International Journal for Multidisciplinary Research (IJFMR)
E-ISSN: 2582-2160 ● Website: www.ijfmr.com ● Email: editor@ijfmr.com

Digital Readiness for Visual Art Education in Mizoram: A Review of the Published Evidence

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Abstract
The aim of this review is to find out the existing published research about the readiness of Mizoram for digital visual art education. It considers three conditions: access to devices and connections, digital skills and craft heritage that could serve as teaching content. The review draws on eight sources: a systematic review of technology in arts education, two articles on social media and art pedagogy, three studies of internet access and digital literacy in Mizoram, and two studies of Mizo weaving and bamboo craft. The general literature reports gains in interactivity, creativity and access, along with gaps in infrastructure, cost, teacher skills and ethics. The Mizoram studies find a digital divide that covers content, language and skills as well as connections, and one recommends media and information literacy programs in higher education. The craft studies describe living traditions, among them puan weaving with a geographical indication tag and bamboo craft, that could supply content for art courses. None of the sources examines digital teaching in Mizoram's art classrooms. The review names this as the main gap and proposes four questions for empirical work.

Keywords: Digital Readiness, Visual Art Education, Mizoram, Digital Divide, Craft Heritage

1. Introduction

Mizoram has strong craft traditions, but there is little published evidence on how art is taught there with digital tools. This review gathers what existing studies report on three conditions that decide whether digital visual art education can work in the state: access to devices and connections, digital skills, and the craft heritage that could serve as teaching content.

General reviews of technology in arts education are global in scope. Liu, et al. (2025) report gains in creativity and interaction, and they also report that infrastructure gaps, teacher skills and cost limit those gains, especially in rural areas [1]. A state where connectivity and skills are uneven needs evidence of its own. The practical question for a Mizoram art department is what the existing studies report about starting points and risks. The review ends with a set of questions for empirical work. Only secondary sources are used, so these questions cannot be answered here.

2. Objectives of the Study

1. To summarize what published research reports on the use of digital technology in visual art education.
2. To review the evidence on internet access and digital skills in Mizoram.
3. To identify Mizo craft traditions that could serve as teaching content in art courses.
4. To identify gaps in the evidence and set out questions for empirical work.

3. Method

This is a narrative review based on secondary sources. In November 2026, publisher sites and open repositories were searched using combinations of the terms Mizoram, digital divide, digital literacy, puan, bamboo craft, and arts education technology. A source was kept if it was a journal article or repository record with a checkable digital object identifier (DOI) or other identifier and spoke to one of the three conditions above. Conference papers and news reports were left out. Eight sources met these criteria. No formal quality appraisal was done. The set is small, so the review should be read as a map of what exists and not as a complete survey.

4. Technology in Arts Education and What the General Literature Reports

According to Liu, et al. (2025), in a study which analyzed 97 studies through PRISMA approach, information technology, digital technology, and artificial intelligence (AI) were used in arts education [1]. According to their report, information technology is useful for resource sharing and interactive learning, while virtual and augmented reality aid creative expression, and AI provides personalized guidance and real-time feedback [1]. Limitations include lack of internet connectivity and gadgets in rural settings, low digital literacy among teachers, and expensive gadgets [1].

There are two important warning signals raised in the same review in relation to Mizoram. First, globalization of applications might end up homogenizing culture [1]. Second, dependence on technology might undermine basic artistic abilities, hence the need for a balance between technological and traditional teaching techniques [1].

However, George et al. (2026) follow a different approach. The paper published in the journal Frontiers in Education is an opinion piece, rather than a study [2]. This opinion states that art education needs to change from being studio and skills based to digitally enhanced artrepreneurship education, and offers a framework for such curriculum, known as S.M.A.R.T Curriculum Loop, which integrates social media-based art education in traditional art classes [2]. The authors state that acceptance of the concept requires preparation of institutions, teachers' digital readiness and equitable access to the technology, and that the framework still requires further testing in pilot studies and experiments in the classroom [2]. Another pilot study conducted by the same authors involved interviews with 15 respondents and found that social media serves as a catalyst for art entrepreneurship (George et al., 2025) [3]. This is a limited number of people, and these are active art entrepreneurs, not classroom students.

5. Access and Skills in Mizoram

The digital divide in Mizoram is discussed from the perspective of its local history by Chhanchhuahi, et al. (2023) [4]. Internet was introduced in the region in the late 1990s, and it was used by the general population in the early 2000s [4]. The digital divide is viewed as a broad concept and includes such elements as computer usage and internet accessibility, content, language, knowledge, skills, and social resources [4]. The question that arises is whether digital literacy helps to reduce or widen the divide through privileging those people who have access to technologies. Also, the paper talks about the so-called "choose nots" people who do not want to use digital devices [4].

There are two contemporary research articles that examine skills among students. The first one, by Boro, et al. (2024), involved distributing an online questionnaire to 250 Gen Z students from Mizoram University; this was a nonprobability sample survey, where there were 177 respondents [5]. All but two respondents (175 out of 177) indicated that they were familiar with the concept of digital literacy, and it

is stated that the Internet provided access to vast amounts of information and promoted the development of technological skills [5]. Slow Internet connection was the constraint cited by the highest number of respondents (83 respondents), followed by issues related to safety and privacy (68), limited availability to internet facilities (57) and a lack of technical knowledge (30) [5]. The second article, written by Lalruatsanga, et al. (2026), involved surveying 106 college students in Aizawl and conducting a focus group with 16 students [6]. The majority of respondents reported that their study programs did not provide any structured media literacy training. Thus, it is concluded that there should be a program for digital and media literacy developed in the higher education in this location.

Both of these researches used samples of students who were already attending university classes, and the survey conducted by Boro, et al. (2024) was carried out via internet, 177 of 250 students responded to it [5, 6]. Neither of them, according to abstracts of these researches, considers art students or art teachers.

6. Craft Heritage as Teaching Content

Mizo weaving has been described in terms of indigenous knowledge. Lalruatpuii, et al. (2022) interviewed weavers in Mualthuam North village in Lunglei District in March 2021 and documented the steps of handloom weaving, with special reference to puan that carry a geographical indication tag [7]. It is noted that five traditional puan received the tag in August 2019 [7]. It is also reported, citing a news item, that the product has been sold locally, outside the state and abroad, and the conclusion is that marketing within the local area is not satisfactory for weavers [7]. The same authors argue that libraries should use information and communication technology, including computers, the internet, digital cameras and camcorders, to record indigenous knowledge and make it available online [7].

Bamboo represents another subject. According to Sati (2025), the role of bamboo in the life and culture of the inhabitants of Mizoram is very profound, and it identifies the Cheraw bamboo dance as an indication of its cultural importance [8]. This research involved 35 households involved in the production of bamboo in Tanhril village and 20 traders of Chanmari market in Aizawl [8]. Bamboo is found to be capable of being a supplemental economic activity for the rural population, and it states that majority of bamboo artisans are landless and resource poor [8].

These studies are not about art education. They matter here because they describe crafts that an art course could document and teach. The work of Lalruatpuii, et al. comes closest, since the call to record indigenous knowledge with digital cameras and camcorders describes a task that an art department could also take on, though libraries are addressed and not classrooms [7]. None of the sources reviewed reports a classroom project of this kind.

7. Discussion and Research Gaps

On a whole, the sources point in two directions. While the general literature presents the motivations for using digital media in art classes, the craft literature presents the content that is necessary for being taught. The sources related to access to, and skills with digital media in Mizoram present the reasons for caution, because the divide that is inclusive of content, language, skills and other social factors cannot be defined simply by device [4]. This is exactly what George, et al. (2026) argue about their framework – its adoption requires readiness of institutions, faculties' digital literacy and equal access [2].

The most important findings are the absences. All eight sources fail to look at the digitalization in Mizoram's art classes, and none of them assesses the devices, connections and skills of teachers and

students in such context. The arguments concerning usefulness of digital media in local art education, therefore, are derived through inference.

The considerations in Liu, et al. (2025) merit consideration in the context provided here [1]. The possibility of cultural homogenization in such a state as this, as well as the loss of rudimentary skills in case digital art becomes a substitute for studio art, means that digital art should be used for documenting and teaching local arts rather than taking its place.

The following four research questions arise from this consideration. What kind of devices and connectivity are available to art teachers and learners in Mizoram? What level of digital literacy and training do they possess? Is there any usage of digital technologies for documentation and teaching of local crafts? What is the effect on studio skills and artistic creation in case of use of digital technologies?

8. Conclusion

There is strong proof that an approach of caution is needed. While digital technology has proven its value in arts education in other places, Mizoram has crafts that merit documentation; however, there is nothing in any of the sources discussed that proves that both the teachers and students at art institutions in Mizoram have the capacity to take advantage of digital technology. The first thing to do is to conduct a needs assessment of art institutions in Mizoram.

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