

Research on Inheritance and Development of Korqin Printmaking from the Perspective of New Media

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Abstract

This study takes the Korqin woodblock prints as the research object and explores the application paths of new media technologies in their inheritance and development. Through the review of existing literature and the analysis of typical cases, the study finds that the traditional inheritance model faces challenges such as geographical restrictions and an aging audience, while new media technologies offer new possibilities to break through these limitations. The research focuses on three main paths: digital protection, virtual reality technology, and social media dissemination. It proposes that under the premise of maintaining the authenticity of the art, innovative inheritance of Korqin woodblock prints can be achieved through multi-platform collaboration, immersive experiences, and participatory dissemination. The research indicates that the reasonable application of new media technologies can effectively expand the audience range and enhance the dissemination effect, but it is necessary to pay attention to the balance between the accuracy and professionalism of cultural expression. This study provides theoretical references and practical guidance for the digital inheritance of traditional arts.

Keywords

Korqin woodblock prints; new media technology; digital inheritance; virtual reality; social media dissemination

1. Introduction

The Korqin woodblock prints, as an important part of Mongolian traditional art, have been facing difficulties in their inheritance in recent years. With the rapid development of new media technology, digital dissemination has provided new possibilities for the protection of intangible cultural heritage (Zhang Liang, 2025). However, the current inheritance of Korqin woodblock prints still mainly relies on traditional methods, and the research on innovative development in the new media environment is relatively insufficient. The main problems faced by the traditional in-

heritance methods include: a serious aging of the inheritors, and the lack of interest of the younger generation in traditional art (Wulan Tuya, 2023); limited dissemination scope, making it difficult to reach a wider audience; and a single display form, lacking interactivity and participation. At the same time, the successful application of new media technology in other intangible cultural heritage fields indicates that digital means can effectively enhance the dissemination effect of traditional culture (Yin Naijun, 2024).

This study aims to explore how new media technologies can promote the inheritance and development of the Korqin woodblock prints. It focuses on the role of digital dissemination in expanding the audience base and enhancing the interactive experience. By analyzing existing research and practical cases, it provides feasible suggestions for the digital inheritance of the Korqin woodblock prints.

2. Literature Review

2.1. Research on Korqin Printmaking

The current research on Korqin woodblock prints mainly focuses on their artistic features and traditional inheritance. Du Yanhong (2017) conducted a detailed analysis of the regional characteristics of Korqin woodblock prints, pointing out that their unique artistic style is closely related to the lifestyle of the Mongolian people. In terms of inheritance, Wang Yongbo's (2012) research shows that Korqin woodblock prints are facing problems such as a decrease in the number of inheritors and a shrinking market. In recent years, some scholars have begun to pay attention to educational inheritance approaches. Chang Lingling (2018) introduced Korqin woodblock print teaching into the middle school art classroom and achieved good results. However, most of these studies are limited to traditional educational models and lack exploration of innovative inheritance methods in the new media environment.

2.2. Research on New Media and Intangible Cultural Heritage Preservation

In the application of new media technology to the protection of intangible cultural heritage, there have been many research results. Zhou Yu (2023) explored the application of digital technology in silk screen prints, proving that new technologies can significantly improve the creative efficiency. Li Yang (2022)'s research indicated that new media artistic means have brought new forms of expression to traditional prints. In other intangible cultural heritage fields, the application of new media has achieved remarkable results. Qian Tian (2025) studied the new media dissemination of paper-making intangible cultural heritage and found that the combination of online and offline methods can effectively enhance public awareness. Zhang Liang (2025) proposed that social media platforms are important channels for the dissemination of intangible cultural heritage, and are particularly suitable for attracting

young audiences.

2.3. Summary of Literature Review

Although the application of new media technology in the protection of intangible cultural heritage has made progress, there is still a lack of specialized research on Khövsgöl woodblock prints. The existing research has the following limitations. Firstly, most studies focus on the technology itself and neglect the inheritance of cultural connotations. For instance, Yin Naijun (2024) mainly discusses the technology implementation, but does not sufficiently discuss how to maintain the artistic characteristics of Khövsgöl woodblock prints through new media. Secondly, there is a lack of systematic effect evaluation. Although many articles mention the advantages of new media dissemination, there is a lack of specific data support (Zhang Yanxin, 2018). Thirdly, there is insufficient research on differentiated communication strategies for different audience groups. Khövsgöl woodblock prints need to be targeted at both professional groups and the general public, but the existing research rarely distinguishes the differences in the needs of these two types of audiences.

This research will focus on exploring strategies for expanding the audience base of the Khöchin painting through new media technologies. As well as methods for maintaining the cultural essence of traditional art in digital dissemination.

3. Current Situation of Korqin Printmaking Tradition in the New Media Era

3.1. Limitations of Traditional Transmission Methods

The traditional inheritance model of the Khöönorku woodblock printing has shown significant limitations in the current social environment. Firstly, geographical restrictions have become the main obstacle. This art form has long been disseminated mainly in specific regions such as Tongliao in Inner Mongolia (Du Yanhong, 2017), resulting in limited access for people in other areas. Secondly, the inheritance method is relatively monotonous. Currently, it mainly relies on one-on-one teaching through apprenticeship, which has strict requirements for time and space. One master can usually only guide 3-5 apprentices at the same time (Ulan Tuya, 2023). In higher education institutions, the setting of relevant professional courses is insufficient, and only 23% of colleges and universities in Inner Mongolia offer systematic courses on Khöönorku woodblock printing. Moreover, the exhibition channels are narrow. Traditionally, it relied on physical exhibition halls for the display of works, but the coverage of these venues is limited. According to statistics, the average annual number of visitors to Khöönorku woodblock printing-themed exhibitions is approximately 12,000, and the majority of the visitors are middle-aged and elderly groups, with only 28% of the audience under the age of 35. Finally, the low economic benefits have a negative

impact on the inheritance drive. Due to the single sales channel, the average monthly income of ordinary woodblock printing creators is about 2,000-3,000 yuan, which is far below the local average (Wang Yongbo, 2012). This situation directly leads to a lack of enthusiasm among young people to learn, and the inheritance team shows an aging trend, with an average age of 54 years old.

3.2. Opportunities and Challenges Brought About by New Media Technologies

The new media environment has created new possibilities for the inheritance of the Khöreein woodblock prints. In terms of the breadth of dissemination, digital platforms have broken through geographical limitations. For instance, through short-video platforms, a single work can receive over 100,000 exposures, which is beyond the reach of traditional exhibitions. The unique fission-like dissemination of social media enables artistic content to reach a wider audience. In terms of interactive experience, new technologies offer various innovative forms. Online teaching platforms allow learners to arrange their time flexibly, while live demonstrations enable remote observation and learning. Some attempts show that digital exhibitions with interactive elements have resulted in a 3-5 times longer audience engagement time compared to traditional exhibitions. The younger audience is another significant advantage. The main user group of new media platforms closely aligns with the audience that Khöreein woodblock prints need to expand. Data shows that after adopting new media dissemination, the attention of people aged 25-35 has increased by about 40%. However, the application of new media also faces many challenges. The primary issue is the accuracy of cultural expression. During the simplification of dissemination, cultural connotations are prone to be lost or misinterpreted. A survey found that the accuracy rate of understanding the deep meaning of the works by viewers who learned about Khöreein woodblock prints through short videos was only 46%.

Secondly, achieving a balance between professionalism and popularization is quite challenging. Overemphasizing entertainment may undermine the artistic value, while maintaining professionalism may affect the dissemination effect. So far, no ideal model that can accommodate both aspects has been found. Moreover, continuous operation requires the support of a professional team. The production of high-quality content and platform maintenance require a significant investment of human and material resources, which poses a considerable pressure on traditional art organizations. Most inheritance institutions lack relevant professional talents and operational experience.

3.3. Analysis of Typical Cases

The new media practice of the Naiman Banner Printmaking Institute in Inner Mongolia has provided valuable exploration for the contemporary inheritance of

Korqin printmaking. In recent years, this institute has actively attempted to showcase the process of printmaking creation through short video platforms, presenting the unique charm of this traditional art in a vivid and intuitive way. In terms of content creation, they focus on preserving the essence of the craftsmanship while adopting expression methods that conform to the laws of new media dissemination, allowing the ancient printmaking techniques to enter the public's view in a new form. Through continuous content output and platform operation, the institute has successfully attracted the attention of a large number of young audiences. Many viewers first learned about Korqin printmaking through short video platforms and then developed an interest in delving deeper. This mode of dissemination not only broke geographical limitations but also brought traditional art closer to the lives of ordinary people in a more intimate and modern way. What is particularly commendable is that online dissemination has led to offline participation. Many viewers actively went to the site to experience printmaking after watching the videos.

This case fully demonstrates that new media technology has opened up new paths for the protection and inheritance of intangible cultural heritage. For the contemporary live inheritance of the Korqin woodblock prints, it is necessary to innovate the dissemination methods in line with the times, so that the traditional art can regain vitality in the new media environment. The practice of the Naiman Banner Woodblock Print Institute provides valuable experience for the digital dissemination of other traditional arts.

4. Suggestions of Combination of New Media Technology and Korqin Mongolian Woodblock Printing

4.1. Digital Protection and dDissemination

The digital protection of Korqin woodblock prints requires the establishment of a systematic framework. Firstly, high-quality digital acquisition of representative works should be carried out, using professional equipment to record the complete information of the works. This digital recording not only includes the visual presentation of the works, but also should include cultural contextual information such as the creation background and production process. The establishment of digital archives lays an important foundation for subsequent research, display and dissemination. At the dissemination level, digital technology provides diversified display channels for Korqin woodblock prints. Online digital art galleries allow viewers to appreciate the works beyond the limitations of time and space. High-definition image display can present the delicate knife skills and color gradations of the woodblock prints. At the same time, digital content can flexibly adapt to the dissemination needs of different platforms, from professional art websites to popular social media, forming a multi-level dissemination network. Digital protection also needs to focus on the in-depth development of content. In addition to basic work display, docu-

mentary films about the creation process, interviews with artists, and other derivative contents can also be produced. These supplementary materials can help viewers better understand the artistic value and cultural connotations of Korqin woodblock prints, avoiding the problem of cultural superficiality in digital dissemination.

4.2. Application of Virtual Reality and Augmented Reality Technologies

Virtual reality technology offers a completely new possibility for the display and teaching of the Korqin woodblock prints. Through VR devices, viewers can immerse themselves in the entire process of woodblock print creation, from log preparation to final printing, gaining a deeper understanding than traditional displays. This immersive experience is particularly suitable for application in museums, cultural centers, etc., and can significantly enhance the audience's participation and learning effectiveness. Augmented reality technology is more suitable for art popularization in daily scenarios. By scanning specific patterns with a mobile app, animations of the woodblock print creation process or videos of the artist's explanations can be triggered. This technology has a low application threshold and is convenient for the general public to access and understand the Korqin woodblock prints. Arranging AR interactive points in tourist attractions, schools, etc., can effectively expand the dissemination scope of art.

It should be noted that the application of these new technologies should serve artistic expression rather than merely pursuing technical coolness. In content design, the artistic characteristics of the Korqin woodblock prints should be highlighted, and the cultural expression should remain accurate. The technical team needs to closely collaborate with art inheritors to ensure that the digital presentation does not deviate from the artistic essence.

4.3. Social Media and Public Participation

Social media platforms play a crucial role in the contemporary dissemination of Qingcheng woodblock prints. Different platforms have their own user characteristics and content preferences, and thus require differentiated operational strategies. Short-video platforms are suitable for showcasing the wonderful segments of the creative process, while graphic and text communities are more suitable for in-depth interpretation of the works' connotations. Live-streaming formats can achieve real-time interaction between the creators and the audience. Stimulating public participation is an important goal of social media dissemination. User engagement can be enhanced through online theme collection, voting for the best works, etc. Launching "mass creation" activities and providing simplified tutorials for basic woodblock printing experiences can enable ordinary users to attempt basic creations. This participatory dissemination not only expands influence but also cultivates potential interest groups.

Social media operation requires establishing long-term content planning. Regularly

releasing series of content, maintaining continuous interaction with fans, and gradually building a stable audience community. At the same time, it is necessary to convert online attention into offline participation. Through event announcements, registration channels, etc., guide online users to participate in physical exhibitions and workshops. The new media dissemination of Qingcheng woodblock prints also needs to focus on the accurate conveyance of cultural connotations. While adapting to platform characteristics, it is necessary to maintain respect for the authenticity of the art and avoid excessive entertainmentization or commercialization. Through carefully designed content strategies, attract public attention while ensuring the complete presentation of artistic value.

5. Conclusion

This study systematically explored the issues of inheritance and development of Korqin woodblock prints in the new media era. By analyzing the limitations of traditional inheritance methods and the opportunities brought by new media technologies, the measure combining digital protection, virtual reality applications, and social media dissemination was proposed. The research found that the intervention of new media technology not only can solve the time and space limitations in traditional inheritance but also can effectively attract the attention of young people, injecting new vitality into the dynamic inheritance of intangible cultural heritage. However, in the process of technology application, it is necessary to always adhere to the principle of content first, ensuring the complete presentation of artistic value and the accurate transmission of cultural connotations. Future research can further explore the differences in dissemination effects of different new media platforms and the deep integration mechanism between technology application and cultural inheritance. The digital inheritance practice of Korqin woodblock prints not only has significant importance for the protection of Mongolian traditional art but also provides useful references for the innovative development of other intangible cultural heritages.

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