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NEUROMARKETING APPLIED TO THE HOMEPAGES OF SPANISH PUBLIC TELEVISION STREAMING PLATFORMS

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ABSTRACT

This study examines streaming platforms as a contemporary television format, focusing specifically on Spanish public television services such as RTVE Play and those operated by FORTA. The analysis employs a proprietary matrix, previously developed and adapted by the authors. The main objectives are to explore the current state of public television in Spain, analyse the homepages of public television streaming platforms, and identify the neuromarketing strategies most frequently employed to encourage user engagement.

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1. Introduction

Recent changes in the supply and demand of audiovisual content have compelled public television to adapt to new paradigms in the management and exhibition of such content. The emergence of Netflix as a streaming platform opened up new possibilities for audiovisual production, distribution, and exhibition (Carrillo, 2018; Heredia, 2017, 2018). So-called connected television has now become part of everyday habits, and the Covid-19 pandemic has only intensified its popularity, bringing with it numerous challenges for citizens and democracy (Chester and Montgomery, 2024).

This study examines how Spanish public television manages its online presence, particularly in terms of content delivery to users. From a neuromarketing perspective, it analyses the homepages of the streaming platforms of Radio Televisión Española (RTVE) and the regional public broadcasters that form part of the Federation of Regional Radio and Television Organisations and Entities (FORTA).

1.1. Public Television in Spain and Today's Consumer: Contributions to Consider

Television is a space of social representation capable of encompassing and even subordinating other cultural industries, while also serving as a vehicle for propaganda and an instrument of power relations (Bustamante and Giu, 1988, p. 109). As a medium, it both conveys and supports information, particularly within a transmedia context in which every action reverberates across multiple media (Scolari, 2013). Public television is no exception. Recently, the arrival of the programme *La Revuelta* on RTVE provoked a range of controversies (Barlovento Comunicación, 2024, pp. 37–39) that, in turn, have reignited the long-standing debate about the public broadcaster's subordination to political interests (Bustamante, 2013, p. 289).

Public television forms part of the democratic rights of access to entertainment, education, accurate and pluralistic information, and the promotion of coexistence and social harmony within a nation (López and Tapia, 2016, pp. 102 ff.; Martínez-Rolán and Piñeiro, 2008, pp. 25–27). Its mission is to promote values grounded more in social benefit than in economic gain. Nevertheless, it must still compete for audiences with private television networks driven by commercial imperatives (Palacio, 2008, pp. 166–167). With the advent of neotelevision and the consequent paradigm shift in viewing habits and competition, the Spanish public broadcaster has been said to face marginalisation (Salido, 2008). This can be linked to its decline in audience rankings over the past decade (Quintas-Froufe, 2018), the public's mistrust of its management model (Mateos, 2021), and the limited representation of Spanish identity and regional diversity in the fiction produced by RTVE (Higueras-Ruiz et al., 2025).

Nevertheless, RTVE has demonstrated a clear commitment to improving its services, a process evident throughout what could be described as its digital biography, beginning in 2000 with the launch of its website and continuing through to the current RTVE Play portal (Arjona, 2009; Laguna et al., 2024; Medina and Ojer, 2011; Real-Rodríguez et al., 2023). Although, in earlier years, young people showed little interest in public television (Crusafon et al., 2020), recent studies reveal a more positive perception of RTVE Play and Playz among younger audiences (Eguzkitza et al., 2023). In addition, RTVE has partnered with Atresmedia and Mediaset to create the LovesTV portal, designed to compete with major over-the-top (OTT) platforms (Bonini et al., 2024, p. 54; Rodríguez and Maroto, 2022, p. 161).

RTVE coexists in the public sphere with regional television stations that serve specific geographical areas of Spain, although they are also accessible beyond their respective communities. These stations emerged in the 1980s in response to demands from various regions to strengthen their territorial identity (Guimerà and Blasco, 2012). Like RTVE, they have had to adapt to the digital environment (García, 2016; González-Neira and Fiaño, 2023; Miguel et al., 2012), cope with declining audience numbers (Roel, 2012), and remain dependent, among other factors, on the prevailing political establishment (Arriaza, 2016; Bustamante, 2016, pp. 19–20; Bustamante and Giu, 1988, pp. 160–161; Fernández and Fernández, 2012, pp. 139–140; Fernández-Quijada, 2013, pp. 149–150; García, 2008, p. 114; Marzal, 2016; Navas, 2008). Despite these challenges, a report by Accenture (2012) confirmed that these television stations fulfil the objectives for which they were established (p. 35). This aligns with the findings of López and Tapia (2016), whose study of three public television programmes concluded that they successfully perform public service functions.

At present, there are 12 television stations associated with FORTA, an entity that represents them in public forums and provides coverage across various services, including negotiation, procurement, broadcasting, and news (FORTA, n.d.; Mateos et al., 2012). In essence, FORTA serves to protect and promote their collective interests.

However, any assessment of the advantages and disadvantages of public television must be contextualised in relation to current patterns of media consumption. According to AIMC (2024a), television viewing via the Internet has increased in recent years for both live and on-demand content, including OTT subscription platforms and video-sharing platforms such as YouTube[1] and Twitch. In 2023, television penetration stood at 81.1%, representing a slight increase compared to the previous year but a decline in comparison with earlier figures, such as 89.1% in 2012. At the same time, OTT platform penetration has continued to rise, from 62.8% in 2022 to 65% in 2023, with Netflix, Amazon Prime Video, Disney+, and HBO Max (now Max) leading the market. Regarding Internet access, smartphones remain the most frequently used devices, followed by smart TVs and laptops (AIMC, 2024b).

Similarly, Barlovento Comunicación (2024) highlights the growing trend of hybrid or convergent consumption among native Internet users and reports a notable increase in pay OTT platform usage over the past year. Within this landscape, RTVE Play ranks sixth in audience share, with 28.6%. Indeed, RTVE's overall audience figures have improved during the last year and, as AIMC (2024b) notes, RTVE is now the fifth most visited site in Spain. In contrast, the audience share of regional television stations declined by 0.4 percentage points (Barlovento Comunicación, 2024, p. 46).

These patterns of consumption and audience behaviour reveal a type of consumer who, according to Rodríguez (2021b), displays a range of distinctive traits: they are techno-addicted, hyper-informed, more self-aware, more autonomous, and more efficient, among others. The digital and technological dimension, characterised by its inherent ubiquity, fosters audience segmentation and enables companies to engage in ongoing self-learning regarding the needs and preferences of different generations of consumers, customers, or users. As Kotler et al. (2021) argues, this dynamic can empower both citizens and organisations, even in the face of challenges such as the proliferation of counterfeit goods, ghosting, trolling, and binge watching.[2]

This diverse and dynamic type of consumer sheds light on the business model of OTT platforms, which focus precisely on the dimensions outlined above and, as Heredia (2017) observes in relation to Netflix, challenge the principles of linear television. Algorithms enable the analysis of viewing behaviour, facilitating segmentation and the personalisation of content catalogues (Fernández-Manzano et al., 2016). According to Costas (2014), traditional patterns of consumption are disappearing in favour of binge-watching, non-linearity, and constant, multi-screen interaction (Krstić, 2018). These conditions have fostered the emergence of numerous platforms that now compete for the attention and loyalty of audiences and which, through their marketing mix, seek to differentiate themselves in order to appeal to the connected viewer (Neira, 2020), the one who decides what to watch, when, where, and from which device. It is therefore unsurprising that research on OTT platforms has expanded in recent years across various areas related to consumer behaviour, engagement, and policy and regulation (Khanna et al., 2024).

Public television websites, as service providers operating within a diversified and highly competitive market, must adopt strategies that allow them to stand out like any other e-commerce platform. For this reason, neuromarketing is relevant to their online activity, insofar as, as Bonini et al. (2024) point out, they can be understood as public service audiovisual platforms.

1.2. Neuromarketing: Essence and Media Possibilities

Neuromarketing is a discipline that integrates neuroscience and marketing, highlighting the value of consumer behaviour through an understanding of how the brain functions. To this end, it draws on theoretical approaches to consumer behaviour, as well as various tools that analyse both internal brain activity (such as functional magnetic resonance imaging) and external brain activity (for example, eye tracking) (Cenizo, 2022; Cuesta, 2021; Gómez and Brandés, 2014; Morin, 2011). However,

[1] Barlovento Comunicación (2024, p.62) ranks YouTube as the platform with the highest market penetration in the last year.

[2] See Gavilán et al. (2023) on these and other activities. Also noteworthy are anxiety and FOMO (Fear Of Missing Out*)* as factors to consider for subscribers to platforms such as Netflix (Reksoprodjo, 2024), in addition to the negative health consequences of new viewing habits (Santhosamma and Vijayalakshmi, 2023).

neuromarketing focuses primarily on the customer's experience and behaviour, aiming to understand their emotions (Prasetya, 2024, p. 51), which ultimately determine whether or not they feel an affinity towards a product or service. Focusing on the senses and interpreting their responses to stimuli is crucial, as these responses can influence customers positively or negatively. Emotion precedes decision-making (Álvarez, 2011; Dwivedi and Sharma, 2024, p. 257; Gómez and Brandés, 2014, pp. 399–400), which is why salespeople must also be aware of the consequences of their physical interactions with customers (Braidot, 2013).

Genco et al. (2013) identify several fields of application for neuromarketing: branding, product and packaging design, advertising, surface design, e-commerce, and entertainment (en Cuesta, 2021, pp. 43–44). The use of neuromarketing in the media sector has become increasingly established in recent years, as demonstrated by a number of studies. Crespo-Pereira et al. (2016) examine its application in Spain, emphasising its relevance to the audiovisual industry through the cases of Mediaset and Atresmedia[3]. Crespo-Pereira and Legerén-Lago (2017) highlight the growing interest in applying neuromarketing to various types of television content. Crespo et al. (2017) show that public television stations are already exploring neuroscience as a means to compete with private operators. Rodríguez (2021a) discusses neurocinema as a research methodology for the development of film products, while Crespo-Pereira and Cruz-Silva (2024) note the limited use of neuromarketing by European television networks compared with its considerable potential for future application.

In short, when it comes to neuromarketing, companies can either invest in direct research tools that analyse their own customers, users, or consumers, or rely on external research results that provide key insights for generating the much-desired engagement. Studies such as that of Cortizo (2020) can inform the analysis, design, improvement, and maintenance of web portals, which is a crucial task for consumers shaped by the online environment, e-commerce, binge-viewing habits, non-linearity, and subscription-based models.

1.3. Background to Web Analysis of Public Television

From the thematic review of public television in Spain (RTVE and FORTA), the profile of today's consumer, and the growing relevance of neuromarketing, several research questions emerge. Do public television websites make an effort to reach users effectively? What are the most notable elements in their content presentation? What value proposition do these platforms offer in terms of usability?

At this point, it is relevant to mention a number of studies that have focused on public television portals and applications. Arjona (2008) analyses the RTVE website, highlighting its limited content and functionality. Miguel et al. (2012) examines the websites and applications of Spanish public television stations, focusing on the organisation and level of development of their functionalities and content, which vary among them. Gómez-Domínguez (2016) compares the TV3 websites with those of BBC One, identifying a lack of interactivity. García (2016) analyses the applications of three regional public television stations and suggests areas for improvement. Rodríguez and Maroto (2022) study the RTVE and Atresmedia portals, concluding that RTVE's platform aligns with its corporate values of content diversity. Finally, Real-Rodríguez et al. (2023) compare RTVE's platforms with other European counterparts, assessing their level of adaptation to the digital environment.

This background justifies the continuation of research into public television and the strategies it employs online to promote itself, specifically from the perspective of neuromarketing, in order to explore more deeply its value proposition. The objectives of this study are therefore threefold: first, to highlight the potential applications of neuromarketing; second, to analyse the home page of the RTVE Play website and the home pages of the websites of each FORTA member; and third, to examine more closely the service provided by RTVE and FORTA as public media institutions.

2. Methodology

These objectives are consistent with previous research on the relationship between the interface and the user experience (Berčík et al., 2021) and, given the importance of television and public media within the Spanish ecosystem, the study of on-demand platforms contributes to a better understanding of their functioning from the perspective of e-commerce platforms.

[3] According to the authors, TVE had abandoned the use of neuromarketing at that time for economic reasons (p. 215).

An analysis matrix (Table 1), applied in González-Bengoechea et al. (2023), was used to collect information. This matrix was based on an adaptation of Cortizo's web analysis model (2020) and Miller's contributions on *StoryBrand* (2018).

Table 1. Web neuromarketing analysis matrix

	Items		Description
Contrasts	Colours		The use of colours encourages distinction between the platform's content, menus and sections.
	Sizes		There is a variety of sizes that allows you to distinguish between content, menus, and sections on the platform.
	Call to Action (CTA)		Content intended for immediate playback is highlighted.
	Audiovisual genres		There is a contrast in the presentation of content depending on the genre to which it belongs.
Tangible ideas	Usability	Easy to use	The basic tasks of the platform can be performed without in-depth knowledge of its use.
		Efficiency	The content offered can be accessed quickly.
		Memorability	Knowledge of how to use the platform can be maintained over time.
	Simple language		Uses short sentences and simple language in its texts.
	Clear presentation of content		Products are clearly identified (gender, product type, label).
Visual	Highlight new features		Latest additions are highlighted.
	Visually presents content		The content includes elements on the poster that make it easier to recognise (showing just a photo of the main character vs. showing the title of the series/film to identify it).
	The logo is always present		The platform logo is always present during navigation.
	Uses icons/emojis		Use emoticons to facilitate navigation.
Egocentricity	Customer centric		The user is the protagonist of the home page and content is personalised according to their tastes or habits.
	Appeals to the user		Appealing verbs are used to refer to the user.
	Recommend products		Content recommendations appear based on the user's tastes or the content they have viewed.
Emotional	Visceral design		The platform's design appeals to users' first impressions (featured covers, direct appeals, striking phrases, etc.).
	Behavioural design		The design makes it easy for users to use and meets their needs at the time of use.
	Rewards for use		Users who use the platform, view content, share on other networks, or rate the products they consume are rewarded.
	Recommend content based on objective criteria (audience, release date, exclusivity)		Viewing content is encouraged by appealing to its audience success, recent release, or exclusivity on the platform.
Start and end	The home page facilitates retention		Users remain on the platform while browsing.
	Tracking of unfinished products		Users are encouraged to follow up on content they have not finished viewing.
	Proposes new content upon completion of other content		New content related to products that the user has already viewed is suggested for consumption.
StoryBrand	Problem (identify villain and conflict (internal, external, philosophical)		The villain must be a root cause, a character, a singular being, and a real being that causes serious problems: tangible physical problems, internal frustrations, and that has a deeper meaning.
	Express empathy		Express an understanding of the consumer's frustration and pain.
	Demonstrate authority		Competence in the subject matter with: testimonials, statistics, awards, and/or logos from other companies.
	Plan (process or agreement)		Describe the steps the customer must take or alleviate their fear of taking the plunge.
	CTA (direct or transitional)		An eye-catching button that encourages action and, in this case, consumption of content. It can be direct (view content directly) or

	transitional (encourage viewing of something in order to then access other content).
Tragic ending	Specify the negative consequences that consumption of the platform prevents for the consumer.
Happy ending	Specify how the main character (the consumer of the platform) undergoes a change through consumption of the platform in question, such as a new status, feeling of connection, or self-realisation.

Source: González-Bengoechea et al. (2023)

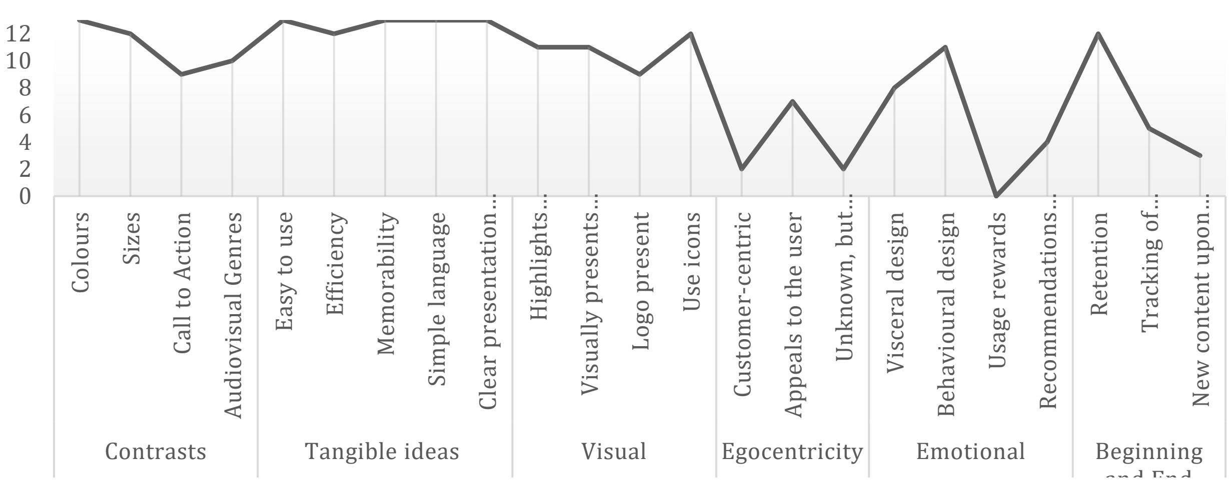
This table was applied to the websites of the on-demand platforms of the twelve regional television stations that form part of FORTA: Andalusia (RTVA), Catalonia (3CAT), Madrid (TELEMADRID), the Valencian Community (CVMC), Galicia (CRTVG), the Basque Country (EITB), the Canary Islands (RTVC), Castile-La Mancha (CMM), the Balearic Islands (EPRTVIB), Asturias (RTPA), Aragon (CARTV), and Murcia (RTRM). In addition, the table was also applied to the national public television platform, RTVE Play, as it is regarded as the main benchmark in the public television sector.

The analysis process involved accessing the home pages of the websites and creating a user account to navigate through the options available. It is important to note that no navigation beyond the home page was undertaken, as this was the only page reviewed for the study. The fieldwork was conducted between 20 December 2024 and 10 January 2025.

3. Results

The analysis based on the twenty-three criteria reveals that the regional television platforms examined generally include most of the elements identified in the matrix. However, if we set the threshold at more than half of the platforms incorporating a given item for it to be considered predominant, 70% of the items are present on the home pages analysed, while the remaining 30% appear only sporadically or in a residual manner.

Figure 1. Number of items present on the home pages of regional television platforms and RTVE

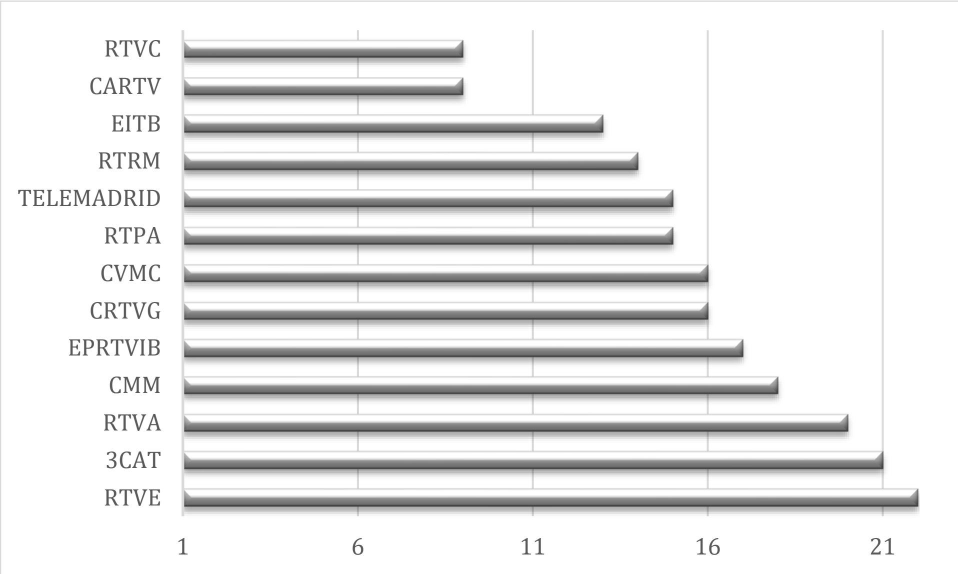


Source: Authors elaboration based on the results of the research, 2025.

As shown in Figure 1, the first three categories (contrasts, tangible ideas, and visual) are the most frequently used. Specifically, the items related to colours, simple language, clear presentation of content, and usability (ease of use and memorability) show a 100% incorporation rate. In contrast, the last three categories (egocentricity, emotional, and beginning and end) are the least developed, with customer-centred items and recommendations being in the minority, whether referring to unknown content, new content placed at the end of other content, or content based on objective criteria. Finally, there is one requirement that is not met by any of the platforms: rewards for use, as no evidence was found of users being rewarded for consuming or evaluating content.

As for the platforms (Figure 2), the measures of central tendency are: mean ($\bar{x}$) = 15.77 and median (Md) = 16. These, together with the standard deviation (σ) = 4, make it possible to establish the minimum and maximum values above or below which the platforms would be considered atypical. In this case, the cut-off values, taking the median as a reference, are 12 and 20. Therefore, four platforms fall outside these limits: below, RTVC and CARTV; and above, RTVE and 3CAT, which are discussed in a later section. The remaining platforms fall within the normal range in terms of the degree of incorporation of the study items.

Figure 2. Positioning of platforms in terms of the degree of incorporation of the study items



Source: Authors elaboration based on the results of the research, 2025.

Moving on to a more qualitative analysis, it can be stated that there is little concern for aspects related to neuromarketing on the platforms analysed, as the items with the greatest presence correspond to basic and well-established features within the digital context. Conversely, in those areas where greater effort and awareness of the potential of neuromarketing are required, the regional platforms perform less effectively and show increased absences in the various items measured.

With regard to *StoryBrand*, in general, the platforms identify the lack of access to content broadcast on traditional television as the villain, whether due to scheduling or the dispersion of such content. Furthermore, platforms belonging to regions with a co-official language also face the challenge of users' disconnection from the region's cultural and linguistic tradition, which they must address through their platform in order to facilitate the user experience.

These platforms function as portals through which users can view content, they were unable to watch live during its scheduled broadcast, positioning themselves as a complement to traditional television rather than as platforms with their own identity and independent resources, with the exception of those that offer exclusive repertoires for their digital environment. Empathy is therefore expressed through this proposal and through other sections present on many of the platforms, such as recommendations or references to successful content.

With regard to the plan, in general, the platforms have an intuitive design and provide quick access to content, enabling users to view their desired programmes with just a few clicks. In-depth navigation is not required, and users can locate what they want at a glance on the home pages of the different platforms.

All platforms present themselves as authoritative voices within the sector, displaying the traditional television logo as evidence that users will find the content they are seeking, along with sections that allow them to watch different episodes of their preferred programmes. The undesirable outcome for users is falling behind with the content broadcast on traditional television and disconnecting from the regional reality of their areas, either because they do not follow live broadcasts or because they do not access content in the co-official language. This content is also freely available on all the platforms studied. Consequently, the positive outcome is the satisfaction of their need to fill their leisure time with content that connects them to their regional environment, reinforces their knowledge of regional culture, and keeps them informed about current events in their city or community. This positions them as informed users who are culturally connected to their surroundings, fostering a sense of satisfaction and self-fulfilment.

Ultimately, there is little presence of calls to action (CTAs) across the platforms, and on those where such calls do appear, they are repetitive and impersonal (for example, 'Watch now' or 'Play content'). Viewing is encouraged through the inclusion of featured content, yet there is no direct appeal to users to prioritise certain content over others, which results in limited engagement between the entity and its audience.

3.1. RTVE and 3CAT: Positive Examples of Neuromarketing Application

RTVE Play and 3CAT are two notable cases that stand out for incorporating almost all the items considered, 22 and 21 respectively (out of a possible 23), thereby demonstrating their commitment to neuromarketing and awareness of its potential.

As expected, RTVE Play adheres to many of the principles of neuromarketing applied to web design and user experience. Its interface is intuitive, accessible, and well organised, with a clear and functional aesthetic. Personalisation and smooth navigation are central to its value proposition, although there remains scope for improvement regarding the inclusion of rewards based on frequency of use. Even so, RTVE Play has established itself as a solid platform within the public streaming ecosystem, offering an experience comparable to that of private platforms while guaranteeing free access to quality content.

In the case of 3CAT, Catalonia's public audiovisual content platform distinguishes itself through its strong performance and extensive repertoire. It not only follows the trend of other regional platforms by uploading content broadcast on traditional television but also publishes exclusive and self-produced material. Like RTVE Play, it allows users to register and create personal profiles to manage their preferences, positioning itself closer to an OTT platform than a simple on-demand content site.

Of all the items assessed in the analysis, 3CAT's only shortcoming is the absence of explicit recommendations based on users' viewing history (by genre or theme) and, like RTVE Play and other regional platforms, the lack of reward mechanisms for frequent users. Despite this, 3CAT demonstrates a strong application of neuromarketing principles and aligns with the trend noted in the *StoryBrand* framework. Beyond satisfying the need for traditional television consumption, it goes a step further by accompanying users with a diverse range of content and genres, addressing the common issue of not knowing what to watch. Moreover, it strengthens cultural and linguistic connections by offering most of its content in Catalan.

In this sense, while other regional platforms tend to serve merely as complements to traditional television, both the national and Catalan platforms can be seen as entities with distinct identities that manage their resources independently and place clear emphasis on the user experience. They enable users to create profiles and receive personalised recommendations based on their viewing habits and preferences. Consequently, traditional broadcasts become just one component of their extensive catalogues, appealing both to conventional viewers who follow scheduled television and to newer generations accustomed to on-demand consumption anytime and anywhere.

3.2. Aragon and the Canary Islands: Platforms with Room for Improvement

At the opposite end of the spectrum, CARTV and RTVC stand out as examples of platforms with lower ratings, meeting only 9 of the 23 criteria analysed.

Beginning with Aragon, the regional television website is basic in both structure and depth. Its home page comprises only three sections: a top banner displaying posters for the main programmes broadcast by the station; a second section entitled 'Latest news', which includes the news programmes aired by the regional channel; and a third section, 'Latest programmes', where all content broadcast on traditional television is made available.

CARTV structures its on-demand website in the strictest sense, assuming it serves only those who wish to rewatch televised content whenever and however they choose, or users who, for various reasons, are unable to view it at the scheduled broadcast time. However, from the perspectives of neuromarketing and the *StoryBrand* framework, CARTV shows little awareness of user support or of establishing itself as a reference point in relation to its audience. It fails to prompt action through explicit or implicit calls to action (CTAs) or through the presentation of prominent content. Instead, CARTV positions itself as a mere reflection of traditional television.

As for the Canary Islands platform, the interpretation is largely similar to that of its Aragonese counterpart. The website also appears dated and simplistic, featuring only three types of content visible upon first access: 'News', which hosts RTVC's news programmes; 'Magazine', where current affairs magazine programmes from the regional channel are uploaded (it should be noted that earlier magazine programmes, no longer broadcast, also appear here, which could mislead users into believing they remain on air); and 'Documentaries', which presents three documentaries funded by Canarian television and presumably broadcast on traditional television.

The interpretation from a neuromarketing perspective mirrors that of CARTV: there is minimal user engagement, no incorporation of CTAs, and no emphasis on highlighting relevant content beyond the basic categorisation mentioned. A point of distinction between the two is that RTVC's inclusion of a documentaries section brings it slightly closer to an OTT perspective than CARTV, which remains focused on rebroadcasting content previously shown on traditional television.

A further similarity between both platforms is that, beyond the limited composition of their home pages, they treat the user as an external visitor rather than an active participant. This is reflected in the absence of registration options or personal profiles, which would enable users to save favourite or previously viewed content.

3.3. Comparison with Major Private Platforms

By way of recapitulation, and to contextualise the comparison between FORTA and RTVE Play, previous research established that each of the leading private platforms (Prime Video, Disney+, HBO Max, and Netflix) occupies a distinct and well-defined position in the streaming market (González-Bengoechea et al., 2023).

In this regard, Netflix centres its strategy on personalisation and tailored content recommendations; HBO Max (now Max) curates themed collections that connect with fan communities; Disney+ appeals to audiences devoted to its affiliated brands, offering both recent releases and opportunities to revisit past experiences with new generations; and Prime Video emphasises the breadth of its catalogue, granting users flexibility through subscription, channels, rental, or purchase options, ultimately empowering them in their decision-making.

The distinction between these private platforms and those analysed in this study is evident. While international OTTs operate exclusively in the digital sphere, the Spanish regional platforms face the dual challenge of integrating their online content with traditional television broadcasts, an endeavour that consumes considerable resources and attention. Few of these regional platforms manage to extend their value proposition by enriching the user experience through personalised profiles, tailored recommendations, exclusive sections or content, or featured highlights that would position them more competitively alongside the aforementioned private OTTs.

4. Conclusions

The analysis reveals that most of the platforms studied position themselves as complements to traditional television broadcasting. Their efforts to maintain a content website are generally limited to uploading what is broadcast in their scheduled programming. Some have greater attention to organisation, visual presentation, or user experience, and others offer only a basic site that functions as a content repository rather than an appealing alternative for the user-consumer.

Whereas international OTT platforms have a clear, well-defined, and differentiated market positioning, Spanish public platforms display a much weaker sense of identity in this regard. Only RTVE Play and 3CAT show discernible positioning, largely due to the breadth of their content and their relative attention to user support. To a lesser extent, a degree of positioning can be observed in regional television websites operating in co-official languages, which appear to focus on meeting users' need to access content in their regional language.

For the remaining websites, a general and cross-cutting positioning can be identified: they serve as an option for users who were unable to watch traditional television broadcasts at their scheduled time, allowing them to stay informed about regional affairs by accessing news programmes, current affairs magazines, or series and documentaries aired during the day.

In conclusion, and in relation to earlier research, it is worth noting that although clear progress has been made since the first studies on public television portals and applications (Arjona, 2008), development among platforms remains uneven (Miguel et al., 2012). CAT3, which includes TV3, has considerably improved its interactivity (Gómez-Domínguez, 2016), while RTVE Play continues to promote corporate values (Rodríguez and Maroto, 2022), reaching European standards in terms of adaptation to the digital environment (Real-Rodríguez et al., 2023). In fact, both platforms now show characteristics comparable to those of private streaming services such as Netflix, Prime Video, Disney+, or Max (González-Bengoechea et al., 2023).

Finally, it is important to highlight that opportunities remain for improvement in the areas of engagement, loyalty, and gamification. In all cases, both public and private, the Rewards for Use category continues to be an unresolved issue. Moreover, streaming represents a significant opportunity for public television channels to attract audiences beyond their specific geographical regions, an objective that does not yet appear to be part of their strategic priorities.

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