14. Appendix 6: Findings

This appendix is a supplement of Chapter 6, which summarised the Current uses, practices, challenges, trends and opportunities for using digital platforms in craft.

1. Current uses of digital platforms in craft (Section 6.1)

Tables 14.1, 14.2, 14.3, 14,4 and 14.5 present findings on the current uses of digital platforms in craft in the UK and China from the data collected during this project.

Table 14.1 Categories of digital platforms used for craft

	UK examples	China examples	Similar examples
Social media	Instagram, Facebook, Twitter, Linked-in, Forums	WeChat (including group chat, official account, personal account 微信群聊，公众号，个人账号), QQ, Weibo(微博), Baidu Tieba(百度贴吧), Douban(豆瓣), Lofter (乐乎), Xiaohongshu(小红书)	
Live streaming platforms	N/a	TikTok (斗音短视频), Billibilli (vlog), Kuai Shou(快手)	
Website	Personal website, Guild website, WordPress	Guild websites (exist but are not mentioned)	Official websites of institutes
Direct communication	Email, Newsletters (e.g., e-mail lists)		
Media	Podcast, Radio, YouTube, Vimeo		
Online marketplaces	Esty, Ebay	Taobao (千牛平台/阿里旺旺), XianYu(闲鱼), Jing Dong(京东) , Dong Jia(东家),	
e-Education	instructables	Online university of craft, Shouyihuo.com(手艺活), Ai kecheng (爱课程网)	
Software	iMovie, CorelDraw®, Weavepoint software	Adobe After Effects (AE), Sketch up	Adobe® Photoshop, Adobe® Illustrator, AutoCAD®
Digital making tools	Computer-assisted loom, Digital engraving, Electronic Kiln	German non-contact scanner(德国非接触式扫描仪), CNC(数控机床)	Laser cutting
Devices		Virtual Reality	iPad, Phone, computer

Table 14.2 Uses of digital platforms for craft in the UK and China

	UK examples	China examples
Learning Skills (including craft skills digital skills)	Watch YouTube to learn skills Learning new technologies Sharing the making process Improve skills in craft practice. Craft education and research on Twitter	The government established the "Traditional Craft Innovation Distance Education Centre" as an online craft education platform for craftsmen across the country; Some craftspeople use TikTok, WeChat public account, various handicraft learning groups, and related platforms to learn handicraft
Production	Home access(production) 3D Printing Testing boundaries of current technologies	Part of the production needs to be outsourced, such as computer lettering, etc.
Communication /Promotion	Craft making and craft work on Instagram;	With a smart phone, makers in everywhere can do live streaming on (Taobao,TikTok) (instant interactive)
Business opportunity	Find audience Searching event opportunities	craft events including promotion and sale (design process & final work)
Business to business	Amazon (buy raw materials)	Alibaba (B2B platform buy materials) Online auction Business model (Platforms, Instructors, Media, Competitors collaboratively engaged in the craft –making process)
Payment	card reader sumup (use credit cards for payment) pay by bank transfer	Pay by WeChat pay and Alipay
Online sale Event	Black Friday, Christmas sale	11.11，12.12
Conservation and promotion		Promoting traditional craft Transmit traditional cultural

Table 14.3 Value generated through the use of digital platforms for craft in the UK and China

UK (unique characteristics)	China (unique characteristics)	Similar characteristics
Create collaboration between craft and other sectors, e.g., Oluwaseyi Sosanya's development of 3D weaving which can apply in sectors including health, architecture, aerospace and clothing Bring craft innovation practice to other sectors e.g. use of innovative craft applications in Bentley cars	Create opportunities to collaborate with the third party and to promote craft business, e.g., receive craft gift by using points of ICBC (a bank) from its e-commerce shopping platforms (工商银行，积分兑换) Preserve traditional heritage	Bring innovation to craft Attract audiences Make Interaction with customers Increase sales Networking Reduce cost of marketing and improve the efficiency of trade

Table 14.4 IP

UK (unique characteristics)	China (unique characteristics)	Similar characteristics
Pay attention to the IP protection: e.g., Tatty Devine hire a lawyer to deal with IP problems	Alibaba has IP policy: i)Has algorithm to find similar(copied) product; ii)Shops with similar design will be punished The plagiarism may stimulate the speed of innovation	Patent Copyright makers concern the copyright issue but there are still lots of copy on the market

Table 14.5 Similarities and differences between rural and urban uses of digital platforms

	UK examples	China examples
Urban area	Most makers have their own website, social media account (e.g., Instagram) The size of digital production equipment (e.g., electronic kiln) used in urban makers' studio may be relatively smaller	Combine modern craft and traditional craft Craft industry Folk art Able to use design software proficiently Usually have their own WeChat official account, WeChat store, or fan groups of WeChat, and have a certain understanding of online marketing rules such as live broadcast and fan group management The production of some accessories needs to be completed through a network outsourcing
Rural area	Makers have no access to the internet in some rural areas Makers are less likely to sell their craft on online marketplaces Less number of makers have social media account Less opportunity for solo makers to access digital production equipment	Rely solely on WeChat / TikTok, WeChat phone, no website, no professional branding,etc. like urban craft makers Difficult to get trendy ideas in their making, e.g., in textiles (due to lower level of education background) Mobile internet (phone) has greatly promoted makers in rural areas using social media such as TikTok
Shared in urban and rural areas	Emails and newsletters have been widely used as communication channels	Both makers enable to sell craft online and promote craft on social media based on mobile phones

2. Challenges (Section 6.2)

Table 14.6 Challenges of using digital platforms for craft

	UK(participants only)	China (participants only)	Similar challenges
Digital Skills	How to make the best use of digital tools to produce craft "Help" menu of software is not always helpful	Lack of professional level of knowledge about online promotion and sales, especially for those makers in the rural areas despite they may be able to use TikTok and WeChat Build own fan pool: refers to gather individual's fans together without depending the third party's platform	Learn and keep up with new technologies Cannot find proper information How to get to the top of search results Difficult to choose platforms Lack of skills to manage social media Do not know how to Promote craft on social media Not knowing how to use digital platforms Have no confidence in using digital platforms "Number of followers" is not equal to "sales"
Access	No internet connection in some areas Online payment is difficult Finding the right materials (for technology production) Cannot link social media with different accounts Some online sites too restrictive Advertising fee Expensive to use Cost in terms of taking professional photography Lack of economic viability due to low quality (e.g., ceramics)	Some handicrafts with large volumes, sophisticated technology and difficult to obtain raw materials are not convenient for teaching online, such as bamboo weaving and ceramics Lack of platform to connect with some craft accessories' manufacturers (In the process of production and development) It costs manpower, material resources and time, and the amount of fans and exposure accumulated on some platforms is someone else's. (for example, Taobao Live streaming)	Too many social media channels Platforms may try to cover too many things e.g., craft, social media, marketplace, digital production UK: Some platforms are very professional and only used for specific crafts && China says same: There is no access to some platform policies. For example, Daxi leather goods cannot be supported by the third party's APP because it is not a traditional Chinese handicraft. Difficult to promote in larger platforms Promotion: Lack of media operating professionals Customer service issues Lack of quality control in the online marketplace Pay for permission to be featured on online marketplaces and social media
Engagement	Difficult to engage audiences on multi-platforms at the same time	Challenge to collaborate with designers who are provided by the third party	Require frequency update many platforms to attract customers

Engagement	Social media: Difficult to monitor its impact regarding engage with customers	in terms of perception about craft	Customers are mainly mid and upper-class who are not familiar with digital Social media cannot reach to all kinds of customers UK: Problems finding the right audiences && China: The communication of social platforms is limited by the number of fans, and the communication scope is small, which needs promotion.
Physicality of craft	The social perception that craft should be handmade, and it does not look completely perfect	Customers compare products mainly by prices (decisions by price instead of quality or detail of products) Difficult to sell the price over 1000RMB craft online Cannot figure out difference between similar products online	Disconnected from humans (not face-to-face) Non-tactile access to craft Consumers cannot touch the products on the network platform, and their trust is insufficient
IP		Most craft patents belong to appearance patent, which is easier copy compared with technology-based patent Challenge to produce creative work rapidly in order to attract customers and win the market	UK: IP protection concerns China: easy to copy and hard to protect IP for online market
Lifestyle	Multiple channels: distracting		Digital native vs older generation (people who are not born in the digital era) Balancing between trade-offs (cost of platform, professionalisation, income) Personal preference: Unlike and pursue traditional as well as nature

3. Trends (Section 6.3)

Table 14.7 Trends of using digital platforms for craft

UK (unique characteristics)	China (unique characteristics)	Similar characteristics
Provide transdisciplinary craft-related courses	Improve products' quality	To access information and inspiration
Cross-disciplinary collaboration HNU (check in China)	Traditional craft combine new media, i.e., live streaming	
Material science combined with craft	Combine traditional craft elements in daily products, e.g., embroidery in loudspeakers	
E-learning	Restore ancient ways (traditional Han-style clothing)	
Modifiable (from customers feedback) and co-design with customer		

4. Opportunities (Section 6.4)

Table 14.8 Potential opportunities of using digital platforms for craft

UK (unique characteristics)	China (unique characteristics)	Similar characteristics
Networking	Provide more products / design for customers	Machine made
Generating audience	Collaborate with social media influencer	Reduce cost
Explore international promotion marketing	Collaborate with social media	Wide range of prices (very low prize products)
Facilitate professional display (e.g., professional digital photo)	Cooperate with public libraries	Outsourcing
Reach lots of people without cost	Competitions supported by local institutes	More efficient/save time
Easy to be searched	Increase influence and build personal brands	
	Craft making entertainment and education APP	