



AUDIOVISUAL PLATFORMS AND HIGHER EDUCATION: Integration and Media Empowerment

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ABSTRACT

This study analyses media empowerment in educommunication within Ecuadorian higher education, focusing on the impact of platforms such as Instagram and YouTube on the learning of Generation Z. Through a mixed-methods approach, the role of edutubers and degraders in media competencies and autonomous learning was evaluated. A qualitative questionnaire was administered to 300 students and 50 teachers, alongside an analysis of 50 educational materials on these platforms and structured interviews. The results indicate that these platforms promote interactive and collaborative learning, although challenges such as unequal access to technology and the need for teacher training persist. With appropriate support, these tools can transform education and prepare young people for the digital environment.

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1. Introduction

Digitalisation has radically transformed the way we interact, learn, and teach. In the educational sphere, these transformations have not only affected teaching methodologies but also the dynamics of learning and student participation. In this context, the concept of the 'produser', a term coined by Bruns (2008) that combines the roles of producer and user, has emerged. Produsers are individuals who not only consume content but also create and share it, thereby redefining participation in the digital era.

Media empowerment, understood as the ability of individuals to use and create media, has become essential in an increasingly connected society. This concept is particularly relevant for 'Generation Z', born between the mid-1990s and early 2000s, who have grown up immersed in digital technology (Cerezo, 2016). These young people, also known as digital natives (White & Le Cornu, 2011), possess innate technological skills that influence their learning and information consumption habits (Tapscott, 1998).

The choice of the Ecuadorian context for this study is driven by the increasing internet penetration and use of audiovisual social media platforms among the country's youth. According to data from the Metricool Social Media Study (Metricool Software, S.L., 2025), 63% of the population born between 1995 and 2012, the student population in Ecuador, uses platforms such as Instagram and YouTube not only for entertainment but also for educational activities. This presents a unique opportunity to investigate how these tools can be effectively integrated into the educational process, thereby enhancing student participation and learning.

In higher education, the adoption of digital technologies has been uneven, with some teachers and universities leading the way in integrating digital tools, while others lag behind due to a lack of resources or resistance to change (Fonseca Peso et al., 2020). This disparity creates a digital divide that can negatively impact educational quality and equity in access to knowledge. Therefore, it is crucial to explore strategies and policies that can facilitate broader and more effective adoption of digital technologies in educational institutions.

This article has several key objectives. First, it seeks to explore how media empowerment and the role of produsers can influence higher education in Ecuador. Second, it aims to analyse the impact of specific audiovisual social media platforms, such as Instagram and YouTube, on student learning and participation (van Dijck et al., 2018). Third, it intends to identify both the benefits and challenges associated with integrating these digital tools into the classroom. Finally, it will offer recommendations for developing educational policies that promote media literacy and effective technological integration. The theoretical framework of this study is based on several key concepts, including educommunication and media literacy. Educommunication is an interdisciplinary field that integrates education and communication to foster critical and participatory citizenship (Pérez-Rodríguez, 2020). In the current context, media literacy is fundamental, as it enables students not only to consume information critically but also to produce content ethically and responsibly, particularly among younger cohorts; for them, the conceptualisation of the terms digital and skill is significant (Haddon et al., 2020).

The concept of the produser is central to this study, as it represents the convergence of consumer and producer roles in media. Bruns (2008) argues that this duality redefines participation in the digital era, allowing individuals not only to consume content but also to actively contribute to its creation and dissemination. This capacity of produsers to influence media content has significant implications for education, as it can transform the way students interact with knowledge.

Platforms such as Instagram and YouTube have played a crucial role in this transformation. Jenkins (2009) highlights that these tools enable more visual and interactive learning, which is vital for engaging Generation Z. These platforms not only facilitate access to a wide variety of educational content but also allow students to create and share their own content, fostering more participatory and collaborative learning.

Despite the potential benefits of integrating digital platforms into education, several significant challenges exist. One of the primary issues is the digital divide, which refers to disparities in access to technology among different student groups. Álvarez-Sigüenza (2019) notes that this divide can limit equity in access to knowledge, disproportionately affecting students from disadvantaged communities. Another significant challenge is resistance to change from some teachers and educational

administrators. Lange and Ito (2010) argue that many educators may feel uncomfortable or insecure using new technologies, which can hinder their adoption. To overcome this resistance, it is essential to provide ongoing training and institutional support to teachers, enabling them to develop the skills necessary to effectively integrate digital tools into their teaching.

The article is structured into several sections. Following this introduction, the theoretical framework will delve into the concepts of media empowerment, produsers, Generation Z, audiovisual social media platforms, educommunication, and media literacy. The methodology will describe the qualitative-quantitative approach of the study, including case selection, data collection, and analysis methods. The results will present the key findings of the study, followed by a discussion that contextualises these findings in relation to existing literature. Finally, the conclusions will provide a summary of the findings, recommendations for educational practice, and suggestions for future research.

2. Media Empowerment

Media empowerment refers to the ability of individuals to use, analyse, and create media in a critical and active manner. This skill is fundamental in a society where digital media are ubiquitous and play a crucial role in shaping opinions and disseminating information. The theory of media empowerment underscores the importance of developing media competencies that enable individuals to participate effectively in the digital society, fostering a more informed and engaged citizenry (Mađra-Sawicka et al., 2020).

2.1. 'Produsers': From Consumers to Content Producers

The concept of the produser, a blend of producer and user, was popularised by Bruns (2008). Produsers are individuals who not only consume content but also produce and share it. This duality redefines participation in the digital era, highlighting the convergence between media consumption and production. In the educational context, produsers can significantly influence how students interact with knowledge, as they facilitate the creation of personalised and collaborative content. Over the past decade, digitalisation has emerged as a constant tool for reconfiguring—even at an economic level—contemporary developing societies, leading to notable shifts in the paradigm of communication and cultural and civic participation (Lange & Ito, 2010). These transformations necessitate a new systematisation of current relationships (Boyd, 2014), impacting institutions and organisations of various types, including the education sector in its broadest sense.

2.2. 'Generation Z' and the Use of Technologies

Generation Z, born between the mid-1990s and early 2000s, is characterised by its intuitive mastery of digital technologies. According to Prensky (2001), these young people are digital natives, meaning they have grown up in an environment where technology is ubiquitous. Tapscott (1998) argues that this constant exposure to technology has shaped their expectations and skills, making them more inclined to use digital tools for learning. Numerous classifications and contexts describe this generation, which includes young students in secondary and early university education. Among the qualities attributed to this group are their abilities to communicate, connect, search, use, and produce content on the web, with a particular affinity for visual elements and the image they project, demonstrating expertise and competence. This grants them a certain capacity for interaction with and distribution of content on these new media (Cerezo, 2016; García-Ruíz & Pérez-Escoda, 2019). Generation Z is distinguished by its capacity for autonomous learning and a preference for visual and interactive learning methods.

2.3. Audiovisual Social Media Platforms in Education

Platforms such as Instagram and YouTube have transformed the way students engage with educational content. Jenkins (2009) highlights that these tools enable more visual and interactive learning, which is crucial for capturing the interest of Generation Z. Today, these platforms command our attention and connect with various aspects of daily life. Leisure, entertainment, and socialisation are now predominantly audiovisual and digital (Barón Pulido et al., 2021).

These audiovisual social media platforms not only facilitate access to a vast amount of educational content but also enhance the creation and exchange of knowledge among students, fostering collaborative learning. In this context, YouTube and Instagram have emerged as genuine media for information and communication, progressively integrating into the education system as tools that eliminate geographical, institutional, and hierarchical barriers, facilitating interaction between educators and students. To maximise their impact, it is essential to analyse the discourse of these platforms and their integration into formal educational settings, as they constitute an indispensable digital ecosystem for the contemporary student.

According to Alcolea Parra et al. (2020), the growth of social media continues to rise, and, as Statista (Tankovska, 2021) notes, in 2020, YouTube surpassed Facebook in the Ibero-American region, with over 90% of social media users in Latin America accessing this platform daily. This phenomenon underscores the importance of its use in education and highlights changes in the consumption and connectivity habits of contemporary society.

These audiovisual and social platforms offer opportunities for creating dynamic educational content that can engage students more effectively. These tools not only provide access to a wide variety of content but also enable students to create and share their own materials, promoting more participatory and collaborative learning. Content creators or educational influencers on Instagram and YouTube, also known as edutubers and edugramers, use these platforms to share educational resources, learning experiences, and didactic content with their audiences. Their role in education extends beyond the mere transmission of information, as they foster autonomous and interactive learning tailored to the needs and preferences of Generation Z students. These creators contribute to democratising access to education by providing materials that complement traditional teaching and can reach broader audiences (Beltrán-Flandoli, 2023).

2.4. Educommunication and Media Literacy

Educommunication is an interdisciplinary field that integrates education and communication to foster critical and participatory citizenship. Media literacy, in turn, focuses on developing the skills necessary to analyse, evaluate, and create media content in an ethical and responsible manner. Pérez-Rodríguez (2020) notes that media literacy is essential in the current context, as it enables students not only to consume information critically but also to produce content ethically and responsibly. The combination of educommunication and media literacy is fundamental to preparing students to be critical consumers and producers of media in a digital society.

In this regard, Scolari (2018, p. 17) proposes definitions of Transmedia Literacy, encompassing the concept and practices associated with how individuals learn through and from digital informal and non-formal environments: social media, forums, collaborative content production and management platforms, video games, and what they do with these learnings in the real world, with the ultimate aim of creating programmes that enable the integration of such knowledge into formal educational settings.

2.5. Digital Divide

The digital divide refers to disparities in access to technology among different student groups. Álvarez-Sigüenza (2019) notes that this divide can limit equity in access to knowledge, negatively impacting students from disadvantaged communities. In the educational context, the digital divide represents a significant challenge that must be addressed to ensure all students have equal learning opportunities. Lack of access to technology can prevent students from fully participating in educational activities and developing the digital competencies necessary for academic and professional success (Figueras-Maz et al., 2021).

2.6. Resistance to Change

Another significant challenge in integrating digital technologies into education is the resistance to change from some teachers and educational administrators. Lange and Ito (2010) argue that many educators may feel uncomfortable or insecure when using new technologies, which can hinder their adoption. To overcome this resistance, it is essential to provide ongoing training and institutional support to teachers, enabling them to develop the skills necessary to effectively integrate digital tools

into their teaching. Training and technical support are crucial for helping teachers feel more comfortable and competent in using digital technologies in the classroom (Haddon et al., 2020).

2.7. Teacher Training for Media Literacy

In this regard, Ferrés et al. (2013), based on a longitudinal space-time review of research on citizenship and its relationship with media, specifically emphasise defining the term deficiency, delving into the observation that not only is there a medium-to-low level of media competencies among the studied audiences, but also (with a focus on enhancing this area) a lack in university and professional training offerings concerning the establishment of a field of knowledge in educommunication (Beltrán-Flandoli, 2023).

3. Methodology

3.1. Research Design

The study adopted a mixed-methods (quantitative-qualitative) approach to analyse the relationship between the integration of audiovisual social media platforms and media empowerment among university students. This approach combines the strengths of quantitative data to establish general trends and qualitative data to explore participants' perceptions and experiences in depth (Creswell, 2014).

The exploratory-descriptive design enabled the description and analysis of educational practices mediated by platforms such as YouTube and Instagram in Ecuadorian universities. This type of design is particularly useful in research exploring emerging phenomena in technological and educational contexts (Hernández Sampieri et al., 2014).

3.2. Selection of Cases and Participants

The study was conducted in public and private universities in Ecuador, selected for their representativeness in terms of student population and the adoption of digital technologies in their educational programmes.

Target population: University students and teachers who use audiovisual social media platforms as part of their academic training.

Sample:

300 students: Selected through proportional stratified sampling, ensuring representation by gender, disciplinary area, and academic level.

50 teachers: With documented experience in using audiovisual tools for learning.

According to Fraenkel et al. (2012), this sample size is appropriate for studies of this nature, as it allows for capturing both general trends and significant specific cases.

3.3. Techniques and Instruments

3.3.1. Quantitative Data Collection

- Structured surveys: Administered to students and teachers to assess:
 - Frequency and type of use of audiovisual platforms.
 - Perception of the impact of these tools on learning and critical participation.
- Instrument: A questionnaire designed based on previously validated models (Tejedor et al., 2019), grounded in the Unified Theory of Acceptance and Use of Technology (UTAUT) (Chintalapati & Daruri, 2017), and adapted to the Ecuadorian context through initial piloting. The questionnaire's reliability was verified with a Cronbach's alpha of 0.89, indicating high internal consistency (Nunnally & Bernstein, 1994).
- For internal validity, an exploratory factor analysis was conducted using the principal components method with Varimax rotation. The Kaiser-Meyer-Olkin (KMO) test and Bartlett's test of sphericity were performed to assess sampling adequacy, and the total variance, scree plot, Cronbach's alpha,

and factor loading matrix were calculated. Thus, the final version of the instrument was developed.

3.3.2. Qualitative Data Collection

- Semi-structured interviews: Conducted with 10 teachers and 15 students selected for their high engagement with audiovisual platforms. This method allows for in-depth exploration of individual perceptions and experiences (Kvale & Brinkmann, 2009).
- Content analysis: Examination of 50 educational materials published on YouTube and Instagram. Aspects such as audiovisual quality, engagement, and critical content were evaluated, following the principles of thematic analysis by Braun and Clarke (2006). The selection of analysis units was carried out using non-probabilistic snowball sampling (Baltar & Gorjup, 2012), as not all content creators have an equal likelihood of being selected. This approach enabled the formation of a group of the most representative individuals for the study. The selection process consisted of three steps: 1) defining inclusion and exclusion criteria, 2) establishing pre-selection criteria for channels and accounts, and 3) consolidating the analysis units. Snowball sampling is a methodological strategy used when a defined sampling frame is absent, facilitating the collection of samples without requiring randomness (Brackertz, 2007).

3.2.3. Non-Participant Observation

- Interactions in 10 university classes that integrated audiovisual social media platforms were documented, following a structured observation protocol.

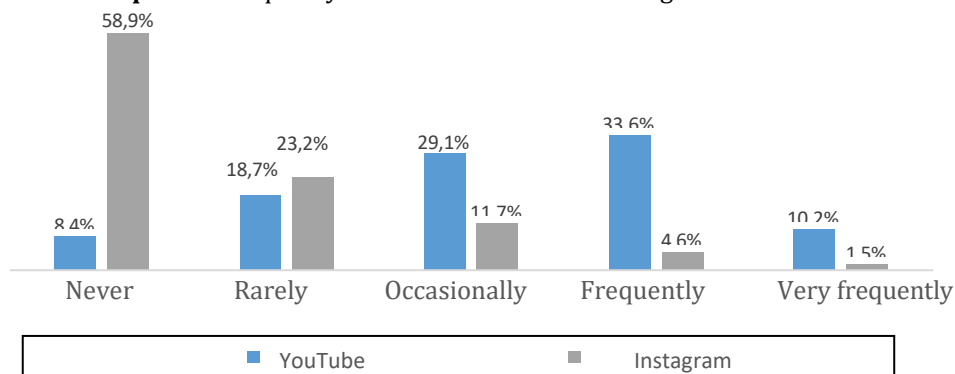
4. Results

One of the primary advantages of audiovisual social media platforms is their ability to distribute content widely and instantly, reaching a broad and diverse audience. Tools such as YouTube and Instagram have transformed learning processes by offering visually appealing and accessible resources. In particular, educational videos on YouTube and interactive posts and stories on Instagram have become key instruments for enriching teaching-learning experiences.

YouTube enables users to publish educational videos that can be accessed at any time, promoting autonomous and flexible learning (Saavedra, 2024). Instagram, on the other hand, provides various tools such as stories and reels, which are short videos designed to capture attention quickly and encourage active participation. According to About Instagram (2024), reels are a creative and dynamic way to connect with a community, inspiring users to interact and generate collaborative content.

During the analysis period of this study, significant data were recorded regarding the use of these platforms in educational projects. In the case of Instagram reels, university students produced a total of 120 videos over one semester, while on YouTube, 80 publications were identified, including tutorials and academic explanations. Additionally, Instagram posts were characterised by combining visual and textual elements, which enabled them to capture the attention of a wider audience. These findings highlight the impact of audiovisual platforms as essential tools for learning in the digital era.

Graphic 1. Frequency of use of YouTube and Instagram



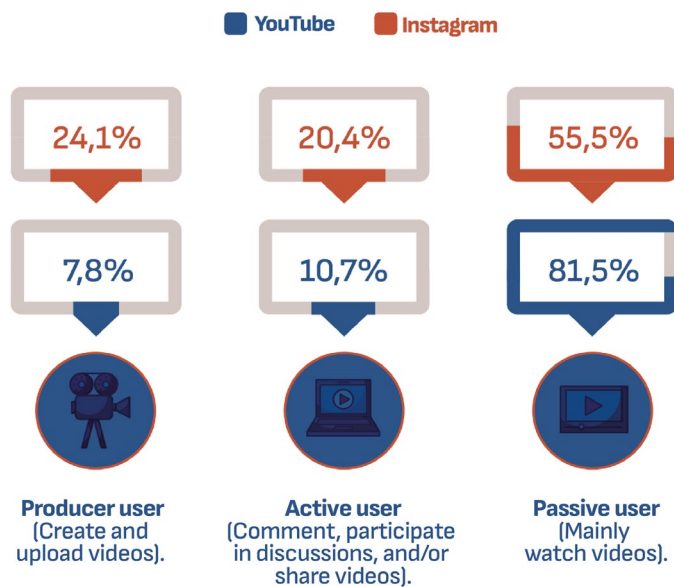
Source: Beltrán Flandoli, 2023.

Students were asked to evaluate their level of agreement with various statements related to attitudes and attributes concerning the propensity to use YouTube and Instagram in the context of higher education. The responses obtained were subjected to factor analysis with rotation to identify the association between factors evaluating perceived ease of use, quality, effort required, and limitations of these current social media platforms in the educational context. Figure 1 reveals significant differences in the frequency and purpose of use of YouTube and Instagram by students.

YouTube: 85% of students use it weekly as a primary resource for consulting tutorials and educational videos. This reinforces its role in autonomous learning and in understanding complex concepts.

Instagram: With 68% weekly usage, this platform stands out for its ability to foster collaborative learning through polls, visual forums, and interactions in posts.

Graphic 2. YouTube and Instagram user profile
Profile of YouTube and Instagram Users – Students



Source: Beltrán Flandoli, 2023.

The majority of university students surveyed indicated that they never or rarely use YouTube (47.7% and 30.9%, respectively) and Instagram (26.6% and 30.9%) for educational purposes. However, despite the low percentages in these ranges, it is noteworthy that this group reported using Instagram more frequently (very frequently: 3.8%; frequently: 13.5%) compared to YouTube (very frequently: 1.7%; frequently: 5.2%) for activities related to reviewing, deepening, or revising academic topics. This is striking, considering that the literature highlights YouTube as a widely used platform for these purposes, owing to the proliferation of specialised content creators and its audiovisual format. Furthermore, 14.6% of students reported using YouTube occasionally (medium frequency), while this percentage rises to 25.3% for Instagram.

Additionally, it was relevant to investigate the frequency with which teachers use YouTube and Instagram as part of their educational practices. Figure 2 presents the students' perceptions in this regard, showing significant differences compared to their own use of these platforms. According to the collected impressions, teachers use YouTube more frequently than Instagram in their educational practices.

Thus, 8.4% of the university students surveyed indicate that their teachers never use YouTube in educational activities, in contrast to 58.9% who state that their teachers never use Instagram for this purpose. The percentages are more similar in the "rarely" category, with 13.7% of students indicating that their teachers use YouTube infrequently, compared to 11.7% for Instagram. The majority of students note that teachers use YouTube frequently in their classes, while only 4.6% perceive frequent use of Instagram. Finally, 10.2% of students report that their teachers use YouTube very frequently for

academic purposes, a notable figure compared to the low 1.5% who indicate very frequent use of Instagram for educational purposes.

While students show a high preference for both platforms, teachers rely more on YouTube, likely due to its perceived greater formality and specialised content. Instagram, owing to its interactive and visual nature, is more accepted by students, who value its dynamism for collaborative activities.

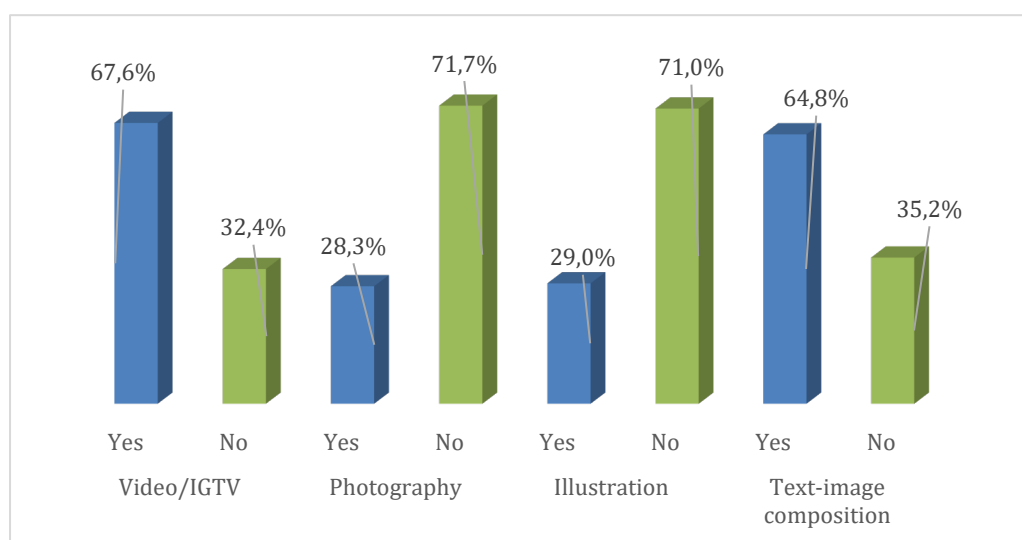
These data highlight the need to train teachers to integrate tools such as Instagram into the classroom, leveraging its potential to foster interaction and participatory learning. They also reinforce the importance of YouTube as a reliable and accessible resource in educational environments.

5. Content Analysis

The content analysis reveals that edutubers and edugramers on Instagram and YouTube employ interactive narrative strategies, engaging visual resources, and short formats to enhance learning. The results indicate that these contents promote autonomous comprehension and student engagement, although challenges persist regarding the quality and depth of the information.

The comparative framework of the figure and text can be situated within an academic context from a perspective that articulates the compositional and technical decisions of edutubers and edugramers with their impact on the production and distribution of digital educational content.

Graphic 3. Morphology of publications



Source: Beltrán Flandoli, 2023.

Figure 3 illustrates how content creators select technical and compositional formats to maximise the reach and effectiveness of their posts on audiovisual social media platforms. The following observations highlight the key points:

Predominance of Audiovisual Format (Video/IGTV):

With 67.6% usage, video is confirmed as a central format, reinforcing its ability to capture attention in digital environments. This format, combining visual, textual, and auditory narratives, is ideal for achieving the pedagogical objectives of edugramers.

Relation to Text:

The analysis emphasizes that the audiovisual format allows the inclusion of distinctive elements such as watermarks, which not only ensure content attribution but also build identity and uniqueness, crucial elements for establishing the prestige of edugramers as generators of educational resources.

Text-Image Composition as a Hybrid Tool:

With 64.8% adoption, this format represents a balance between visual and linguistic elements. Its versatility makes it a key tool for synthesizing complex information, facilitating rapid content consumption by young audiences, the primary target group.

Relation to Text:

This format also allows subtle integration of watermarks, maintaining visual aesthetics while ensuring the protection of shared content.

Limited Use of Photography and Illustration:

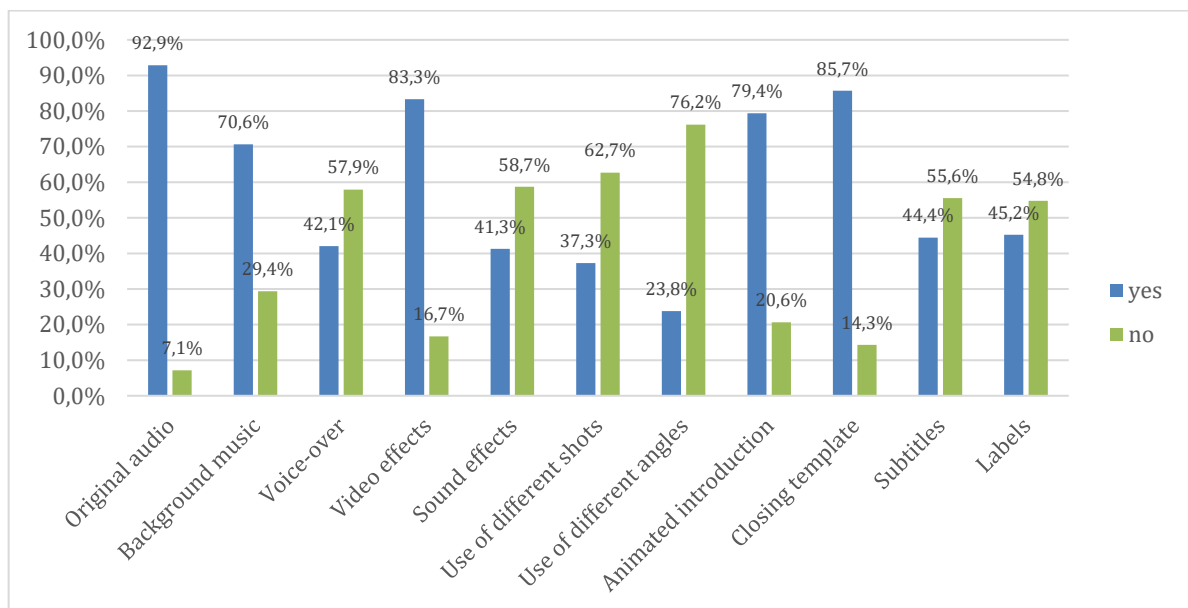
Photography (28.3%) and illustration (29.0%) have lower prevalence, possibly due to their lack of dynamism and interactivity compared to the aforementioned formats. However, both formats remain relevant for posts requiring static visual communication and impactful messages.

Use of Graphic and Technical Elements:

The text underscores the importance of graphic elements, such as watermarks and templates, as resources that serve both practical functions (attribution and authenticity) and enhance the perception of educational content as reliable and professionalized products. This aspect is particularly relevant in the digital environment, where content is highly susceptible to being shared and reused without proper attribution.

From an academic perspective, this analysis highlights the significance of the audiovisual format and its educational impact, demonstrating that edugramers prioritize tools like video and IGTV due to their ability to attract, engage, and educate audiences effectively. It also underscores the role of compositional elements in discursive construction, where the incorporation of watermarks and hybrid text-image compositions not only strengthens content protection but also consolidates the identity of edugramers as reliable educational sources. Finally, the results suggest that the use of multimodal strategies in educommunication, through a combination of formats, enables creators to diversify their approaches and maximize the impact of their messages, adapting to the demands and dynamics of the digital environment.

Graphic 4. Technical aspects of the creation of publications by the edugramers analysed.



Source: Beltrán Flandoli, 2023.

Figure 4 reflects the extensive use of technical and narrative elements in the audiovisual productions of educational content creators, aligning with the practices described in the text. Among the highlighted resources, original audio stands out with 92.9% usage, establishing itself as the central element in these productions. Its predominance is due to its ability to reinforce authenticity and direct connection between the creator and their audience, essential factors for maintaining the trust and relevance of educational content.

Background music, used in 70.6% of cases, plays a complementary role in the audiovisual narrative. This resource not only enriches the sensory experience of viewers but also creates environments that enhance attention and emotional engagement with the content. According to the text, the ease of integrating music into the creation tools of platforms like Instagram has encouraged its adoption.

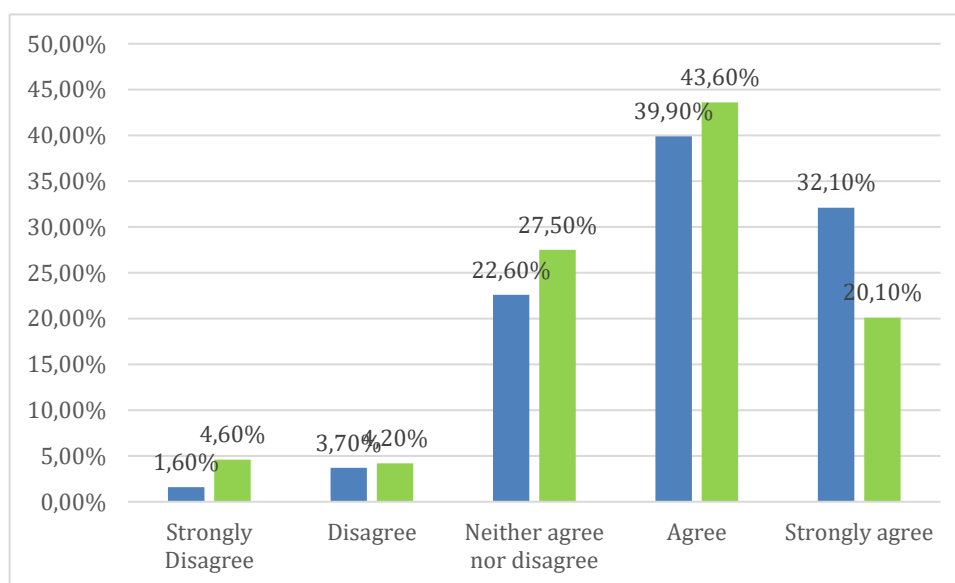
Video effects (83.3%) and the use of varied angles (76.2%) stand out as significant technical elements for dynamizing audiovisual productions. These tools enable the structuring of an engaging and captivating visual narrative, facilitating the transmission of complex educational messages in an understandable manner. The use of varied angles adds dynamism and avoids monotony, while video effects emphasize key content details and enhance visual impact.

Tools such as animated introductions (79.4%) and closing templates (85.7%) are fundamental for reinforcing the visual identity and professionalization of the content. These configurations not only help structure productions but also contribute to consolidating the personal brand of edugramers, an essential aspect for standing out in a highly competitive digital ecosystem.

Although subtitles (55.6%) and captions (54.8%) are less frequent, their importance lies in improving accessibility and ensuring clearer comprehension of the message, particularly in contexts where educational content may be consumed in noisy environments or with the sound muted. These resources also help maintain audience attention, facilitating a more effective learning experience.

Collectively, Figure 4 demonstrates how technical and narrative elements are integrated into audiovisual productions to maximize their educational impact. This strategy, combining authenticity with technical professionalization, enables edugramers to position themselves as reliable references in digital educommunication. By employing a combination of narrative and technological resources, they adapt to the demands of digital platforms and the expectations of their audience, thereby optimizing the dissemination of their educational messages.

Graphic 5. Comparison of the degree of agreement with the statement



Source: Beltrán Flandoli, 2023.

To comparatively represent the responses of teachers and students regarding their perspectives and willingness to use social media as a teaching-learning tool in higher education, the statement “Learning is enhanced by the integration of social media” was selected from the response options to the request to “Indicate the level of agreement with statements related to attitudes towards YouTube and Instagram” included in the questionnaires administered to both teachers and students. The rationale for choosing this statement is that, as an introductory item in the relevant section of both instruments, it serves as a trigger to assess more specific constructs, aiming to gauge the predisposition towards using the narratives and functionalities of these new media in the educational context.

As observed in Figure 5, although there is a uniform trend in responses across the levels of agreement, with the majority of both teachers (39.9%) and students (43.6%) agreeing that learning is enhanced by the integration of social media, it is also evident that more teachers (32.1%) strongly agree with this principle compared to the largest proportion of students, who are neither in agreement nor disagreement (27.5%).

These data highlight the need for training that goes beyond technological skills, as the student generation, one of the university populations targeted in this study, possesses near-innate familiarity

with digital devices and networks, having grown up with them. Instead, training should focus on social and ethical dimensions, enabling students to navigate these digital environments effectively and develop soft skills in social media platforms, which are highly relational in nature.

Image 1. Use of visual and technical elements in edugramers' publications



Source: Taken from Instagram, 2023.

To conclude this section, it is important to note that, based on the observations of the parameters corresponding to this category of analysis, all edugramers, across their various fields, demonstrate a developed sense of composition in their posts, both at a graphic and artistic level, a quality highly valued on platforms like Instagram, and in the more technical domain, encompassing the stages of production and post-production. Therefore, it is appropriate to complement the section analysing the training in communicative aspects of edugramers, indicating that the findings suggest both experiential improvement through regular practice and self-taught progress in this facet.

6. Conclusions

Audiovisual social media platforms as transformative learning tools

The use of platforms such as YouTube and Instagram in Ecuadorian higher education has proven to be an effective strategy for enriching the teaching-learning process. These platforms enable students to access dynamic and visual educational resources flexibly, fostering their autonomy and creativity. Moreover, the interactive features of these tools contribute to a more inclusive and participatory educational experience, particularly in areas related to communication and content production.

Media empowerment and development of critical competencies

Students who actively participated in projects based on social media platforms developed significant critical and creative skills. These include the ability to evaluate the quality and credibility of digital content, as well as the collaborative production of audiovisual materials. These competencies are not only relevant in academic contexts but also prepare students to address the challenges of an increasingly digitalized and multimedia-oriented society.

Technological inequalities and implementation challenges

Although audiovisual platforms have demonstrated a positive impact, the results revealed a significant gap in access to technology and connectivity, particularly in rural areas. This imbalance limits equitable student participation and hinders the potential of these tools as democratizers of knowledge. Similarly, the lack of teacher training in the use of these platforms constitutes a challenge that must be addressed through specific training programmes and clear institutional strategies.

The potential of transmedia narratives in education

The use of transmedia narratives has proven to be an innovative and effective pedagogical strategy for capturing students' attention and encouraging active participation. This approach allows the integration of multiple platforms and formats to create more comprehensive and meaningful learning experiences. However, to maximize its impact, educational content must be designed to combine creativity and academic rigour, tailored to students' needs and learning objectives.

Implications for educational innovation

The incorporation of audiovisual social media platforms into higher education not only transforms teaching dynamics but also redefines the role of students as active agents in their learning. This approach represents a shift towards more collaborative and knowledge-production-oriented educational models. Educational institutions must harness this potential by implementing inclusive technological policies, promoting digital competencies, and investing in technological infrastructure.

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