



REVIEW

Media Arts and Social Technology towards a New Generation of Teaching

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ABSTRACT

This article presents the main objectives of an analytical study on the complementary integration of arts education and new technologies to strengthen activities aimed at developing the skills and creative demands of inclusive students. Despite efforts to foster open dialogue and the exchange of experiences, knowledge, and ideas among students and their diverse communities, significant gaps persist in educational integration and in formal processes for developing new media arts initiatives in the development of digital literacy. To this end, the alternative interdisciplinary methodology strengthens the teaching model to facilitate the development of skills and attitudes through problem-solving in artistic creativity for students, supported by digital resources in the teaching and learning processes of the complementary subject. Of course, methodological restructuring is carried out through the connection with cooperative learning for the most vulnerable students and excluded schools to ensure equitable access and technological training. Proposal for innovative teaching for media arts and social inclusion in a globalized society characterized by constant innovation and diversification in educational technology. Some key points to improve the teaching-learning process, depending on the concept of the didactic proposal through pedagogical development within the inclusive school. Finally, by integrating new media art into the virtual classroom, arts education is redefined, allowing students not only to acquire technological skills but also to explore and express their creativity in meaningful ways, contributing to the construction of a more just and equitable society.

Keywords: Integration; Inclusive Education; Digital Innovation; Cultural Diversity; Interdisciplinary Methodology; Globalized Society

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ARTICLE INFO

Received: 3 April 2025 | Revised: 20 May 2025 | Accepted: 27 May 2025 | Published Online: 7 June 2025

DOI: <https://doi.org/10.64797/jiae.v1i1.49>

CITATION

Bernaschina, D., 2025. Media Arts and Social Technology towards a New Generation of Teaching. Journal of Integrated Arts Education. 1(1): 14–24. DOI: <https://doi.org/10.64797/jiae.v1i1.49>

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1. Rationale

The present period marks a significant shift in digital education and inclusivity brought about by the post-pandemic landscape. The high-impact educational initiative is on both equity and access to arts education. This influence on the school system reestablishes a new observation after the coronavirus health crisis, examining academic performance in different subjects related to information and communication technologies (ICT) and virtual education^[1]. There is a lack of awareness of the interdisciplinary curriculum^[2] in school teaching and, of course, in digital art dialogue as a space for creative learning.

This article focuses on the integration of new media arts and ICT within inclusive schools—an issue of increasing significance amid ongoing curricular transformations and digital innovations. It addresses global concerns as the digital divide, cultural diversity, and educational equity. Not all aspects of the teaching-learning process contribute to student development, as this depends on the school system and its ability to foster competencies, both in terms of innovation and the quality of technological art studies. Despite the widespread use of technology—such as cell phones, tablets, digital cameras, and the availability of computers and Internet access service—there is a lack of support for the integration in the classroom. The proposal implies that all students using educational software (such as tutorials or guides) should be able to apply this knowledge in artistic practice (through activities in the virtual classroom).

Complementary activities in arts and technology education on lifelong learning are not always adequately reinforced. A new approach for supporting through the integration of ICTs and media literacy, both in the virtual environment and in the creation of artistic materials—such as digital art, graphic art, video art, video poetry, and others—in the virtual classroom. Furthermore, these activities should facilitate creative demands related to art and cultural spaces, promoting equality, equity, and quality strategic learning for all students within the context of the digital age, and incorporated as a didactic resource for teaching and learning in inclusive schools.

2. Research Focus

Media arts culture supports a holistic education to transform human development. This measure aims at a techno-

logical educational strategy to reduce school dropout rates and academic failure by addressing the diverse impacts that affect students of all ages, recognizing human differences in the classroom, and, of course, minority groups. For example, some students from marginalized and isolated communities face advances and challenges not only stemming from their social situation, but also from the growing gaps related to minority identities such as migration, indigenous peoples, gender diversity, disability, sexual orientation, etc.

To demonstrate this interdisciplinary methodology of teaching and learning of ICT and the art of new media in the inclusive school^[2], depending on the pedagogical practices of the teachers of the complementary subject who use different elements of creative processes and technological resources as a didactic strategy for the improvement of inclusive students. However, social education is also influenced by human differences that affect school and cultural inclusion. This interdisciplinary integration of areas such as education, technology, and the arts is used in creative and social projects to foster key skills through various values such as teamwork, empathy, communication, problem-solving, and critical thinking. This perspective of Freirean thought focuses on the socio-educational relationship within the school field, encompassing the transmission of knowledge in areas such as pedagogy and social participation^[3].

Future educators, both in the technological and artistic-cultural fields, play a key role in promoting inclusive education through social approaches that facilitate pedagogical interaction. To reflect on the importance of culture, identity, and art in civic education to improve standards and understand their rights and responsibilities in a democratic society^[4].

How do current arts education programs adapt to ongoing technological and conceptual changes? From the perspective of the OEI's Arts, Culture, and Citizenship Education Program, learning about art and culture within schools is considered a key strategy for fostering intercultural citizenship. The integration of art into education—both through arts education and education through the arts—supports the holistic development of children and young people^[5]. The standards for explaining and preparing the reports were elaborated by the group of Ministers of Education and Culture of Ibero-America during the 19th Ibero-American Conference on Education and the Ibero-American Conference on Cul-

ture held in Lisbon (Portugal) in 2009. However, it raises reflection on the current state of new technologies and the pedagogical approach to ICT in the classroom.

Therefore, this response from the Arts Education Program recognizes that planning of learning through art and culture enhances creative and communicative skills. In other words, this dual social reality encompasses both educational well-being and personal development through ICT and new media arts training, providing universal access to digital literacy in inclusive schools. In this sense, didactic socialization is facing certain challenges in adaptation and implementation when it comes to making decisions about school and the participation of all students, particularly those without prior experience with personalized technologies. This proposal for learning art and its digital media corresponds to insightful activities aimed at strengthening learning programs designed to foster open dialogue and exchange of experiences based on ideas or knowledge shared by inclusive students.

Finally, this focus on inclusive education, media arts, and technological materiality is highly relevant in today's digital learning environments. It acknowledges diversity in the classroom and the need for adaptable pedagogical methods.

3. The Gap in Media Arts Teaching

Despite the growing importance of teaching ICT through computers and smart devices (mobile phones and tablets) to stimulate student learning, it depends on the conditions for the development of sociability and sociocultural participation in different school-based contexts. The gap in media arts teaching refers to the inequality in access to resources and opportunities to learn and teach about arts that utilize digital and media technologies, such as film, digital animation, graphic design, electronic music, interactive art, and others, through creative and multimedia tools in all educational settings.

This analysis of creativity from an academic perspective in the context of technology—that is, the lack of digital literacy, coupled with limited access to ICTs—generates exclusion among students, hindering their effective participation in the virtual classroom. However, it is significant to define the differences between the traditional classroom and the virtual classroom. The ‘traditional classroom’ refers

to a physical class within an educational institution, where teacher-student interaction is central to the teaching-learning process. It also involves the teacher's performance and the study of school learning, considering various participants and the shared spaces of the pedagogical experience. The ‘virtual classroom’ refers to a teaching and learning environment based on ICT. It includes access to computers and smart devices for delivering personalized content and managing interactivity, communication, and technological activities. Both classroom types face common challenges, such as a lack of equitable access to art technology and social disconnection, which makes it complex to integrate all-inclusive students into the learning process.

Thus, the exchange of knowledge, experiences, and good teaching practices supports the development of basic competencies and student learning processes within the virtual classroom. It is possible thanks to increased efforts to implement and promote digital literacy, evidenced by the existence of two technologies closely linked to art and its new media. However, when analyzing innovative training literacy practices for all-inclusive students, there is greater evidence of diversity associated with interculturality, multilingualism, and social cohesion, supported by socio-educative resources^[6]. Considering the issue of diversity in the virtual classroom is fundamental to the overall functioning of students, especially foreign (or immigrant) students, due to their cultural characteristics. Not all proposals facilitate cultural traditions through digital literacy technological practices, but they also emphasize the greater opportunities and challenges for teaching the arts.

However, this study is based on theoretical and documentary review using educational technologies in artistic and virtual settings by inclusive students, regardless of their learning conditions. Significantly, digital tools foster social development and practices, including, of course, communicative and cultural spaces within the virtual classroom. ICTs not only encourage active participation in learning processes but also facilitate new forms of interaction and collaboration among students, promoting an inclusive environment that enables individual and collective expression. The integration of these technologies into media arts teaching consists of highlighting the strategic nature of the disciplinary process through digital tools. Media arts offer an open and creative space, but they nevertheless face certain limitations in many

academic contexts due to a lack of adequate teaching resources to support teacher training and enhance well-defined curricular strategies. Technologies, therefore, have the potential to reduce this gap, opening up new opportunities for students to develop both technical and artistic skills. This makes it possible to select activities for an increasing number of students and teachers to benefit from a more equitable approach through social experiences based on a continuous parameter of physical, social, and cognitive barriers, including autonomy and interaction with the environment.

It is noteworthy that a significant number of new initiatives promoting social well-being focus on the use of digital technologies, especially in the school field. Through computers, smart devices, and the internet, students explore media arts and develop creative activities as part of their technological learning. From this perspective, an innovative approach to transforming inclusive teaching corresponds not only to the pursuit of technical and digital skills but also to the promotion of social participation and artistic expression for all students in an increasingly interconnected environment. Despite these efforts, the integration of these technologies into formal educational processes remains marginal in media arts; moreover, many curricula hinder students' initiatives to leverage digital tools, depending on the level of artistic and creative development. This gap in the teaching and learning of media arts underscores the urgent need for a pedagogical update that coherently integrates ICTs into the curriculum and provides teachers with the training and resources necessary to use these media effectively in the classroom.

4. Alternative in Interdisciplinary Methodology

4.1. About the Didactic Model

The didactic model allows for the planning of the teaching-learning process within a unit or topic, aligning it with a dynamic level of depth and a level of creative assimilation. This approach aims to understand and address the dialectic between the internal and the external in learning, as well as the interaction between the individual and the social. Some of these elements are part of the teacher's criteria for continuing to reflect on possible complex solutions to the diverse situations that creativity faces in all types of students^[7-10]. Thus, most didactic resources in media arts aim

to influence the social sphere through communication media in contemporary art, facilitating the development of skills and attitudes through problem-solving in students' artistic creativity in digital media. However, the educational software (tutorials or guides) seeks to generate such knowledge through expressive practices, thereby enabling the exchange of experiences and the confrontation of challenges in technological learning. However, to carry out this practice using digital resources, the inclusion of personal image photography becomes evident; and for this reason, the wide diversity among students may present an obstacle to social change based on their real or imagined characteristics. This highlights the need to find better options for integrating ICT and harmonizing classroom participation, based on the work carried out in the virtual learning environment.

This methodological model for strengthening teaching and learning in various areas of art and culture addresses the deficiencies observed in technology, encompassing all levels of schooling. The study focuses on activities carried out in an inclusive school setting, where, in many cases, teachers lack adequate knowledge of artistic technologies and do not take into account the individual differences of students, such as their specific needs in learning styles and paces, abilities, and intelligences. Certain outcomes in artistic languages are achieved in a fragmented and disjointed manner, reflecting a lack of integration and continuity in the educational process, which hinders a coherent and effective development of artistic skills. This situation generates disinterest and boredom among students, who are forced to participate in pedagogical activities that do not support their interests or vocations, thus limiting the development of their artistic skills.

4.2. About the Digital Resources

Digital resources offer new opportunities in teaching and learning processes by incorporating images, sound, and interactivity as elements that enhance students' understanding and motivation within the virtual classroom^[11]. There remains, however, a significant gap and lack of reinforcement in media arts to support the social exchange of school creativity. For this reason, the integration of digital technologies in teaching requires innovative didactic approaches, flexible curricula, contemporary pedagogical practices, and the promotion of collaborative and cooperative work^[12]. On the other hand, the culture of media arts is closely tied to

technological practice and artistic creativity. In this sense, media language merges with the complementary subject area, combining both arts and technology education, while transforming social networks into platforms that expand artistic spaces in the digital age. ICT is inclusive by nature, as it can adapt to individual needs or demands, reducing differences by facilitating access to the curriculum or interpersonal communication for those who face one of the top challenges in doing so^[13].

Inclusive education also involves integrating the complementary subject of media arts. It is significant to contribute to these teaching resources to meet the needs of students through the use of artistic and technological learning, allowing for the creation and expansion of digital art across various categories such as print art, documentary video, fictional video, computer-generated works, and the use of mobile phones as a medium to produce music, video, photography, poetry, and many more^[14]. These didactic resources, which can have a significant impact on various aspects of addressing student needs through the use of educational technologies, depend on personalized learning that promotes digital inclusion.

In this regard, there are human differences in academic performance. When approaching the teaching-learning process from the perspective of the educational system, it is necessary to examine whether access to digital technologies (at home and school) has a direct effect on academic performance, as well as an indirect effect mediated by the use of technological tools (both inside and outside the school environment)^[15]. It is also crucial to consider that many students face diverse challenges and significant difficulties in expressing the quality of their technological learning through the complementary subject of media arts. Not all digital teaching resources optimize and foster the development of technological skills, but they also strengthen creative abilities, regardless of favorable academic results.

However, it is possible to reconsider the new criteria for teaching and learning through ICT in various areas of the arts, both interdisciplinary and those related to new media and disciplinary arts such as digital (or graphic) arts, media (or audiovisual) arts, and visual (or plastic) arts, among others. Regarding educational technologies, the integration of educational adaptation and its connection to new technologies has followed uneven paths in inclusive schools. Despite this,

there are various reasons to analyze the concept of technological resources available in each educational center, depending on the level of interest in implementing projects in this field, to ensure the availability and commitment to new interdisciplinary curriculum tools in school teaching as a space for creative and artistic learning. Furthermore, it is possible to adopt educational technology despite resistance (or fear) to change, that is, motivation due to the environment and the unknown of using tools, a lack of confidence in different skills to handle new technologies, or simply comfort with traditional ways of working or teaching.

For example, some teachers may feel that teaching with technology requires them to learn new skills, which can be overwhelming. Resistance tends to decrease as people gain more knowledge and familiarity with digital tools. As they become more familiar with using technology and experience its benefits (such as making work more efficient, interacting with students in innovative ways, or accessing educational resources more easily), they begin to feel more comfortable with it. This familiarization process may be gradual, but as educators and students gain confidence, resistance decreases, and technology begins to integrate more seamlessly into their routines.

4.3. About the Methodological Restructuring

The integration of ICTs in inclusive education, both in arts education and in artistic technology, along with the methodological restructuring of the complementary subject and its connection to cooperative learning, is key to addressing the global diversity of students from disadvantaged minority groups. Therefore, it is essential to develop specific planning for this subject^[1-3], which promotes the advancement of technology, arts education, and social inclusion, ensuring equitable access to learning for all.

The methodology of art and technology will be crucial for the future of this inclusive educational system. It is not about transforming the entire system to improve quality, but about creating a model that focuses on meeting and improving the learning needs of all students, regardless of their socioeconomic background, with special attention to those who are vulnerable, marginalized, or socially excluded within the school. The focus in this requires the methodological restructuring of arts education for new media. Furthermore, the entire group is incorporated, including students from di-

verse minorities, to address both interdependence and social cohesion through creative art.

Cooperative learning allows educators to visualize and observe the holistic development of inclusive students based on key objectives, fostering collaboration with other students where a variety of variables affect the learning act, such as the development of social, creative, and, of course, communication skills. It not only enhances the performance of all students, including both those with exceptional abilities and those who face learning challenges, but it also helps foster positive relationships among students. This establishes the foundation for a learning community where diversity is valued. Additionally, it provides students with the necessary experiences for healthy social, psychological, and cognitive development. The unique ability of cooperative learning to address these three aspects at once makes it more effective than other teaching methods^[16].

The purpose of this is a pedagogical decision that prioritizes cooperative learning associated with the complementary subject of audiovisual arts and, in some cases, seeks to improve quality through structured teaching in individualistic and competitive environments. Many schools are vulnerable, and they should be recognized and replaced with cooperative teaching for all students.

5. Innovation Teaching Proposal for Media Arts and Social Inclusion

This suggests that, in a globalized society characterized by constant innovation and diversification in educational technology, students or users could engage early with various artistic tools. For instance, the proposed approach to social skills and academic content in new media art—such as interactive art, video art, digital games, animation, web art, sound art, media environments, and others—along with the use of computers to enhance adaptive skills and specific competencies related to interactive multimedia applications (animations, graphics, sounds, and video) within the schooling context. Therefore, teaching procedures and the role of the educator should not be overlooked but rather considered as ‘mediation’ or as a ‘facilitator’ in cooperative learning cooperative learning. This is because they serve as a link between students and the new knowledge acquired through digital tools in media arts.

The concept of mediation or facilitation in relation to the proposed educational interaction refers to pedagogical interaction (or the pedagogical triangle) within the interdisciplinary approach. It is also linked to the three dialectical axes (teacher-student relationship across different areas, inclusive students, and digital content) for intervening in educational decision-making, encompassing both theory and practice from a methodological strategy perspective. However, this new pedagogical method is considered an exchange of ideas that supports the development of creative skills and independent thinking, with the goal of achieving understanding and support for inclusive schooling and students' prior ideas through technological training in media arts. On the other hand, the mediator's role (or that of the facilitator) is specifically related to interpretation, particularly for sign language and deaf individuals, or alternatively, through the support of specialists for students with disabilities, to strengthen the leveling of various skills and strategies within artistic activities^[1–3,17].

It is quite interesting how art helps us understand what is happening today in technology, primarily revealing an unforeseen link between art and technology. The convergence of culture, art, and new technologies becomes a tool available to cultural managers for the creation of educational processes, creative initiatives, and cultural democratization^[18]. This refers to the need to adapt to the culture of art and new media art in order to facilitate the new technological pace of life, such as the approach and connection to people, depending on the situation of school failure or digital literacy issues, particularly in poorer households or communities lacking technological resources. Furthermore, there is another concept related to the attention to cultural diversity through the complementary subject. This new sociocultural landscape has profound pedagogical implications. People now need to develop autonomy and initiative to undertake and self-direct learning processes, communicate clear and precise ideas using different technical resources, and make decisions. A gradual transformation process is taking place, and there is a growing interest in establishing cooperative work channels that allow for didactic innovations, aiming to enrich educational work and create a creative way of addressing curricular content. Certainly, the evolution of telematic networks offers the opportunity to collaborate with a wide variety of people, sometimes physically distant^[15].

5.1. Improve the Demands on the Teaching-Learning Process

From the perspective of inclusive education on art and creativity, this pertains to social classes across different cultures, such as diversity. Furthermore, there is a variety of new tools available for use. However, on the contrary, these tools are still too distant from the inclusive educational system. Many professionals are not yet adapted to their characteristics through the academic demands at different levels, which hinders the promotion of their integration as part of digital content in the artistic field.

However, this observation, although not fully addressing the deep-rooted issues, also highlights that inclusive education is part of the model designed to meet the learning needs of all students in the existing educational system—including special education and adult education schools—with particular emphasis on those who are vulnerable to marginalization and social exclusion. Unlike integration, inclusion focuses on the changes the school must implement to properly support everyone, including students who are isolated or come from different cultural backgrounds. Therefore, an inclusive school is one that does not make distinctions based on origin, race, gender, language, religion, disability, giftedness, social background, or any other condition. Inclusive education cannot be achieved without a just society (minimum levels of social equity), which implies a dialectical relationship between social justice and inclusive education, embracing diversity within social cohesion. More widespread schooling enables students to develop their creative and emotional faculties, as well as acquire the knowledge, skills, values, and attitudes necessary to become responsible and productive citizens. Meanwhile, in wealthier countries, many adolescents graduate from school with questionable grades, others are placed in different types of special education, segregated from general educational experiences, and some simply drop out because the lessons seem irrelevant to their lives. Inclusive schooling is one of the issues that faces significant difficulties, mainly those rooted in human nature. The concept of inclusive education challenges much of the existing thinking in the field of special educational needs, while simultaneously critiquing the practices of general education. Inclusive schools, therefore, represent a shift in how education is understood and the social function of schools^[1–3,19–31].

Similarly, the difference in ICT is analyzed through a

series of Renaissance art works, which transform the numerical image—equivalent to the digital or graphic image—via the analog-to-digital conversion process (computer-based). This process allows for the creation of visualizations derived from graphical matrices or bitmap images (pixelated images). In this way, educational civilization, through new media art, evolves by involving students in shaping the norms and customs of a community, while simultaneously facilitating the new search for communicative meaning through digital images^[32].

5.2. Teaching Proposal through Pedagogical Development

The teaching proposal contributes to the development of computer use as a personal experience and a set of tools—similar to the explanation of cooperative learning within the complementary subject—aiming to recognize the different roles of mediators or facilitators associated with the new methodological approach and its educational interactions, reinforced by the content of media arts. However, new concepts through ICT, along with various artistic software programs (or reinforced through methodological strategies in both areas), allow students—like users—to consolidate their learning experiences with educational resources, integrating both technology and learning strategies within the complementary subject.

5.2.1. Technological Acquisition

Technological acquisition aligns with the approach of the Educational Program in Art Education, Culture, and Citizenship from the OEI^[5] regarding the integration of new educational technologies and arts education. It is also related to the lack of a curricular program that combines ICT and media arts. Generally, inclusive education is for all students living in poverty and marginalization, including those belonging to minority ethnic groups, those who speak minority languages, or those living in remote areas, as well as considering gender issues^[33].

Another example highlights that the educator takes on the role of a learning facilitator, supporting the knowledge process; however, the student is responsible for their own learning process. It is considered that the learning outcomes depend on the student's activity, both in theory and in practice, and that it should promote reflective practice and

learning by doing, meaning learning how to learn^[34]. Moreover, it is significant to establish the relationship between ICT and the subject of Arts Education to enhance access to new ICT at various levels of media and digital literacy. In other words, these contents are connected to audiovisual media and graphic arts in multimedia, while prioritizing the needs related to strategic and creative learning in the virtual classroom.

5.2.2. New Educational Paradigm

The new educational paradigm relies heavily on technological acquisition from the perspective of integrating ICT and new media art into inclusive education. This is similar to the interdisciplinary methodology, which connects the three key elements (teacher/inclusive mediation/students) and cooperative learning. For various authors, the educational system aimed at social inclusion is quite comprehensive in addressing several changes in teacher training (or collaborative work in pairs), depending on the decisions of the inclusive education system or the institutional regulations in the country of origin. Therefore, the practice of technological learning for performing adaptable activities depends on the level of education, meaning high-quality learning based on the use of ICT to ensure the achievement of creative and artistic thinking skills^[35,36].

Art education involves role-playing aimed at maintaining socio-technological connections, integrating both cultural diversity and ICT. Designing an intercultural visual literacy program requires building an integrative framework that coherently harmonizes metatheory, theory, and methodology^[37]. Interdisciplinary new media art is gaining importance both for its ability to stimulate creativity and for its contribution to educational approaches aimed at developing basic school skills—perceptual, cognitive, visual, and motor—in inclusive contexts.

Consequently, the educational objectives of visual literacy must consider both the inclusion of cultural content that contextualizes the message within its social environment (adaptation) and the projection toward a broader horizon that fosters a critical awareness of the nature of images and their transformative potential (production)^[38]. Similarly, teaching media arts to students and users involves developing their knowledge, skills, and abilities through creative strategy and cooperative learning processes. This approach seeks to facilitate their integration into artistic and technological practices

within the school context, promoting comprehensive training that combines creativity with the critical and reflective use of technologies.

Digital resources have the potential to create new opportunities for collaborative learning, particularly through virtual content in more recreational settings. This learning approach encourages more active student participation. Furthermore, digital video is revolutionizing audiovisual communication in education. Video does not always play a traditional role in arts education; it also facilitates a more direct interaction between students and software resources related to technology education. In this context, the teacher's role and the pedagogical method are based on the integration of new digital tools and cooperative learning, using didactic strategies to foster creative practices, especially among teachers working in inclusive education. Beyond the creation of artistic objects, they also develop problem-solving skills and creativity. Integrating ICTs into teaching also strengthens equity in access to knowledge, promoting inclusive, quality education that fosters critical thinking and social reflection.

Finally, it is possible to identify diverse applications of digital arts in different educational contexts in pedagogy, where they function as motivating elements. In this way, digital art forms allow students to consolidate both their technological and artistic knowledge, becoming useful tools for learning and valuable teaching materials for educators. Consequently, new forms of human communication eliminate geographical barriers. A computer connected to the internet, anywhere in cyberspace or social networks, facilitates educational interactions between teachers and students. The most relevant aspect of this process is the artistic use of emerging technologies in inclusive schools, which enhances all human capacities and leverages digital tools for the future^[15].

6. Conclusions

Today's students live in an increasingly interactive world, characterized by action and reaction, quick feedback, and communication and dialogue with the technologies in their environment. In this context, it is crucial to recognize that personal computers serve as a tool for developing skills and abilities in the virtual classroom.

Currently, in many cases, there is a lack of knowledge in media arts education that can contribute to innovative

cooperative learning experiences for all-inclusive students within the virtual classroom. Furthermore, teacher training for inclusive education is crucial in digital tools and the application of methodology through the incorporation of both updated teaching and technological learning of media arts. Just as the socioeconomic inequality between institutions, especially in rural or marginalized areas, where resources to implement technological programs are scarce and complex.

Another relevant factor is the lack of awareness of the educational value of media arts. In many cases, these disciplines, with some implications for quality, are not considered acceptable because their presence in the curriculum is limited compared to traditional arts or conventional subjects. Curricular outdatedness and the lack of continuous learning in new technologies prevent teachers from guiding students in contemporary artistic practices. This study seeks to fill this technological educational gap, hindering relevant teacher training for the design of methodological strategies that strengthen inclusive student participation in artistic and creative knowledge. Bridging them is key to the complex educational process of equitable training and adapted methodology in the school context.

In this sense, it is important to highlight the importance of the inclusive teaching role of new media art, which only contributes to the transformation of teaching methods but also plays a crucial role in developing critical and creative citizens capable of interacting with their social and cultural environment. By integrating ICT into arts education, it is not always towards an inclusive education to overcome the socioeconomic and technological barriers that have historically limited access to knowledge and artistic expression.

Far from narrowing the digital divide through media literacy in the artistic educational proposal, depending on the inclusive student backgrounds, of course, strengthening creativity as a technological skill and the cooperative learning process. This media arts education initiative does not require the new traditional art teaching, but also seeks to explore pedagogical interaction within an environment that values cultural and social perspective differences, along with their educational implications. By analyzing the conception of the strategic approach in inclusive education in media arts, which contributes to generating new technological knowledge and improving skills through problem-solving or competitive advantage in school development. This mean-

ingful observation and experimentation demonstrate creation as a strategy and student participation in a more inclusive and equitable environment, where art is not only a means of personal expression but also a vehicle for social cohesion and emotional well-being, promoting a culture of respect and mutual understanding.

Finally, by integrating new media art into the virtual classroom, arts education is redefined, allowing students not only to acquire technological skills but also to explore and express their creativity in meaningful ways, contributing to the construction of a more just and equitable society.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

Not applicable.

Conflicts of Interest

The author declares no conflict of interest.

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