

RESEARCH ARTICLE

INHERITANCE AND DEVELOPMENT OF HUIZHOU LACQUERWARE PAINTING TECHNIQUE: BASED ON NVIVO QUALITATIVE ANALYSIS

Hui Zeng*

School of Art, Anhui University of Finance and Economics, Bengbu, China 233030.

*Corresponding Author Email: nldxxrjy@163.com

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ABSTRACT

This paper collates and analyzes the research papers on lacquer craft in China Knowledge Network (CNKI) platform and provides reference for the research on the inheritance and development of Huizhou lacquerware painting techniques. Through quantitative and thematic analysis of the literature related to lacquer craft from 2015-2021, and using the Nvivo 12.0 tool, we analyzed the current status of the theoretical research on the lacquer craft of Huizhou from three dimensions: the essential characteristics, development problems and inheritance path of the lacquer craft of Huizhou. It is found that the essential characteristics of Huizhou lacquerware painting techniques include historical background, basic concepts and craft characteristics, and the development problems of the painting techniques are reflected in three aspects: the dilemma of the painting techniques themselves, the problem of policy implementation and protection, and the weak influence of outside media intervention. The future development and inheritance need to focus on improving the development of the painting technique itself, improving the government policy protection system and playing the role of the external media subject, so as to improve the research direction of the Huizhou lacquerware painting technique.

KEYWORDS

Huizhou Lacquerware, Painting Techniques, Nvivo, Qualitative Analysis

1. INTRODUCTION

1.1 Overview of Huizhou Lacquerware Painting Techniques

Huizhou lacquerware has a long history, initially in the Tang and Song dynasties, and brilliantly in the Ming and Qing dynasties, and is an important part of the traditional lacquerware craft in the south of China. The traditional lacquer technique refers to the use of different techniques to decorate and paint the objects (Yang, 2019). The lacquer technique is one of the basic and fundamental techniques in lacquer art, including five types of lacquer techniques: inlay technique, engraving lacquer technique, grinding lacquer technique, piling lacquer technique and gold painting. As one of the regions producing natural lacquer in China, its rich lacquer resources and technical conditions laid a solid foundation for the development of Luofin lacquerware, which became famous nationwide during the Song Dynasty (Wu, 2017).

Influenced by the culture and environment of the Huizhou region, the emergence of Huizhou merchants during the Ming Dynasty pushed economic development, the ink-making industry flourished, the literati and scholars vigorously promoted the rapid development of Huizhou lacquer craftsmanship, while a large number of lacquer craftsmen emerged (Song, 2020). During the Qing Dynasty, lacquer craftsmanship continued the superb skills of the Ming Dynasty, not only transforming lacquer types into special techniques, but also combining lacquer with traditional handicrafts such as bamboo weaving to produce unique craft products. The Huizhou lacquerware painting technique has a rich spiritual connotation and artistic style, and as a bearer of traditional skills, it provides a path and direction for the inheritance and development of Chinese traditional crafts and the protection and continuation of intangible cultural heritage.

1.2 Status and Problems of Huizhou Lacquerware Painting Techniques

With a history of more than a thousand years, Huizhou lacquerware not only brings the traditional Chinese lacquer art to the mechanism, but also pursues the mutual coordination and matching between the painting technique and the shape of the objects, which complement each other. With the development of the times and the progress of modern technology, traditional handicrafts including lacquer art gradually disappear in people's lives, causing difficulties in the development and inheritance of Huizhou lacquerware painting techniques mainly for the following reasons. Environmental problems are the direct cause of the lack of resources for the production of Huizhou lacquer painting techniques. From ancient times to the present, Huizhou lacquer resources are self-produced and the excellent environment and climate provide great convenience and conditions for the production of lacquer (Li and Zhang, 2020).

Secondly, the regional characteristics and local cultural features of Huizhou lacquerware are not obvious, and there is a lack of cultural awareness and brand protection consciousness. As an important part of intangible cultural heritage, the brand protection awareness of traditional folk crafts should not be neglected. Although the production of Huizhou lacquerware has the concept of industrialization and branding, it has not yet formed systematic and perfect regulations and industry norms, and cannot be strictly controlled and supervised, resulting in low production quality, serious homogenization, and lack of aesthetics.

2. LITERATURE COLLATION AND COLLECTION

2.1 Literature Volume Analysis

Based on the earliest appearance of lacquer art research literature, the

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study searched 604 articles based on the full-text library of the online version of Chinese academic journals on the China Knowledge Network,

with the theme of "lacquer art" and the years 2015-2021 as the search period.

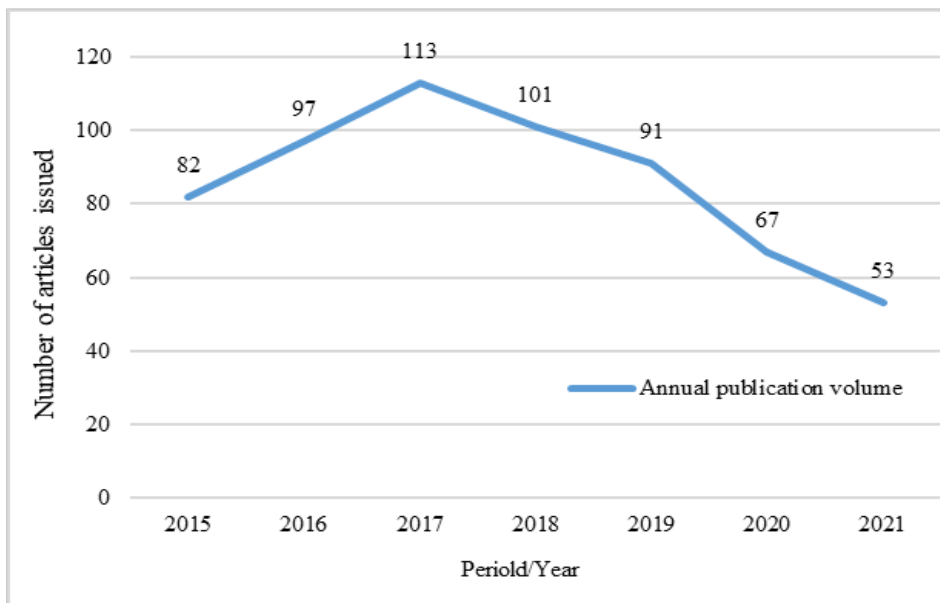


Figure 1: 2015-2021 Number of literatures related to lacquerware techniques

Figure 1 shows the trend of the number of research literature related to lacquer techniques since 2015, which can be roughly divided into two stages, the first one, the research development stage (2015-2017), where the number of publications is closely related to Anhui government policies. The second stage, the development research tends to be low (2018-2021), which shows a downturn in lacquer art research and a gradual decrease in research results, which indicates that the present research on lacquer art in China is gradually moving towards a decreasing stage.

2.2 Literature Theme Analysis

The analysis and study of research themes can reveal the research hotspots and development trends in the field of Huizhou lacquerware painting techniques. The subject terms of 604 lacquer art-related literature presented on the China Knowledge Network were arranged to exclude the duplicate content of lacquer art itself, while the similar and adjacent words were combined to obtain the top ten ranked literature subject terms, as shown in Table 1. Through the study, it was found that the theme of lacquer art research revolves around three main areas. First, the basic theoretical research on lacquer art, which focuses on the cultural connotation and theoretical logic of lacquer art, including "lacquer art culture", "lacquer craft" and "intangible cultural heritage".

Secondly, the research on the production process of lacquer art is oriented to the process of lacquer research, mainly including "natural lacquer art", "lacquer production", "painting process", etc. Thirdly, regarding the construction of lacquer art research and development, with China's strong support for the protection and inheritance of intangible cultural heritage, lacquer art research has welcomed development opportunities, mainly including "policy support," "development transformation," and so on. The main issues include "policy support", "development transformation", "inheritance and protection", etc. Theoretical guidance and improvement are urgently needed for the development difficulties encountered in lacquer art in reality.

Table 1: Frequency of major topics in literature related to lacquerware techniques

Serial No.	Main Themes	Frequency
1	Lacquerware Craft	177
2	Lacquer Art Culture	145
3	Painting techniques	141
4	Heritage and Conservation	137
5	Lacquerware production	135
6	Intangible Cultural Heritage	89
7	Natural Lacquer Art	81
8	Policy Support	59
9	Development Transformation	54
10	Traditional Craftsmanship	46

3. RESEARCH DESIGN

3.1 Research Tool

The research tool for this paper is the Nvivo 12.0 Plus qualitative research software developed by QSR Australia. Nvivo software is mainly used for data analysis in qualitative research, which can help researchers analyze the collection, storage, examination and processing of data from pictures, texts, tables, videos, audios and web pages, etc. (Huang and Li, 2022). After the collated relevant literature is imported into the software, advanced data management control system, search statistics and query visualization tools are used to initially interpret the structure of the literature content, dig more valuable messages in depth, summarize the laws and reasonably predict the future evolution trend of the research field, which can effectively enhance the credibility, rigor and authenticity of the analysis of rooted theory research.

3.2 Research Process

In order to ensure the accuracy of the study and more targeted content analysis of Huizhou lacquerware painting technique research, we focused on the overall research status of Huizhou lacquerware painting technique, and again conducted manual screening to remove the literature with little relevance, while selecting the literature with high number of downloads and citations, which can effectively reflect the development status of Huizhou lacquerware painting technique research in the past five years, so as to identify 65 pieces of literature as the source of content coding (Mao and Chang, 2022). Reflecting the research overview of Huizhou lacquerware painting techniques and the current situation of inheritance and development of the techniques, the study summarizes the abstracts, primary and secondary headings and key words and phrases of 65 relevant documents according to the research theme direction of Huizhou lacquerware painting techniques, and reviews the current situation of research on Huizhou lacquerware painting techniques in China by taking the essential characteristics of the painting techniques, development problems and inheritance direction as three dimensions.

The above three dimensions are used as the primary nodes for text coding, which is mainly based on the three aspects of the essential characteristics, development problems and inheritance problems of Huizhou lacquerware painting techniques. 576 reference nodes are manually coded, forming 3 primary nodes, 9 secondary nodes, and the distribution of the number of tertiary nodes and reference points is shown in Table 2 (Mao and Chang, 2022). The study extracted key words from 65 references word by word and sentence by sentence, coded the essential characteristics of Huizhou lacquerware painting techniques at the second level by logical reasoning and induction, and coded the development problems and inheritance directions of Huizhou lacquerware painting techniques at the third level, forming 18 third-level nodes.

First, the essential characteristics of Huizhou lacquerware painting techniques. The study sets up coding correspondence nodes based on

theme identification, establishes a theoretical research framework, and compiles more detailed coding through in-depth excavation of the nodes to divide the essential characteristics of Huizhou lacquerware painting techniques into three major categories: historical background, basic concepts and process characteristics.

The second issue is the development of the lacquerware painting technique in Huizhou. Traditional research has explored the development problems faced by the Huizhou lacquerware painting technique based on three different levels: the dilemma faced by the painting technique itself, the implementation and protection of government policies, and the

influence of external media. Among them, 65 relevant papers are related to the inheritance problems of painting techniques, and the inheritance problems are coded into three levels of nodes as shown in Table 3. There are challenges at the level of painting techniques in terms of handicraft inheritance construction, environmental resource protection, development orientation, and innovation and innovation transformation, and there are dilemmas at the level of government in terms of policy guarantee, development mechanism, and system planning. The problem of external media influence is reflected in the lack of publicity and misplaced development positioning.

Table 2: Documentary content coding of lacquerware painting techniques in Huizhou

Primary Nodes	Secondary Nodes	Reference Points
The Essential Characteristics of Huizhou Lacquerware Painting Techniques	Historical Background	27
	Basic Concept	35
	Process Features	41
The Development of Lacquerware Painting Techniques in Huizhou	The Dilemma of Dealing with the Art of Painting Itself	162
	Policy Policy Implementation and Security Issues	87
	Weak Influence of External Media Subject Intervention	44
The Path of Inheritance of Lacquerware Painting Techniques in Huizhou	Enhancing The Development of The Art of Painting Itself	97
	Improve Government Policy Protection System	53
	Play The Role of Outside Media Subject	30

Table 3: Research code on the development of lacquerware painting techniques in Huizhou

Primary Nodes	Secondary Nodes	Tertiary Nodes	Reference Points
The Development of Lacquerware Painting Techniques in Huizhou	The dilemma of Dealing with the Art of Painting Itself	Handicraft Heritage Construction Short Board	54
		Insufficient Environmental and Resource Protection	37
		Unclear Orientation of Development Positioning	51
		Unclear Transformation of Innovation and Innovation	20
	Policy Policy Implementation and Security Issues	Insufficient Policy Protection	33
		Development Mechanism Issues	29
		Inadequate System Planning	25
	Weak Influence of External Media Subject Intervention	Lack of Publicity Efforts	26
		Wrong Development Position	18

Third, the transmission path of Huizhou lacquerware painting techniques. The study found, through collating and summarizing the data, that 65 literatures were discussed around how to protect and inherit the Huizhou lacquerware painting technique, mainly coded from the painting technique itself, government and external media (Sun and Song, 2020). The art of painting improves itself through four aspects: cultivating a team of talents, improving traditional production processes, innovating craft

categories and defining a clear development position. The government level builds a government policy protection system by improving laws and regulations, formulating protection mechanisms, and determining support policies. The external media plays a role relying on two aspects of expanding cultural publicity and positive public cognitive guidance. The number of coding nodes and reference points are shown in Table 4.

Table 4: Coding the transmission path of Huizhou lacquerware painting techniques

Primary Nodes	Secondary Nodes	Tertiary Nodes	Reference Points
The Path of Inheritance of Lacquerware Painting Techniques in Huizhou	Enhancing the Development of the Art of Painting Itself	Talent Team Development	32
		Production Process Improvement	26
		Craft Category Innovation	20
		Clear Development Positioning	19
	Improve Government Policy Protection System	Improve Laws and Regulations	21
		Develop A Safeguard Mechanism	17
		Determine Supporting Policies	15
	Play the Role of Outside Media Subject	Expanding Cultural Promotion Efforts	16
		Positive Public Perception Guidance	14

4. RESEARCH RESULTS AND DISCUSSION

4.1 The Essential Characteristics of Huizhou Lacquerware Painting Techniques

Reading through the relevant literature, it can be seen that 56 of them involve one or more perspectives on the Huizhou lacquerware painting techniques, and in general, the research background of Huizhou lacquerware painting techniques is divided into two research directions:

traditional and modern. From the traditional research direction, researchers are devoted to the study of intangible cultural heritage protection and traditional skill inheritance development, and the research direction and research perspective have undergone a profound transformation, which has challenged the construction of Chinese Huizhou lacquerware painting techniques (Qian, 2020). From the modern research direction, the development of China today and in the future is in the stage of innovative development, and new changes in the opportunities and challenges for the development of traditional handicrafts have emerged.

The basic characteristics of Huizhou lacquerware painting techniques show four characteristics. First, independence. In short, the art of painting is one of the important components of intangible cultural heritage, an individual independent of the traditional industrial industry, with its own background, logical system and development goals. Secondly, synergy. As a traditional regional lacquerware production technique, Huizhou lacquerware painting technique is an important link between the development and revitalization of traditional handicrafts. Third is the goal. The inheritance of Huizhou lacquerware painting technique must adhere to the correct direction of protection and value tendency, and always take inheritance and development as the target task. Fourth is professionalism. The professionalism of lacquer technique is mainly reflected in the professionalism of lacquer technique research, the inheritance of lacquer technique research method and the inheritance of lacquer technique research process.

4.2 The Development of Lacquerware Painting Techniques in Huizhou

4.2.1 The Dilemma of Dealing with the Art of Painting Itself

First, the shortcomings of the construction of handicraft heritage. The problem of handicraft inheritance construction can be summarized into three points. First, the lack of talent training and craftsman inheritance. Handicraft inheritance is mainly distributed in the traditional crafts with greater influence, while the Huizhou lacquerware painting technique as a niche lacks handicraft talents and the ability to produce and inherit the development of the craft process. Secondly, the problem of talent flow is obvious (Pan and Tang, 2020). There is a difference in talent flow between the production and research of Huizhou lacquerware painting techniques, lack of localization concept, and the problem of treatment leads to a decrease in patience and perseverance of craftsmen, which causes a great test for lacquerware artists. Thirdly, there is a lack of talented people with practical experience in the lacquer art. Lacquer art workers are mostly older craftsmen, and young people lack experience in craft making, making it difficult for them to be motivated to join traditional craft practice and exercise when faced with the pressure of the social environment.

Second, the lack of environmental and resource protection. The lack of environmental and resource protection is the direct cause of the difficulties faced by the lacquer craft. With the development of the times, the lacquerware craft gradually moved away from people's daily life, the progress of modern technology and the vigorous development and use of environmental resources caused the loss of raw materials for the lacquerware craft, and people gradually lost the inheritance and protection of Huizhou lacquerware painting skills, resulting in the loss of Huizhou lacquerware almost in the Republic of China, and the Huizhou lacquerware craft changed from prosperity to decline.

Third, the development orientation is not clear. On the one hand, it is part of the Huizhou redecorating skills of their own orientation is not clear, some manufacturers and producers will be redecorating skills simply defined as a method and means of profit, resulting in not producing high-quality craft products, resulting in redecorating skills industry homogenization, low-quality phenomenon is serious. On the other hand, some painters are not clear about the content and direction of their research. The research content of the painting skills to inherit and develop out, ignoring the specificity of Anhui Province's regional resources and culture, focusing on the development of regional cultural inheritance is not obvious, it is difficult to propose the direction of craft inheritance in line with the regional development of Anhui Province.

Fourth, innovation and transformation are not clear. For many years, Anhui Province has been limited in innovation and renovation for the development of Huizhou lacquerware painting techniques. The expert development opinions and choices are traditional and policy-oriented, the innovation and transformation of lacquer skills is single, the transformation of lacquer skills achievements is restricted, and modern science and technology and innovative development experience are not fully applied to the development and construction of lacquer skills.

4.2.2 Policy Policy Implementation and Security Issues

First, insufficient policy protection. Firstly, the government's participation in the Huizhou lacquerware painting technique shows an unbalanced investment of resources. Compared with the traditional handicraft industry, the government is more inclined to the development of modern emerging real industries and less investment in the development of the painting technique. Secondly, the legal protection system is lacking, and the legal protection status of Huizhou lacquerware painting techniques in Anhui Province is not clear, the status of painting techniques in the

protection and development is not obviously implemented and protected, and the monitoring and management of painting techniques is in a lax state.

Second, the development mechanism problem. In terms of the current situation of modern Chinese traditional handicraft inheritance, the development mechanism awareness is extremely weak, the craft inheritance stays in the old concept, the old level, without essentially discussing the institutional mechanism and development direction of the painting skills, resulting in the lack of localized concept of painting skills inheritance. Third, the system planning is not effective. On the one hand, some personnel in lacquer manufacturing enterprises are unable to make accurate judgments about the quality and quantity of painted craft products, and the low level of enterprise research leads to some of the high-quality painted craft achievements fail to form social impact and cultural dissemination. On the other hand, some enterprises' policy making does not form a clear goal and direction for the craft industry system planning, which leads to insufficient supply of the industry chain of painting craft and makes it difficult to apply the products to the society in practice.

4.2.3 Weak Influence of External Media Subject Intervention

First, the lack of publicity. At present, the Huizhou lacquerware painting technique has not yet formed an industry standard and corresponding supervision, which is indirectly related to the lack of publicity in the external media. The inheritance and development of lacquer art cannot form a brand effect, and the data of lacquer art and products included in the evaluation system overlap to a high degree. The outside media do not have comprehensive information about the lacquer art of Huizhou, and it is difficult to form a synergistic cooperation with the lacquer art enterprises.

Second, the development orientation is wrong. The Chinese society itself is weak in the concept of intellectual property protection for traditional crafts, and the painting skills are not yet free from the traditional craft concept constraints, so most people think that the need for heritage and development of painting skills and innovation is not so important, much craft research only stays in the stage of whether the results will be adopted and have interest income returns.

4.3 The Path of Inheritance of Lacquerware Painting Techniques in Huizhou

4.3.1 Enhancing the Development of the Art of Painting Itself

First, talent team cultivation. On the one hand, set up a flexible talent application mechanism, break the cooperation barrier between traditional crafts and modern science and technology, encourage lacquerware handicraft experts to go to the site where Huizhou lacquerware painting techniques are made to exercise and train and study, learn the idea of Huizhou lacquerware painting techniques, understand the research content of painting techniques, etc. (Liu and Sun, 2019). On the other hand, speed up the introduction of handicraft talents, learn from successful experience by comparing the employment system related to traditional handicraft talents in China, introduce professional handicraft talents and talents of handicraft students in colleges and universities, and at the same time improve the cultivation mechanism of handicraft talents, develop local college handicraft talents, cultivate combined theoretical and application talents, and realize the two-way development of theory and practice inheritance of Huizhou lacquerware painting skill.

Second, improvement of production process. Production process improvement requires strengthening close communication and cooperation with government enterprises, expanding financial investment efforts, opening up communication channels between local governments and regions of painting techniques, and deepening reform of the production system to make production and research of painting techniques more professional and distinctive. We also carry out exchange meetings on traditional handicraft production processes to learn and draw on the experience and practices of well-known outstanding traditional crafts in China, to realize the contribution of craft production resources and to promote integration and development among traditional crafts.

Thirdly, innovation in the crafts category. Innovation is a necessary trend for the development of the times, and pushing out new ideas is also a necessary path for the development of Huizhou lacquerware painting techniques, improving aesthetic cultivation, increasing the innovation between painting techniques and modern technology, guiding the industry towards brand innovation, shape innovation and concept innovation, and devoting to the formation of a unique style belonging to the regional characteristics of Anhui Province.

Fourth, clear development positioning. Adhere to the people-centered development concept, and establish the ideology and value orientation of new development in the new era in line with the development of Anhui

Province's regional characteristics for the protection of new painting techniques. The heritage and protection of painting skills should stand under the guidance of China's long-term development goals, adhere to the correct orientation, clarify the significance of research, and provide practical and effective protection suggestions for the development of intangible cultural heritage, guided by cultural heritage and the actual needs of society.

4.3.2 Improve Government Policy Protection System

First, improve laws and regulations. The local government in Anhui Province should clarify the development status of the painting skill at the level of statutory regulations from the local reality and promote the local government to carry out the construction of the heritage of the painting skill. Huizhou painting art inheritance itself needs to strengthen legal awareness and standard learning, and actively comply with China's policy-oriented development.

Second, develop a guarantee mechanism. Firstly, we should establish a capital investment guarantee mechanism, transform government financial support channels, reasonably allocate government funding sources, actively collaborate with major craft enterprises to expand funding sources, and encourage local enterprises and social organizations to provide donations to support the development of lacquer techniques. Secondly, we should extend the path of information resources and strengthen long-term communication and cooperation between local governments and lacquerware enterprises.

Third, determine the supporting policies. As an excellent representative of traditional handicraft, Huizhou lacquerware painting technique upholds the excellent culture, life attitude and aesthetic concept of Huizhou people. In order to inherit the characteristic traditional culture of Huizhou region, the local government should clarify the craft support policy, on the one hand, skillfully grasp the traditional skill support direction, on the other hand, effectively grasp the innovative and creative support concept, form a policy support system, and provide policy guarantee to promote the inheritance and development of Huizhou lacquerware painting skill.

4.3.3 Play the Role of Outside Media Subject

First, expand cultural propaganda efforts. First, we should ensure that outside media sort out the correct direction of protection and value orientation, establish craft evaluation standards based on the regional development situation in Anhui Province, and adhere to the localized propaganda direction of local media evaluation. Second, to establish a fair and objective evaluation attitude, the evaluation of Huizhou lacquerware painting techniques by outside media should be mainly objective and subjective, weighing the current situation of the development of painting techniques by integrating all factors and improving the validity and accuracy of the development of painting techniques.

Second, positive public perception guidance. The relationship between Huizhou lacquerware painting techniques and the public is a cooperative one, as the heritage of painting techniques relies on cultural advantages to promote the development of Chinese traditional culture and pass it on to the public, and the public also promotes the development of society by learning the excellent traditional culture, which indirectly promotes the development of painting techniques in a better direction. On the one hand,

the heritage of painting skills needs to consciously take the responsibility of guiding the cultural development of the society and providing traditional cultural knowledge and views to the public. On the other hand, the public can intervene through new design concepts and combine with the development of modern life to build a new Huizhou lacquerware painting technique development system with the characteristics of the times.

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