NEUROMARKETING AND E-COMMERCE: ANALYSIS OF OVER THE TOP PLATFORMS' HOMEPAGES

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Resumen: el trabajo se centra en el sector de las plataformas *Over The Top*, enmarcadas en el negocio del entretenimiento online y cuyas cifras de negocio son cada vez más destacables en términos de comercio global. En primer lugar, se exponen dichas plataformas como un modelo de comercio electrónico basado en el entretenimiento y centrado en la captación y mantenimiento de suscriptores. En segundo lugar, se relaciona el e-commerce con el neuromarketing y los medios de comunicación para posteriormente analizar, desde el neuromarketing varios portales de *streaming* exitosos y de marcado carácter internacional: Netflix, Amazon Prime Video, HBO Max, y Disney+.

El objeto de estudio se reduce a las páginas web de inicio (*homes*) de las plataformas mencionadas. Mediante una matriz de análisis adaptada para el caso a partir de varios autores expertos en la materia, se muestra cómo cada plataforma expone su propuesta de valor hacia el consumidor.

Palabras clave: neuromarketing; homepage; plataformas OTT; comercio electrónico; experiencia de usuario.

Abstract: this paper focuses on the sector of Over The Top platforms, whose market figures are increasingly remarkable in terms of global trade, in the context of the online entertainment business. Firstly, these platforms are presented as an e-commerce model based on entertainment which focuses on attracting and maintaining subscribers. Secondly, a connection is established between e-commerce and neuromarketing and communication media in order to subsequently analyse, from the neuromarketing perspective, several successful streaming portals with a marked international character: Netflix, Amazon Prime Video, HBO Max, and Disney+.

The object of study is limited to the homepages of the platforms' websites. Using an analysis matrix adapted for this case based on the work by several expert authors in the field, this paper shows how each platform states its value proposition to the consumer.

Keywords: neuromarketing; homepage; OTT platforms; e-commerce; user experience.

1. Introduction

The OTT (*Over The Top*) market is experiencing constant growth. It is estimated that in 2025 it will generate over EUR 105,000 million (Sánchez-Vallejo, 2021). Currently, Netflix has over 220 million users, followed by Amazon Prime Video, with 175 million and Tencent Video, with 123 million. Other giants such as Disney+ or HBO have 118 and 74 million subscribers respectively (Statista, 2022).

In Spain the tendency is the same: it is the seventh country in the world in terms of percentage of the population with at least one streaming service (57,67 %). As far as specific names are concerned, and in line with the global trend, the study *VoD Analytics* reveals that among Spanish people over 16 years old who subscribe to at least one OTT platform, 72% have access to Netflix, while 67.8% use Amazon Prime Video, leaving HBO and Disney Plus with shares of 31.3% and 29.5%, and with a remarkable 53.3% of these users connecting to these platforms on a daily basis (SigmaDos, 2022). Focalising on the figures related to OTT as an e-commerce product, according to the CNMC, (Spanish National Markets and Competition Commission) (2021), the "TV Channel Subscription" sector is the second largest in percentage of turnover in Spain (5.1% of the total) and the fifth largest in terms of percentage of electronic commerce transactions performed, which stands at 5.2%. It is equally noteworthy that 24% of online shoppers in Spain who were surveyed chose streaming services and platforms such as those mentioned (IAB Spain, 2021).

This paper will study, from the perspective of neuromarketing, how several streaming platforms administer their respective portals. Using an exploratory approach, the objective of this paper is to analyse the homepages of 4 OTT (*Over The Top*) platforms from the perspective of neuromarketing applied to e-commerce. The purpose is to gain in-depth knowledge of this online business model through examining the organisation of the platforms' homepages. For this reason, the research will first draw attention to the relationship between e-commerce, neuromarketing and streaming platforms.

1.1. E-commerce in the present

During the year of the pandemic, out of the 33.8 million inhabitants of Spain between the ages of 16 and 70 years old, 93% regularly surfed the internet and 76% (23.8 million users) stated that they were online shoppers, clearly

stating the main elements underlying their shopping: convenience, wide selection and price (IAB Spain, 2021). To add emphasis to these figures, during 2020 electronic commerce exceeded EUR 51,600 million in Spain, which represented an increase of 5.8% in comparison to the previous year, with the sectors of fashion and television channel subscription being distinctive as the areas of activity with the highest turnover (CNMC, 2021), which indicates an average spending of around EUR 2,100 per person on internet shopping in Spain (Observatorio Cetelem, 2020).

Among the main changes that e-commerce has produced in the business world, as regards the consumer, it is worth mentioning: 1) shopping being totally available at any time; 2) greater access to information related to products, companies, competitors or prices through a single channel; 3) the ease of shopping, through avoiding queues, waiting time and persistent salespeople; and 4) having a larger catalogue of products and options to choose from. In turn, the digital environment allows a company to: 1) constantly adapt more quickly to the changes in the market in order to vary prices, adjust products or targets; 2) reduce selling prices, as there is a saving on costs such as rental or insurance for premises and facilities; and 3) improve the relationship with their customers, facilitating and streamlining communication, and getting to know them better, which can help companies to optimise campaigns and marketing resources (Lee, 2001; Shama, 2005). Furthermore, e-commerce portals are also noticeable for prioritising their web positioning over the search for a physical space, as well as for the fact that they concentrate their efforts on digital publicity and web design rather than the traditional marketing channels (Hernández & Hernández, 2018, p.16).

This points to the importance of the relationship with the customer: companies need to "build cost-effective total experience and loyalty-enhancing relationships with the most profitable customers" (Lee, 2001, p.358). An experience, which as well as being functional and easy to understand, should "strategically design the way in which users interact with the different interfaces and stages involved in shopping and thereby obtain the desired results of loyalty, sales and faithfulness" (Luque-Ortiz, 2021, p.18). In short, the internet provides companies "with better insights into consumers' online behaviors and use this to conduct digital segmentation targeting" (Tong, *et al.*, 2019, p.1).

It is precisely through this interaction with consumers that the new style of e-marketing[1] has grown in importance throughout the whole process of buying and selling: the company focuses on obtaining as much information as possible about present and future customers, whether doing so themselves or buying this information from third parties, and ensuring that customers are classified according to their buying potential and developing acquisition and retention strategies (Martín, 2018, p.229). All of this is enhanced by proprietary tools and processes, such as SEO, SEM, social marketing or online marketing, which allow companies to tailor and customise their campaigns for each of their consumers, making it possible for users to receive not only offers or promotions exclusively for them but also customer service which is adapted to their own situation or context (Pires *et al.*, 2006, p.945; Martín, 2018, p.230).

While the relationship with the customer has been fundamental in recent years, new technologies now have a key role in further streamlining processes, although in Spain companies should invest more in the digital area (González-Férriz, 2021). Bearing this in mind, the importance of neuromarketing in such a global context comes as no surprise; measuring and understanding consumer decisions boosts not only sales but also the customer relationship. OTTs are aware of this reality, since retaining subscribers is particularly dependent on the emotions transmitted by the contents that the platforms offer.

1.2. Neuromarketing: essence and use in the media

1.2.1. Essence

Neuromarketing is an increasingly common discipline in marketing studies. Its use has become a progressively more decisive factor in understanding how consumers behave and as a guide for company strategy on how to reach consumers organically. So much so that academic studies on this area have proliferated since neuromarketing began, especially since 2015 (Alsharif *et al.*, 2022). Cuesta (2021) defines neuromarketing as "the activity of marketing design and research which uses methods, techniques and theoretical principles from neuroscience, additionally drawing on other areas of science, such

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[1] In the sense of "internet use, telecommunications networks and related digital technologies for the achievement of the organisation's marketing goals. In other words, it is the array of digital tools and strategies that help to meet a market need by generating profits" (Membiela-Pollán & Pedreira-Fernández, 2019, p.3).

as cognitive, social and economic psychology" (p.42)[2]. Along the same lines as Birknerová and Zbihlejová (2021, p.79), neuromarketing is a holistic tool, applicable to different areas, as this paper will demonstrate. The characteristics and use of neuromarketing have attracted both supporters and critics, and there are various technologies involved in its use which are increasingly less invasive for the subjects being studied (Cenizo, 2022). By focusing on applying knowledge about the brain to commercial activity, it sheds light on how decision-making works; as indicated by Morin (2011, p.132), neuroscience provides powerful means for observing and understanding the consumer's mind. Authors such as Damasio (2010; 2011) and Kahnehman (2017) have emphasised precisely the importance of emotions (not feelings) in decision-making, where they may overwhelm rationality, thereby creating a space where traditional market research, based on consumers' own statements, shows less effectiveness when compared to the possibilities offered by neuromarketing (Lindstrom, 2010). Neuromarketing, therefore, only enriches what has gone before.

According to Cuesta (2021, p.43), neuromarketing has two aspects: one is theoretical, focusing on consumer behaviour and is based on neuroscience and other disciplines, and the other is composed of evaluation techniques to use in areas of consumer activity. He cites Genco *et al*. (2013) to indicate the fields used by neuromarketing, including branding, product design, publicity, surface design, electronic commerce and entertainment. Given the nature of OTT platforms, it can be claimed that, as web portals and media, they are part of e-commerce and entertainment and, as shown below, neuromarketing can very well be applied to both areas.

1.2.2. Use: companies and the media

A neuroscientific veil shrouds the actual activity of sales and the subsequent importance of the emotions they involve (Renvoisé & Morin, 2006; Álvarez, 2011; Braidot, 2013; Gutiérrez, 2017; Klarić, 2020), which are at odds with, of course, the technological area, an inseparable aspect of the modern consumer and essential to the brand-company-customer relationship (Kotler *et al*., 2021). This is so much the case that neuromarketing is not only applicable to business websites (Miller, 2018; Singh, 2020; Cortizo, 2020; Pranjal, and

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[2] Several studies cited in this paper provide definitions for this discipline, as well as the different methodologies for measuring stimuli.

Lakhawat, 2022, p. 173)[3], but also to advertising emails (Fernández & Bustillos, 2018) and in general any kind of text of a persuasive nature (Morel, 2018). In this instance, the key is the use of neuromarketing with a focus on effectively communicating the corporate message, not only to attract the consumer but also to secure their involvement in the offer received, to acquire their engagement.

The field of communication is not exempt from using neuromarketing, given the level of competition that exists in a global world in audio-visual terms. By way of an example: Gómez and Bandrés (2014) link neuromarketing with political communication and its impact on electoral campaigns; Añaños-Carrasco (2015) studies the impact of unconventional publicity on the young and the elderly using *Eye Tracker*; Crespo-Pereyra *et al.* (2016) address the use of neuromarketing in the field of audio-visuals in Spain and indicate, among other points, the techniques used by neuromarketing professionals in this sector; Crespo-Pereyra and Legerén-Lago (2017) provide a literature review on the use of neuromarketing in the design of television content and they reveal how emotion is a fundamental aspect in entertainment content; Crespo *et al.* (2017) observe how several European state television channels use neuroscience in their commercial content; while Rodríguez (2021) shows how neurocinema is used as an audience research method both nationally and internationally.

Streaming platforms hold all the aforementioned advantages of e-commerce, both for the consumer (availability/permanent access, convenience, extensive catalogue), and for the company (constant adaptation, competitive prices, client monitoring). Equally, their service exists in media which lend themselves to neuromarketing. For example, Arrojo and Martín (2019) demonstrate how attention to and engagement with content is influenced by the device used to view it, and Dani Solana (2022) emphasises how, in the case of Netflix, the behavioural design uses cognitive bias to motivate the consumer's decision to subscribe, saving them effort and uncertainty. In highlighting how OTT platforms are linked to e-commerce and neuromarketing, this paper describes the analysis of several platforms from the perspective of the neuromarketing used on e-commerce portals, in order to explore how these platforms administer their value proposition in relation to the consumer.

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[3] A simple search for "website neuromarketing" on Google produces numerous results with advice on how to adapt a webpage using neuromarketing.

2. Methodology

On the basis of the significant relationship between the user interface and the user experience (see for example Berčík *et al.*, 2021), the study of the platforms using a descriptive approach will enhance insight into how OTTs function as e-commerce. To this effect, we designed a matrix which is an adaption of the model for website analysis by Cortizo (2020) in order to construct or analyse an e-commerce website using neuromarketing. Each item was examined by evaluating the presence or absence of neuromarketing, with the option of including additional comments.

Table 1. Part 1 neuromarketing webpage analysis matrix

Items			Description
Contrasts	Colours		The use of colours reinforces the distinction between contents, menus and sections on the platform
	Sizes		There are a variety of sizes enabling the differentiation of contents, menus and sections on the platform
	Call to Action		There is highlighting of content intended to produce immediate viewing of contents
	Audio-visual genres		There is contrast in the presentation of contents depending on the genre they belong to
Tangible ideas	usability	Easy to use	The basic tasks on the platform can be performed without detailed knowledge of how to use it
		Efficiency	The contents offered can be accessed quickly
		Memorability	The knowledge of how to use the platform can be retained over time
	Simple language		The texts use short sentences and simple language
	Clear presentation of contents		Products are clearly identified (genre, type of product, poster)
Visual	New elements are highlighted		The latest releases are highlighted
	Contents are visually presented		The poster for the contents includes elements which aid recognition (a photo of just the protagonist vs. the inclusion of the title of the series/film to identify it)
	The logo is always present		The platform logo is always present during browsing
	Use of emojis/icons		Uses emojis to aid browsing
Egocentricity	*Customer centric*		The user is the protagonist of the homepage and contents are personalised according to their tastes or habits
	Appeals to user		Verbs involving appeals are used to address the user
	Product recommendation		Content recommendations appear based on the user's tastes or content they have viewed

Emotional	Visceral design	The platform design appeals to the user's first impressions (highlighted covers, direct appeals, striking phrases, etc.)
	Behavioural design	The design makes use easier for the users and satisfies their needs at the moment of use
	Rewards for use	Rewards are given to users who use the platform, view content, share on other networks, or evaluate the products consumed.
	Recommendation of content using objective criteria (audience, release date, exclusivity)	Viewing of content is encouraged by emphasising its success with audiences, its recent release or exclusivity on the platform
From Start to Finish	The Homepage aids retention	The user stays on the platform while browsing.
	Monitoring of incomplete products	Monitoring is proposed of the content that the user has not finished watching.
	New contents are proposed when others end	New contents to consume as proposed which are related to products that the user has already seen.

Source: author's own compilation based on Cortizo (2020).

We added items which have been adapted from Miller (2018), given the importance of the storytelling approach to the analysis of company webpages (Table 2), which has proved to be enlightening, in view of the link that Cortizo (2020) establishes between storytelling and neuromarketing. In this case, the inclusion or not of each item was indicated in a well-argued way.

Table 2. Part 2 neuromarketing webpage analysis matrix

	Items	Description
StoryBrand	Problem (identify villain and conflict (internal, external, philosophical)	The villain should be a root cause, a character, a unique being and a real being who causes serious problems: tangible physical ones, internal frustrations and who holds a deeper meaning.
	Expression of empathy	Expresses understanding of the consumer's frustration and pain
	Demonstration of authority	Competence in the subject shown by: testimonials, statistics, prizes and/or other companies' logos.
	Plan (for a process or an agreement)	Describe the steps that the customer needs to take or dispel the fear of taking a risk
	CTA (direct or transitional)	Eye-catching button making a call to action and, in this case, to content consumption. It can be direct (direct viewing of content), or transitional (a call to see something in order to, subsequently, gain access to other content)
	Tragic ending	Specify the negative consequences that the consumer will avoid by consuming content on the platform

	Happy ending	Specify how the main character (the platform consumer) undergoes a change through consuming on the platform in question, such as attaining a new status, a feeling of belonging or self-fulfilment.

Source: author's own compilation based on Miller (2018).

The last matrix, which covers all the items presented, was applied to the homepages on the websites of Netflix, Amazon Prime Video, HBO Max and Disney+. Each homepage was studied on the computer once the user had accessed the platform, by browsing the options presented but without selecting any products. The analysis was conducted between 2 and 22 June 2022.

3. Results

The analysis conducted using the 23 criteria adapted from Cortizo (2020) reveals that the OTT analysed mostly possess the elements identified in the matrix. One requirement has been identified which was not met by any of the platforms: "Rewards for use", since it was not noted that the user is rewarded for consuming or evaluating content on the platforms. Apart from this, specific items have been noted which were not offered by some platforms, without there being any criterion for which two platforms simultaneously failed at once, which could be due to differences in the value propositions or styles within the same platform (Table 3).

Table 3. Benchmarking matrix according to the items adapted from the model for website analysis by Cortizo (2020)

Items			Amazon	Disney+	HBO Max	Netflix
Contrasts		Colours	✔	✔	✔	✔
		Sizes	✔	✔	✔	✔
		Call to Action	✔	✔	✔	✔
		Audio-visual genres	✔	✔	X	✔
Tangible ideas	usability	Easy to use	X	✔	✔	✔
		Efficiency	✔	✔	✔	✔
		Memorability	X	✔	✔	✔
	Simple language		✔	✔	✔	✔
	Clear presentation of contents		✔	✔	✔	✔
Visual	New elements are highlighted		✔	✔	✔	✔
	Contents are visually presented		✔	✔	✔	✔

	The logo is always present	✔	✔	✔	✔
	Uses emojis/icons	✔	✔	✔	✔
Ego-cen-tricity	*Customer centric*	✔	✔	✔	✔
	Appeals to user	✔	✔	✔	✔
	Product recommendation	✔	✔	✔	✔
Emotional	Visceral design	✔	✔	✔	✔
	Behavioural design	✔	✔	✔	✔
	Rewards for use	✘	✘	✘	✘
	Recommendation of content using objective criteria (audience, release date, exclusivity)	✔	✔	✔	✔
From Start to Finish	The Homepage aids retention	✔	✔	✔	✔
	Monitoring of incomplete products	✔	✔	✔	✔
	New contents are proposed when others end	✔	✔	✘	✔

Source: author's own compilation.

All the platforms complied with at least 20 of the 23 items established (87%). Specifically, Amazon Prime Video and HBO Max reached this lower percentage, while Disney+ and Netflix met 22 of the criteria (96 %).

In the case of Amazon Prime Video, greater difficulties were detected in the elements related to the platform's tangibility and useability, as it was considered that its homepage is not easy to use, and neither does it promote memorability of its use. This is due to the fact that, above all, Amazon Prime Video includes external content from other platforms which may even be paid content, making it a type of online video club attached to the platform's own collection and catalogue.

As for HBO Max, which complies with the same number of items as Amazon Prime Video, it does not provide contrasts to differentiate between audio-visual genres, but rather resorts to its own designations when it comes to separating sections, which could confuse the user. Neither has it been noted that the platform offers new content to the user for consumption according to what they have previously viewed, focusing only on the standard personalisation of content ("Para ti") ("For you").

In turn, Disney+, in the criterion for "Recomendar contenidos por criterios objetivos" ("Recommendation of content using objective criteria"), only

uses the concept of newness, with calls to action such as "Nuevo en Disney+" ("New on Disney+"), but without using the appeals of audience figures or foreign or domestic successes.

Netflix, with the same score as Disney+, excels because of its emotional aspect, particularly for its behavioural design (the menu bar allows the user to not only search but also to access the area for user personalisation or to consider certain types of content, differentiating between series and films) and for recommending products according to objective criteria ("Tendencias ahora", "Las 10 películas más populares hoy en este país: España", "Solo en Netflix", "películas aclamadas por la crítica", etc.) ("Current trends", "The top 10 films in this country today: Spain", "Only on Netflix", "Critically acclaimed films", etc.). It is also worth mentioning the option of "Volver a ver" ("Watch it again") within the product suggestions according to what the user has consumed, a feature which is not on the other platforms.

Regarding the analysis focusing on the StoryBrand (Miller, 2018), the results obtained are clearly linked to the previous analysis. The lack of structure on Amazon Prime Video reflects its own conflict which it is trying to solve: a homepage which is overloaded with content, despite having increased the time it takes to read the whole page aimed at an indecisive consumer who does not know what they are looking for. In turn, the conflict on Netflix is the user's incapacity to choose a content.

Disney+ and HBO Max, in contrast, connect with a fan audience, as the conflict they aim to resolve in both cases is the difficulty in accessing certain content, respectively: 1) suitable for families or children, associated to the brands Disney, Pixar, Marvel, National Geographic and Star Wars; or 2) sets of films and series, such as the Harry Potter saga and Fantastic Beasts.

The key to resolving such antagonistic situations and avoiding the failure of the consumer-protagonist lies in personalisation. Therefore, the actions that all the platforms perform to empathise with the user are: the incorporation of different sections — by genre or reasons depending on the user or context — which facilitate the search for content, calls to action to aid decision-making and quick access to content. All of the platforms include content highlighted on the cover page and a personal space which acts as a film library to save content already viewed or to be viewed, which has been chosen by the user.

Focusing on the separate actions of each platform, of note are: 1) excluding HBO Max, the other platforms recommend content to the user according to previous viewing; 2) excluding Disney+, where the brands included become CTA due to the direct prestige they provide, the other platforms assign CTAs to the actual contents; 3) Amazon Prime Video, in addition to the subscription content, includes paid content — whether as rental and/or purchase — and access to other channels, such as STARZPLAY; 4) Disney+ and HBO Max separate their content according to brands or collections aimed at a fan audience, and in the case of Disney+ there is also a section clearly for children; and 5) Netflix includes the option "Volver a ver" ("Watch it again") and provides transactional CTAs through the content itself for consulting episodes and information, "añadir a mi lista" ("add to my list"), and evaluation of content ("no me gusta/me gusta/me encanta") ("Not for me/I like it/Love this").

As for the themes used as appeals, these can be divided into objective ("Tendencias ahora", "Nuevo en Disney+", "Películas aclamadas por la crítica", etc.) ("Current trends", "New on Disney+", "Critically acclaimed films", etc.) and subjective, with these being: individual ("Mujeres empoderadas" ("Empowered Women", Amazon Prime Video; "Hasta el infinito y más allá" ("To Infinity and Beyond"), Disney+: "Para ver media hora ¿Época de exámenes? Estas series no te llevarán más de 30 minutos! ("Watch in Half an Hour, Exam Time? These series won't take more than 30 minutes"), HBO Max); social ("Descúbrelos antes que tus amigos" ("Discover them before your friends"), HBO Max; "Conviértete en el recomendador oficial" ("Become an official recommender"), Netflix) and contextual ("Celebra el mes del orgullo" ("Celebrate Pride month"). Disney+; "Feria del libro de Madrid" (Madrid Book Fair), HBO Max). As reflected above, the platforms HBO Max and Netflix are distinctive for linking consumption of content with the user's need to share these experiences with their friends and acquaintances.

Finally, those platforms created as an area for the distribution of self-produced audio-visual content, that is to say, Disney+ and HBO Max, demonstrate authority through the associated brands/companies, while those which arose as platforms for distribution of third-party content and began their own production at a later date, Netflix ad Amazon Prime Video, achieve authority mainly through the variety of original, exclusive content that they offer, whether it is their own or by third parties.

In this way, this first section clearly reveals that the OTT platforms' appear to be interested in neuromarketing. The results of this part of the analy-

sis focus on the organisation of the platforms. As for the second part, relating to the narrative presentation of content, it confirms the importance that neuromarketing holds for the platforms mentioned in their bid to offer a happy ending to users in their role as seekers and consumers of audio-visual content.

4. Conclusions

With Cuesta (2021) in mind, this paper demonstrates the use of neuromarketing in activities to evaluate areas of consumer use (p.43), and as described by Genco *et al.* (2013), of e-commerce. OTT platforms are not indifferent to this, as they consider the consumer's experience while they are using the platform, and, in this sense, the methodology adapted from Cortizo (2020) and Miller (2018) emphasises the usefulness of neuromarketing in accessing not only the functional elements of streaming platforms, but also the emotional ones through the storytelling approach. The functional aspect relates to the key elements in page use which guide consumer action, and the emotional part enables all these elements to be understood as mechanisms in the overall value proposition aimed at the audience. In this way, the analysis of homepages from a neuromarketing approach reveals:

1. Amazon Prime Video offers numerous options and content windows: a) subscription, b) channels offered, and c) paid content — rent or purchase —. This encourages decision-making and empowers the user who has made up their mind to access content.
2. Disney+: fans of the brands associated with the platform can track consumption of recent content, relive these experiences again and transmit them to/share them with their children; thereby prolonging the emotional link with the Disney+ brand.
3. HBO Max organises its sections according to fan demand for certain content in the form of collections, thereby connecting with consumers and seeking to provide them with a certain amount of self-fulfilment.
4. Netflix: focuses on personalisation. The user has access to films or series which are and have been to their liking, and even recommends others which are related to those which they have already watched. Furthermore, the sections help the consumer to satisfy their entertainment needs and to track consumption trends.

The research objective stated was met through the analysis of the four portals using neuromarketing, by enhancing the knowledge of the presentation of their services, although the limitations of this research should be not-

ed: firstly, the platforms have only been analysed using the configuration for a computer; additionally, the contents of these platforms change constantly, so that some items may have changed after the analysis was conducted.

For future research, we suggest further analysis of OTT platforms from the perspective of neuromarketing based on the description of how they function on other devices, such as smart phones or televisions. In terms of teaching, it would be interesting to apply this model of analysis to exercises aimed at raising awareness among students regarding the elements that influence their perception and consumption on these online platforms. Finally, we also suggest further exploration of the methodology used by focusing on the storytelling focus of neuromarketing in more detail.

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