展馆等)
- 研究者 (对手工艺相关内容进行研究)
- 其他 (请注明) _____

6. 您主要在什么类型的手工艺品公司工作？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 编织工艺 (草编、竹编、藤编等)
- 雕刻工艺 (石雕、砖雕、木雕、竹雕、根雕等)
- 捏塑工艺 (泥塑、面塑、米塑、酥油塑、糖塑等)

- 纺织工艺（丝织工艺、毛织工艺、麻织工艺、棉织工艺等）
- 印染工艺（蜡缬、夹缬、绞缬、碱印、版印、拓印等）
- 刺绣工艺
- 编结工艺（民间编结、花边网扣等）
- 埏烧工艺（瓷器、陶器等）
- 髹漆工艺（漆器）
- 冶锻工艺（铜鼓、铜镜、景泰蓝、斑铜、铁画、花丝镶嵌、金银首饰等）
- 扎织工艺（风筝、花灯、伞、扇等）
- 剪贴工艺（剪纸、工艺画等）
- 印刷工艺（木版画、年画、神像画等）
- 其他（请注明）_____

7. 您是否使用过数字化技术进行手工艺相关工作？

（请选择所有与您情况相符的选项；如有需要，可进行补充）

- 社交软件（如微信、QQ、微博等）
- 在线交易平台（如淘宝、天猫等）
- 数字化设备（如3D打印机和激光切割机）
- 软件（如PS、AI、建模软件等）
- 其他（请注明）_____
- 从未使用过（请注明原因）_____

8. 您使用数字平台目的是什么？

（请选择所有与您情况相符的选项；如有需要，可在最后一项中补充）

- 售卖手工艺品
- 推广品牌、吸引消费者
- 采购原材料
- 对手工艺品的设计过程进行辅助
- 对手工艺品的制作过程进行辅助
- 与其他商家/手工制作者进行合作
- 推广传统手工艺，传播中国传统文化
- 其他（请注明）_____

9. 您认为数字平台对您有多大的帮助？

- 很有帮助
- 较有帮助
- 一般
- 不太有帮助
- 完全没有帮助

10. 您通过哪些平台来推广您的手工艺？

（请选择所有与您情况相符的选项；如有需要，可在最后一项中补充）

- 微信（请注明具体方式，如公众号、朋友圈、微店等）_____
- QQ
- 微博
- 淘宝
- 百度贴吧
- bilibili
- 其他（请注明）_____

11. 您在使用社交软件来进行手工艺相关工作时遇到了哪些困难？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 在社交软件的使用上遇到困难
- 没有时间运营社交软件的账户
- 不喜欢社交软件
- 认为社交软件帮助不大 (请注明原因) _____
- 其他 (请注明) _____

12. 您在使用在线交易平台来进行手工艺相关工作时遇到了哪些困难？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 在在线交易平台的使用中遇到了困难
- 没有时间和精力去管理自己的在线交易平台 (如淘宝店铺)
- 缺乏足够的条件来运营自己的在线交易平台 (如没有合适的摄影效果图、客服等人员不足等)
- 认为知识产权难以维护
- 不喜欢在线交易平台
- 认为在线交易平台帮助不大 (请注明原因) _____
- 其他 (请注明) _____

13. 您是否有兴趣使用软件 (PS、3D 建模等) 设计或优化手工艺品？为什么？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 有兴趣使用，但苦于没有途径接触和学习
- 有兴趣使用，但认为难以上手
- 已在使用，但在使用过程中遇到了一些困难
- 认为没有必要、帮助不大或对此不感兴趣
- 其他 (请注明) _____

14. 您的消费者主要来源于哪里？

- 实体店铺
- 网络店铺
- 社交平台 (QQ、微博、微信公众号、朋友圈的传播等)
- 展会、市集等
- 来自朋友和其他客户的口口相传
- 其他 (请注明) _____

15. 您希望从手工艺数字平台中获得什么？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

- 更广阔的销售渠道
- 提高产品知名度
- 提高社会对传统手工艺的重视程度
- 对手工艺品的知识产权进行更好的保护
- 在与同行的良性竞争中互相学习
- 用户的意见与反馈
- 其他 (请注明) _____

16. 您希望在手工艺数字平台中如何推广您的手工艺？

(请选择所有与您情况相符的选项；如有需要，可在最后一项中补充)

1) 在内容上，您希望通过什么来推广？

- 手工艺成品
- 历史文化背景
- 制作工艺
- 传统工艺经相关的便于大众学习的手工教程
- 手工艺制作人、品牌投资人等
- 出售 DIY 材料包
- 其他 (请注明) _____

2) 在形式上，您希望通过什么来推广？

- 图片
- 视频
- 文字
- 游戏
- 其他 (请注明) _____

3) 在渠道上，您希望通过什么来推广？

- 网站
- APP
- 线下活动 (展览、市集等)
- 其他 (请注明) _____

18. 您是否愿意参与我们项目的进一步工作？我们将于 5 月分别在长沙和 xx 举办为期一天的手工数字平台工作坊。

- 是，请留下您的联系信息 (电子邮箱或手机号码) _____
- 否


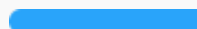

感谢您抽出宝贵的时间完成这份问卷。

如果您对我们的研究与调查有任何疑问，或对我们的项目有意见或建议，请发送邮件至 contact@craftplatforms.org。







Result of the Survey in China: When Craft meets with Digital platforms

手工艺与数字平台调研结果



第 1 题 您的性别是？ [\[单选题\]](#)

选项	小计	比例
男	10	 29.41%
女	23	 67.65%
保密	1	 2.94%
本题有效填写人次	34	

第 2 题 您的年龄是？ [\[单选题\]](#)

选项	小计	比例
25 岁以下	16	 47.06%
25-29	3	 8.82%
30-39	8	 23.53%
40-49	4	 11.76%
50 岁以上	2	 5.88%
保密	1	 2.94%
本题有效填写人次	34	

第 3 题 手工艺是您的主业吗？ [\[单选题\]](#)

选项	小计	比例
是	6	 17.65%
否	28	 82.35%
本题有效填写人次	34	

第 4 题 您从事手工艺相关工作多久了？ [\[单选题\]](#)

选项	小计	比例
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少于 3 年	20		58.82%
3-5 年	6		17.65%
5-10 年	3		8.82%
10-15 年	2		5.88%
15-20 年	1		2.94%
超过 20 年	2		5.88%
本题有效填写人次	34		

第 5 题 您在手工艺中主要担任怎样的角色？ [多选题]

选项	小计	比例
制作者	13	38.24%
消费者	15	44.12%
经营者（售卖手工艺品，或经营手工艺品牌）	8	23.53%
设计者（设计手工艺品款式）	24	70.59%
教学者（进行手工艺的体验课程教学）	9	26.47%
展销人员（进行手工艺品的展示与销售，形式包括展会、市集、展馆等）	5	14.71%
研究者（对手工艺相关内容进行研究）	13	38.24%
其他（请注明）	0	0%
本题有效填写人次	34	

第 6 题 您主要在什么类型的手工艺品公司工作？ [多选题]

选项	小计	比例
编织工艺(草编、竹编、藤编等)	6	17.65%
雕刻工艺(石雕、砖雕、木雕、竹雕、根雕等)	5	14.71%
捏塑工艺(泥塑、面塑、米塑、酥油塑、糖塑等)	8	23.53%
纺织工艺(丝织工艺、毛织工艺、麻织工艺、棉织工艺等)	4	11.76%

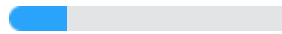
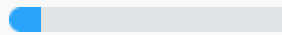
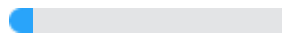
印染工艺(蜡缬、夹缬、绞缬、碱印、版印、拓印等)	7	20.59%
刺绣工艺	3	8.82%
编结工艺(民间编结、花边网扣等)	2	5.88%
埏烧工艺(瓷器、陶器等)	7	20.59%
髹漆工艺(漆器)	1	2.94%
冶锻工艺(铜鼓、铜镜、景泰蓝、斑铜、铁画、花丝镶嵌、金银首饰等)	4	11.76%
扎织工艺(风筝、花灯、伞、扇等)	2	5.88%
剪贴工艺(剪纸、工艺画等)	1	2.94%
印刷工艺(木版画、年画、神像画等)	2	5.88%
其他(请注明)	6	17.65%
本题有效填写人次	34	

第 7 题 您是否使用过数字化技术进行手工艺相关工作？ [多选题]


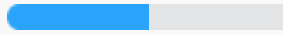
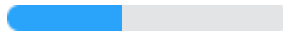
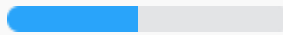
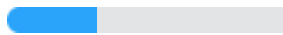
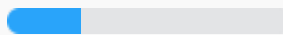
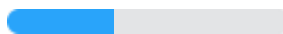
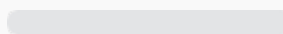
选项	小计	比例
社交软件(如微信、QQ、微博等)	20	58.82%
在线交易平台(如淘宝、天猫等)	17	50%
数字化设备(如 3D 打印机和激光切割机)	10	29.41%
软件(如 PS、AI、建模软件等)	21	61.76%
其他(请注明)	0	0%
从未使用过(请注明原因)	1	2.94%
本题有效填写人次	34	

第 8 题 您使用数字平台进行推广手工艺品多久了？ [单选题]

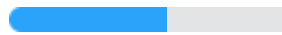
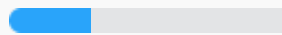
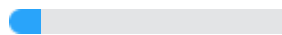
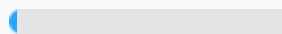
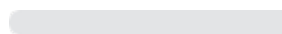
选项	小计	比例
从未使用过	12	35.29%
0-1 年	8	23.53%

1-3 年	7	 20.59%
3-5 年	4	 11.76%
5 年以上	3	 8.82%
本题有效填写人次	34	

第 9 题 您使用数字平台目的是什么？ [多选题]

选项	小计	比例
售卖手工艺品	17	 50%
推广品牌、吸引消费者	17	 50%
采购原材料	14	 41.18%
对手工艺品的设计过程进行辅助	16	 47.06%
对手工艺品的制作过程进行辅助	11	 32.35%
与其他商家/手工制作者进行合作	9	 26.47%
推广传统手工艺，传播中国传统文化	13	 38.24%
其他(请注明)	0	 0%
本题有效填写人次	34	

第 10 题 您认为数字平台对您有多大的帮助？ [单选题]

选项	小计	比例
很有帮助	19	 55.88%
较有帮助	10	 29.41%
一般	4	 11.76%
不太有帮助	1	 2.94%
完全没有帮助	0	 0%
本题有效填写人次	34	

第 11 题 您通过哪些平台来推广您的手工艺？ [多选题]

选项	小计	比例
微信(请注明具体方式, 如公众号、朋友圈、微店等)	13	38.24%
QQ	13	38.24%
微博	8	23.53%
淘宝	12	35.29%
百度贴吧	1	2.94%
bilibili	3	8.82%
其他网站或 APP(请注明)	4	11.76%
本题有效填写人次	34	

第 12 题 您在使用社交软件来进行手工艺相关工作时遇到了哪些困难？ [\[多选题\]](#)

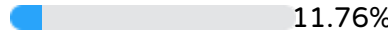
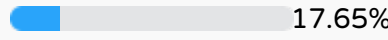
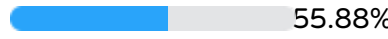
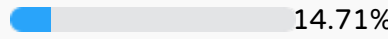

选项	小计	比例
在社交软件的使用上遇到困难	12	35.29%
没有时间运营社交软件的账户	22	64.71%
不喜欢社交软件	4	11.76%
认为社交软件帮助不大(请注明原因)	3	8.82%
其他(请注明)	2	5.88%
本题有效填写人次	34	

第 13 题 您在使用在线交易平台来进行手工艺相关工作时遇到了哪些困难？ [\[多选题\]](#)

选项	小计	比例
在在线交易平台的使用中遇到了困难	8	23.53%
没有时间和精力去管理自己的在线交易平台(如淘宝店铺)	15	44.12%
缺乏足够的条件来运营自己的在线交易平台(如没有合适的摄影效果图、客服等人员不足等)	20	58.82%
认为知识产权难以维护	7	20.59%
不喜欢在线交易平台	2	5.88%

认为在线交易平台帮助不大(请注明原因)	1	 2.94%
其他(请注明)	2	 5.88%
本题有效填写人次	34	

第 14 题 您是否有兴趣使用软件(PS、3D 建模等)设计或优化手工艺品？为什么？ [\[多选题\]](#)

选项	小计	比例
有兴趣使用，但苦于没有途径接触和学习	4	 11.76%
有兴趣使用，但认为难以上手	6	 17.65%
已在使用的，但在使用过程中遇到了一些困难	19	 55.88%
认为没有必要、帮助不大或对此不感兴趣	5	 14.71%
其他(请注明)	3	 8.82%
本题有效填写人次	34	

第 15 题 您的消费者主要来源于哪里？ [\[单选题\]](#)

选项	小计	比例
实体店铺	5	 14.71%
网络店铺	9	 26.47%
社交平台(QQ、微博、微信公众号、朋友圈的传播等)	6	 17.65%
展会、市集等	4	 11.76%
来自朋友和其他客户的口口相传	9	 26.47%
其他(请注明)	1	 2.94%
本题有效填写人次	34	

第 16 题 您希望从手工艺数字平台中获得什么？ [\[多选题\]](#)

选项	小计	比例
更广阔的销售渠道	23	 67.65%
提高产品知名度	23	 67.65%

提高社会对传统手工艺的重视程度	23		67.65%
对手工艺品的知识产权进行更好的保护	17		50%
在与同行的良性竞争中互相学习	16		47.06%
用户的意见与反馈	16		47.06%
其他(请注明)	0		0%
本题有效填写人次	34		


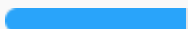


第 17 题 在手工数字平台中，您希望通过什么内容来推广？ [\[多选题\]](#)

选项	小计	比例	
手工艺成品	21		61.76%
历史文化背景	20		58.82%
制作工艺	23		67.65%
传统工艺经相关的便于大众学习的手工教程	21		61.76%
手工艺制作人、品牌投资人等	12		35.29%
出售 DIY 材料包	13		38.24%
其他(请注明)	1		2.94%
本题有效填写人次	34		

第 18 题 在手工数字平台中，您希望通过什么形式来推广？ [\[多选题\]](#)

选项	小计	比例	
图片	31		91.18%
视频	26		76.47%
文字	19		55.88%
游戏	11		32.35%
其他(请注明)	0		0%
本题有效填写人次	34		

第 19 题 在手工艺数字平台中，您希望通过什么渠道来推广？ [多选题]

选项	小计	比例
网站	24	 70.59%
APP	22	 64.71%
线下活动(展览、市集等)	21	 61.76%
其他(请注明)	0	 0%
本题有效填写人次	34	

第 20 题 您希望了解手工艺相关的哪些数字化技术呢？ [填空题]

3D 建模 (n=4)、计算机辅助设计软件 (n=3)、3d 打印 (n=2)、虚拟现实 (n=2)、快速成型工艺、数字推广

第 21 题 您是否愿意参与我们项目的进一步工作？我们将于 5 月 16、17 日在长沙举办为期两天的手工艺数字平台工作坊（路费、住宿、餐饮均可报销）。 [单选题]

选项	小计	比例
是，请留下您的联系信息(电子邮箱或手机号码)	22	 64.71%
否	12	 35.29%
本题有效填写人次	34	