

BUBUSKISKI: DESIGN AND VALIDATION OF A MOOC IN MEDIA EDUCATION FOR TEACHERS

FORMACIÓN DOCENTE EN EDUCACIÓN MEDIÁTICA: DISEÑO Y VALIDACIÓN DE UN MOOC CON BUBUSKISKI

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ABSTRACT

Keywords:

Media Competence, Media and Information Literacy, MOOC, Teacher Training, Primary Education, Educommunication.

This paper addresses the design, implementation, and validation of a Massive Open Online Course (MOOC) aimed at the training of primary school teachers in media competence (or media literacy), integrating the audiovisual project Bubuskiski as a didactic resource. The research was supported by a methodological design and validation study, structured according to the ADDIE model and the six dimensions of media competence. The validation phase was carried out through a pilot involving seven experts in media education, intentionally selected members of the Alfamed Network, who used an instrument that combined a numerical scale and open-ended questions. The results of the validation evidenced a robust, coherent, and pertinent design, registering an 85.7% High valuation in the correspondence between the training objectives and the modular structure. The main areas for optimization identified focused on the need to consolidate the content production component and to incorporate emerging topics such as mental health and artificial intelligence. It is concluded that the MOOC constitutes an innovative training proposal with high potential for the professionalization of the teaching staff in the domain of media competence.

RESUMEN

Palabras clave:

Competencia Mediática, Alfabetización Mediática e Informativa, MOOC, Formación Docente, Educación Primaria, Educomunicación.

El presente trabajo aborda el diseño, implementación y validación de un Massive Open Online Course (MOOC) orientado a la formación del profesorado de primaria en competencia mediática, integrando el proyecto audiovisual Bubuskiski como recurso didáctico. La investigación se sustentó en un estudio de diseño y validación metodológica, estructurado conforme al modelo ADDIE y las seis dimensiones de la competencia mediática. La fase de validación se llevó a cabo mediante un piloto con siete expertos en educación mediática, miembros de la Red Alfamed seleccionados intencionalmente, quienes utilizaron un instrumento que combinó una escala numérica y preguntas abiertas. Los resultados de la validación evidenciaron un diseño robusto, coherente y pertinente, registrando un 85,7 % de valoración Alta en la

correspondencia entre los objetivos formativos y la estructura modular. Las principales áreas de optimización identificadas se centraron en la necesidad de consolidar el componente de producción de contenidos y de incorporar temáticas emergentes como la salud mental y la inteligencia artificial. Se concluye que el MOOC constituye una propuesta formativa innovadora con un elevado potencial para la profesionalización del cuerpo docente en el dominio de la competencia mediática.

Introduction

Throughout history, the media have been fundamental in the construction of forms of social interaction, the circulation of information and the shaping of public opinion. In its early stages, communication was articulated in a unidirectional manner: the media emitted messages from a production center and the audience received them passively, with no real capacity to intervene in the process. Even so, mechanisms such as letters to the editor or telephone calls began to open small gaps in citizen participation, anticipating a profound change in the way of relating to media content.

During the 20th century, television consolidated its position as the dominant medium, expanding audiovisual culture and modifying information and leisure consumption habits. Today, the massification of the Internet, the intensive use of mobile devices and the emergence of platforms such as *YouTube*, *Instagram*, *TikTok*, online video games and generative artificial intelligence tools have configured a radically different communication ecosystem. In it, users no longer only consume information: they participate, create, share and reconfigure messages, giving rise to the figure of the prosumer (Toffler, 1980), an active agent in symbolic production.

This new environment multiplies opportunities for access to knowledge, creativity and citizen participation, but also introduces challenges that should be analyzed. The overabundance of information can lead to infoxication (Cornella, 2000), affecting the ability to discriminate what is relevant. The circulation of fake news, polarizing discourses and manipulation by algorithms make it difficult to form informed opinions. In addition, phenomena such as filter bubbles, echo chambers and algorithmic segmentation reduce exposure to diversity of perspectives, strengthening prejudices and cognitive biases.

Added to this are the already widely documented risks: loss of privacy, exposure to cyberbullying and hate speech, compulsive use of devices, impairment of sustained attention and tensions in interpersonal relationships (Hobbs, 2008; Livingstone, 2004; Pérez Tornero et al., 2007). These challenges not only have an individual, but also a collective and systemic impact, as they influence the way in which social narratives and democratic processes are constructed.

For this reason, promoting training opportunities in media education is a task that cannot be postponed. Its development requires the active involvement of educators and families, in order to promote critical thinking, respect for diversity, ethical sensitivity and responsible use of digital environments (Portugal & Aguaded, 2020). In addition to this need, it is important to have resources and public policies that support these processes in a sustainable manner. Within this framework, this article presents the design and validation of a MOOC on media education aimed at primary school teachers, which integrates audiovisual resources and the Bubuskiski Project characters to promote playful, critical and meaningful learning.

Conceptual Framework of Media Competence: Dimensions

The notion of media competence has been consolidated from the proposal of Ferrés (2007) and its subsequent development together with Piscitelli (2012), who establish six fundamental dimensions, which are expanded below:

- **Technology:** It includes the handling of devices, digital tools and computer programs, as well as the ability to adapt to new technologies in an autonomous manner. It involves understanding how digital systems and platforms work,

knowing the dynamics of updating and developing strategies to maintain effective and secure use. It also includes skills related to the technical production of images, audio and video, as well as privacy settings, data management and digital identity protection.

- **Language:** It refers to the recognition and interpretation of media codes, formats and grammars. It involves understanding how audiovisual, iconic, verbal, sound and interactive languages work and how they combine to construct meaning. This dimension covers the reading of images, the identification of elements of montage, rhythm, soundtrack and composition, as well as the ability to communicate messages using these codes appropriately in different digital media.
- **Reception and Interaction:** It includes the ability to critically analyze media messages, recognizing intentions, emotions, values and interests present in them. It also encompasses the ability to manage interaction in digital environments: participating in communities, collaborating, debating respectfully and evaluating the consequences of one's online actions. It involves understanding how media influence individual and collective perceptions, and how identities are constructed and negotiated through digital interaction.
- **Production and Dissemination:** It includes not only the creation of digital content, but also the responsibility involved in its distribution. It includes knowing the processes of planning, scripting, recording, editing and publishing audiovisual materials, as well as understanding the dynamics of information circulation in digital environments. In addition, this dimension includes respect for copyrights, licenses, privacy rules, ethical handling of images and the veracity of the content produced.
- **Ideology and Values:** It involves analyzing messages from an ethical and civic perspective, identifying the values they convey, possible manipulations, the stereotypes or biases they reinforce, and the interests (commercial, political or cultural) that sustain them. It also includes the ability to assess the credibility of sources, recognize discriminatory or hate speech, and exercise digital citizenship that promotes social justice, inclusion and respect for diversity.
- **Aesthetics:** It refers to the development of artistic sensitivity and appreciation of the expressive quality of media messages. It involves valuing creativity, originality, beauty and formal coherence in the production and comprehension of messages. This dimension also stimulates the ability to experiment with visual and sound resources, promoting creativity and divergent thinking in the production of content.

These dimensions make up a comprehensive vision that goes beyond the functional domain of technology: they are part of a citizen competence that is essential to develop in a critical and responsible manner in the digital society (Pérez-Rodríguez & Delgado-Ponce, 2012; Rojas-Estrada et al., 2024). However, recent research indicates that many teachers still do not feel prepared to take on this challenge (Aguaded et al., 2021; Gutiérrez-Martín et al., 2022; Serrano-Hidalgo et al., 2023). This training gap justifies the need for accessible and contextualized proposals such as MOOCs, capable of reaching a large number of educators and adapting to their pace and needs.

In this context, it is important to point out that its development not only allows understanding how messages are produced, circulated and consumed in digital environments, but also provides people with tools to face problems such as disinformation, *fake news* and post-truth, which affect decision-making and the quality of public debate (Kačínová & Chalezquer, 2022). Likewise, it is key to identify and counteract

hate speech, polarizing narratives and manipulated content that can damage democratic coexistence (Blanco-Alfonso et al., 2022).

Edutainment as a Pedagogical Engine of the Bubuskiski Project

The Bubuskiski Project is an educational audiovisual initiative that uses puppets as a didactic resource to promote media literacy among children and families. It arose from a study that showed the need to strengthen media skills in kindergarten and primary education, and was conceived as a playful and educational proposal that would bring the media closer to children in a critical and creative way. From the beginning, the project started from a simple premise: children learn better when the content connects with their emotional world and when learning is presented in a close and attractive format.

Figure 1

Use of puppets as a didactic resource in the Bubuskiski project



Note. Archive.

The series began to be developed in March 2013 and was broadcast for three consecutive editions in the program "La Aventura del Saber" of Televisión Española (TVE). In its initial stage, Bubuskiski addressed the six dimensions of media competence proposed by Ferrés (2007) in a progressive and child-friendly manner. Over time, Bubuskiski expanded its thematic scope to include emerging issues in the digital ecosystem, such as digital identity, misinformation, responsible use of devices and ethics in virtual environments. This evolution allowed the project to keep up to date with changes in the media environment, offering children tools to face contemporary challenges such as managing their own digital footprint or recognizing manipulated content. Currently, the project is part of Amibox, an initiative of the Atresmedia Foundation that brings together educational resources classified by age, aimed especially at children between 6 and 8 years of age. From this platform, Bubuskiski continues to contribute to the development of a more conscious, inclusive and participatory media culture from the early stages of education.

The driving force behind Bubuskiski's proposal is based on the principle of edutainment, a pedagogical strategy that combines teaching with enjoyment. As Américo et al. (2015), this trend integrates educational content with entertainment resources, which allows learning to be more meaningful and attractive to children. In addition, they

emphasize that this methodology favors the integral development of the individual by articulating cognitive, emotional and social dimensions within a coherent and stimulating experience.

The edutainment approach offers concrete benefits for children's learning. By combining fun and teaching, it facilitates information retention, increases intrinsic motivation and stimulates students' active participation. It also boosts the development of cognitive, social and emotional skills, while enhancing creativity and critical thinking (Batista-Rangel et al., 2024). This methodology makes it possible to present complex content in an accessible way, generating meaningful connections with children's daily lives and promoting the practical application of what they have learned (Matsiola, 2024). Thus, it contributes to strengthening essential media and digital competencies from an early age (Queiroga, 2007; Mainer Blanco, 2006).

Throughout history, edutainment has proven its effectiveness in various audiovisual productions. A classic example is Walt Disney's educational documentaries, which brought scientific knowledge to broad audiences through engaging visual narratives. Similarly, the iconic *Sesame Street* program became a benchmark by integrating songs, animated characters and everyday situations to promote early literacy and active learning. These proposals show how entertainment, when used with pedagogical intent, can become a powerful engine for education.

History and Consolidation of MOOCs in Digital Education

A MOOC, or Massive Open Online Course, is understood as a course available on the Internet for a large number of participants, without enrollment restrictions and with the possibility of learning at different paces and schedules. This flexibility, together with their accessibility from anywhere with a network connection, has made MOOCs a relevant proposal within digital education. For Callejo Gallego and Agudo Arroyo (2018), they represent an innovation with transformative potential in higher education; while García Aretio (2015) places them as another stage in the evolution of distance education.

This evolution has historical roots. In the 18th century, postal mail allowed the first experiences of non-face-to-face teaching, such as the tutorials announced by Caleb Philipps in 1728. During the 19th century, the telegraph and modern postal services facilitated the expansion of correspondence education. As early as 1886, William Rainey Harper of the University of Chicago came to believe that this model could outperform face-to-face education.

Throughout the 20th century, new technologies were incorporated. Radio and television became important tools for distance education, and institutions such as the *Open University* (1969) and UNED (1972) emerged and used them to offer accessible educational programs. Advances were also made in Latin America, such as Teleduc in Chile (1976), which began as a television program and today continues to offer online courses.

The end of the 20th century brought with it the advent of *e-learning*. The expansion of the Internet in the 1990s transformed distance education by enabling synchronous and asynchronous modalities, and technologies such as *Wi-Fi* facilitated mobility and seamless access to digital platforms.

In this context, MOOCs appeared in the 21st century as a natural evolution of digital education. Since 2007 the concept began to spread, and platforms such as Khan Academy, Coursera, Udacity and edX contributed to its popularization. The year 2012 was even

called "the year of MOOCs" due to its impact on the opening of access to knowledge (García Aretio, 2014).

MOOCs seek to expand training opportunities, especially in continuing education and professional updating. Thanks to their flexibility and low cost, they allow people from different backgrounds to access studies that might otherwise be difficult to attain. However, they also have important limitations. Its massive nature makes personalized attention difficult and poses challenges in evaluation strategies, which can lead to demotivation and abandonment. Therefore, those who design these courses need specific skills to create materials and activities that foster critical thinking, collaboration and self-regulated learning.

Today, MOOCs have established themselves as useful resources not only for general training, but also for teacher updating. Their accessibility makes them allies in educational contexts that seek to integrate approaches such as AMI. An example of this is the Autonomous University of the State of Morelos (UAEM), which has developed three MOOCs within its Digital Culture Program. Similarly, the University of Extremadura (2025) is promoting a MOOC in its third edition dedicated to AMI, aimed at teachers interested in the critical use of media in the classroom. It is important to mention that, in parallel and in a much more accessible and immediate way, we can find video tutorials on various topics on YouTube, or short videos on TikTok, which many people use for informal training, demonstrating that these platforms also play a significant role in contemporary learning processes. However, although these digital spaces allow quick access to multiple contents, they do not offer the necessary organization for a serious professional training. In contrast, a MOOC is designed with a structure that ensures a logical sequence of learning, as well as competency assessment and validation activities. This allows the user not only to receive information, but also to improve his or her educational practice in a critical and informed way.

Although they still face challenges, such as digital access inequalities, attrition or the need for more interactive pedagogical proposals, MOOCs reflect a history of innovation that continues to develop. When designed with clear pedagogical criteria and sensitive to local realities, they can become valuable tools to promote a more open, inclusive and critical education.

Method

The MOOC design was carried out following the five phases of the ADDIE instructional model (Analysis, Design, Development, Implementation and Evaluation), widely recognized for its effectiveness in planning and optimizing structured, learner-centered learning environments (Morales-González, 2022; Losada-Cárdenas & Peña-Estrada, 2022). This model, of a systematic and flexible nature, allows organizing the teaching-learning process in a progressive, evaluable and feedbackable manner, guaranteeing coherence between training objectives, contents, didactic strategies and evaluation mechanisms (Juárez-García et al., 2022).

In the **Analysis** phase, a lack of practical and contextualized tools for teaching AMI in Ibero-American educational scenarios was identified. To guide the structuring of the MOOC, the dimensions of Ferrés (2007) were adopted, considering that they allow addressing the different aspects of media competence in a comprehensive manner. The target audience was primary and secondary school teachers, who require continuous training and resources to adapt to contemporary digital environments, where information circulates quickly and complexly.

During the **Design** phase, the course was organized in two sequential modules (Table 1): the first, "Interaction and use of media", and the second, "Media competence". Each module consists of nine units that integrate a variety of didactic resources designed to encourage active learning. Among these resources are the videos with the Bubuskiski, designed to explain theoretical concepts in an understandable and entertaining way (see videos): <https://www.bubuskiski.es/>); expert interviews, which provide professional and contextualized perspectives; and interactive tools, such as *Genially*, which facilitate the creation of quizzes, simulations and practical activities aimed at consolidating the knowledge acquired.

Table 1*General structure of the MOOC*

Module	Units	Objectives
Module 1: Interaction and use of media	Digital Devices, Inclusion, Fake News, Copyright, Digital Identity, Being a YouTuber, Influencers, Sharenting and Evaluation.	This module introduces teachers to the basic principles of responsible use of digital devices, inclusion in media environments and early detection of misinformation. From these axes, key aspects such as respect for copyright, the construction and care of digital identity and the critical analysis of current phenomena such as youtubers, influencers and sharenting are also addressed. The module concludes with a brief evaluation to assess the essential learning and recognize the most common challenges in daily interaction with the media.
Module 2: Media Competence	Education and AMI, Media Competence, Language, Technology, Reception and Interaction, Production and Dissemination, Ideology and Values, and Aesthetics.	This module delves into the fundamentals of media education and AMI, offering a synthetic vision of media competence and its component dimensions. The content explores the languages and codes of the media, the role of technology in the communicative processes, the critical interpretation of messages, as well as the basic principles of content production and dissemination. It also reflects on the ideologies, values and representations present in the media, together with the aesthetic dimension, understood as the ability to recognize expressive intentions and to value creativity in media communication.

Note. Own elaboration.

In the **Development** phase, 48 educational videos were produced, all accompanied by accessible subtitles and scripts, ensuring the inclusion and understanding of all participants. In addition, complementary resources were developed, such as infographics and downloadable guides through *Genially*, and various accessibility tools were incorporated, including subtitles, descriptive audio and compatibility with mobile devices. The collaboration with Grupo Comunicar was key to ensure a solid pedagogical design and a quality technical implementation, aligned with international digital education standards.

During the **implementation** phase, the MOOC was hosted on the virtual platform of Grupo Comunicar, recognized for its orientation towards educational innovation and scientific dissemination in the field of educommunication. At this stage, a validation pilot was carried out to test the technical functionality, pedagogical relevance and usability of the materials and activities designed.

The validation process involved the participation of seven experts in media education, selected by means of a purposive sampling based on their relevance to the Alfamed Network, their academic trajectory and professional experience in the field. Of these, six were specialists from different universities in Spain (Universidad de Huelva, Universidad

de Valladolid and Universidad de Cantabria) and one from Chile (Universidad Católica del Norte), which made it possible to incorporate an Ibero-American and comparative perspective on the training proposal. This process also allowed for the collection of qualitative and quantitative feedback on content coherence, technical accessibility and pedagogical depth. The first focused on the correspondence between objectives, activities and resources, ensuring a logical and relevant sequence. The second evaluated the ease of navigation, compatibility with different devices and the inclusion of accessible resources. Finally, the pedagogical depth analyzed the level of cognitive complexity, the appropriateness to the teaching profile and the ability of the MOOC to foster critical reflection and meaningful learning. This evaluation made it possible to adjust and optimize the final design, ensuring a coherent, inclusive and pedagogically sound course prior to its official launch.

Finally, in the **evaluation** phase, a validation instrument was used (available at: <https://bit.ly/49lA5gH>) that combined a numerical scale from 1 to 4 (1 = Low, 2 = Fair, 3 = Good, 4 = High) with open-ended questions. The instrument evaluated 21 items that covered the clarity and relevance of the general objective of the MOOC, its correspondence with the dimensions of media competence proposed by Ferrés, the balanced integration of these dimensions, the organization of the course in two modules, the sequencing of the units, the relevance and updating of the contents, their relation with the educational practice, the adequacy of the didactic resources, the pedagogical usefulness of the puppets, the quality of the audiovisual resources, the level of interactivity, the clarity and coherence of the evaluation activities, the diversity of evaluation instruments, the ease of navigation, the technical accessibility on different devices, the technical quality of the multimedia materials, the stability of the platform and, finally, the overall suitability of the MOOC to the training needs in teaching media competence.

The observations obtained made it possible to make significant adjustments, such as the optimization of technical resources, the deepening of emerging topics and the improvement of interactivity. While the evaluation of digital and delayed MOOCs may have limitations in measuring the actual acquisition of media competence, expert judgment provided strong initial validation. In addition, formative evaluation strategies were considered, through surveys and analysis of the use of the platform, as well as a final evaluation based on practical projects, to complement the assessment of learning.

Results

The analysis of the content validity of the MOOC on Media Competence, carried out through the quantitative and qualitative assessment of seven experts, provided complementary and highly relevant information to evaluate the relevance, coherence and applicability of the course.

Coherence of Contents. From a quantitative perspective, the results show a high degree of internal coherence in the course design. The majority of experts rated as high the correspondence between the objectives and the proposed modules (85.7%) and the adequacy of the design to the six dimensions of Ferrés (2007) (71.4%). In addition, the structure, sequencing and relevance of the contents reached a maximum rating (100%), which shows that the MOOC presents a logical, balanced and well-articulated development between theory and practice.

In the qualitative analysis, the experts coincided in highlighting the conceptual and methodological coherence of the course. Paula Renés highlighted the proposal as "innovative and transforming", while Odriel Estrada emphasized that the didactic design

is "in line with the objectives and contents proposed". Ignacio Aguaded valued positively the playful integration of the Bubuskiski, pointing out that they facilitate the understanding of complex concepts through attractive audiovisual resources.

However, areas for improvement were identified in relation to the deepening of certain modules. Heleny Mendía suggested expanding the content of Module 2, especially in the Production dimension, while Estrada Molina proposed strengthening the Aesthetics and Reception and Interaction dimensions to achieve a more complete balance in the coverage of media competence.

Technical accessibility. In terms of accessibility, the experts agreed that the MOOC presents a functional, intuitive and visually attractive platform, with adequate use of interactive resources (e.g. *Genially*). The navigability was positively evaluated, as well as the organization of the materials and the clarity of the interface. However, some evaluators pointed out technical aspects that could be improved. Heleny Mendía and Begoña Mora identified minor synchronization problems between audio and image, as well as textual repetitions in certain sections. It was recommended that these elements be reviewed prior to public launch to ensure a smoother and more accessible user experience. Ignacio Aguaded also proposed incorporating complementary resources per unit and creating a teaching exchange forum, in order to strengthen the interactive dimension of the course and promote collaborative learning, a key element in MOOC environments.

Pedagogical depth. This dimension analyzed the cognitive complexity, the appropriateness to the teaching profile and the potential of the MOOC to foster critical reflection and meaningful learning. The quantitative results reflect high evaluations in the theory-practice balance (42.9%) and, especially, in the transfer to the classroom (85.7%), which indicates that the contents are applicable to real educational contexts.

Qualitative comments reinforced this perception. The experts highlighted the course's ability to link theory with teaching practice, as well as the use of audiovisual resources that stimulate creativity and understanding of current issues. Patricia de Casas Moreno and Águeda Delgado Ponce valued the narrative and visual appeal of the MOOC, while Begoña Mora stressed its relevance for understanding the relationship between the new generations and the media.

Among the recommendations, it was suggested to incorporate emerging topics such as mental health, digital ethics, technological addictions and crimes in social networks, in order to update the content in the face of the contemporary challenges of digital citizenship. Delgado Ponce also emphasized the need to constantly update materials and to explore alternative evaluation methods that are more suitable for measuring media competencies in mass environments.

The triangulation of quantitative and qualitative results shows that the MOOC presents a didactically coherent, technically functional and pedagogically sound structure. The positive evaluations confirm the relevance of the design, the innovation of the ludic and audiovisual resources and the adequacy of the course to the dimensions of Ferrés.

The observations for improvement constitute an optimization map aimed at reinforcing the depth of some dimensions, broadening the thematic coverage, improving technical accessibility and strengthening interaction among participants. These suggestions aim, on the one hand, to enrich the contents related to teaching practice and the contextualized application of media competence, and on the other hand, to integrate more dynamic resources that facilitate the critical appropriation of the concepts. Opportunities are also identified to diversify presentation formats, including multimodal materials and interactive experiences that favor different learning styles and help reduce

gaps derived from connectivity or basic digital literacy. Regarding interaction, the comments highlight the convenience of promoting more sustained spaces for dialogue and collaboration, capable of stimulating collective reflection, co-creation of knowledge and a sense of community among teachers from different contexts.

Discussion and Conclusions

The validation process through expert judgment of the Bubuskiski MOOC has been key to ensure the quality and relevance of the training proposal aimed at primary school teachers in media competence. The results confirm that the design is consistent with its objectives and aligns with the theoretical framework of the six dimensions of media competence of Ferrés (2007).

The analysis shows that Bubuskiski's characters and resources facilitate the understanding of complex media phenomena, such as disinformation, digital identity or content production. The strengths highlighted by the experts, in particular the pedagogical innovation derived from the use of puppets and the integration of interactive resources, indicate that the MOOC has a significant potential to motivate and facilitate playful, active and close learning. This evidence supports the viability of the edutainment approach in teacher training (*edutainment*), and coincides with Queiroga (2007) and Mainer Blanco (2006) on the effectiveness of combining teaching and enjoyment in training experiences.

The results also highlight the relevance of integrating narrative and contextualized elements, as they favor the internalization of complex concepts and their application to real classroom situations. This approach responds to the need for practical and applied training emphasized by Pérez Tornero et al. (2007) and Toscano-Alonso et al. (2022) who point out that media literacy requires not only theoretical knowledge, but also skills to analyze, produce and mediate digital content in a critical and ethical manner. In this sense, the Bubuskiski MOOC offers an opportunity to bridge the gap between theory and practice, providing concrete tools that allow teachers to promote effective and contextualized media learning.

The MOOC is presented as a tool for direct application in the classroom, backed by its effectiveness. Thanks to its modular structure and Bubuskiski's resources, teachers can reproduce these dynamics with their students, using them to encourage discussions on digital identity or as an example to develop their own audiovisual content, thus promoting the transition from theory to effective school practice.

One of the limitations of the study is the small size of the sample of experts (seven), which restricts the scope and generalization of the results, even though an exhaustive qualitative analysis was carried out to obtain observations of high interpretative value. In addition, there is a lack of empirical validation with end users, practicing teachers or teachers in training, which limits the possibility of estimating the real impact of MOOCs in diverse educational contexts and of identifying how learning is translated into concrete pedagogical practices. The evaluation focused on content validity and relevance of the instructional design, without systematically addressing other dimensions of validity, such as inter-rater reliability or usability assessment.

Likewise, the research does not contemplate post-implementation follow-up metrics, so it is not possible to assess the pedagogical effectiveness of the MOOC in terms of acquisition, transfer and sustainability of media competence over time. Another aspect to consider is the rapid evolution of digital environments, theoretical frameworks on media

literacy and edutainment formats themselves, which demand constant updating processes of content, resources and activities to maintain the validity and coherence of the course (Ferrés & Piscitelli, 2012; Hobbs, 2008). Finally, the study does not address possible biases derived from the profile of the experts, their institutional background or their relationship with similar initiatives, which could influence the overall assessment of the MOOC. Despite these limitations, the findings provide a solid basis for guiding future improvements and expansions of the training project.

With a view to future editions, it is pertinent to delve deeper into the impact of the edutainment approach characteristic of the *Bubuskiski* MOOC, examining how its narrative, playful aesthetics and use of characters influence teachers' motivation, retention and learning experience. It is also worth investigating to what extent teachers subsequently transfer these creative and narrative strategies to their own pedagogical practices, especially in activities oriented to the development of critical thinking, information verification and ethical reading of the media. Another promising area is to evaluate the effectiveness of multimodal course resources, challenges such as *scape rooms*, fictional situations or gamified dynamics, to strengthen the understanding of contemporary phenomena such as disinformation, hate speech, *deepfakes* or algorithmic bubbles.

Similarly, future lines of work could focus on expanding the *Bubuskiski* narrative universe through the creation of new micro-stories, audiovisual capsules or mini-games that address emerging issues of media literacy. It is also important to promote accessibility through adapted materials, alternative routes for participants with low connectivity and inclusive support tools. Finally, it is suggested to promote post-course communities of practice, design didactic kits that can be transferred to the classroom and carry out comparative studies between this edutainment approach and other training models in AMI, in order to consolidate its contribution to pedagogical innovation and the strengthening of media competence.

In short, the expert validation endorses the theoretical and pedagogical soundness of the *Bubuskiski* MOOC, consolidating it as an innovative proposal in the teaching of media competence, capable of integrating academic rigor, didactic creativity and ethical commitment, promoting critical, responsible and meaningful learning in digital education.

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