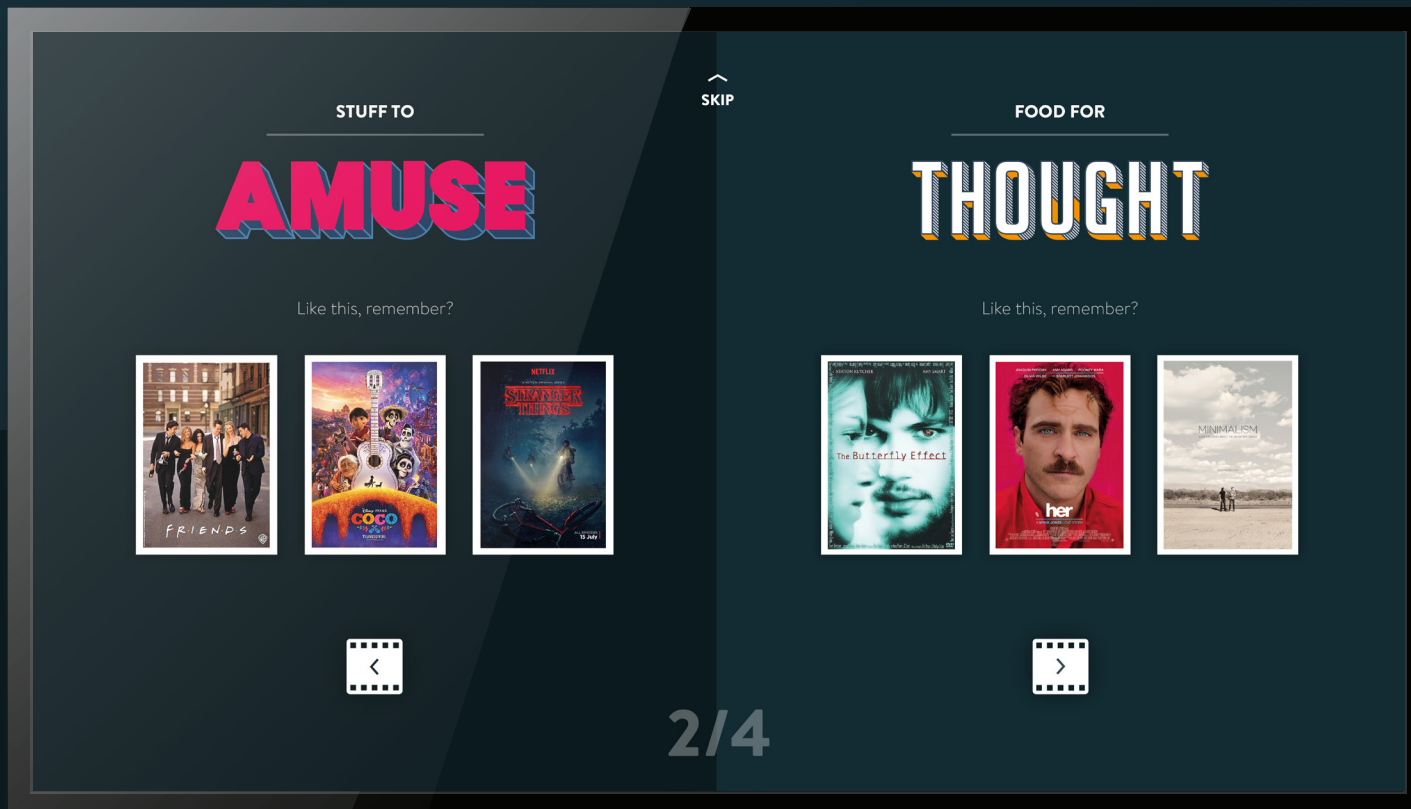


# WELL-BEING DRIVEN DESIGN

Creating a Meaningful Streaming-platform







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**Project duration:** January - Juli 2019



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*“The ultimate freedom is a free mind, and we need technology that’s on our team to help us live, feel, think and act freely.  
We need our smartphones, notifications screens and web browsers to be exoskeletons for our minds  
and interpersonal relationships that put our values, not our impulses, first.  
People’s time is valuable.  
And we should protect it with the same rigor as privacy and other digital rights.”*

---

**Tristan Harris**

# ABSTRACT

People are actively looking to pursue happiness by spending their precious time on meaningful experiences, which are often sought for in media entertainment as it is people's most engaged in leisure activity today. However, current services fail to support them or even counter them, with their manipulative media-platforms in favor of their goals often at the cost of people's goals. This creates a world of regret instead of happiness. The student of this graduation project claims that media entertainment designers should feel responsible to design services that respect and allow people to pursue their goals in finding happiness through it. This project can be considered an example, or even proof that there is indeed a manner to realize that and that, as company, it is crucial to do so as people are starting to reject services that are threatening their happiness.

## APPROACH

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This graduation project first investigated what happiness consisted of, and how media entertainment could contribute to that. The conclusion was that people need to engage in mindful, intentional, intrinsically motivated media-experiences which well-balances short-term pleasure (Hedonia) with long-term happiness (Eudaimonia). Then, current platforms were analysed to understand why they exist and why they are currently designed the way they are and how this affects well-being. The conclusion was that current streaming-platforms are being created to maximize media-consumption which resulted in an over-focus on hedonia at the cost of eudaimonia and therefore people's long-term happiness. As ViP focuses on re-framing and reinvention by creating future opportunities, instead of solving the present-day problems, a future context of 2020 had been outlined through an extensive analysis using academic literature, trend reports- and sites and interviews. The result was three meta-factors that described the world of 2020 as "embracing the mindful pursuit of meaningfulness".

## PROBLEM

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### Challenged mindfulness

Mindfulness is crucial and increasingly desired to make entertainment experiences meaningful. However, people are mentally exhausted and technologies are making mindfulness increasingly more difficult so that the time spent in media-entertainment becomes fulfilling the (conflicting) goals of the service rather than their meaningful own.

### Impossible quest for meaning

AI systems are making it increasingly difficult for people to find meaningful experiences, which caused constant fatigue and paralyzed decision making. Instead they ask AI's to offer them an improved balance between control and support to help them better understand and find meaningful entertainment. Plus they prefer to involve them more in co-creating their personalized profiles, which could lead to more trust in AI decision support and more confident meaningful decision making.

### Shared experiences

People desire instruments like media-services to connect them to others so that they are able to (responsibly) share their meaningful experiences, which could contribute to the well-being of all. However, instead media-services are isolating them. Therefore they are increasingly avoiding media-services at the cost of the media's high potential to improve well-being.



## SOLUTION

ViP states that as a designer, you should take a position in this future vision. The goal of this project is to design a new streaming-platform that improves people's well-being through media-entertainment, which resulted in the following statement:

***I want to empower people to experience media-entertainment meaningfully, by guiding them in articulating their intentions through trusted others.***

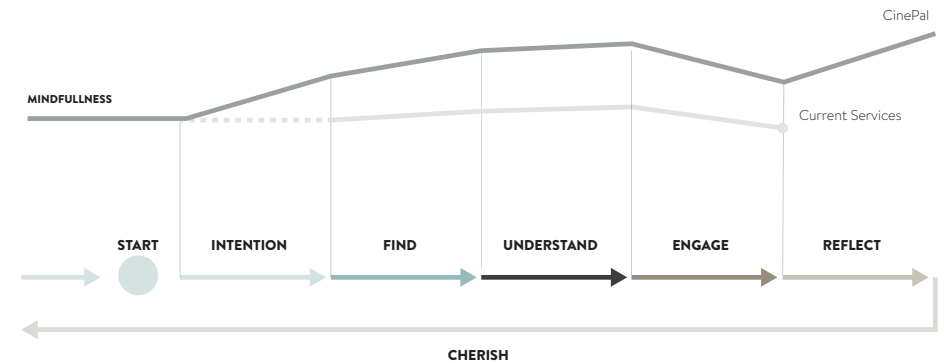
The interaction between people and the AI is defined as a **Trustworthy Exploration** and a **Guiding Subordination**: The AI empowers people to, together, mindfully explore their intentions by offering enough support to make people feel comfortable and confident while they are still in control of making the impactful decisions.

The interaction between people and the platform containing media-entertainment is defined as an **Advancing Unity** and as **Considered Decision-making**: The AI constantly involves people in the meaningful customization of the platform and empowers them to make well-considered impactful decisions. This helps the AI to learn and, over time, improve to platform accordingly, making it uniquely meaningful for that user.

## DESIGN

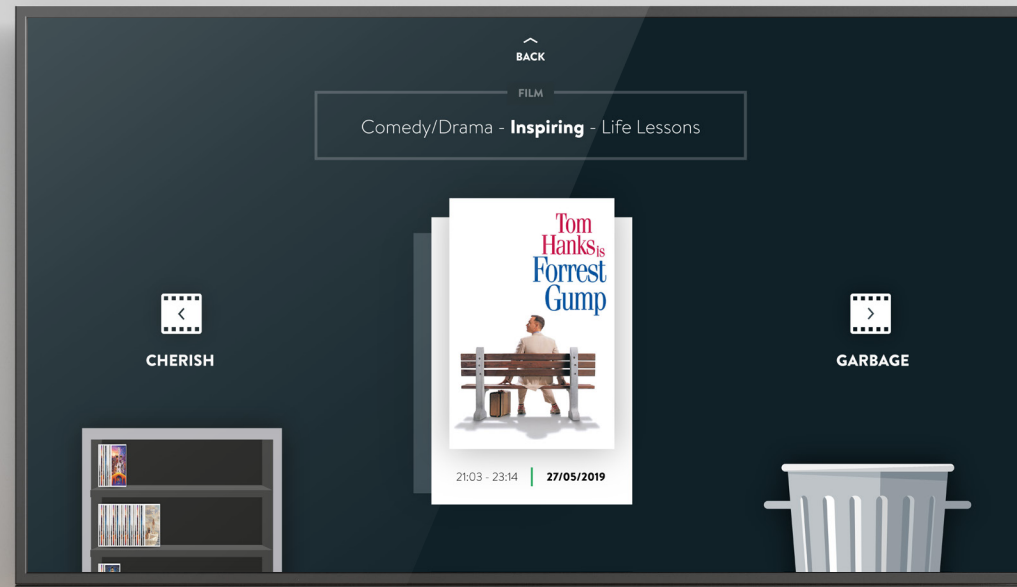
The new concept considers media-entertainment as meaningful **experience packages** and facilitates people in finding these packages through the suggestions of trusted others, such as people close to the user (like family and friends) but also famous people/accounts (like inspirational influencers or design blogs).

Plus it empowers people to experience these entertainment-packages meaningfully by increasing their mindfulness through 6 steps:



1. Guiding people in articulating their intentions to make both them and the AI better understand what content could be meaningful.
2. Exploring and finding the matches packages efficiently through playlists based on their potential contribution to people's life.
3. Providing information about what meaning a specific 'package' could offer to support them in deciding if that indeed fits their intentions
4. Empowering them to consider how much time they want to engage in the experience to better self-regulate their behavior but also enhance their experience by increasing the chance for reaching a 'flow' state.
5. Empower them to reflect on the experience, by providing additional information and by personally suggesting the experience to trusted others.
6. Empowering them to decide whether the experience was indeed meaningful to cherish it, also enabling them to look back at their meaningful experiences to keep appreciating these.

The concept contributes to well-being by focussing on improving both the hedonic and the eudaimonic experience by increasing people's autonomy, competence and relatedness, focussing on personal growth, achieving goals, finding meaning in life and improving people's vitality by better self-regulating their media-behavior.



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# 1. ASSIGNMENT FORMATION

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## 1.1 PREMISE

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I have always been intrigued by design, technology, psychology and the pursuit of happiness. My graduation would be the perfect opportunity for me to combine these into one final personal project before stepping into the profit-oriented world of design in which I have to adapt my goals as a designer to the goals of my clients.

While I was setting up the project, I was reading a book of Yuval Noah Harari, called Homo Deus, describing the dreams and nightmares of the 21<sup>st</sup> century and asking fundamental questions like: “Where are we heading? And how do we protect our vulnerable world against our own destroying powers?” In the meantime, one of my friends shared a video created by the movement ‘Time Well Spent’ led by Tristan Harris, aesthetically but impressingly showing how certain impactful technologies are currently negatively forming our society and where that could lead to. I was fascinated, and it felt like meant to be when I discovered an interview between these two visionaries: they discussed the world we live in in which technology knows us better than we do ourselves and takes advantage of that at our cost. It shocked me and as a designer, I immediately felt empowered to stand up and fight this threat. But how?

### Desired goal

This design research and vision project is personally set-up to learn how technological innovations should be designed to create new opportunities for improving people’s well-being and hopefully contribute to a better future world. As a design graduation student, this is field which I haven’t explored before. However, I have always been passionate in diving into new challenges, as this gives me energy and a sense of meaning. I purposefully did not involve a third party during my graduation as I felt that the challenge was already big enough for the 100 available graduation days. Plus, they could limit me in exploring, and learning to pursue their own goals. Hopefully at the end of this project, I have taken the first significant step in evolving towards a responsible designer that feels called and passionate to improve people’s well-being using design, and inspired other people to do the same.



## 1.2 TOPIC

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In order to find a suitable topic, I took a critical view at today's world to identify what technologies are currently conflicting with people's well-being and could possibly become an even greater threat in the future. I decided to frame the initial scope of my graduation around on-demand streaming-services, and in particular Netflix. This had several reasons:

1. It has recently been proven that Netflix is dangerously addictive, and the corresponding binge-watching trend is causing many problems: 'Recent studies have found that people who frequently binge watch Netflix also experience higher rates of anxiety, loneliness, depression, and problems with self-regulation.' (Addictions.com, 2017). And the statistics are shocking: Currently 137 million Netflix Subscribers from which 70% watches an average of 5+ shows at a time.

2. Netflix is one of multiple popular streaming services, which all compete for the highest profit to satisfy their shareholders. This means they will keep improving their techniques (cliffhangers, autoplay, recommendations) to stay ahead of the competition and keep the viewer's attention as long as possible, creating a growing threat for humanity.

3. More and more people are becoming aware of this and the danger of their binge watch-addiction and search online for solutions to help them regain control over their Netflix time spending. Even in India, the first person has already admitted itself to a health institute to get professional help to quit his addiction. Thus, more and more people are willing to change their current behaviour.

4. Netflix is the most commonly used movie and series streaming service here in the Netherlands, which ensures me of having enough relevant people around me to approach for information.

5. Technological innovation in on-demand streaming such as Netflix is advancing rapidly and could create new addicting technologies, like VR streaming.



## 1.3 ASSIGNMENT AS APPROVED BY THE BOARD

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The exact design brief can be found in Appendix A. The assignment as approved by the board is defined as:

“Investigate positive psychology and positive design to understand what well-being consist of and how design affects it. Investigate Netflix to understand why the streaming-service is currently the way it is and how this creates conflict with people’s well-being. Then, design an alternative on-demand entertainment platform that delivers meaningful experiences, rather than addicting experiences, and improves people’s well-being instead of harming it.”

It carries a number of important elements:

### Well-being

Well-being is the experience of health, happiness and prosperity. It includes having good mental health, high life satisfaction and a sense of meaning or purpose. More generally, well-being is about feeling happy in life, which is the main goal of this graduation project.

### Positive psychology & Positive Design

Positive psychology is a science that studies the optimal human functioning and aims to discover and promote the factors that allow individuals and communities to be happy. Positive design aims to answer the questions how design can contribute to happiness. Understanding these theories will help me identify conflicts and opportunities for improving well-being through design.

### Design

Even though this project consist of an extensive analysis phase, in essence, this is a design assignment. Thus it is important to implement all the theory from the analysis into a concrete design concept.

### On-demand Streaming-platform

A video streaming service is an on demand online entertainment source for TV shows, movies and other streaming media. These services provide an alternative to cable and satellite on demand service. As this project focuses on designing an alternative for Netflix to show that streaming-services could indeed improve well-being, I should keep in mind that the final concept is considered a streaming-service. This ensures that people will see it as a Netflix 2.0 rather than a completely new innovative product.

### Meaningful experience

I chose the word experience with a purpose. Watching entertainment is more than just consuming visual information. Entertainment communicates stories which are created to have a certain impact on people. Therefore, the word experience also considers what the stories do to people and how they react to it. Moreover, experiences are additionally formed by the time spend before and after engaging in entertainment, like exploring stories and looking back on them.

By placing the word ‘meaningful’ in front of the word ‘experience’, I indicate that the experience is more than just time spent to experience something. A ‘meaningful experience’ stand for an experience that is considered a positive contribution to people’s life as it provided meaning and is therefore considered time spent worthwhile. However, this necessitates reflecting on the experience to decide if the experience is indeed considered meaningful.

## 1.4 APPROACH

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### Innovative methodology

As indicated in the introduction, technologies have been innovating at an exponential speed, however often with a lack of focus and/or responsibility on the impact on people's well-being. This graduation project has been personally set-up as counter-reaction to learn and understand how designers can and should do the opposite.

It is important to ensure this graduation project keeps up with the innovation's pace to make it relevant for the 'better' future. This requires an innovative design methodology that do not solve the problems of today, but instead looks at the opportunities of the future. Moreover, it should ensure that the designer well-understands what well-being consist of and how design can have a positive influence. Finally, it should ensure that the designer indeed act responsibly and truly believes in the 'doing good' of his design, for which the methodology should allow the designer to freedom take a responsible and leading position in the 'better' future. Hence, multiple innovative design methodologies have been combined which each have it's own unique contribution. They consider multiple viewing layers, from completely abstract to highly concrete, and align these in a coherent way. Together, they create a well-fitting method for this graduation project.

It serves as a tool for the designer to guide him with clear steps, help him understand where he is in the process and makes him aware of what is needed in the future. Moreover, it allows him to share a clear story about the progress of the project to the outside world. Making this visual helps the readers/listeners better understand where he is in the project and what will follow. Therefore, the new combined model is visualized in figure 1. Hopefully after hearing the story, understanding how it got there, and understanding where it could lead, it will inspire the reader/listener act and design in a similar way. Because designers can and should work together towards this better future.

### The customized model

The model combines two methodologies, namely Vision in Product Design (Hekkert, P., & Van Dijk, M. , 2009) and Storytelling research ((Hende & Schoormans, 2012), an a constant reflection on the impact on people's well-being.

### Vision in Product Design (ViP)

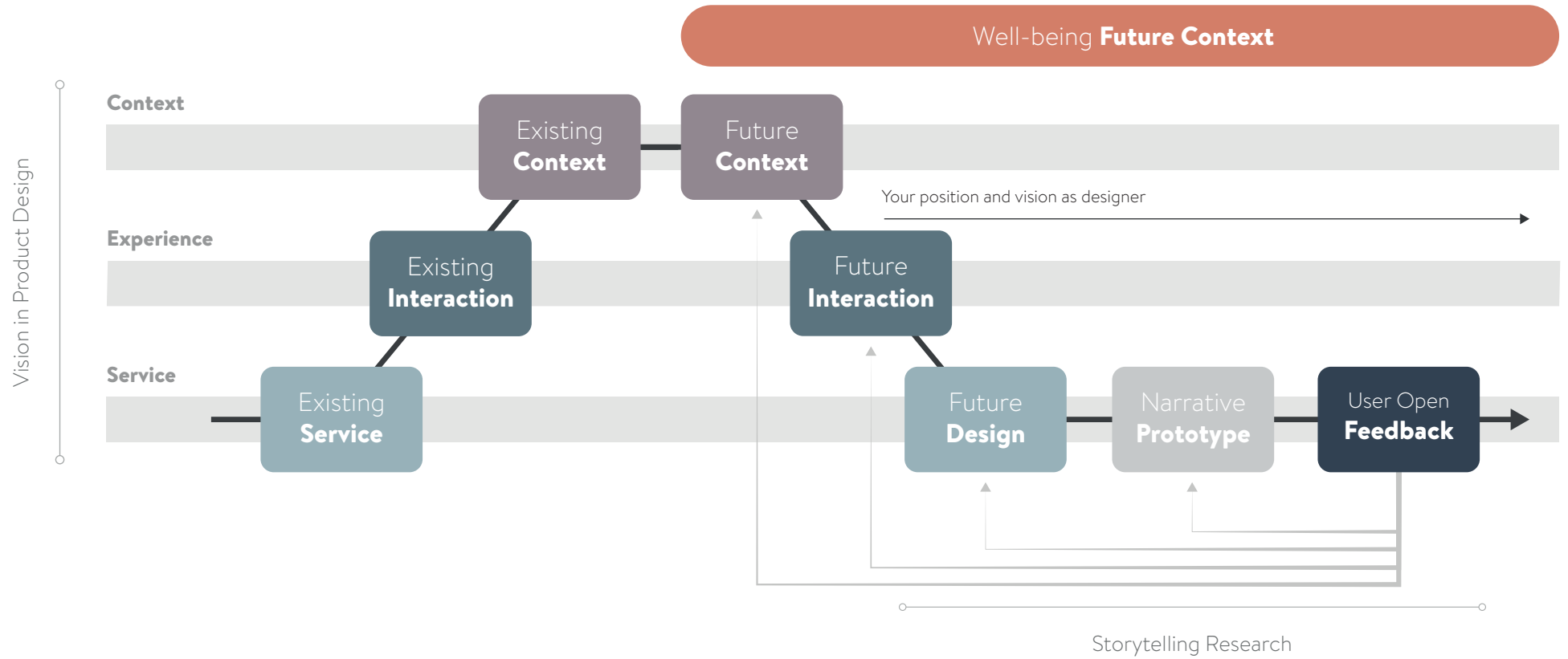
ViP is a context-driven and interaction centred approach that offers designers the opportunity to innovate in giving people meaning and value. The designed innovative solutions each have it's own soul that reflects the vision and personality of their unique creator. This brings a certain responsibility which is considered essential due to the big impact of design on people, their well-being and the world. The methodology provides a perspective on the role of designers in co-creating the world, and a step by step approach to develop a responsible and authentic design vision that will guide the conceptualisation to the new and better future. It first guides the designer in determining what meaning they wish to offer the future, before deciding what the concrete innovation should be to accomplish it. This believe makes the methodology suitable for every innovative process (Hekkert, P., & Van Dijk, M. , 2009).

### Storytelling research

Storytelling research is considered a qualitative research method that uses narratives to immerse people into future worlds to explain the meaning of non-existing concepts. This enables them to provide open feedback through their imagination. This is especially useful for assessing (future, non-existing) radical innovations. This will be elaborated on further in the report when it's relevant for the reader.

### Well-being theory

The theories that explain what well-being serves as overhanging knowledge which will be essential to analyse the experience of current streaming-platforms to identify opportunities and conflicts for well-being, and essential to constantly test the future context on the 'goodness' of the envisioned future world, experience and concept. This will also be elaborated on further in the report to explain more extensively what is consist of.



**Figure 1** | Customized model







## Chapter 2 - 5

# DECONSTRUCTING EXISTING CONTEXT

---

As discussed earlier, this graduation project focuses on streaming-platforms. In order to design a streaming-service of tomorrow that improves people's well-being, first an understanding is required how media is provided through streaming-platforms today. Insights that have a positive effect on the interaction and people's well-being can be used as inspiration for a future streaming-service, while insights with a negative effect can be used as a warning for the new concept. Therefore, research has been conducted to analyse how and why streaming-services currently exist and how the results in the current interaction with media-entertainment.

To narrow down this deconstruction research part, it focusses itself mainly on the biggest and the first ever-existing streaming-service, namely Netflix. Through literature research, online research, and personal interviews insights were collected which have been divided into three parts, namely the History of streaming-services, and Streaming-services today, and Streaming-behavior today.



**NETFLIX**

## 2. HISTORY OF STREAMING-SERVICES

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### 2.1. INTRODUCTION OF THE SUBSCRIPTION MODEL

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#### Faster delivery

Before streaming existed, people had to rent DVDs by visiting physical DVD rental stores like Blockbuster, or by browsing online services like Netflix that offered their DVDs online. This became very popular as people were able to browse the complete library from inside their houses in every part in the US and through the access of a curated and personalized catalogue choose a fitting film, which was then send via postal mail to the customer's home address (VdoCipher.com, 2016). However, it brought two fundamental problems. The first was the delay of one to four days between selecting a movie to watch online and actually receive it in the mail. This resulted in a low number of repeated rentals. Secondly, people demanded the newest releases all simultaneously so that rental companies had to buy a large number of DVD copies to fulfil these needs, which required 15-20 rentals per DVD to break even.

To solve these problems, in 1999, the subscription model was introduced which improved second-time movie rentals significantly. First, subscribers were locked to the platform and therefore weremuch more likely to rent a DVD for the second time. Second, subscribers were able to create a queue of films, like a bucket list, that they would like to watch next which speeded up the process to receive a new DVD, which would be delivered whenever it was available.

#### Unlimited movies for a monthly fee

Next was the introduction of the unlimited Movie Rental programme that enabled their people to rent unlimited movies for a low monthly fee upto 4 DVDs at the time. The impact was huge for several reasons:

The subscription costs were relatively low for having access to thousands of available titles (Forbes, 2018), and to watch it all commercial free. Plus, it helped people to easily manage costs and spread it over a longer period of time, instead of spending all this money upfront (per month) (Tzuo, T., 2018).. And subscribers could easily adjust or turn the service on or off when they needed it to (Tzuo, T., 2018).

People wanted to buy a service instead of a product and they expected this service to be excellent and personal. They understood that subscribing helped services to learn about their needs and desires in order to do so (Tzuo, T., 2018). It helped services to offer convenience to its subscribers and delivered continually value on regular schedule which created a 'sticky' solution that people liked (Forbes, 2018).

### 2.2. INTRODUCTION OF ON-DEMAND

---

Then in 2007, services started delivering media-entertainment on-demand to its subscribers. Their users were able to choose and instantly play videos on their computer without the hassle of receiving and returning DVD's. There were several trends and opportunities that caused this great digital disruption within the world of entertainment media. (Businessmodel, n.d.):

#### It offered services the ability to collect data

Digital transformation was creating new opportunities and a new kind of economy based on the 'datafication' of virtually any aspect of human life generated by digitally connected devices. In the past entertainment providers were segmenting their users using primarily demographic and firmographic traits thus focussing exclusively on the 'who'. However, by delivering videos digitally through



these connected devices, streaming-services were able to start collecting all kinds of data from its users to learn from their behaviour. They replaced the ‘who’ by the ‘what they do’, convinced that user’s behaviors can indicate much more accurate what they want/need and how/when to best deliver it to them (Pointillist.com, N.d.).

*“It really doesn’t matter if you are a 60-year-old woman or a 20-year-old man because a 20-year-old man can watch Say Yes To The Dress and a 60-year-old woman could watch Hellboy.” -*

**Todd Yellin, VP of Product Innovation at Netflix**

Examples of data-insights that Streaming services collect were (Neilpatel.com, N.d.): people’s favorite titles, the “completion rate” of a serie, when they pause, rewind, or fast forward, the date and time people watch what content (People watch TV shows during the week and movies during the weekend.), where and through which device people watch, when people pause and leave content (and if you ever come back), people’s ratings given (about 4 million per day), people’s searches (about 3 million per day) and browsing and scrolling behavior. Plus, data within movies by taking various “screen shots” to look at “in the moment” characteristics, like volume, colors, and scenery that help services determine what users like.

### People demanded instant gratification through all devices

With the rise of young silicon valley companies, the on-demand economy was revolutionizing consumer behaviour, in which they demanded goods and services immediately through internet, like Uber and GrubHub (Businessinsider.com, 2014). People desired more than just renting physical DVD’s with a delay through their website: people wanted a large user-friendly library available at any time from their couch without the hassle of returning DVD’s through mail. And broadband internet finally reached the speed to stream DVD quality (1 mbps for movies and 3 mbps for DVD quality) without having to download the film first before watching

(Arstechnica.com, 2007). This created the unique opportunity to instantly start playing any movie when preferred, rather than having to plan and download/order a movie in advance.

As people are constantly surrounded by multiple devices through which they demand instant access, today, streaming-services are 24/7 available, through computers, TVs, gaming-consoles, mobile phones and even selected treadmills (Redef.com, 2018) (figure 2). Every device should have its own specific applications with optimized features, lay-out, controls so that people intuitively understand how to use it. Offline availability is essential as there are certain moments in which people highly desired access to media-entertainment but are unable to connect to the internet (while flying)

Interesting to see is the shift between device usage: most new subscribers bought a subscription on their PC (40%), and mobile phone (30%). But after a while, viewing patterns started to change. Six months into a subscription, most users moved from their smaller screens to their TV (70%) (Businessofapps.com, 2018). A potential reason for this could have been the enhanced experience when watching a video on a bigger screen.

**Figure 2** | Inst



### People desired all episodes simultaneously

With on-demand, services started to launch a new series by releasing all episodes simultaneously, rather than releasing one every week (which was the case with linear tv), which made it possible for people to watch multiple episodes consecutively. There were two main reasons: First, the shift from linear-tv to on-demand is enormous, since people don't want to watch episodes on a weekly schedule anymore. Instead people want to watch them in multiple episode stacks (Bgr.com, 2016). This immersion in multiple episodes is a new kind of escapism for people and is especially welcomed in the world of today. It results in the state of flow (Csikszentmihalyi, M., 1997) mentioned earlier. Second, people's viewing habits have changed in which they didn't want to watch multiple Series at once, but instead wanted to finish one show at the time (Bgr.com, 2016), and therefore watched less diverse programs per day (Thewrap, 2018). Services were now able to identify the 'hooked' episode (Media.Netflix.com, 2016). From that point, 70% of the viewers were taken from casually watching a series to being committed to finish the season. From this point, members were not only people not only getting hooked to similar episodes, but were also identified with similar storylines creating some kind of 'fandom'. This viewing behaviour was universal for all worldwide subscribers.



### People desired niche

On-demand created new opportunities for streaming-services to offer more niche content. With its DVD delivery service, the users had a maximum of four DVD's to find something they like, or they had to wait for another couple of days to receive other DVDs. With on-demand, when people didn't like a video, they could instantly switch to the complete library again to find something else (Harvard Business Review, 2018). And user-behavioral data helped streaming-services to understand who were the best matching users to deliver it to. This created opportunities to, rather than offering one series which tried to fulfil the needs of all subscribers, offer niche series that effectively fulfilled the needs of a specific group of subscribers. And this was exactly what online entertainment customers wanted as research found that when customers changed their back-and-mortar video rental store for a online marketplaces, they were much likely to choose niche content instead of blockbusters (Zentner, A., Smith, M., & Kaya, C., 2013). Therefore niche content drives streaming-services content strategied to best serve specific audiences rather than being all things to all people (Smith M, Telang R., 2018), which has led to a greater product variety for subscribers (Harvard Business Review, 2018).

### People desired complexity

And since episodes were simultaneously released, the structure of an individual episode has changed. It used to be more self-contained to make sure people enjoyed it after having to wait for a week, or that people could also still follow it after missing some knowledge of an episode unable to watch back. However with all episodes released on after another, writers were creating more complex storylines (Theconversation.com, 2015), since people could easily rewind. And complexity was exactly what people desired (Cinemablend.com, 2014a). In addition, people could more easily ask/find solutions today through the modern popular online communities of fans discussing their favorite series.





# 3. STREAMING-SERVICE TODAY

## 3.1. COMPETITION FOR MAXIMUM CONSUMPTION

Netflix caused a great disruption in the media-industry and the impact was enormous. Today, video streaming services have more subscribers worldwide (613.3 million users) than those with a cable connection (some 556 million users) (Venturebeat.com, 2019). From a technological perspective the barriers to entry into streaming are moderately low, particularly when faced with competitors with access to vast capital reserves & cashflow, and / or significant media property assets that can be readily exploitable online. Disney is currently the biggest (Fragata, Y., & Gosselin, F., 2018), and other massive brands like Hulu, Amazon and even Apple and Facebook, have also started creating content and a service of their own (Quartz (2017). They have all introduced the subscription model, in order to become a relevant competitor in this highly attractive entertainment market of the future. As people watch an average of only 3,4 streaming-services (Forbes, 2019), these companies are actively competing with each-other to enter people's houses and aim to become indispensable to ensure their survival. This is reflected in their business-goals, which is to maintain and increase their month-to-month subscription retention (Medium, 2012).



Figure 3 | A few of Netflix huge competitors

*"We compete with all the activities that consumers have at their disposal in their leisure time. This includes watching content on other streaming services, linear TV, DVD or TVOD but also reading a book, surfing YouTube, playing video games, socializing on Facebook, going out to dinner with friends or enjoying a glass of wine with their partner, just to name a few. We earn a tiny fraction of consumers' time and money, and have lots of opportunity to win more share of leisure time, if we can keep improving."*

**Netflix (Netflix Investor, 2018a).**

But rather than merely competing against other streaming-services for this subscription retention, the current streaming services also believe they compete with all other leisure-activities that people engage in, like other types of media (gaming and social) and even non-digital activities (Reading a book or going out with friends) (Netflix Investor, 2018a).



Netflix Technology Blog in Netflix TechBlog [Follow](#)

Apr 6, 2012 · 9 min read

by Xavier Amatriain and Justin Basilico (*Personalization Science and Engineering*)

Our business objective is to maximize member satisfaction and month-to-month subscription retention, which correlates well with maximizing consumption of video content. We therefore optimize our algorithms to give the highest scores to titles that a member is most likely to play and enjoy.

**Figure 4** | Quote of Netflix (Netflix Investor, 2018a)

In order to compete successfully, they state that maximizing their subscribers engagement, correlates well with maximizing the consumption of their video content (figure 4) Thus by maximizing the hours subscribers spend on its platform, they eventually maximizing their subscription retention (Medium, 2012).



To understand how this focus on maximizing consumption has formed today's streaming-platforms, their current design has been analysed to identify their considerations behind it. This will be discussed in the following sub-chapters. It resulted in both positive and negative insights which later will be used to form the new future context.

## 3.2. OPTIMIZED LIBRARY

Streaming-services today offer two types of content, namely Licensed Content and Original Content.

### Licensed Content

A vast part of the streaming libraries consist of licensed titles, which are created by independent production studios. Streaming services license this content, which means it obtained permission from the owner to stream their content through its service for a predetermined time period in exchange for money (Investopedia.com, 2019). They select their licensed content based on how much a title (will) contributes to the sign up and retain of its customers (Businessinsider.com, 2016). This is calculated through "valued hours" which indicates the relative hours that a title is responsible for its users total viewing hours. The services use these valued hours for calculating the cost per hour over the license period using detailed statistical models. This is then compared against other 'like' content deals like exclusive vs non-exclusive and Series vs Movies. Their goal is the highest engagement and cost efficiency which determines if a licensed title will do/does well and therefore gets a (renewed) contract (Netflix Investor, 2018b).

### Original Content

Since 2013, streaming services have reached the scale in which in economically view they can create their own Original Content (Netflix, 2018). Since that point, streaming services moved from a content acquisition and distribution network to content production and distribution network (figure 5) for two main reasons:

Owned original content assets are permanent assets and services that are free to exploit to every country for unlimited duration. Licensed Content asset, however, are temporary assets that have to be removed when the licensing contract expires (Fragata, Y., Gosselin, F., 2018) and are country specific so that it's availability per country differs significantly (Theatlas.com, 2018). The reason is that studios enforce copyright per country, as different markets have different demands for specific content, and they charge higher prices for popular countries. Since content deals are country specific, some will succeed, while others won't (Investopedia.com, 2019). Without these licensing limitations, streaming services are able to increase its content on a global basis so that users can enjoy the same Original Content all over the world. This also enables them to develop an increasing number of non-English language Originals, coming from countries as Mexico, Japan, Brazil, and creates unique opportunities for users to engage easily in stories from many cultures all across the world (Netflix, 2018).

The second advantage is that Originals enables streaming-services to create a differentiated service that offers its own exclusive high-quality content. Since the future expectation is that people will subscribe to multiple networks, and 3 in 4 subscribers say the most important factor when evaluating new TV services is access to exclusive original content (ConsumerLab, E., 2017), streaming-services are destined to create loyal Original users that see the Original library as indispensable (Netflix, 2018).

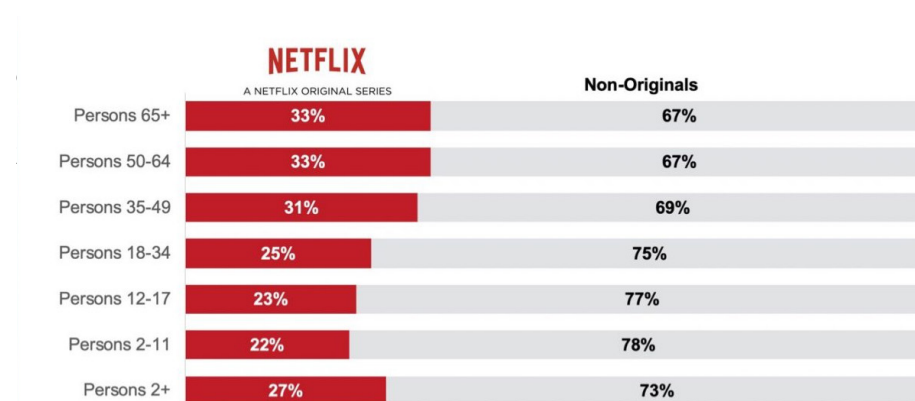


Figure 5 | Percentage of minutes to Originals

## The quality of Original titles

Streaming-services huge database of information is not only valuable to measure their platform's success of the past. Instead, it even helps them to improve their creative decision making to ensure success in the future (Medium 2018). Because of all the data collection mentioned above, they are able to analyze how and what subscribers organically pay attention to. With this information they are able to make valuable conclusions such as their favorite storylines, their favorite producers and actors, their favorite character's characteristics and their favorite environments. By combining these conclusions they are able to determine what the set-up should be of a new Original to make it a hit (Digit.hbs.org, 2018). A common example is its highly successful first Original Series House of Cards (figure 6).

It is important to mention that this data analytics not solely determines their creative decisions. Streaming-services are continuously 'obtaining' production studios to involve highly talented staff to actually create and realise the shows/films.

In the case of Netflix, these data advantages above enables Netflix to achieve a success rate of 80% of its Originals compared to 35% of traditional TV Shows Medium (2018). In addition, it resulted in the highest customers appreciation for Original series: 39% of the U.S. consumers said Netflix offers the 'best original programming' among subscription video services (Variety.com, 2018), with HBO as distant second (14%).



### Circles of Proven Success

Netflix determined that the overlap of these three areas would make "House of Cards" a successful entry into original programming.

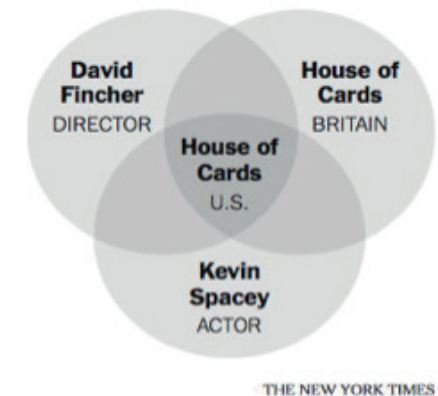


Figure 6 | Ingredients for House of Cards

### 3.3. OPTIMIZED RECOMMENDATIONS

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Data has enabled Streaming-platforms to determine what streaming-environment people should interact with. They use highly intelligent algorithms to optimize their online platform to maximize consumption.

#### Recommendations for decision simplicity

On-demand streaming-services allow people to browse through a huge number highly diverse titles with almost unlimited viewing hours, able to choose any title they like. As an overload of options can cause decision paralysis, people demand 'decision simplicity', which is the single biggest driver of sticking to a service (Harvard Business review, 2012). As data collection enabled streaming-services to determine what content fits best to which users, their artificial intelligence system was able to calculate the most relevant titles, known as recommendations, which reduced the amount of options significantly.

These recommendations have three strategies. First, they should help people to easily find a title that they know will love since it always has been their desired genre. Second, they should aim to break members' preconceived notions and to make it easier for them to find stories they'll love, even in seemingly unlikely places (Netflix, 2017). Third, they should stimulate people to watch more Original's titles in order to increase the indispensable feeling for its exclusive content.

Today, 80% of streaming sites watched content is based on its recommendations (Mobilesyrup.com, 2017). However, compared to linear TV, humans still spend twice as long browsing for a title, respectively 9,1 minutes to 17,8 minutes (The Wrap, 2016).

#### Creating recommendations

In order to understand how these recommendations are generated, online research was performed which provided insights into how the recommendation system of the most-successful streaming-service of Today works, namely that of Netflix.

To explain how their recommendation system works, a three-legged stool is used as a metaphor (Wired, 2017). The first leg of this metaphorical stool consists of all the data that Netflix collects from its total of 250 million current active profiles. The second leg consists of all data that Netflix collects from its 30 people hand-tagging video content for them (Fastcompany.com, 2018). They watch every minute of every show and tag it using over 1,000 different tags that classify content ranging from how cerebral the piece is to mood, time period, plot conclusiveness, genre, micro genre etc. Combined, these tags create micro-genres. Already in 2014, Netflix had a total 76,897 unique micro genres to describe its content (Jenkins, T. 2016). The third leg consists of its long developed algorithm that combines all this information and calculates, using machine learning algorithms, how to weight all this information into one recommendation list. The three legs combined create Netflix's metaphorical stool that consists of more than thousand 'taste communities' around the world who watch the same kind of media-entertainment, as it assumes that similar viewing patterns represent similar user tastes (Wired, 2013). These taste-communities determine what recommendations a user receives. Simply said: users in similar taste communities receive similar recommendations, based on each-others past viewing behaviour.

### 3.4. OPTIMIZED PRESENTATION

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These recommendations are presented through personalized environments, which are highly demanded today (Salesforce.com, 2018). Artificial intelligence is constantly optimizing the presentation of these recommendations to ensure the most efficient interaction,

*"We found the typical Netflix member on average will only look at 40 or 50 titles before deciding what they want to watch, even though there are thousands of titles available. So it's important we present the right content to the right member at the right time."*

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**Yellin (Netflix, 2017).**

## Optimized order

Streaming-services identified that the order in which content is presented has a big effect on their users title selection behavior. Therefore, their algorithm optimizes specifically per user how titles will be presented in their personal overview: the higher up on the page a row is, the more likely it is to generate a play (Wired, 2013).

Since it built up so many micro categories, these services can create recommendation rows for extremely specific genres, like “Period Pieces About Royalty Based on Real Life” and “Foreign Satanic Stories from the 1980s”. The combination of a row with a meaningful name in a useful order, helps users quickly decide whether the selection of titles is likely to contain a match for that precise moment. If so, the user can dive deeper to look for more titles in that micro-genre or skip them to look at another genre (UXplanet, 2018). Within these rows, it determines the specific order of titles within the row placing the best recommendations near the first position in a row, since those are more likely to get played (Help.Netflix.com, 2019). This interface design is generally applied to most streaming-services (Videoland, HBO, NPO etc).

## Optimized information

In general, humans have rarely 100% of the information needed for a good decision, no matter how much one spends or how long one waits. And waiting too long results in a different problem, creating a terrible dilemma for the hesitant decision maker (Greenleaf, R. K., 2008). Hence, streaming-services aim to provide an optimized an optimized amount of information to efficiently guide the user to make the best decision.

Data enabled streaming-services to decide which specific information does motivate users in selecting the right title and which doesn't. It platform is optimized per device in such a way. They services focus on visual information rather than textual information. Reason for this is that people are visually-oriented, and, 90% of the information transmitted to our brain is visual. Therefore, visual information is 43% more persuasive and is processed 60,000 times by faster our brains than

text (Vogel, D. R., Dickson, G. W., & Lehman, J. A., 1986). In addition, these visuals are commonly very colorful as color increases readers' attention spans and recall by 82% and gains readership by 80% (Xerox, 2017). Most streaming-services (Videoland, Netflix, NPO, HBO) use black to keep the overall look cinematic and sophisticated while using bright colors (mainly red and white) and fonts to attract attention to specific elements. The well-positioned appealing visuals on a black background remind of DVD shelves in formerly DVD-rental shops. Furthermore, the color black provides a cinematic look and is generally seen as a sharp color that can promote sophistication, mystery, sensuality, confidence. The red elements draw attention and are considered to be a color of intense emotions, ranging from anger, sacrifice, danger, and heat, through to love, passion, and sexuality.



## Optimized visuals

Next to personalizing recommendations, some streaming-services also customized it's presented visual information. Since users need to digest a lot of information within a short amount of time to decide how he or she would spend their time online dominated by scrolling through a overload of choices, pictures are worth a billion pixels. They optimize its visuals in three ways:

### 1. Creating customized artworks

Artwork is not only the biggest influencer to a member's decision to watch content, but it also constituted over 82% of their focus while browsing streaming media (Media.Netflix.com, 2018). Therefore streaming-service create multiple artworks for one single TV-Show and their recommendation algorithm decides which picture highlights the best aspect relevant for that specific user that is currently browsing for a new TV show (figure 7 & 8).

### 2. Creating customized Fonts

Users spent an average of 1.8 seconds considering each title they were presented with while on streaming-sites, thus a striking visual plays a significant role in grabbing people's attention. Therefore, even customized fonts influence whether a person does or doesn't consider a title.

### 3. Creating personalized trailers

Some streaming-services even take it to the next step by letting software create personalized trailers. As movie trailer influences movies decision the most: 3x more than any other source, namely 39% by Movie Trailer, 11% by Information about the cast, 8% by friends opinion (ConsumerLab, E, 2017), a well fitting movie trailer can significantly convince the user to watch a particular movie. They, assumingly, label their huge amount of data into relevant categories such as people, scenery, objects, type of music, or different types of shots. Then they correlate these categories to a user's personal likes and dislikes to automatically create a custom made trailer from a sequence of selected clips (Theregister.com, 2017).



Figure 7 | Customized artworks

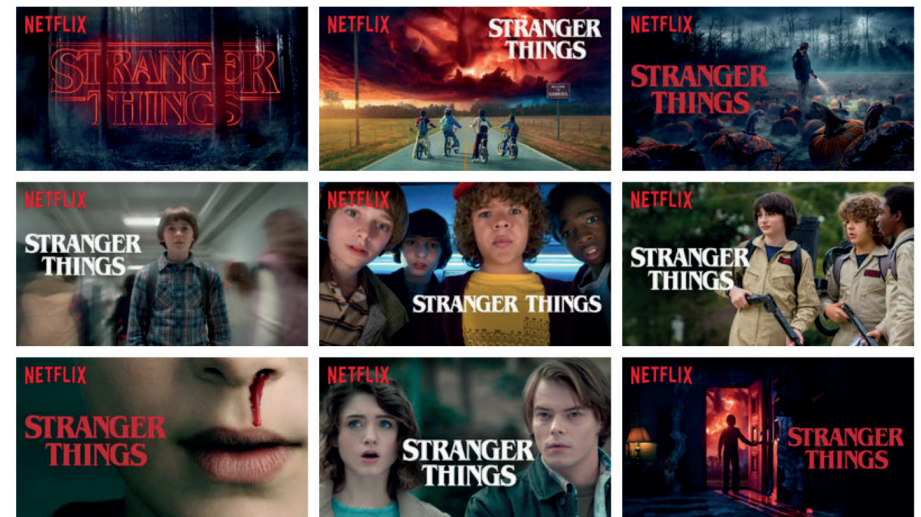


Figure 8 | Customized artworks for Stranger Things

### 3.5. OPTIMIZED EFFORT

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*"We generally find that if we can get you to start watching,  
you will almost always keep watching"*

**Netflix (Businessinsider.com, 2016).**

Humans tend to do what is easiest, often to the neglect of what is best. Reason is the law of the least resistance, a human brain is programmed to take the easy route almost all of the time until you consciously think and act otherwise. And not only does the cost to act influence people's behaviour, it even changes what people think they see (Hagura, N., et al., 2017). Analysing streaming-services through the lense of this key human principle, results in insights that the current platform ensures that consuming media content cost less effort than actually stop consuming media content (Pittman, M., & Sheehan, K, 2015). Examples are the autoplay of trailers, autoplay of new content and autoplay of next episodes. Playing (more) media-content can be seen as the default option, which humans would likely stick to as humans avoid making decisions since these cost (often too much) effort. Especially at the end of the day, due to design fatigue, humans cognitive abilities are exhausted and even less capable of making decisions (Buffer.com, 2018). Plus, the human addiction for more pleasure spills over into the decision areas of our brain, increasing our desire for big rewards when making choices, leading to higher-risk choices and wanting more.

### 3.6. OPTIMIZED FEEDBACK SYSTEM

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Often streaming-services ask for user's feedback after finishing content using a star of thumbs up thumbs down system, whether the person liked the content or not. This helps train the algorithms to improve their recommendations the next time the user visits the service (Help.Netflix.com, 2019). Most services use a thumbs up thumbs down system for three reasons:

The first reason was that thumbs model generated more valuable data. With the star system, subscribers thought the stars were a measure of quality, they would rate if it was objectively a good or bad movie. Netflix, however, desired data about whether you enjoyed the title or not. Netflix also found that some subscriber would rate titles they aspire to watch more highly than what they really watched. The thumbs data aligned more closely with people's actual viewing behaviour and removed their 'critics mindset' (Qz.com, 2017).

The second reason is with current thumbs model streaming-services received twice as many ratings (Files.Shareholder.com, 2017). The reason that the thumbs model was more popular than the star rating is the result of the difference in the user's perceived benefit of giving explicit feedback (Neilpatel.com, n.d.). With the DVD service, users had to wait for a couple of days to watch his selected movie, so there was a cost in his decision and a delayed reward. Rating a movie back then was more of a 'thought process'. However, with on-demand streaming, people just instantly start something and simply switch to something else when they don't like it. The thumbs model requires less thinking and simply asks for your opinion whether you liked or disliked a title.

Finally, the thumbs model helped users to more intuitively understand that they can help the recommendations systems to learn what they like and don't like. For example, Netflix states: "It's that simple shift in perception that has lead to a huge shift in usage." (Qz.com, 2017).





## 4. STREAMING-BEHAVIOR TODAY

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With a focus on maximizing pleasure, streaming platforms have changed the way people interact with media-entertainment, which resulted in a new type of media-behavior: Binge-watching. It is commonly defined as watching three or more hours of programming in one single sitting (M. Jenner, 2016). Today, over 80% of the people between 14-31 are binge-watching at an average rate of a five-episode binge at least once a week (Deloitte Development LLC, 2015). The group that binge-watches the most are the millennials (Viaccess-orca.com, 2018). Research indicates that 73% viewed binge watching as positive (Cinemablend.com, 2014a) and this number is rising (Psychologytoday.com, 2016a). Research was executed to find out why people Binge-watch.

### 4.1. POSITIVE

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#### Hedonistic Drive

The strongest motivation is people's hedonistic drive (Pittman, M., & Sheehan, K., 2015), which is, is the drive for positive feelings and pleasure. Binge-watching makes people highly engaged to the content and reach a state of flow (Csikszentmihalyi, M., 1997), so that the body releases dopamine which is pleasurable and addictive and therefore people desire to keep the storyline going. (Addictions.com, 2017). In addition, Binge-watching also releases serotonin, a neurotransmitter associated with happiness and satisfaction. The sense of accomplishment we get from finishing another episode or season of a show triggers a combination of serotonin and dopamine that is very rewarding and much easier to obtain through watching Netflix than through longer-term goals like planting a garden or getting a degree.

#### Restorative experiences

A second motivation, is that people are searching for modern 'restorative' experiences, like walking in the park, which help them to escape the technology-

stimuli-overload world of today and exercise intense focus to recharge (Soojung-Kim Pang, A., 2014) (Pittman, M., & Sheehan, K., 2015). However, from a recovery perspective, bingeing viewing behavior may no longer provide opportunities for recovery and instead may become a source of depletion for users as they try to watch "just one more.". Plus, 99% of the (younger generation) people who binge-watch are media multitasking (Streamingmedia.com, 2017) resulting in an even bigger challenge for media recovery. Multitaskers may even be incurring greater stress via their media use (Reinecke et al., 2017).

#### To prevent exclusion

A third is that people experience some fear of missing out, which means feeling that missing an event could result in exclusion from cultural conversation (Przybylski, et al., 2013). Binge-watching a serie enables people to be up to date and participate in conversations about films and Series (Horvath, J. C., et al., 2017).

#### Spend leisure time

A fourth is that people see bingeing as a way to simply spend their free leisure time (Statiska, 2018a).

### 4.2. NEGATIVE

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Despite these positive motivations, Binge-watching is considered an harmful addiction (Addictions.com, 2017) and often results in regret for several reasons.

#### Goal conflict

71% of the binge-watchers state that their intention was different than how they acted. They describe binge-watching as accidentally as their motivation was to just watch an episode or two (variety, 2013). This causes regret as people reported



that binge watching undermined other goal pursuits, resulting in goal conflicts (Walton-Pattison, E., et al., 2018).

### **At the cost of sleep**

30% of people have skipped 2.5 or more hours of sleep due to binge-watching TV (Patient.info, 2018). Sleep is crucial for people's well-being as getting enough quality sleep at the right times helps to protect their mental health, physical health, quality of life and safety (Nhibi.gov, N.d.).

### **At the cost of social connections**

Bingeing isn't a social activity: Most binge viewers (or 56%) prefer to do it on their own, alone, with 98% doing so at home. The rest is done while on vacation (16%) or traveling on an airplane (13%) (Patient.info, 2018).

### **Mental health issues**

People are experiencing mental health issues including depression, anxiety and loneliness after binge-watching (Patient.info, 2018), both for instrumental motivations (to gain information or for engaging with entertainment) and ritualistic motivations (to relax or to pass the time) (Wheeler, K., 2015).

### **Wasting your favorite show**

Another reason is that people regret wasting their favorite shows by watching it all at once. Research proved that binge watching devalues a show as people forgot most of what they watched and also reported enjoying the show "significantly less", explained by the psychological phenomenon called "hedonic adaptation". When people start watching a new show, it's exciting and fresh but, over time, it can start to become "normal" and feel stale. Binging the show keeps it feeling fresh in the short term but it also reduces excitement in the long term. If there isn't a break between episodes the feelings of nervousness and anticipation are greatly reduced. That's a big part of what makes a TV series special (Horvath, J. C., Horton, A. J., Lodge, J. M., & Hattie, J. A., 2017).

## 5. CONCLUSION

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Today, media-entertainment has become more appealing due to data-collection by making it more niche, complex, trending and completely available, to which people have unlimitedly instantly access for a low spread cost. The streaming-platforms that deliver this are highly competing with each other and other leisure activities, therefore they all fight for maximizing media-consumption through highly intelligent platforms. These platforms are designed to make media-consumption as attractively and effortlessly as possible, with a focus on their Original content. The effect is an over-focus on maximizing pleasure and consumption and a new type of viewing-behavior called binge-watching. While binge-watching does have positive motivations, it is most of the time not intentional, therefore resulting in regret and health issues.

Are you still watching?

Continue

Exit

# CREATING NEW FUTURE CONTEXT

The deconstruction provided a better understanding why streaming-platforms are the way they are and how this results in the interaction we know today. However, rather than solving today's problems, ViP focusses on innovating with the opportunities of the future, which for this project means designing a future streaming-platform that positively contributes to people's well-being. In order to achieve this, this project follows a number of steps.

A thorough understanding is required on what human well-being entails and how design can positively contribute to this. This requires literature research about positive psychology and positive design.

A thorough understanding is required on whether media-entertainment could indeed be a potential channel to improve wellbeing. This requires literature research about the impact of media-entertainment on well-being.

A thorough understanding is required on how the world is going to change and what the role of media-entertainment could potentially be. This requires collecting information about trends, developments, principles and states in the domain "Well-being and Media Entertainment in 2020".

With the knowledge of the previous three steps, creating a vision of a future world in which media-entertainment indeed positively contributes to people's well-being. This vision will constantly serve as guidance during the design phase to ensure that the final concept is relevant for both this graduation project and the future.

An user-centered design phase to design a final concept while constantly including users to receive valuable feedback and adjust the concept in the right direction.







# 6. WELL-BEING & POSITIVE PSYCHOLOGY

## 6.1. DETERMINANTS OF HAPPINESS

*“The key to happiness lies not in changing our genetic makeup (which is impossible) and not in changing our circumstances (i.e., seeking wealth or attractiveness or better colleagues, which is usually impractical), but in our daily intentional activities”*

Lyubomirsky

Researchers have identified three fundamental determinants of happiness: (Lyubomirsky, 2007): the genetic set point, life circumstances and intentional activity. Each accounts for inter-individual difference in well-being, which is presented in the pie chart in figure 9.

The genetic set-point accounts for 50% of variance. This indicates that happiness during our lives is half determined by our DNA. Basically, the happier you were born, the bigger the chance you remain happy. Humans (and designers) are (yet) unable to affect this.

Life circumstances factors such as age, marital status, income and geographical location accounts for only 10% of variance. Humans are indeed often able to affect this.

However, over time people adapt to these changes in their life circumstances due to hedonic adaptation (Diener et al., 2006). Hence, it is difficult to increase happiness through these changes, plus the increase of happiness is temporary and only of limited impact.

Intentional activities account for the remaining 40%. These consist of activities that people purposely and deliberately engage in, even if they become habitual. This fundamental determinant is most promising for increasing people’s happiness, as research proved that by choosing to engage intentionally in activities or thoughts people can indeed become enduringly happier.

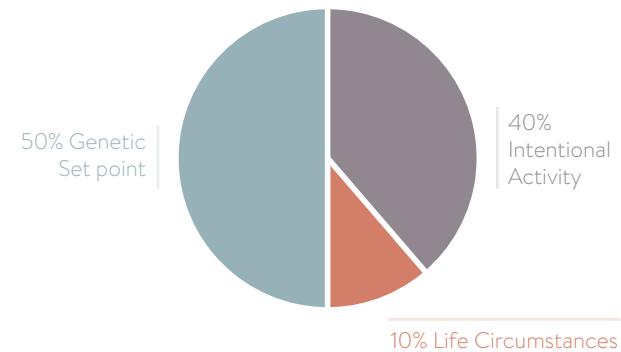


Figure 9 | Three fundamental determinants of happiness

## 6.2. HEDONIA AND EUDAIMONIA

To get an understanding in what intentional activities people should engage in to improve their well-being, literature study was conducted.

### Hedonia vs Eudaimonia

Within subjective-well-being/happiness, researchers consider two types of perspectives, namely hedonism and eudaimonia. Hedonism focuses on the quest for pleasure and avoidance of pain, often having a short-term effect on happiness.

Eudaimonia focuses on personal development and finding meaning in life, which contributes to long-term happiness.

These two perspectives date back at least 2500 years in philosophical texts and continuing in the the writing of humanists, psychoanalysts and psychology researchers. Most of them argue that a combination of both perspectives is needed for an optimal existence (e.g. Seligman (2002) defines as a “full life”). This is possible as both perspectives do not in principle constitute a debate about what happiness entails.

*“As Eudaimonic conceptions focus on the content of one’s life and the processes involved in living well, whereas hedonic conceptions of well-being focus on a specific outcome. Thus hedonic and eudaimonic perspectives are not distinct because they conceive of different types of well-being states or outcomes but rather because they have altogether different targets.”*

(Ryan, R.M., et al, 2009, p. 188).

Through a literature review on current hedonic and eudaimonic well-being research, an overview was created of relevant constructs for this project.. This can be found in figure 10 (More extensive overview in Appendix B).



Figure 10 | Well-being constructs relevant for this project

### Importance of pursuing both

Considering and pursuing both hedonia and eudaimonia is important to maximize happiness as:

- People have higher degrees of well-being and mental health than people who pursue only one of the two (Huta & Ryan, 2010)
- Hedonic pursuits are associated with greater immediate well-being, while eudaimonic pursuits are associated with greater long-term well-being (Huta & Ryan, 2010)
- The pursuit of hedonia is mainly associated with personal well-being (e.g., Huta & Ryan, 2010;), while the pursuit of eudaimonia is associated with both personal well-being and a tendency to foster well-being in others as its members show more care, concern and the responsibility in their actions, and therefore may be better for a society as a whole
- People may derive a hedonic benefit but a eudaimonic loss from an activity and vice versa (Huta, V., 2016).

#### 6.2.3. Complications

It is important to mention that the quest for hedonic and eudaimonic happiness could also have its negative effect on well-being (Huta, V., 2016):

- Over-pursuing hedonia might cause addiction, chronic escapism, destructive impulsivity, selfishness, antisocial behavior, greed, excessive consumerism and so on.
- Over-pursuing eudaimonia might result into workaholic lifestyle, exhaustion, excessive self-sacrifice, overthinking things, excessive theorizing and loss of practicality, losing touch with one's body, paralyzing existential fears and so on.

### Hedonia and capitalistic societies

Especially the first is relevant in the world we live in today. With modern capitalistic societies, which are increasingly dominating the world's economy, researchers state that there are strong forces that threatens eudaimonic living. First, hedonic living promotes consumerism and creates a sense of need. Second, the individualistic 'the winner takes it all' atmosphere associated with the current competitive market-based economy clashes with altruism, the sense of community and other prosocial attitudes. Hence, hedonic well-being has a much closer fit with the modern capitalist mindset.

*"It is indeed paradoxical that, whereas the capitalistic system provides resources that could facilitate eudaimonic living among those individuals who have not fallen through the bottom of the system, it also has seductive and coercive aspects that undermine the very goals, values, and lifestyles that constitute eudaimonic living."*

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(Ryan, R., et al., 2008, P. 165).

## 6.3. SELF-DETERMINATION THEORY

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In order to understand how design can motivate people in finding the right balance between a hedonic and eudaimonic living, literature was analysed to identify what motivates people and how this affects their well-being.

### Intrinsic- and extrinsic motivations

The self-determination theory focuses on how the two types of motivations to engage in activities (intrinsic and extrinsic) affects people's well-being. People are intrinsically motivated if they are moved by personal interest or deep-seated values and are accompanied by feelings of curiosity and a drive to carry out an activity. People are extrinsically motivated if they are moved by external factors such as reward systems, grades, evaluations or the opinions they fear others might have of them.

The theory argues that **intrinsically** worthwhile experiences, goals and aspirations,

are determined by the the fulfilment of people's three fundamental psychological needs: autonomy, competence and relatedness (Ryan, R., et al, 2008).

**Autonomy** refers to people's need to experience a sense of control, choice and psychological freedom and is satisfied when people personally support and value what they are pursuing.

**Competence** refers to people's need to effectively interact with our environment, and is satisfied when we succeed in challenges, learn new things and feel in control over our activities.

**Relatedness** refers to people's need to feel meaningfully connected to others, the feel respected and valued by them.

It is crucial to consider people's motivations when engaging in activities as intrinsic motivations are beneficial for well-being and social functioning, whereas extrinsic motivations are largely unrelated to psychological health.

### Self-determination & Hedonia/eudaimonia

Hedonia falls midway between intrinsic and extrinsic categories, as the pursuits are often done for their own sake and worthwhile in terms of a good life. However, in some situations, they are considered distractions or ways of avoiding responsibilities or anxieties. Hence, they will function more as extrinsic goals.

Example: A person could, for example, pay taxes out of fear of the consequences of not doing so, in which case the behavior would be heteronomous (i.e. controlled) and compliant. But a person could also pay taxes autonomously because he or she concurs with the importance of collecting this revenue for the good of all.

Eudaimonia is a way of living that that is focussed on what is only **intrinsically** worthwhile to human beings and are mediated by satisfaction of people's most fundamental psychological needs for autonomy, competence, and relatedness, therefore fosters well-being (Ryan, R., et al, 2008).

## 6.4. MINDFULNESS

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In order to ensure that people's intrinsically motivation leads to the right balance between hedonic with eudaimonic living literature suggest that it is critical for people to be mindful while engaging in activities (Brown and Ryan, 2003).

Mindfulness is defined as awareness of what is occurring in the present moment, and is characterized by an open and receptive processing of events, both internal and external (Ryan, R., et al, 2008). Mindful people are aware of what is happening in the present moment and reflect the value of their activities. Mindful people are aware of what is really occurring, and thus in a better position to make meaningful choices and to act in an integrated manner.

*"It is through reflective consideration of one's goals and activities that one can come to endorse some and reject others. Eudaimonia therefore necessitates the exercise of mindfulness/reflective capacities, in which one considers the meaning and value of one's way of living"*

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(Ryan, R., et al, 2008, p.158).

## 6.5. CONCLUSION

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Designers have a significant impact on people's well-being as the experiences they create count for 40% of the people's happiness. Therefore they should ensure that their experience are intentionally engaged in so that people indeed become enduringly happier. These experiences should be intrinsically motivated by fulfilling people's' fundamental psychological needs and preferably merge (or balance) hedonic goals with eudaimonic goals. Plus, the experience should make people mindful when pursuing these goals.

# 7. WELL-BEING & MEDIA

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As research discussed in this chapter was retrieved through the handbook of media use and well-being (Reinecke, L., & Oliver, M. B., 2016).

## 7.1. MEDIA & SELF-DETERMINATION

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As discussed in the previous chapter, intrinsic motivation do improve well-being whereas extrinsic doesn't. To understand people's motivation in engaging in media-entertainment, researchers analysed it through the lense of self-determination theory and concluded that it is largely intrinsically motivated.

First, even though media-entertainment engagement can vary widely and involve both intrinsic and extrinsic motivations, nonetheless it is largely a volitional activity, and thus presumed to be intrinsically motivated much of the time.

Second, both active and passive entertainment media can provide challenges, choices, and relational elements that are conducive to competence, autonomy, and relatedness satisfactions.

Third, people give themselves over to a narrative through the identification with the protagonist who exemplifies a powerful expression of at least one, and often all three of the basic psychological needs.

## 7.2. MEDIA & HEDONIA/EUDAIMONIA

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### Hedonic and eudaimonic experiences

Researchers have identified that the two ways of living, Hedonia and Eudaimonia, are also relevant when considering media entertainment. They have defined two types of media-experiences that link directly to these way of living:

Hedonically rewarding experiences are characterized by viewers who search for positive valence (intrinsic attractiveness/"good"-ness of an experience) and pleasant arousal, such as amusement, thrill, and suspense, are usually subsumed under the concept of "**enjoyment**" (Oliver and Bartsch, 2010). They defined people's motivation for watching hedonic entertainment as: "It's important to me that I have fun when watching a movie".

Eudaimonic rewarding experiences are characterized by viewers who "search for and ponder life's meanings, thruts, and purposes", and are subsumed under the concept of "**appreciation**" (Oliver and Bartsch, 2010): "An experiential state that is characterized by the perception of deeper meaning, the feeling of being moved, and the motivation to elaborate on thoughts and feelings inspired by the experience" (Oliver and Bartsch, 2010, p. 76). Often these link to genres such as drama's, sad films and even documentaries rather than comedies, romances, or thrillers (Oliver and Bartsch 2010). They defined people's motivation for watching hedonic entertainment as: "I like movies that challenge my way of seeing the world" and identified that eudaimonic needs are an important motivation for entertainment consumption.

As is the case in subjective well-being, hedonic and eudaimonic rewarding experiences (Enjoyment and appreciation) are not the opposite, but rather reflect different dimensions that can co-occur. They both seem to uniquely contribute to a positive evaluation media-entertainment and significantly influence whether media-entertainment makes a lasting impression on its viewers

Each can have its own positive effect on well-being which will be discussed below.

## 7.3 HEDONIC MEDIA EFFECTS

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As discussed in the previous chapter, mood/positive affect is an hedonic construct that has a strong influence on people's well-being. Through literature research, it appeared that hedonic media entertainment can be a positive strategy for mood (affective state)-enhancement. The theories explaining how media influences people's mood will be discussed below.

### Mood Management Theory

People, driven by hedonistic desires, strive to alter negative moods as well as maintain and prolong positive ones. Consequently, they will arrange their environments to adjust "all conceivable moods" (Zillmann, 1988, p. 328), using any genre or specific type of communication available.

Zillmann, claims that people engage in entertainment to relax and revitalize. His Mood Management Theory (MMT) describes that people, driven by hedonistic desires, are selecting media to alter negative moods, while maintaining their positive ones through three important theoretical components: arousal level, hedonic valence and semantic affinity.

#### Arousal level

Considering arousal level, individuals will likely to avoid boredom (too low) and stress (too high) because they are unpleasant degrees of arousal. Individuals can regulate mood by selecting media content to alter their arousal levels, like selecting

a travel or cooking show after a stressful day at work. Plus, whether media indeed interferes with the people's current arousal level is determined by the absorption potential, for which the preference differs per mood. Individuals in a negative mood will prefer content that interrupts and changes their current mood state, like selecting a mystery with complex plot when feeling down. However, individuals in a positive mood will more likely choose non-absorbing messages.

#### Hedonic valence

People select messages that are anticipated to lift their spirits to seek out positive moods, like uplifting, cheerful media with a happy ending.

#### Semantic affinity

Semantic affinity between preexisting mood and media message describes that people will avoid any media message that remind them of the cause of their current negative mood, because these will likely to prolong negative states (e.g. failed college student avoiding comedies about university life).

Zillman argues that after mood enhancement occurs through media selection, this experience is stored in an individual's memory. When that person re-experiences that mood with similar media choices, they may (unconsciously) choose the media selection that contributed to a positive mood previously.

### Flow and engagement

As discussed in the previous chapter, feeling of engagement explained through the flow concept (Csikszentmihalyi, M., 1997) are a powerful source of positive affect and life satisfaction. As media is able to fulfil people's most fundamental needs, as discussed earlier, people are able to find an optimal balance between skills and challenges to reach the state flow so that they can give their undivided attention to a single storyline over a sustained period of time diverting their attention away from everyday concerns.

## 7.4 EUDAIMONIC MEDIA EFFECTS

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Through literature research, it appeared that eudaimonic media experiences have a strong positive influence on people's well-being.

### Personal growth

Eudaimonic entertainment provides the viewers cognitive challenges and moral dilemmas where moral values in one domain of intuitive morality need to be violated so that moral values in other domains can be fulfilled. It takes longer to process, and is linked to a reflective and elaborate mode of information processing (Oliver, M. B., & Bartsch, A., 2017).

### Meaning (and coping)

Eudaimonic entertainment addresses the need for meaning-making as it focuses on human virtues, values, and loving relationships that can help individuals to persevere in times of hardship, loss, and pain. Plus it often presents painful truths about the hardships, poignancies, and iniquities of the human condition, understood by the fact that individuals strive to make meaning out of negative experiences. In the absence of material compensation (like a happy ending), however, the process of dissonance reduction tends to focus on compensation in the realm of immaterial rewards such as deeper insight, social connection, and personal growth. One example is that unhappy endings, seem to dictate a need for cognitive emotion regulation, because tragic narratives do not offer an easy way out of the negative affect and cognitive dissonance. In the long run, however, the cognitive effort associated with processes of reappraisal and meaning-making is likely to be rewarded, as these cognitive regulation skills have been shown to contribute to emotional stability and sustainable well-being.

Long-term effects are that it motivates people to embody moral virtues, such as being a better person and helping others, and can encourage processes of cognitive elaboration, attitude change, and information-seeking about social and

political issues. Thus, individuals feel inspired to situate their own well-being within the broader context of the well-being of others around them.

Research identified that people with meaningful affect had a greater interest in viewing meaningful entertainment. And whereas blockbuster types of entertainment may be more popular, more meaningful forms of entertainment received the most critical and popular acclaim, and therefore may be more deeply appreciated, even when they might sometimes arouse painful emotions.

*"By involving ourselves in media narratives about both our joys and our sorrows, entertainment provides us with the opportunity to grapple with life purpose and to be moved by questions of meaning, and assists us in enhancing our own well-being and the well-being of others."*

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(Ryan, R.M., et al, 2009, p. 188).

## 7.3. MEDIA & MINDFULNESS/SELF-REGULATION

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Whether media experiences will facilitate eudaimonia is depending on how mindful the individual is while engaging in media entertainment. As mindfulness refers to the individual's awareness of what is happening in the moment and his ability to be fully present versus becoming lost in dreaming or processing stories about the past or the future (Brown & Ryan, 2003). Hence, mindfulness in media is crucial to not becoming "lost" for countless hours in media experiences, but instead, being aware of time spent in the virtual world versus alternative choices (Rigby, C.S., et al, 2016).

In addition, being mindful would include a deeper processing of the experience itself. People are more aware how their feelings are being activated by media and thus more open to reflection and integration of potentially relevant elements to their real lives.



## 7.4. MEDIA & SOCIAL SHARING

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Another way in which media experiences can facilitate eudaimonia is through social sharing. People have an instinctive need to approach others as a result of exposure to emotionally-charged media content (Rime, 2007). The more intense the emotional experience or the greater the emotional disruption, the higher the chance it is to be socially shared and shared repeatedly over an extended period of time. Explanations are the need to verbalize our experience to make sense of them, to help validate the self or confirm that we are still ourselves despite this event, and to allow groups to develop collective social knowledge of emotional experiences.

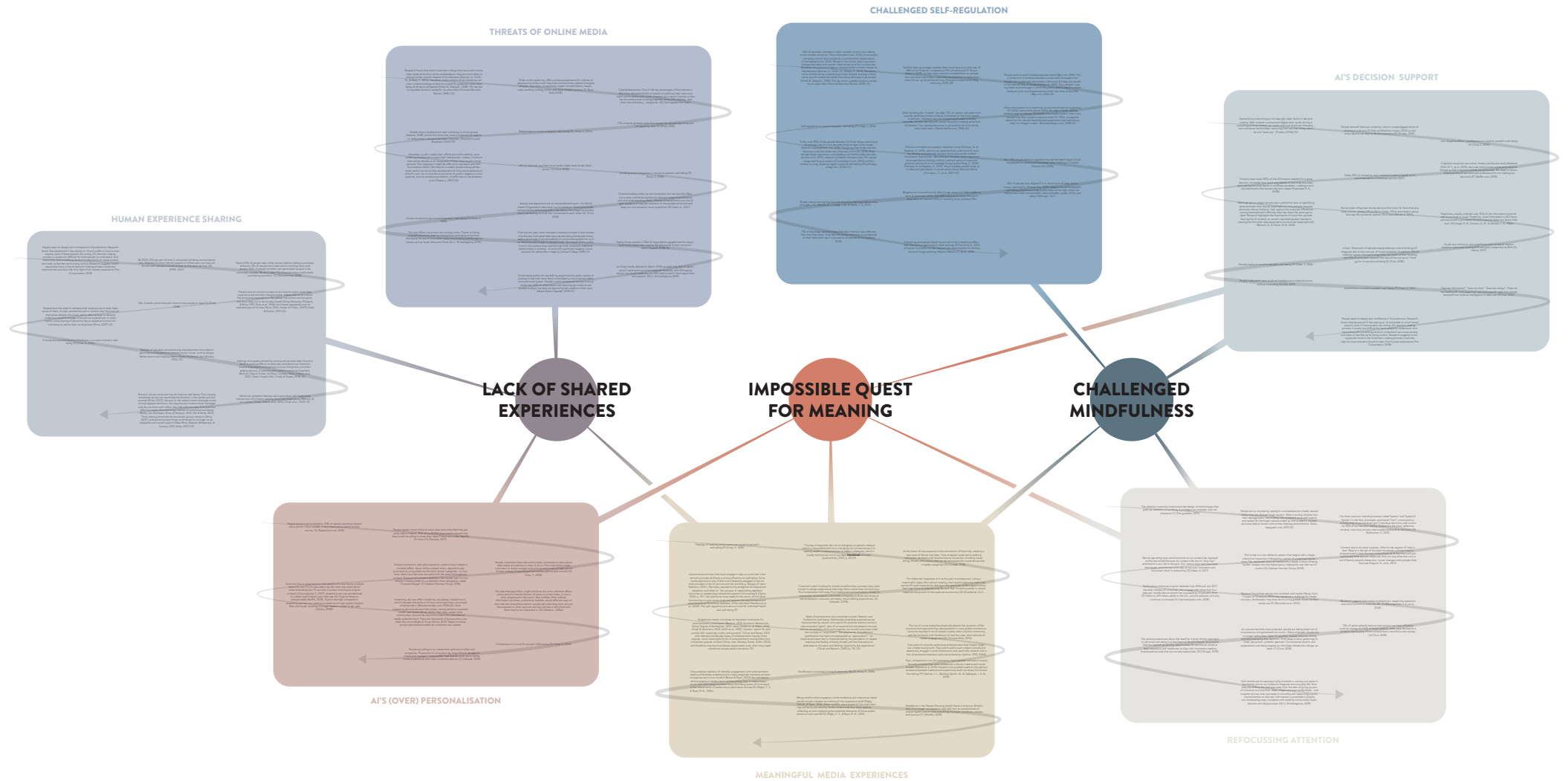
This has both short and long term advantages for well-being:

Sharing emotional stories can reactivate the emotion in the sender and the receiver. Thus, the motivation to share strong positive emotions may perpetuate (and spread) positive emotional states in ways that promote greater emotional well-being. The opportunity to share strong negative emotions and discuss them with others may help with recovery from aversive affective states, thus removing a barrier to emotional well-being.

And more importantly, sharing either positive or negative emotionally evocative messages can help build the social connections necessary for a more general, long-term sense of well-being. The perceived social support helps alleviate psychological stress and promote psychological well-being, plus boosts group cohesion, and that emotional synchrony contributes to stronger social integration and social support.



# 8. FUTURE WORLD



**Figure 11** | Factors into three key-clusters

For collecting factors, extensive research has been executed, consulting academic literature, online websites, trend reports and real people. This resulted in a total of 94 relevant factors. In order to make valuable conclusions out of these factors, connections between the factors have been made, and factors have been clustered into seven meta-factors (figure 11) (see Appendix B for all context factors).

## 8.1. CONTEXT FACTORS

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### Meaningful media experience

The modern generation understands that meaning and purpose are crucial to people's well-being and therefore actively pursue this to live a happy life. Rather than through possession, which does not affect happiness in long-term, they are engaging in meaningful multi-faceted (leisure) experiences. This supports the growth of the experience economy, in which they demand services to design experiences that help them create their own journey's. One of the most frequently engaged in leisure experience in media-entertainment is, in which people are increasingly motivated to fulfill their eudaimonic needs through more meaningful forms of entertainment. Media can indeed enable this, in addition to fulfilling hedonic needs, especially for entertainment fans. Enabling people to find meaning in their media-experiences can contribute to the well-being of both themselves as others around them. However, self-regulation and mindfulness are crucial, to not becoming lost in media and include deeper processing of the experience itself, which fortunately is getting more popular as it is considered an essential part of overall health.

### AI's (Over) personalisation

People demand personalization and are more willing to share data to realize this if they feel they get the appropriate value for it in return. They favor subscription models as they understand this helps services to indeed learn from them, plus it offers them low spread costs for a large number of experiences commercial free. However, personalization has turned into over-personalization as algorithms have created saturated feeds, based on people's past viewing behavior, with the same

homogeneous content, which created bubbles in which people too precisely get what they want and are less exposed to other opinions and facts. Or, instead, it created homogeneous environments with too much non-interesting content, often to stimulate people to watch media in favor of their service, which caused content-fatigue. Moreover, as people are less able to control their media environments, this negatively affects their well-being as competence is a fundamental psychological need. Instead, people are willing to co-create their profiles to curate relevant experiences better.

### AI's decision support

The overload of media content today results in people seeking authenticity in their experiences. Moreover, they demand decision simplicity to prevent decision paralysis when deciding what to engage in, especially as cognitive resources are exhausted at the end of the day leading to the deteriorating quality of decisions and the preference for not making any decisions at all (decision fatigue). The result is that almost all media-entertainment is found through AI generated recommendations (80%), giving it a great responsibility to support people in making the right decisions. However, instead, AI is optimized to provide people with just enough (visual) information focussed on short-term pleasure to force them into media without even having to make a conscious decision at all. This results in the feeling that technology does too much of people's thinking, at the cost of people's need for autonomy, and people becoming mentally lazy. Instead people desire AI to provide meaningful information, to adopt a more consulting role and to involve them more in its decision making process. This could potentially contribute to people's interest in- and decision-preference to view more meaningful media. Plus, it could rebuild trust and allow the AI to learn from the human experience.

### Refocusing attention

The attention economy misuses critical principles of the human brain to design technologies that grab people's maximum attention through screens, by privileging their impulses over intentions to do what is easiest, often to the neglect of doing what is best. Moreover, it has eliminated natural stop cues so that even intentional

interactions turn into a series of unplanned interactions. Plus, these (unwanted) impulses tempt us to multitask, all negatively affecting our executive function in everyday life. Fortunately, people start becoming aware of this and feel that they can make a positive impact by rejecting these technologies and, instead, embrace responsible technologies that respect and even support humane principles into their homes, bodies and everyday life

### **Challenged Self-regulation**

Entertainment has become more appealing since streaming enabled more complex and niche storylines completely and instantly available, while people watching it increasingly on their TV's to enhance the experience even more. People are more likely to watch past the hooked episode, becoming a fan of that specific- and similar storylines and committed to finishing these. This all profoundly challenges people to self-regulate their media behavior, which is crucial for their well-being. The result is today's binge-watch trend, which can positively cause people to reach a state of flow, recharge or built social connections but can also negatively causes health-problems, lack of sleep and regret due to goal conflicts as it was often not according to their intentions. Prompting anticipated regret may provide opportunities for limiting bouts of binge watching.

### **Human experience sharing**

People lack confidence in AI recommendations since these are too difficult to understand and make them feel they lose control. Therefore, 100 percent of their experiences will be found through human recommendations, which people consider as extremely valuable, and makes them more comfortable to engage in an experience. Fortunately, people are already intrinsically motivated to share (emotionally charged) media experiences, plus are looking for new ways to help people, even more, when engaging in meaningful media. By facilitating this experience-sharing, it could offer people a way to fulfill all of these needs, which positively contribute to the well-being of all.

### **Online threats**

Online media opportunities have partly turned into threats. On the one hand, isolated media-consumption platforms have resulted in people watches less similar content, unable to share their experiences. On the other hand, social media-consumption platforms have become a global honeypot for dangerous information. Seeking relatedness- and communicating online has had an increasingly negative effect on well-being as it resulted in polarization, cyberbalkanization, meeting fake enhanced identities, and a lack of human interaction; all effectively isolating people and becoming even more dangerous as the next billion people are planned to join this online conversation. Fortunately, awareness rises, and people start avoiding these online environments searching for responsible media environments that focus on connecting people and sharing meaningful information/experiences within more personal and enclosed spaces.



## 8.2. CONTEXT COHESION

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### KEY CLUSTER 1

## CHALLENGED MINDFULNESS

(Meaningful media experience, Refocusing attention, Challenged regulation, AI decision)

Mindfulness is essential for making a media-experience meaningful so that a person is aware of one's intentions and consciously fulfils these, and aware of the media-experience itself to prevent over-spending time. However, people are mentally exhausted, while technologies are making mindfulness increasingly more difficult by over-supporting or even manipulating people in their favor. As people increasingly lack mindfulness, while the quality of media-entertainment has become significantly better, people focus only on fulfilling their short term goals and the (conflicting) goals of the technology/service itself, which leads to unintentional media (over)-consumption, eventually causing regret rather than a feeling of appreciation for the actual time-spend.



## KEY CLUSTER 2

# IMPOSSIBLE QUEST FOR MEANING

(Meaningful media experience, Refocusing attention, AI's Over-personalisation, AI's Decision Support)

People's quest for meaningful experiences has become an impossible task as they are bound to complete this quest in (personalized) out-of-their-control homogeneous media platforms containing an overload of content focussing on short-term pleasure. This has caused content fatigue and paralyzed people's decision making to engage in something meaningful. Therefore people uncomfortably trust in AI system's to make the right meaningful decision for them, often leading to regret as the AI has other goals.

Instead, people ask AI's to offer them a meaningful balance between control and support to successfully pursue their quest for meaningful experiences. First, they prefer that AI's provide them with meaningful information to better understand and find meaningful entertainment. Plus they prefer that AI's involve them more in co-creating their profiles and involve them in its decision making process as this could help people to better understand the complicated system, provide people with a feeling of control and allows AI's to learn from the human experience. This could all potentially lead to more trust in AI decision support and more confident meaningful decision making.

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### KEY CLUSTER 3

## LACK OF SHARED EXPERIENCES

(Meaningful media experience, Human experience sharing, Online threats, AI's over-personalisation)

Even though media can and should contribute meaning and positive well-being, current media-environments have failed to do so. Instead, they have caused social isolation. The isolated over-personalized homogenous niche environments have resulted in an overload of diverging and private experiences which people are unable to share.

Instead, people desire media-service to connect them with others within personal enclosed spaces and facilitate them to (responsibly) share their meaningful experiences. For the sender this helps to meaningfully process the experience, while it helps the receiver to more confidently engage in experiences as shared experiences from related people are considered trustworthy and extremely valuable. Moreover, this could build a stronger social relations and contributes to the well-being of all. And finally, this becomes increasingly relevant as the next billion people are coming online, and as people are starting to avoid media-services potentially at the cost of the high potential media actually has for improving well-being.

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# 9. FUTURE POSITION

The previous chapter explained the understanding of the chosen domain in the world of 2020 with relevance to the focus of graduation project. This chapter describes what the designer of this project believes is most important to focus on during this graduation project to this into a concrete statement. This statement will serve as guidance during the whole designing phase to ensure the future innovative concept will be relevant and will considers the most important beliefs of this project's designer.

## 9.1. WORLDVIEW & STATEMENT

People desire media-entertainment experiences that offer them meaning and contributes to their well-being. However current services fail to support them, or even counter them with their manipulative mechanics in their favor.

The result is that people lack mindfulness which is increasingly desired and essential for making an entertainment experiences intentional and meaningful. Hence,

instead of seeing entertainment as an opportunity to achieve meaningful goals, it becomes fulfilling the conflicting goals of the service itself, causing regret rather than meaning.

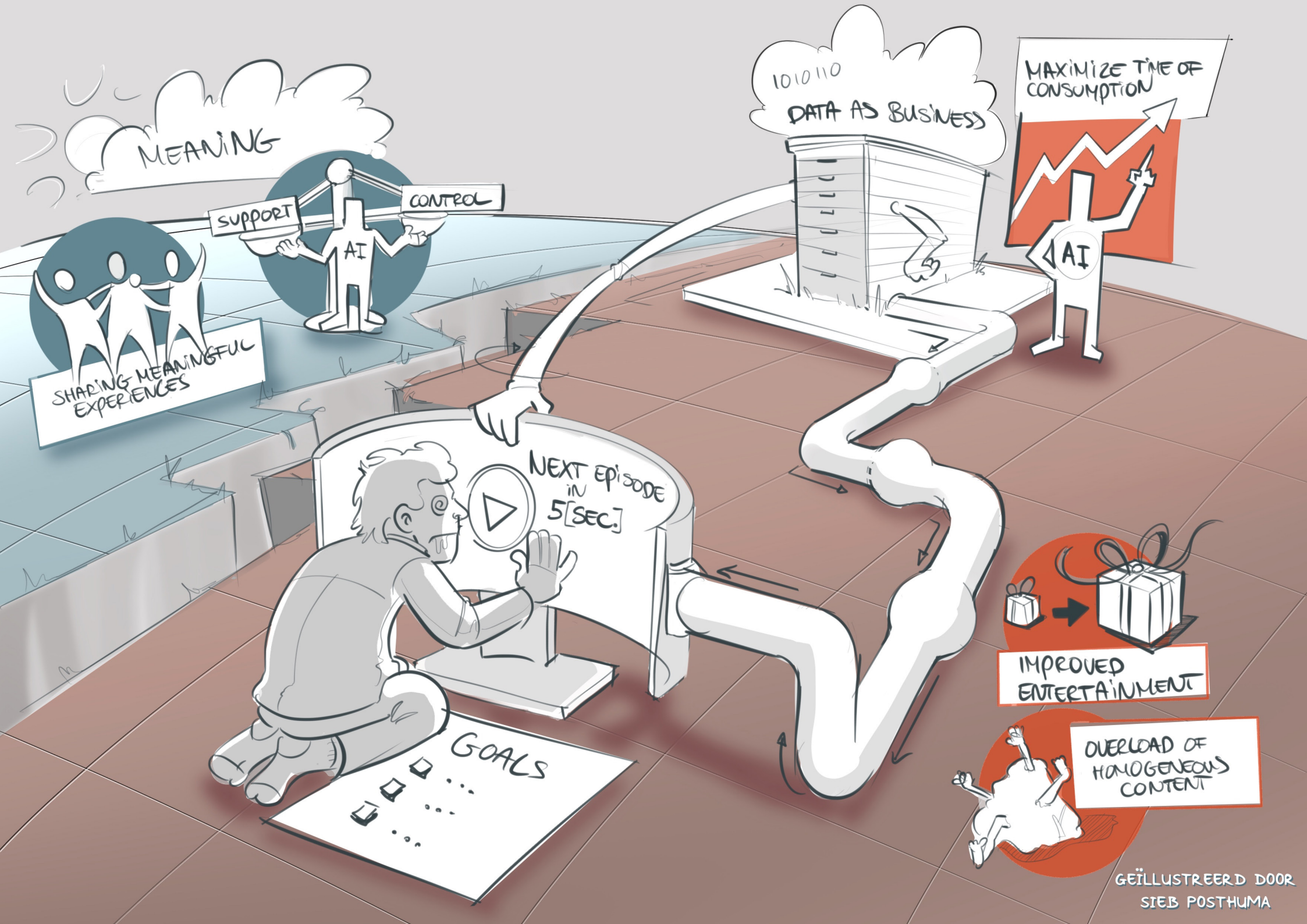
Moreover, people lack control over their media-platforms therefore uncomfortably and unsuccessfully trust on AI's to fulfill their quest for meaningful experiences. Instead they desire an improved balance between support and control. They want AI's to support them in understanding, finding and deciding what is matching entertainment for their meaningful intentions, while people feel constantly in charge in making the important decisions that impacts their media-experience.

And finally, people lack the desired ability to find meaningful experiences through related others, which are considered trustworthy, extremely valuable and helps them in making better and more confident decisions. This becomes increasingly important to responsibly facilitate in today's growing isolated online world and would contribute to the well-being of all.

### STATEMENT

I want to empower people to experience media-entertainment **meaningfully**,  
by **guiding** them in **articulating their intentions** through **trusted others**.





## 9.2 CONSIDERATIONS FOR THE FUTURE STATEMENT

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### Meaningful Experience

The first part of my statement is about meaningfully experience media-entertainment, for which there were two possible directions to consider.

The first was to design features that facilitate people to automatically, and perhaps unconsciously, interact meaningfully with media-entertainment. This ensures that every user will do so without the cost of extra effort.

The second is to design features that empowers people to mindfully interact meaningfully with media-entertainment, which could cost extra effort, but makes them aware of the benefits and potentially train them to meaningfully experience entertainment. This could eventually empower people to interact meaningfully with other platforms and services as well, potentially making all future media-experiences meaningful.

As there are so many services today that lack support in mindfully experiencing media, often in favor of their own goals, I believe that the second direction is essential to pursue as this makes people less dependable on these services and, instead, puts them back in control in finding meaningful experiences.

### Guiding people

The second part of my statement is about guiding people, which I believe is essential to ensure they interact meaningfully with the platform while still offering enough freedom to find experiences in ways they prefer. This will eventually earn back people's trust in media-services. A questions that will be relevant for this project is: How do you find the right balance between freedom and meaningful support?

### Articulating Intentions

The third part of my statement is about articulating people's intentions. Research

until this point has given insights that people experience difficulties in articulating their intentions. As this is considered an essential factor to engage meaningfully in media-entertainment, it is essential to support people with articulating this. Question that arise are: How can we provide this support? And if people are mindful of their intention, does it indeed result in increasing the meaning of experiences?

### Through trusted others

Finally, the last part of the statement is about finding experiences and meaning through others. Question that arises are: How do we offer people the freedom to choose who they trust, how do we enable people to share these (responsibly) and how should these be offered to the receiver without creating an overload of suggestions?

All considerations will be explored using a metaphor, through the ideation process and finally tested in the validation phase.

# 10. FUTURE VISION

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In order to determine how people should interact with the new platform according to the statement, the ViP method suggest using a metaphor of an alternative situation that matches the statement. This metaphor enables designers to analyse that specific interaction as inspiration, to obtain interaction qualities. These are the building blocks that I, as a designer, find essential to achieve my statement. From these interaction qualities, product qualities can be obtained to define the characteristics of the product that are essential to create the preferred interaction. Thus, the interaction vision can be considered the bridge between the statement and the final design that achieves the statement.

## 10.1. INTERACTION METAPHOR

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**Going to a tailor to create the best tailor-made suit for a special occasion.**

The interaction should feel like exploring, together with a highly experienced tailor, what the perfect suit for that special occasion for you personally means is, confident that you will end up with the best fitting co-created suit. Interacting with the new service should therefore feel like a confident journey, in which you will explore what is currently meaningful to you to co-create the best fitting media-platform for that intentional visit. As the tailor is dedicated to provide you with the best and most meaningful experience so that you and hopefully others will happily return in the future, he is constantly guiding and empowering you to make the best well-considered decisions. The service should do the same for the media-experiences.

The metaphor envelops two distinct elements: The tailor and the tailor-made suit.

### **The Tailor = Artificial Intelligence**

The tailor represents the Artificial Intelligence: With his experience, he asks the right questions, provides guidance and presents relevant options. You're constantly mindful of your intention and experience, and together you discover what is meaningful for you personally and your current visit.

### **The Suit = Platform**

The suit represents the platform containing media-experiences. Together, based on both you and the tailor's knowledge, you co-create a tailor-made platform with only relevant media-experiences which is uniquely meaningful to you.







## 10.2. INTERACTION QUALITIES

The main goal of the statement was to empower people to, rather than just facilitating, train them in engaging in more meaningful media-entertainment experiences. It is important to mention that this project does not focus on designing the media-entertainment itself, as that is outside the scope. Instead, it considers media-entertainment as a given and focuses on how media-entertainment is currently being provided and perceived and how it should be provided and perceived, respectively as a product to consume and a meaningful experience to engage in that contributes to people's well-being. Therefore it is important to understand the interaction between users and media-entertainment itself (figure 12).

### PEOPLE | MEDIA-ENTERTAINMENT

#### EMPOWERED MEANINGFUL SYMBIOSIS

The relationship between media-entertainment and people can be characterized by a very intimate and unique connectedness. Media-entertainment consist of stories, that have the purpose to be heard and have a certain effect on people. However, the actual meaning depends on each unique person based on how he perceives and processes it. Therefore, as the user and the story merge together, meaning is formed for that specific moment. This project will not be able to directly design meaning. However, It can improve the interaction between the person and media-entertainment (which is in it's complete considered a media-experience) to empower the person to increasingly find meaning in media-entertainment. Therefore the interaction between the person and the entertainment through the new service is consider an empowered meaningful symbiosis.

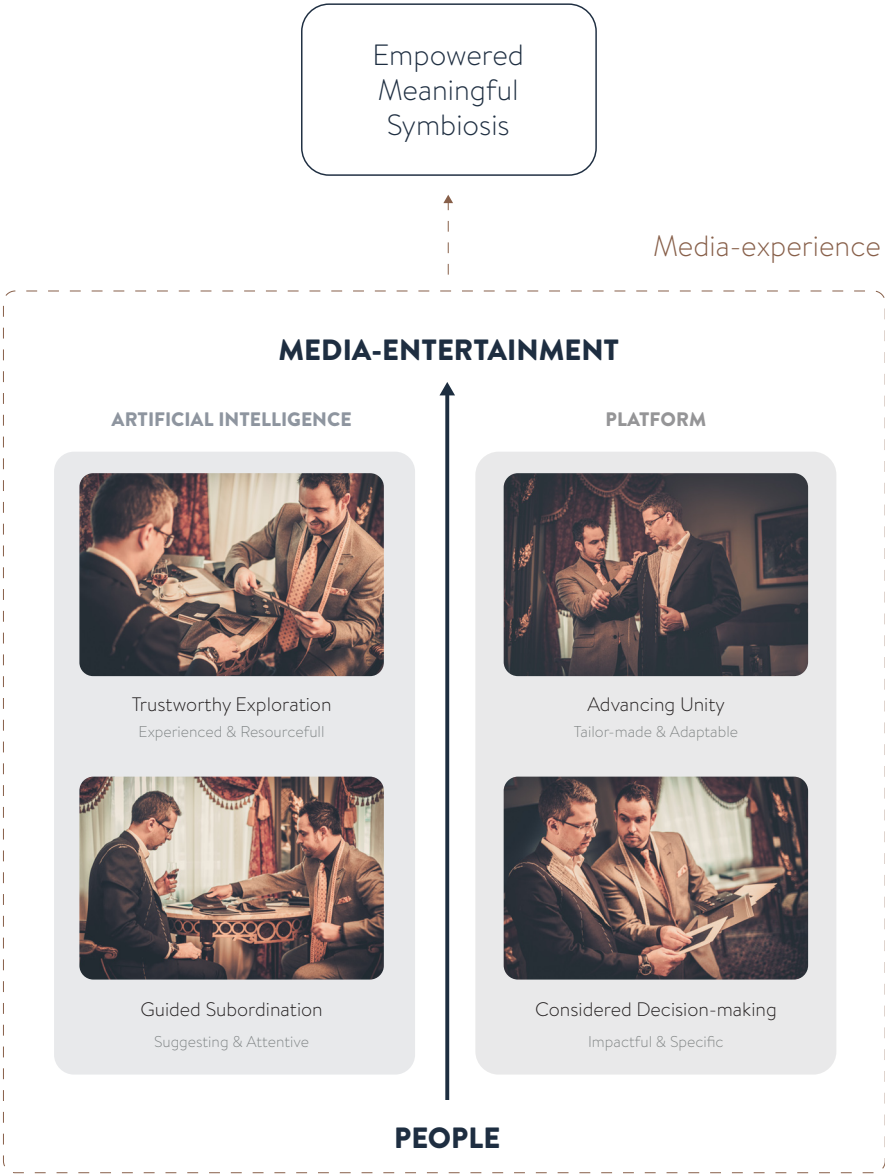


Figure 12 | Interaction between people and media-entertainment



## TRUSTWORTHY EXPLORATION

People have a broad/general initial intention when approaching the service, yet are uncertain what the best fitting media-experience will be as that depends on what is available. The AI empowers them to, together, mindfully explore their intention more specifically, by asking relevant questions and explaining the meaning of potentially fitting experiences based on 'his expertise' which helps people better understand what is meaningful for themselves and their current visit. This creates trust, which is especially important in the future context, due to the lack of it in existing services.

## PEOPLE

## ARTIFICIAL INTELLIGENCE

## GUIDED SUBORDINATION

The new service makes people feel comfortable and confident during their media-experiences by finding the right balance between providing beneficial support and control. It makes useful suggestions to ensure people moving smoothly and mindfully through the whole media-experience while it offers control and freedom, to create their preferred journey to experience media-entertainment meaningfully.







## ADVANCING UNITY

At the start of the journey, the platform will be a more general place for information and media-experiences. However, as people mindfully deliver meaningful input and meaningfully engage in media-experiences and AI learns and tailors the platform, they work together to personalize the platform meaningfully. Their mindfulness makes them see it improve over time, in their control, and teaches them what meaning means for them. This empowers them to keep interacting in such a way, plus doing this in other environments as well.

## PEOPLE | PLATFORM

### CONSIDERED DECISION-MAKING

People are dedicated to make the experience meaningful. As they and the platform learn better during the process what that exactly entails, they are increasingly well-considering each new option to decide if that matches their meaningful intend. They understand that the options individually do not necessarily mean a lot, however when merged together, it determines whether the experience is indeed meaningful as a whole. This well-considered decision making skill will improve over time.



## 10.3. PRODUCT QUALITIES

After defining the interaction qualities, the next step is to define what the qualities of the product must be in order to create that well-considered interaction. This still, does not mean designing the actual service itself. Instead these qualities provide inspiration and direction in deciding what features are relevant in order to make the service relevant for the future context. This also ensures that the features fit together making it a coherent service with a clear goal. As a designer, I can directly have an influence on the last four interaction qualities mentioned before, which will then influence the quality of the meaningful symbiosis.

### TRUSTWORTHY EXPLORATION

#### EX Experienced

As a result of the past context, people lack skills in determining what is a meaningful media-experience (for them) and lack trust in finding it in streaming-services. Therefore they need a platform that has the knowledge and experience to teach them what meaningful implies and how they can and should find it in media-experiences. By seeing it and perhaps by confirming it through others, it rebuilds trust, which does take time to grow.

#### RE Resourceful

As people demand freedom and have their own preferred way in finding the right media-experiences, the platform provides multiple channels with enough support to make the interaction intuitively and understandable. These options empower them to be mindful and well-decide what the most meaningful way is for their current intention. It explains the relevance of the experience by his own experience and the experiences of real people, which is especially desired in the future context.

### GUIDED SUBORDINATION

#### AT Attentive

In order to guide the user without over-taking control, the service should adapt a serving role. This means presenting required steps and meaningful decisions as clear and functional as possible, while the user is the only one to make the final decision to go to the next step. It should pay attention and do its best to understand and explain what is indeed meaningful for its “master” and should serve him accordingly.

#### SU Suggesting

As ‘the master’ can have difficulties in finding meaning in media-experiences, the service should make suggestions at the appropriate moments which can help the master to understand what is indeed meaningful for him and therefore the right decision. By reflecting on how these suggestions are pursued, the service can improve its strategy to empower the user in mindful meaningful experiences.

### ADVANCING UNITY

#### TA Tailor made

The future vision focuses on meaningful personalization rather than over-personalisation. Therefore, people should be in charge to decide how and if they want their platform meaningfully personalized as that could differ for each individual. The goal is to create the best tailor made platform that empowers that specific individual to find meaning in entertainment. As the connection between media and people is intimate, this should be private.



## Adaptable

Mindfulness helps people to understand what is meaningful for them which differs for each visits and changes over time as people get introduced to new topics and people. Therefore, the platform should adapt accordingly. This requires constant feedback from people which, for them, can be moment to reflect.

## CONSIDERED DECISION-MAKING

### Impactful

Making people mindful of the impact of media-experience on their lives, people are empowered to well-consider if that is indeed how they want to spend their time. By considering the impact over a longer period of time (considering all experiences as a whole), the impact becomes bigger, challenging to empower people to make well-considered decisions in the future and to appreciate the time spend in the past.

### Specific

By making people mindful that the meaning of every experience is unique and specific per moment, people are empowered to consider if that is indeed matching their current intention. And if so, better understand how it is able to fulfil their goals when making the decision to engage.

# 11. DESIGN PHASE

After defining the qualities, the next phase is designing an innovative solution. It is essential to keep the statement and qualities constantly in mind to ensure that the end-result fits both the future context and the chosen (responsible) position as designer.

## 11.1. IDEATION PHASE

### Well-being constructs as inspiration

This project started with the goal to improve people's well-being, with the scope of achieving this through meaningful media-entertainment. The relevant well-being constructs were discussed providing an understanding of how to aim for positive influence. As these constructs are a very direct way of improving well-being, this project considers them as valuable opportunity to generate impactful ideas. They were used in two ways (Figure 13). First, with the knowledge till this point in the project, new ideas were generated for each relevant construct (1). Then, this list of idea's was complemented by analysing the existing media-services through the lense of each construct to add relevant opportunities (2) while using relevant threats as inspiration to, instead, generate ideas that do the opposite (3).

### ViP Qualities as inspiration & filter

Step two was generating ideas through each ViP quality which were added to a list of ideas. Then, all the ideas on the list were analysed through the lense of the ViP qualities and adjusted into the right direction (4). Then, the ideas were merged into meaningful micro-experiences for the new service (5). Eventually the Statement and ViP Qualities served as requirements to select which micro-experiences had the most potential for the future context (6). These were merged into five meaningful concept experiences of the new service (7).

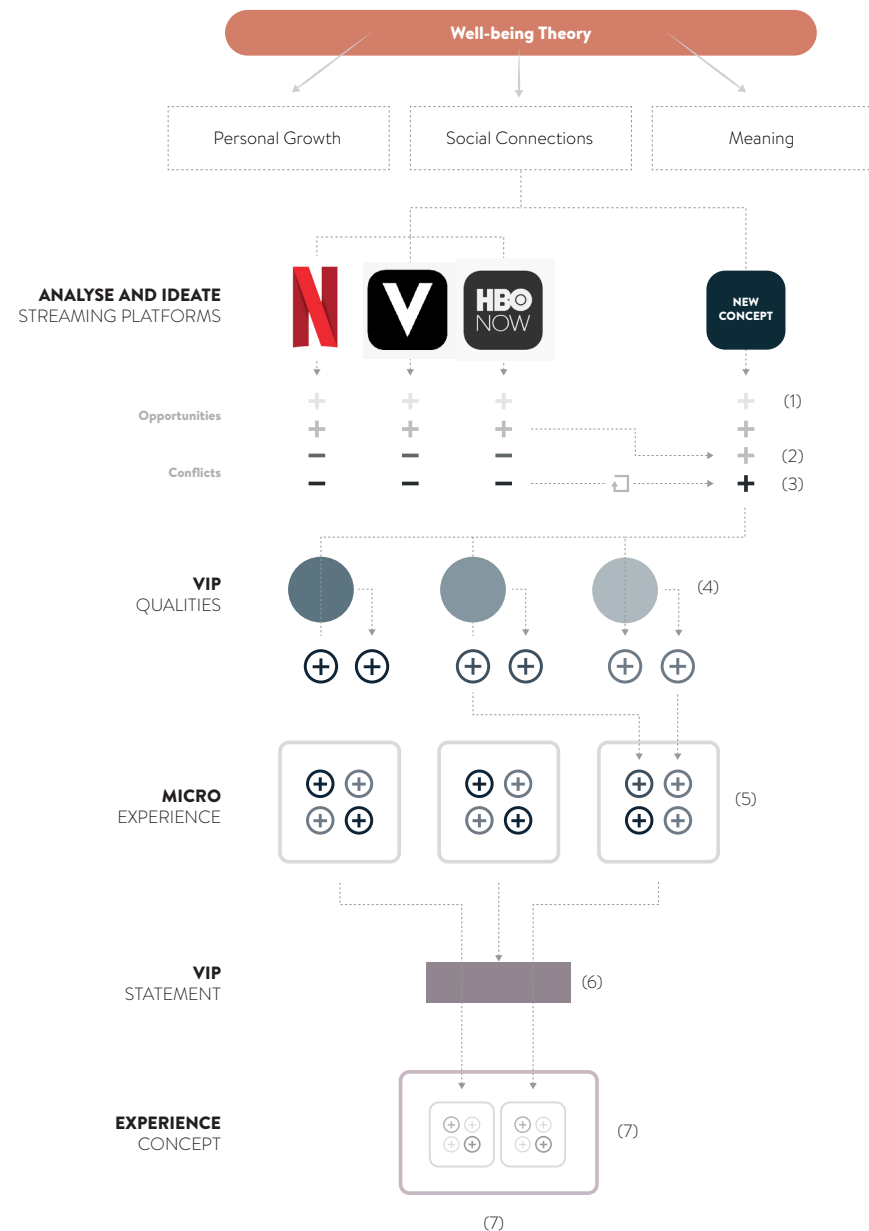


Figure 13 | Ideation process

**Figure 14 |** Wireframes Narrative



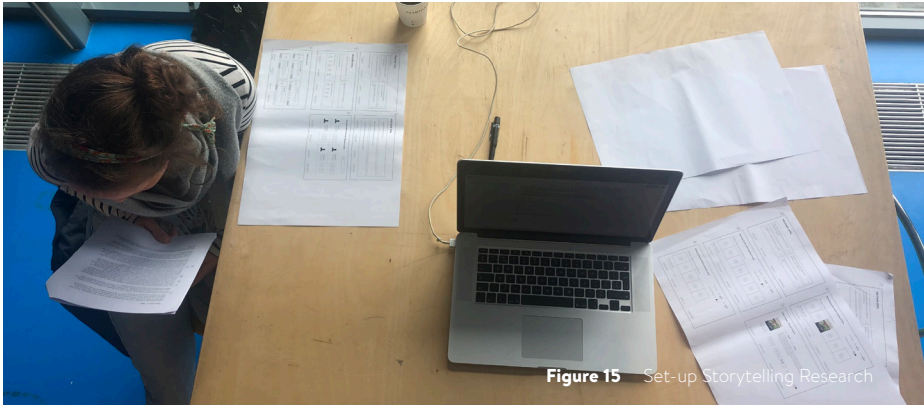


Figure 15 Set-up Storytelling Research

## 11.3. VALIDATION INSIGHTS

The insights were highly valuable for the considerations of the future statement mentioned earlier in this report. This will briefly be discussed.

### Empowering Meaningful Experience

*"With this platform, you are able to reach deeper insights. 'I liked this, but why did I like this?' You dive deeper into your needs and interests and are therefore real conscious in what you're consuming."*

**Maaïke**

1 Empowering people to be mindful of their intentions was highly preferred. It made them better understand what to search for and increasingly consider other goals besides engaging in media. It results in trust that the service cares about their well-being and the feeling that media is about them, rather than the service itself.

2 Empowering people to be mindful about their media experiences overall through conscious reflection was highly preferred as it increased the feeling of meaning and appreciation for the time spend on media-entertainment.

### Guiding

*With this service, you are fully able to customize the platform according to what you currently desire. However, this is all voluntary and depends on yourself if you want to use it. This results in a really cool balance and differs the platform from all other platforms currently available.*

**Mike**

1 It was highly preferred to present people a limited number of potential short/long-term contributions, while letting them decide what better fits their intentions. People better understood what meaning media could offer them while feeling in control over their experiences.

2 By offering multiple channels to find experiences while all being voluntarily to use, offered people a feeling of freedom and competence and made interacting with the platform more enjoyable.

### Articulating intentions

*With this service, media would get more depth, as the current solutions are really flat. You are stimulated to think about, what did I watch, what did my friends/influencers watch, why should I watch, who can I watch it with? There is a conscious mind behind the things you watch. (Mike)*

**Joris**

People highly appreciated having support to articulate their intentions when engaging in media. Ways that indeed help them are:

1 Asking how much time they want to spend during their current visit. This helps them consider their available time and decide how long an experience should maximal take to become meaningful.

- 2 By browsing through suggested experiences that have a clearly defined contribution to decide if that does fit their intention.
- 3 By browsing through past meaningful media experiences as these are still strongly connected and recall a certain feeling/memory. This helps people articulate if that experience would also match their present visit.
- 4 By listening to the meaningful experiences of trusted others to decide if that would also be meaningful for themselves.
- 5 By mirroring the exploration process, by understanding what is not meaningful. This helps them more easily filter.

### Through others

*I really like the idea that with filtered suggestions, you solve the option overload, because I often drown into the available possibilities. Often this scares me to browse for something new, and makes me watch a familiar series for the third time.*

---

**Sieb**

- 1 People want control in selecting who they trust for media-suggestions. They prefer this sharing-connection to be personal rather than making it as big as social media platforms.
- 2 People highly desire a message of trusted others why the shared experience was meaningful for them. This could help them decide if that would fit their present intentions.
- 3 Passively receiving meaningful experiences through trusted others without having to ask for them directly was highly desired. This lowered the barrier for receiving them, to introduce people outside of their scope into new scopes

of related people. However, these suggestions should be filtered on intentions-relevance to prevent a suggestion overload.

### Conclusion

This research identified that my statement would be highly relevant and appreciated in the new context. In addition, it provides insights in how to execute it in a new service in order to achieve our main goal of empowering people to meaningfully experience media-entertainment. This will be highly valuable for the next design phase.

# 12. FINAL DESIGN: JOURNEY LEVEL

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A journey can be considered as the layer in between the interaction layer and the actual touch points. It helps to explain the abstract steps that a user takes to complete a meaningful media experience, and explains the reason and value why that step is important. It is also a visual tool to explain how the new service is relevant for the future context and statement and concretely explains how the product qualities are implemented into the new service to create our preferred interaction. Finally, it helps to explain how the user during each step influences the rest of the steps as the vision focuses on the right balance between control and receiving support in receiving matching suggestions. From this point, the new service is mentioned as CinePal, which stands for Cinema Pal: A pal who, together with you, finds meaningful experiences to make your streaming time worthwhile.

## 12.1. SERVICE LAYOUT

---

The chosen layout in figure ... is derived out of a combination of relevant principles of media-streaming, feedback interviews and is supported by the insights out of this reports future context and vision. The goal of this layout is guiding the user in finding, understanding and deciding what is meaningful per visit. The layout consist of six steps, during which the user answers the following questions:

**Intention:** What is meaningful for me in general and at this specific moment?

**Find:** What could be meaningful?

**Understand:** How can it be meaningful?

**Engage:** How long to be meaningful?

**Reflect:** Was it meaningful?

**Cherish:** This was meaningful.

The exact consideration behind each question and how it is translated into the

new user interface will be further elaborated on in the next Design Chapter. This journey will serve as tools to help the reader of this report understand how the different UI screens are connected to the user's journey.

## 12.2. SERVICE LAYOUT & MINDFULNESS

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One key aspect of the future context is to increase people's mindfulness as this is essential to experience media-entertainment meaningfully. Therefore, the graph in figure 16 shows people's mindfulness when interacting with CinePal. During each step the platforms requires people to make a conscious impactful decision guided by meaningful options which constantly increases their mindfulness. When they emerge themselves into media, this mindfulness slowly decreases because of their experience 'flow'. However CinePal motivates users again to reflect on the experience which will, again, increase their mindfulness. When comparing the interaction of CinePal with the interaction of current existing platforms it can be concluded that CinePal indeed improves people's mindfulness significantly.

## 12.3. SERVICE LAYOUT & INTERACTION

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When considering the guiding subordination interaction quality, it is important to consider how CinePal well-balances providing support in making an experience meaningful while people are constantly in charge in making the impactful decisions. Figure 17 visualizes how people's decisions during the steps influences the rest of the steps. The conclusion is that each single step is influenced by a human made decision, meaning that people are constantly involved in deciding what information/suggestions should be offered and what is indeed meaningful for each visit. How this works more specifically will be discussed for each step later in this report.



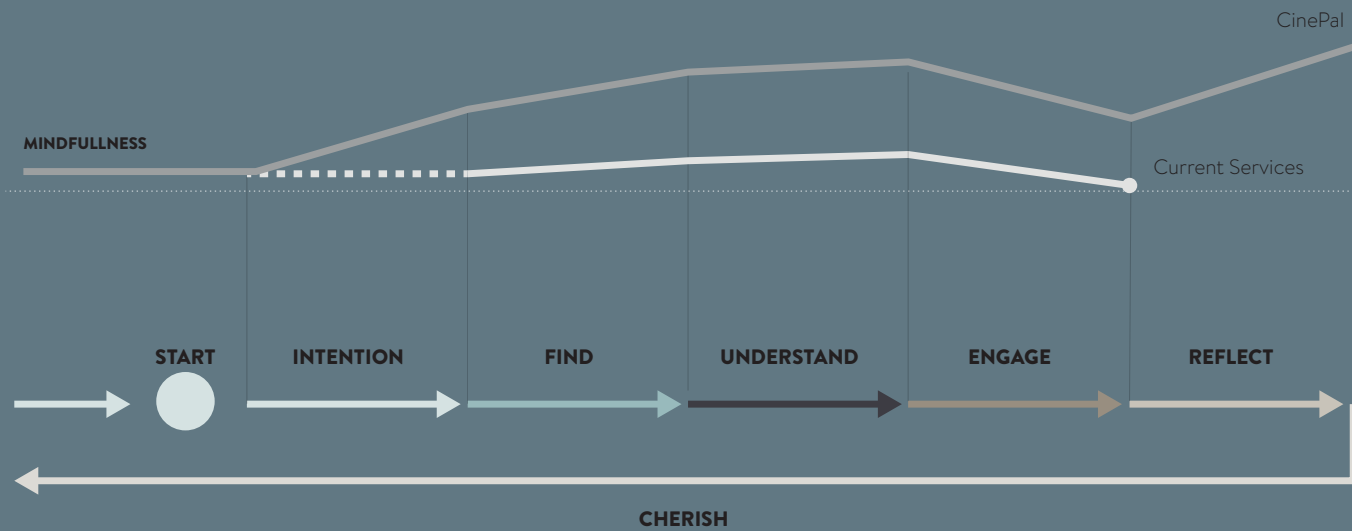


Figure 16 | Steps & Mindfulness

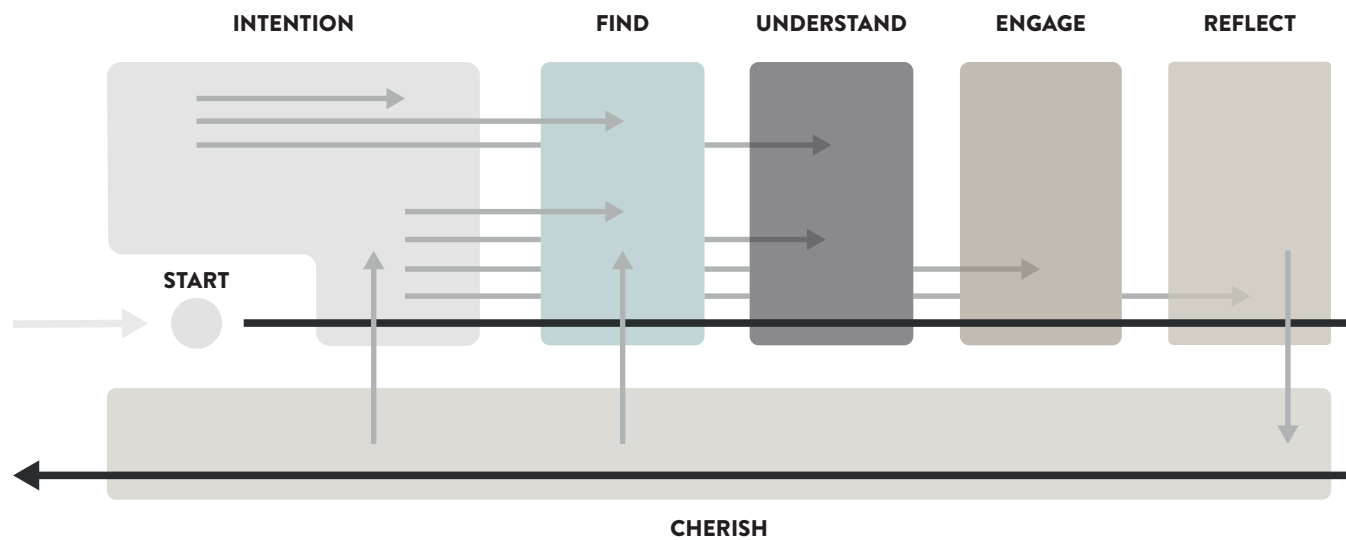


Figure 17 | Steps & Interaction

## 12.4. SERVICE LAYOUT & UI SCREENS

Before the UI is described in detail, figure 18 visualizes how all the UI screens are connected and how people are navigating through the platform. Each title represents a screen design (e.g. Amuse or thought?). This representation can be used as tool to keep track of the journey when going through the all the screens in the following chapter.

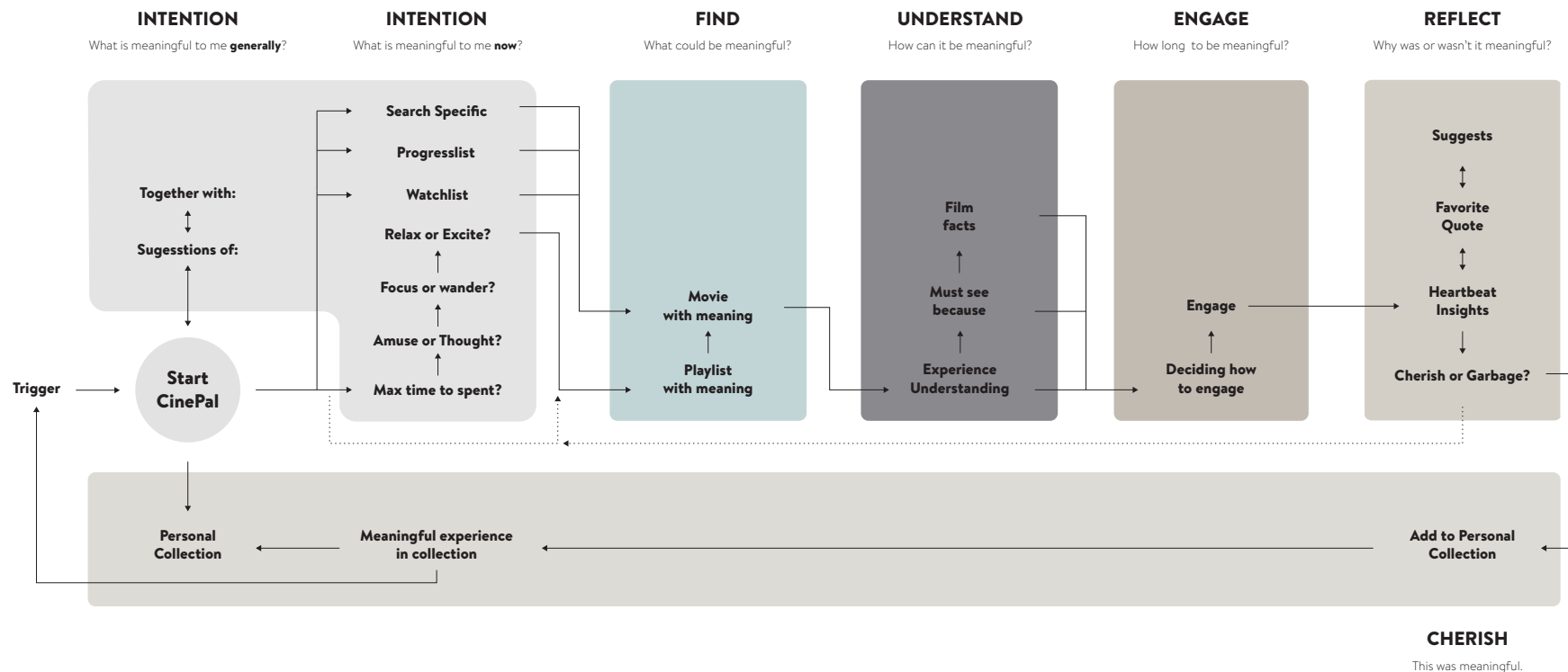


Figure 18 | Steps & UI Screens





# 13. FINAL DESIGN: TANGIBLE LEVEL

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## 13.1. DESIGN THEME

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Key product quality for the design theme is “Experienced”. Therefore the service should look professional and recognizable so that people accept it as a streaming-service. To get a better understanding how to do so, the collage in figure 19 has been created. However, since the platform is designed for the future, it should feel modern and preferably innovative. Moreover, the complete media-experience with the service should feel empowering as that is the key element of the statement. In order to get a feeling of what this could like in a innovative service, the collage in figure 20 was created.

### Collage 1: Experienced

When analysing the first collage, it appears that most UI’s present a dark theme, which gives it an easeful and classy look. The focus lies on big colorful unique artworks that teases the user to watch it. The artworks are supported by big contrasting titles.

### Collage 2: Professionally innovative & empowering

When analysing the second collage, it appears that innovative and empowering UI’s all follow the rules of Google’s Material Design, which is defined as “a visual language that synthesizes the classic principles of good design with the innovation of technology and science” (Material.io, 2019). This design works with layering components using drop shadows, which gives the UI a certain depth.

Furthermore, it combines sleek fonts with large high quality images and very well uses the right spacing between all the individual components. And all the components have a constant form language (e.g. buttons are mostly rounded shapes) and are inviting to click on through their position, size and use of color.

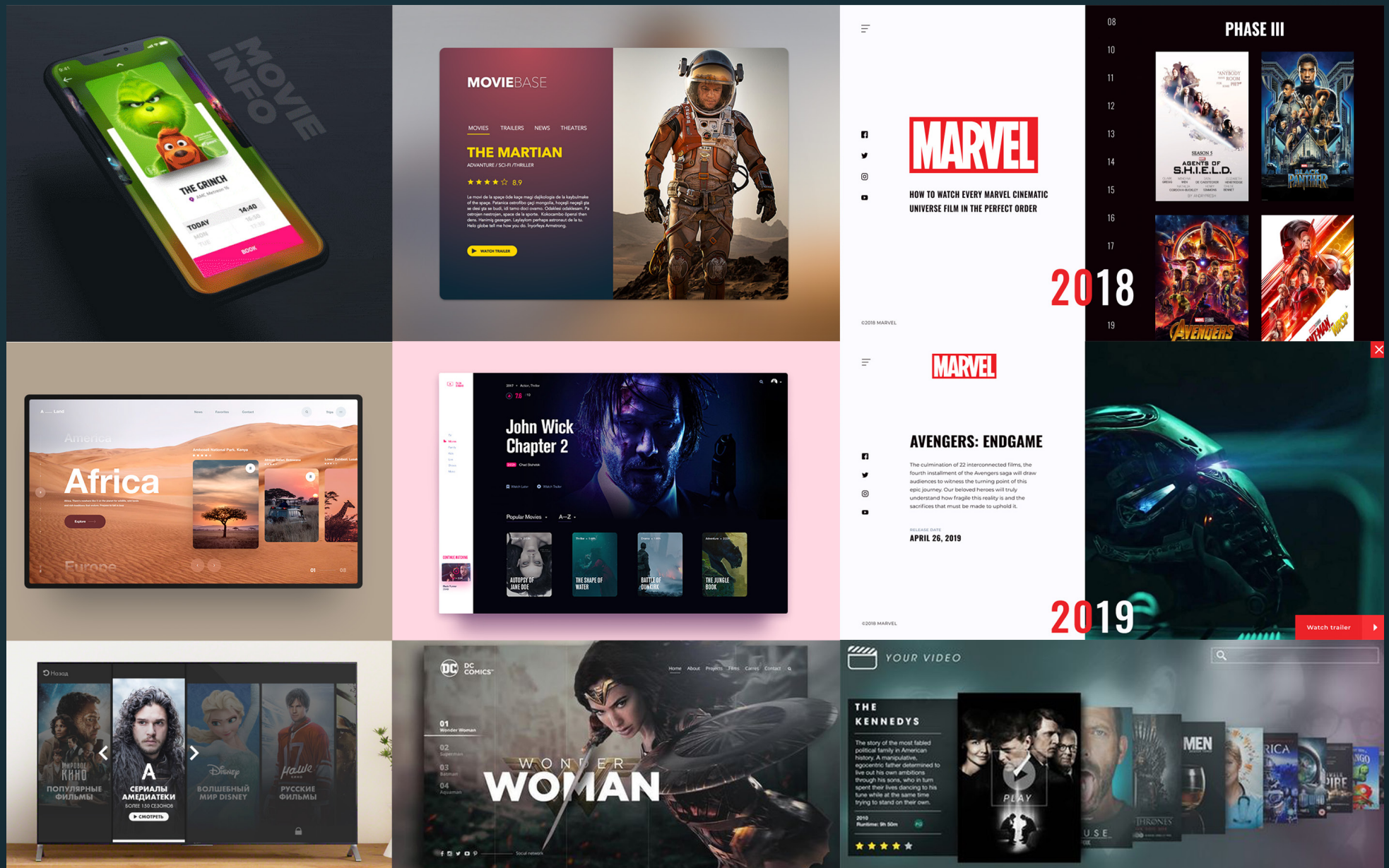
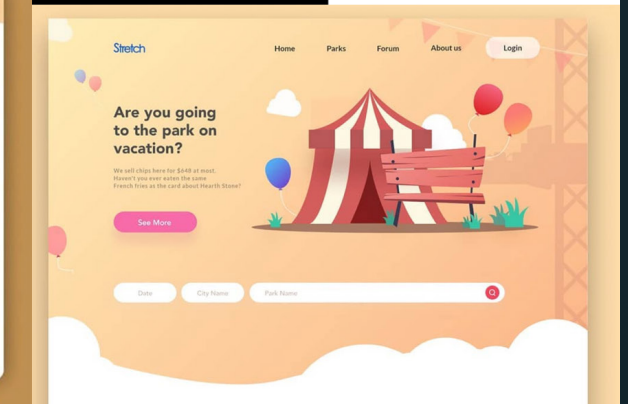
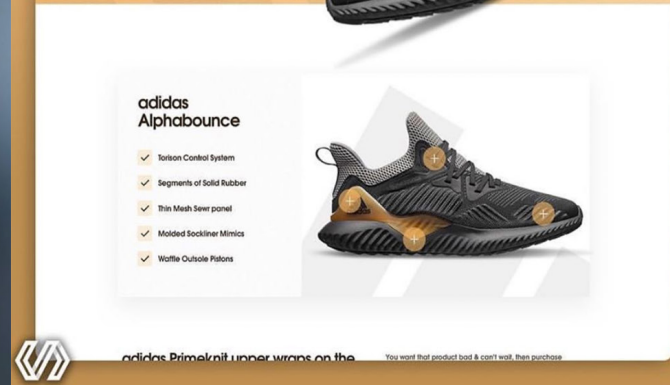
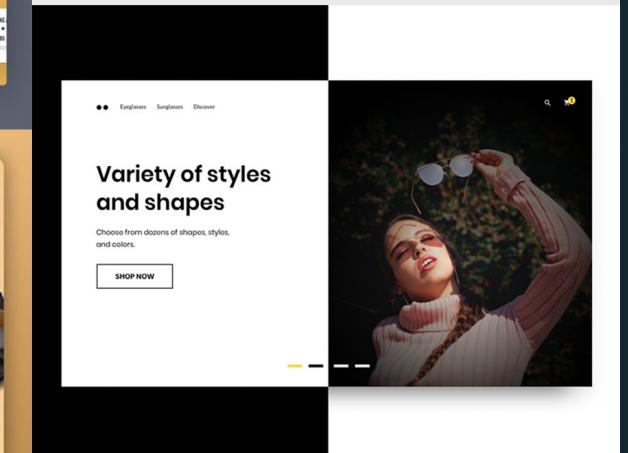
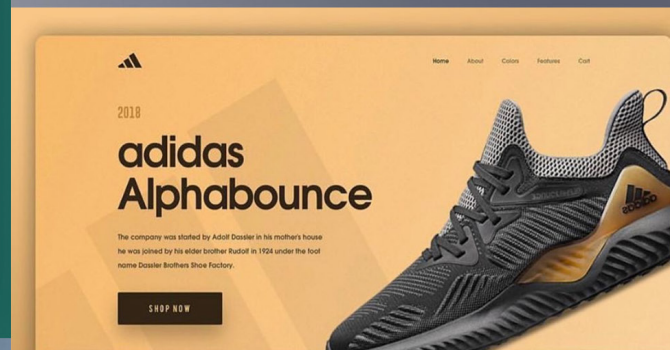
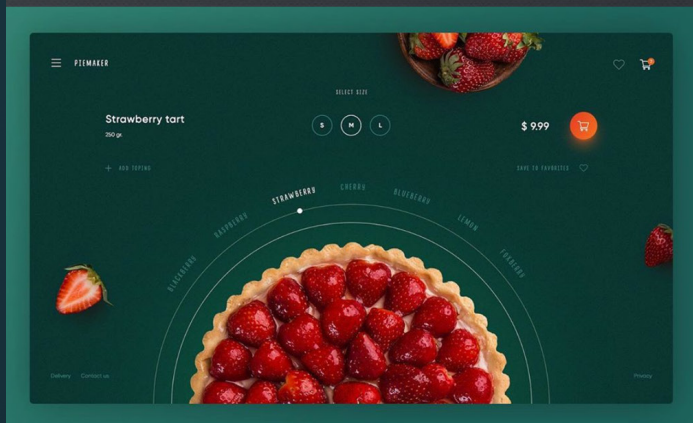
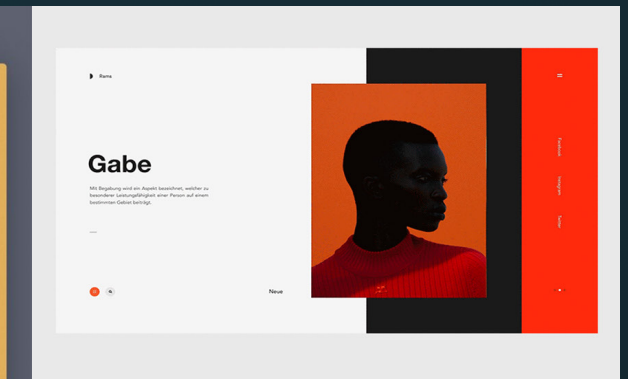
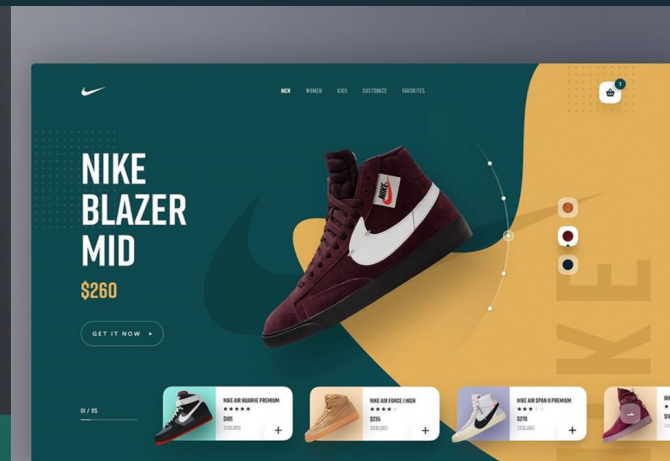


Figure 19 | Collage 1





## 12.2. GENERAL ELEMENTS

### Experience package

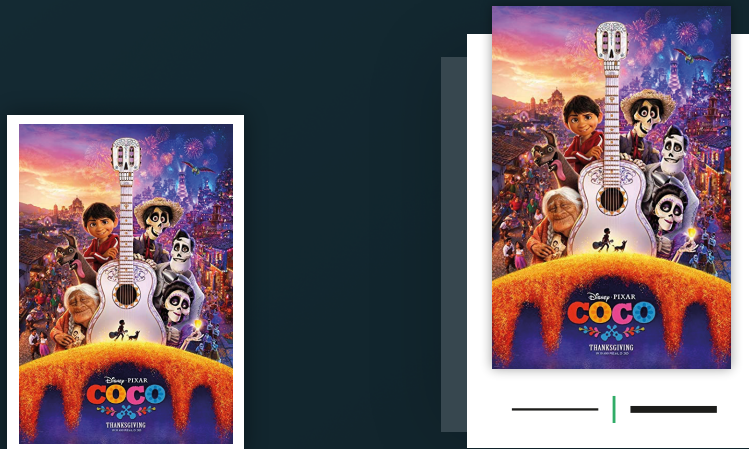
Media entertainment is presented through 'Media Experience Packages' which empowers people to see entertainment as experiences which they can open/engage-in/cherish just like DVD's back in the days. This package is a combination of the following:

**The top layer** presents the visually appealing unique artwork that attracts the attention, instantly teasing the viewer about what to expect;

**The middle layer** presents descriptive information about the title to inform the user about what to expect when selecting that title;

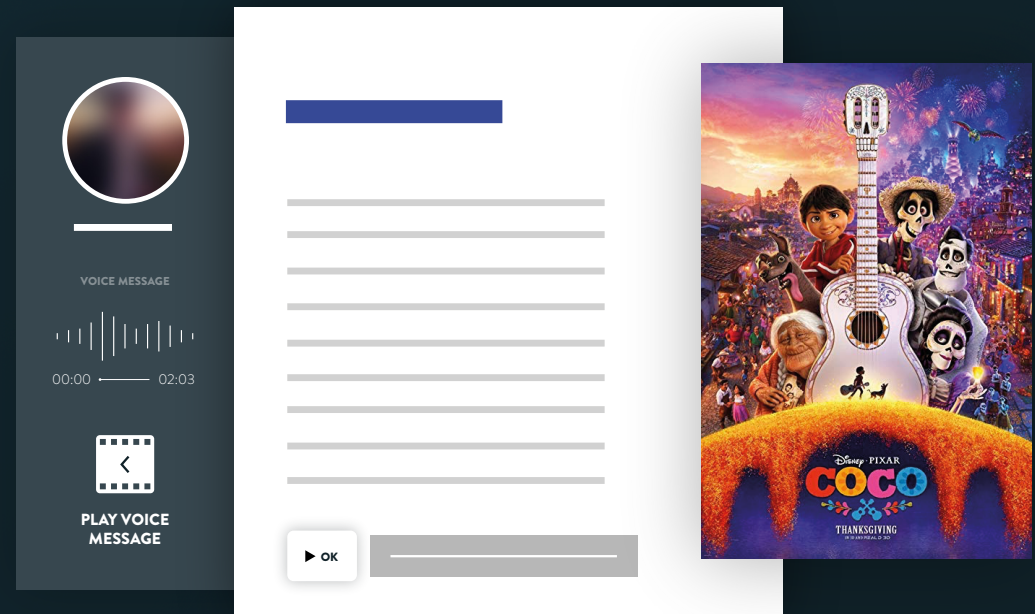
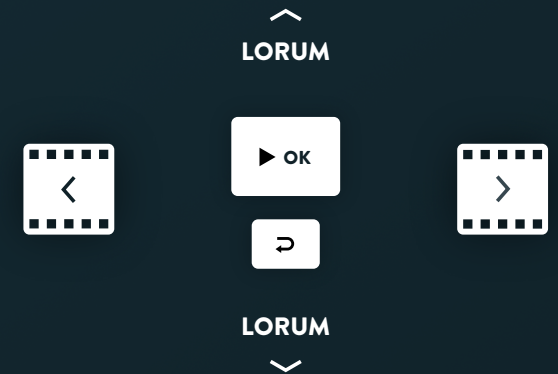
**The back layer** presents information about the person that suggested the experience.

Through motion design, these layers will move over each-other based on whether the information is relevant for that specific step. As many titles offered by streaming-services are already familiar for the users when browsing the library, initially only the top layer is presented to prevent an overload of information for each single title. This enables the user to efficiently skip through the undesired titles based on the quickly informing artworks.

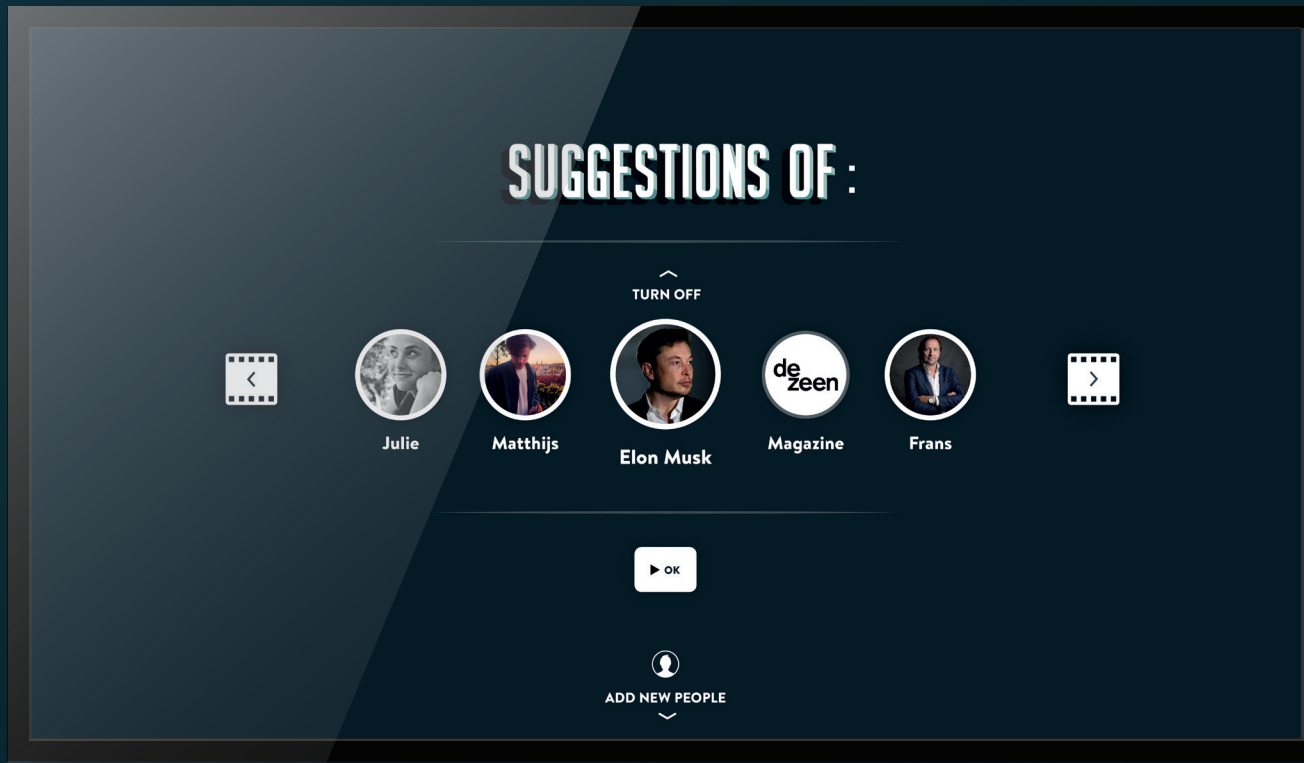


### Navigation buttons

As literature stated before that 70% of the Streaming-service users watch media from their TV, this graduation project focuses itself on designing an streaming UI that would be available through Smart TV's. Hence, the navigation buttons through the UI will represent the available controls of an TV-remote control. Six buttons were designed in total which will be found in all of the UI screens. As most of the user's decision making focuses on choosing left or right, these controls have been customized, inspired by a cinema clapper, to make the interaction more enjoyable.







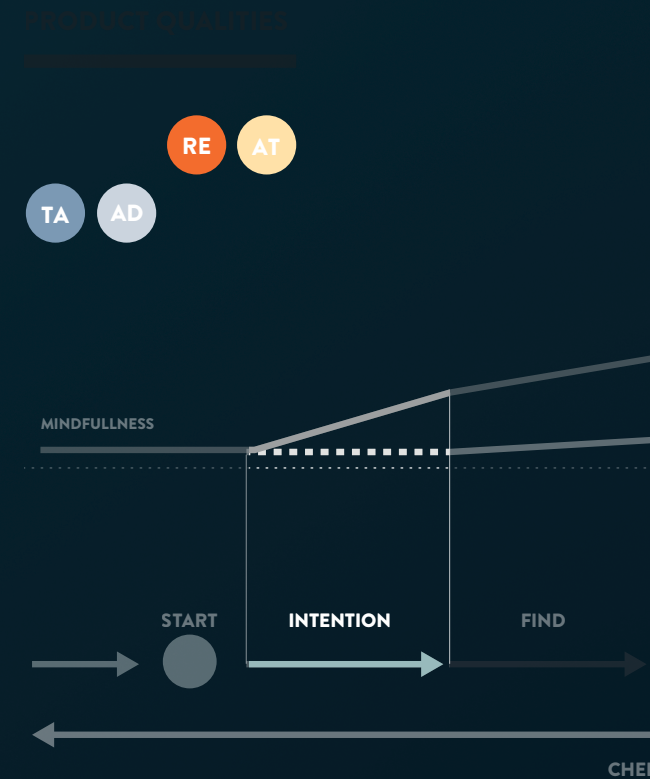
## 12.3. STEP 1: INTENTION

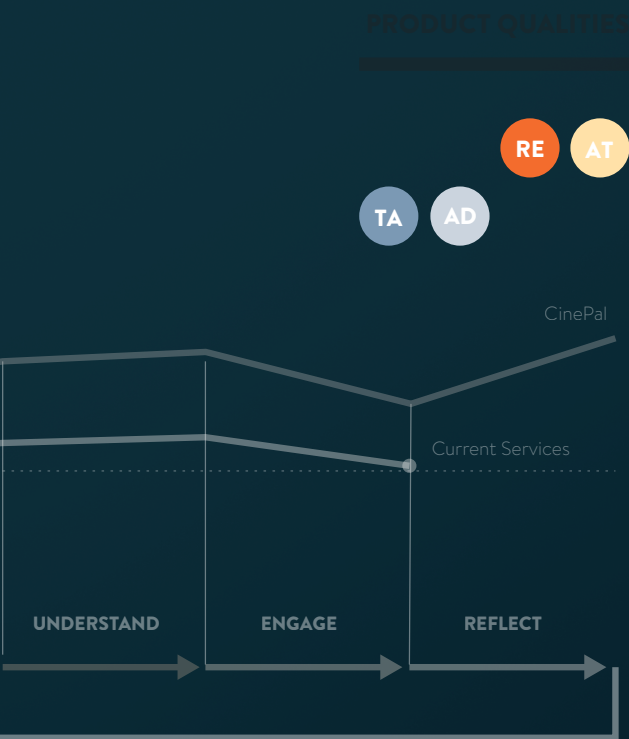
People have certain intentions when searching for a media-experiences, which are worth defining as they represent an important factor in identifying whether media experiences are relevant or not. These intentions can change significantly per moment and depend on many unknown factors (mood, what happened during the day, available time etc.), therefore cannot solely be determined based on people's past viewing behavior. Users can experience difficulties in defining them, therefore CinePal offers guidance in articulating these intentions. This helps CinePal to offer relevant experiences and helps people to become more mindful of their intentions to understand better which experiences could be meaningful. The platforms makes

a distinction between two types of intentions: General intentions and Specific intentions.

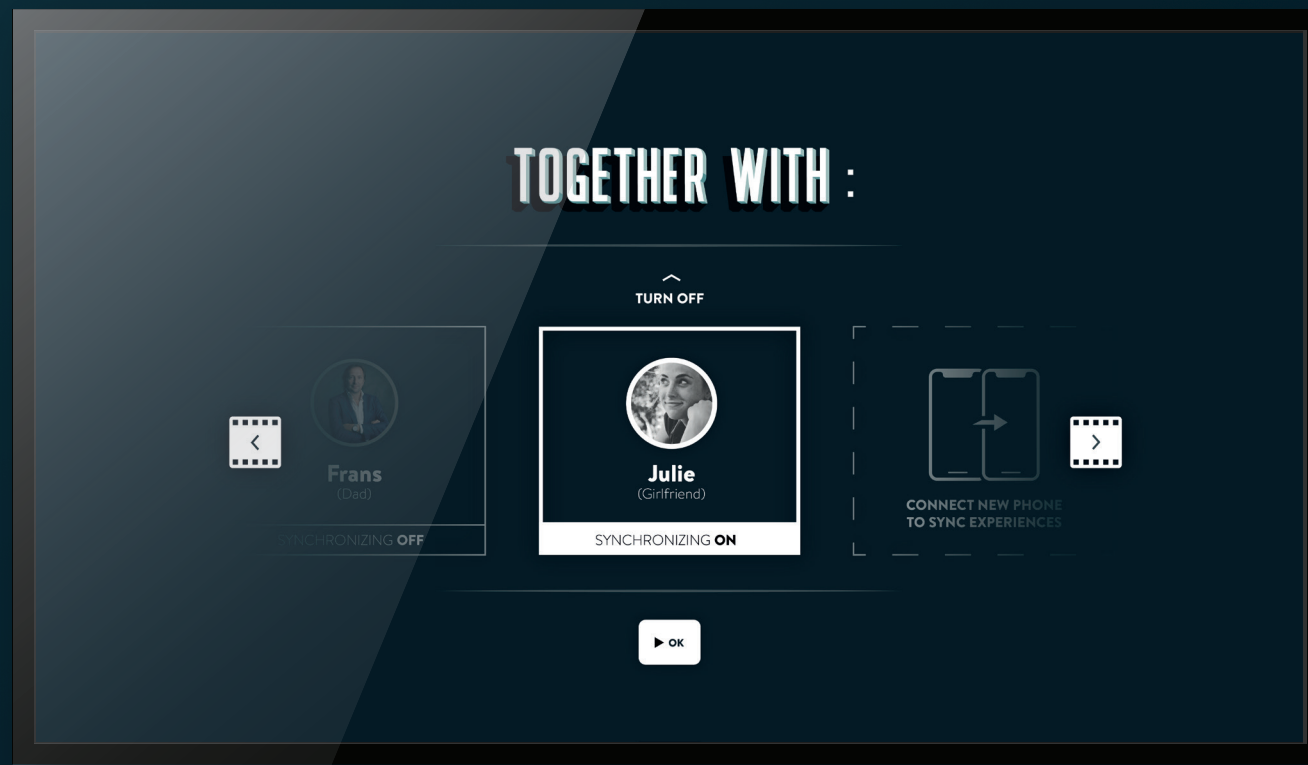
### General intentions

General intentions are not considered moment-specific but instead constant over a longer-period of time. Therefore articulating these intentions will often not be part of an average CinePal's media-experience. The first articulated intention is 'Suggestions of', which supports the users in defining how he wants to receive suggestions through his trusted channels of media-suggestions. There are many channels to choose from, like people close to the user (his friends or family), but also famous inspiring people (e.g. Elon Musk) and inspiring accounts





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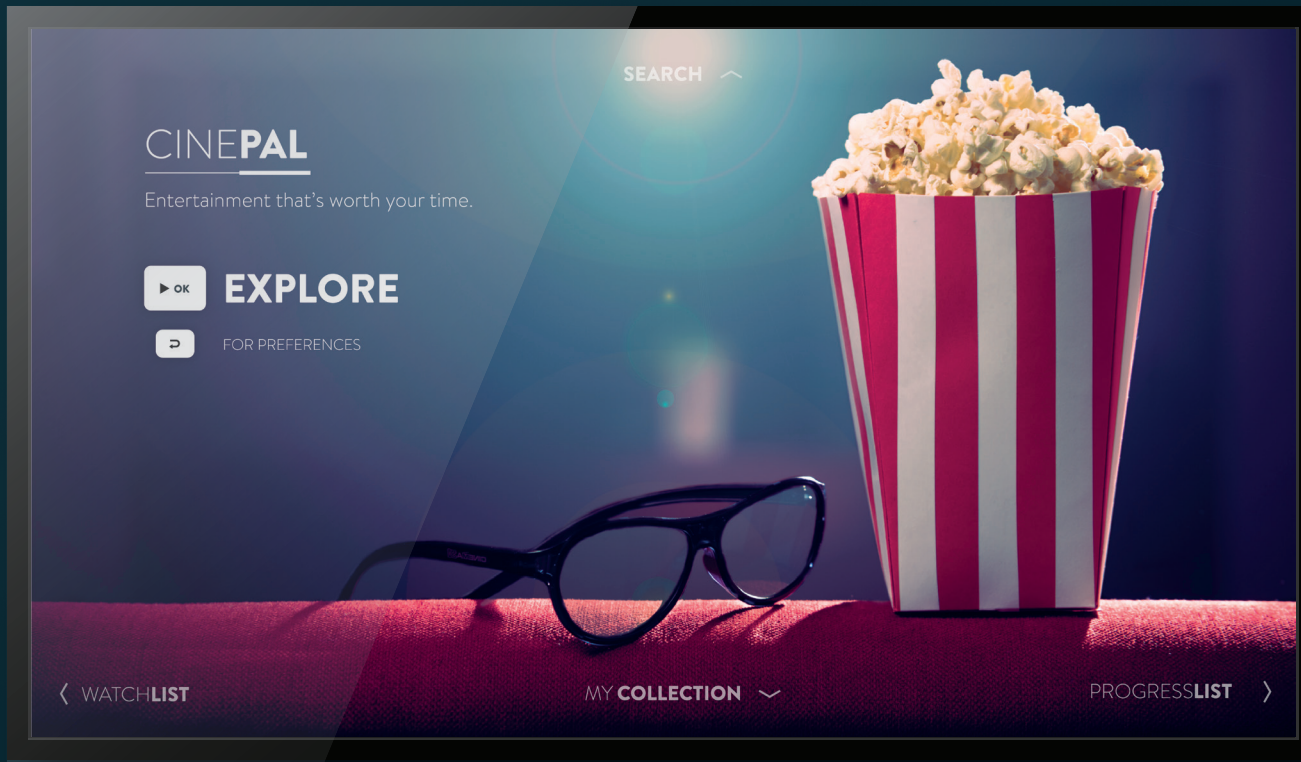


(like Dezeen). The user is fully in control in deciding who is allowed to send him suggestions. CinePal provides support in making these decisions by suggesting, based on his experience, how (not yet selected) profiles match to help the person find new relevant channels and scopes of media-experiences. This experience finding through others allows the user to keep finding new content outside of his own personal scope, providing him with more freedom to find new unfamiliar meaningful experiences.

The second articulated intention is 'Together with', which supports the user in finding relevant experiences when people are joining him in real life, like a partner, family members or friends. By selecting the profiles of the people joining, CinePal

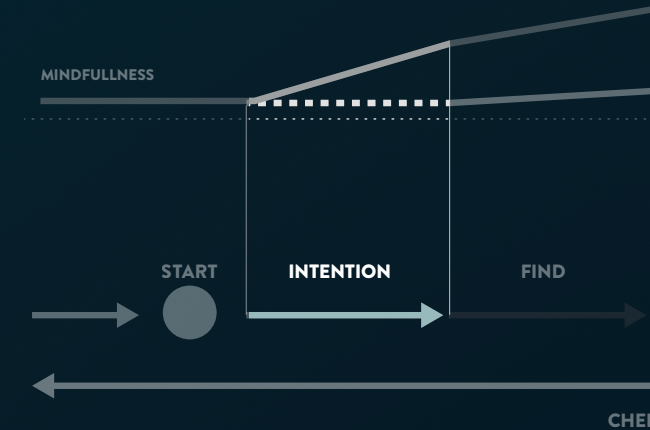
synchronizes their profiles to ensure that the later suggested media-experiences are relevant for all people joining that specific session. This could offer the users new relevant experiences outside of their common scope and ensures that the experience is likely to be meaningful for all. The user is able to control if he wants to synchronize the profiles or not as this could depend per specific moment. For example when someone would join him only temporary.





## PRODUCT QUALITIES

RE AT



### Specific intentions

Specific intentions are considered moment-specific, and articulating these will be part of every visit. There are several possibilities for articulating these intentions and finding matching experiences, which are all directly available from the home screen.

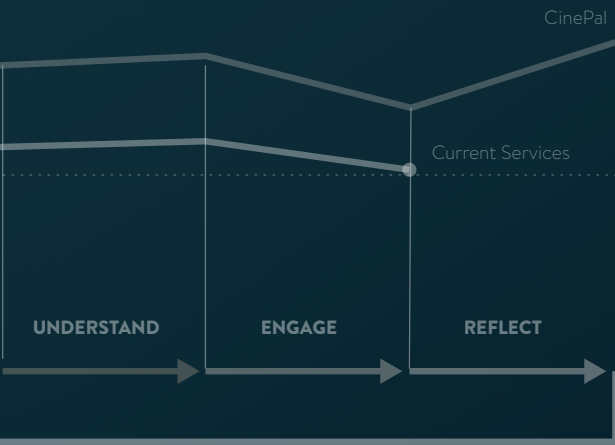
### Homescreen

This is the first screen that is presented to the user. The purpose of this screen is not to overwhelm the user with an instant overload of titles, but instead provide him with a moment to consider the purpose of this current visit. This specific image is

chosen for two reasons. First it serves as a wink to the people who are also familiar with the pirating streaming-services Popcorn Time. This project considers itself also a 'rebel' in streaming-services as it is determined to impact the big streaming-services that do not (enough) consider well-being in their design. The second reason is that the 3D glasses represent an improved media-experience which Cinepal is determined to offer. And finally the glasses represents 'intelligence' as this platform is determined to make people more mindful/reflective and offer them more meaningful experiences.



## PRODUCT QUALITIES



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## SEARCH SPECIFICALLY FOR AN EXPERIENCE

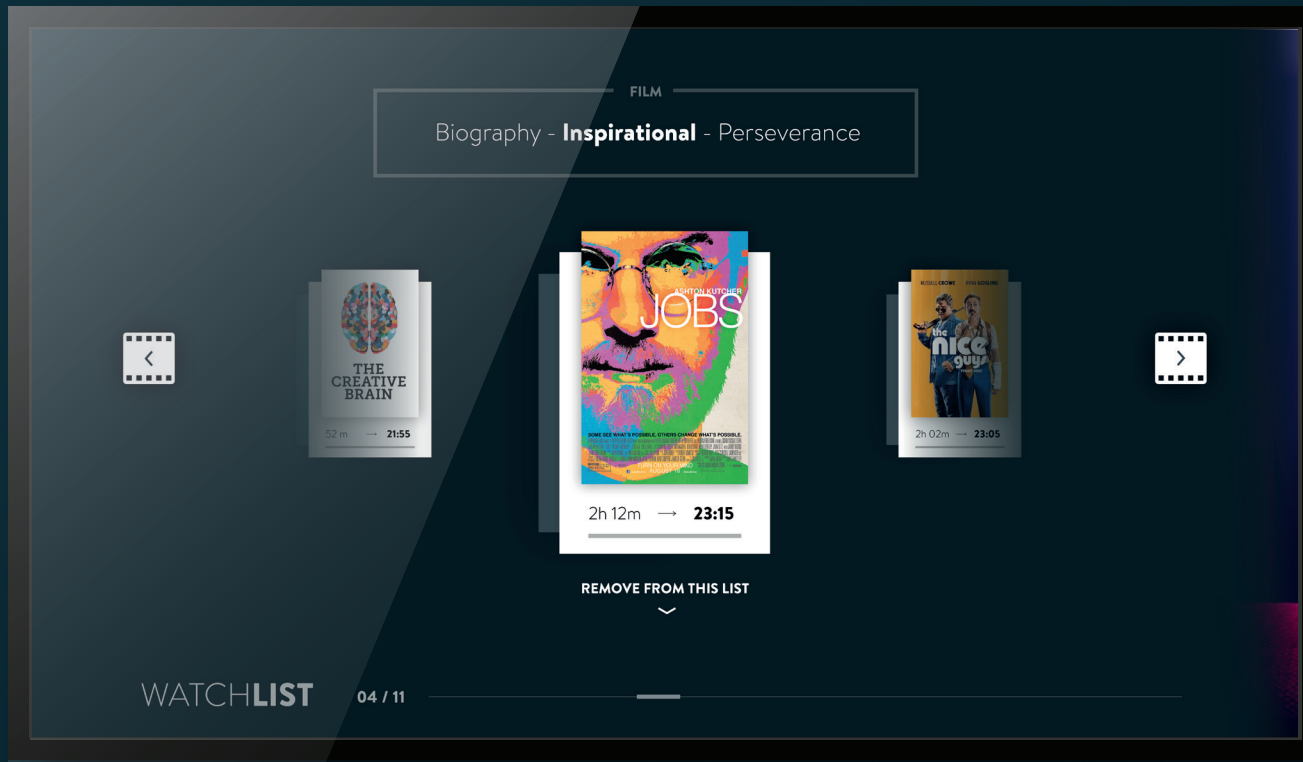
 

1 Result:



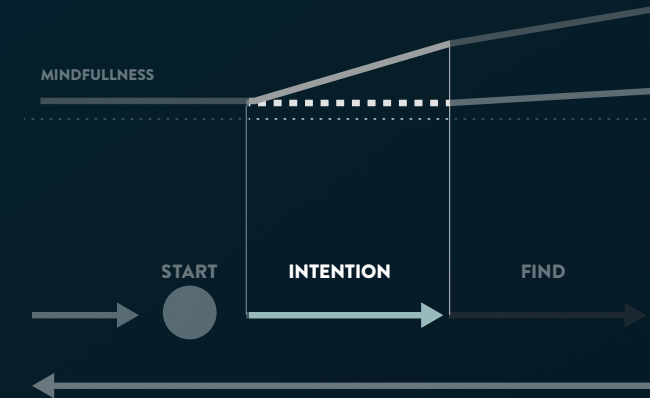
## Search

The first possibility is to search specifically for media-experiences. Research provides insights that people receive suggestions through many channels during the day (friends, commercial banners, social media). Therefore the user is able to instantly search for a specific title. When the title is not available, he will receive titles that offers similar experiences based on the data that CinePal has gathered over all of its users and the specific meaningful data that the user provided over time within his personal profile.



## PRODUCT QUALITIES

EXPERIENCE



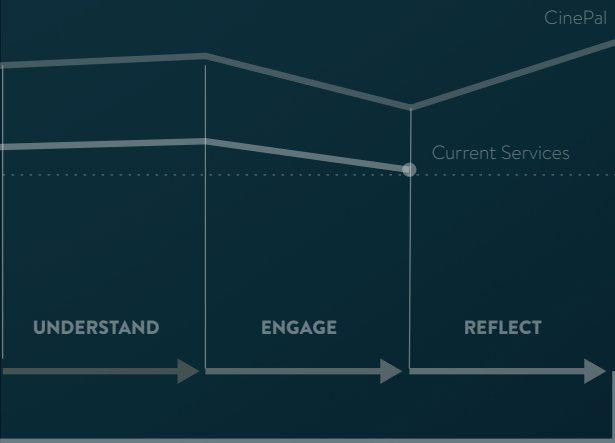
## Watchlist

The second possibility is to visit the personal watch-list. This list is a collection of personally added titles that the user has built up over time which he himself considered a match and would like to watch in the future. This list is optimized based the user's past behavior, the moment of the day and his general intentions, with the first most relevant experience starting from the left side. This project purposefully decided to not include a matching percentage as it learned during the project that this was undesired by people because the lack of trust in AI's and increased the chance of disappointment when it was not match.

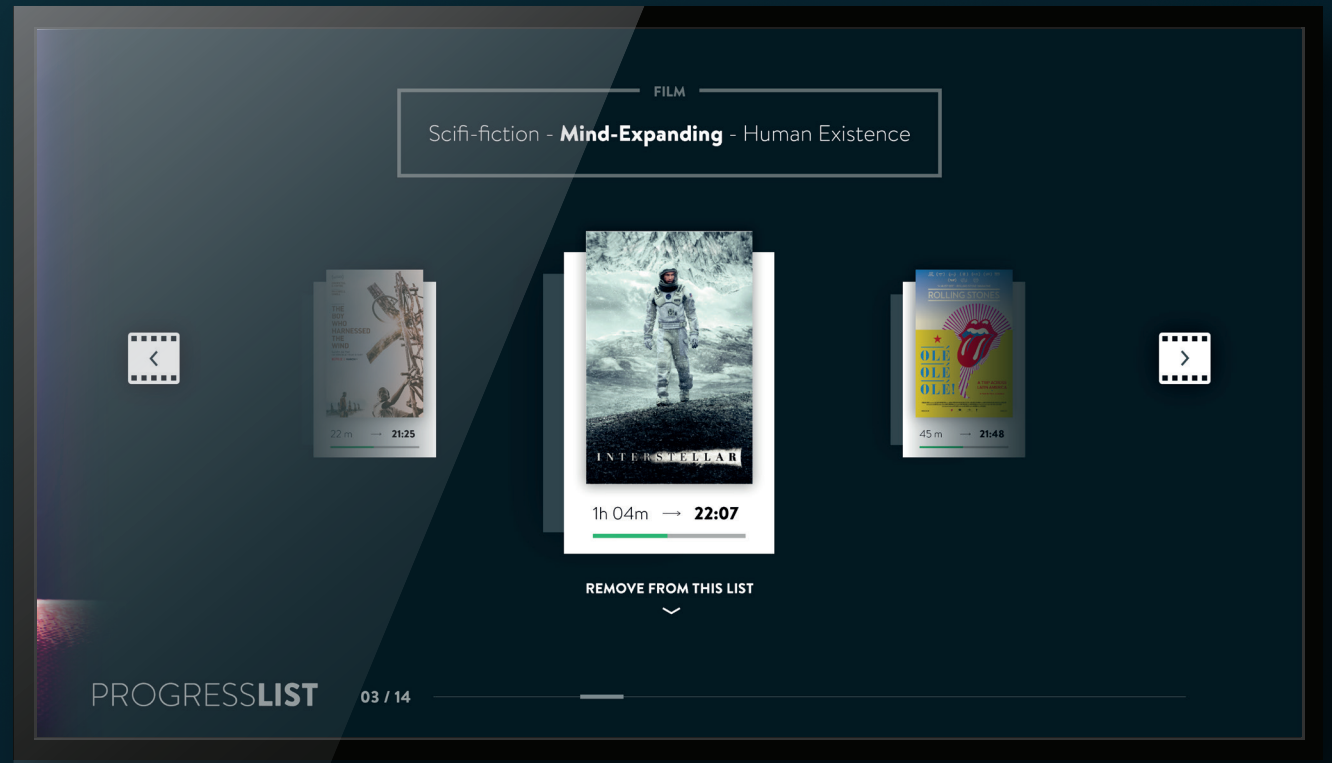
Furthermore, CinePal helps the user understand what experience the title could offer and how the time invested could contribute to his life using three simple terms on top. In addition, it presents the expected time that the experience will finish to make the person more mindful of his (other) intention and the impact of his decision and potentially other conflicting goals to consider. This expected finishing time will constantly reappear in the UI of CinePal at important decision moments to maintain the person's mindfulness. All of the above helps the user to decide if that could indeed be meaningful for his current visit. CinePal trust on the users decisions whether a experience could be meaningful and wait for their decisions what to engage in. More information about the movie will be provided when selecting a specific film.



## PRODUCT QUALITIES



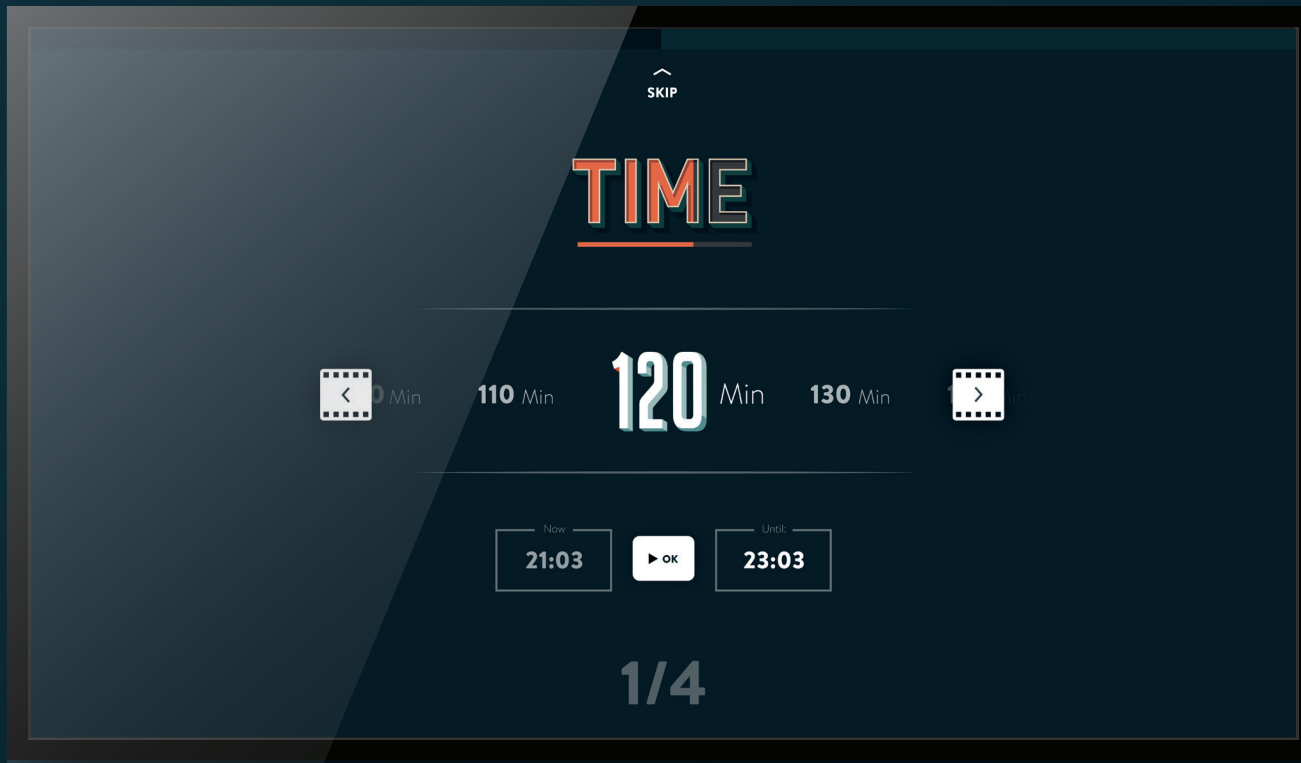
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## Progress List

The third possibility is to visit the progress list, which consist of all titles that have been started during previous visits and have not yet been finished. The user is stimulated to remove the titles that are considered undesired, so that this list will only contain titles that are truly relevant for the users depending on the moment. It will create a clear overview of movies that have yet to be finished and will likely to be finished which will increase the user's feeling of accomplishment.





## Exploring new titles

The fourth possibility is to explore new titles through CinePal's new innovative browse interaction. The user is empowered to answer four simple questions that makes him more mindful of the purpose of his current visit and helps CinePal understand what new titles should be offered during this specific visit.

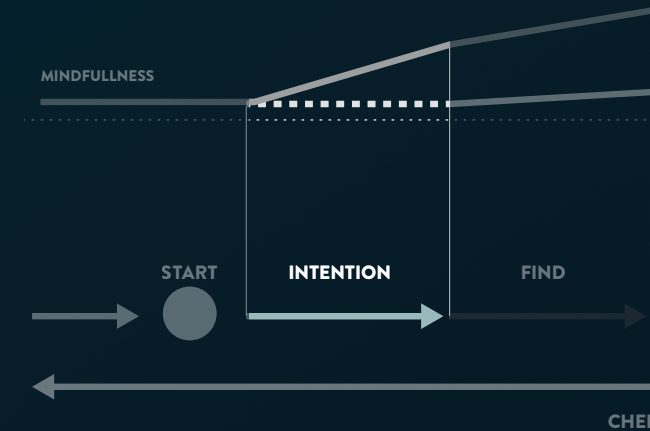
The first question guides the user in articulating how much time he wants to spent on the platform, which empowers him to consider how much time he wants to invest to make the experience meaningful and to consider other (potentially conflicting) goals. Based on the provided information, CinePal filters out all titles that take longer to accomplish and will therefore result in an unfinished experience

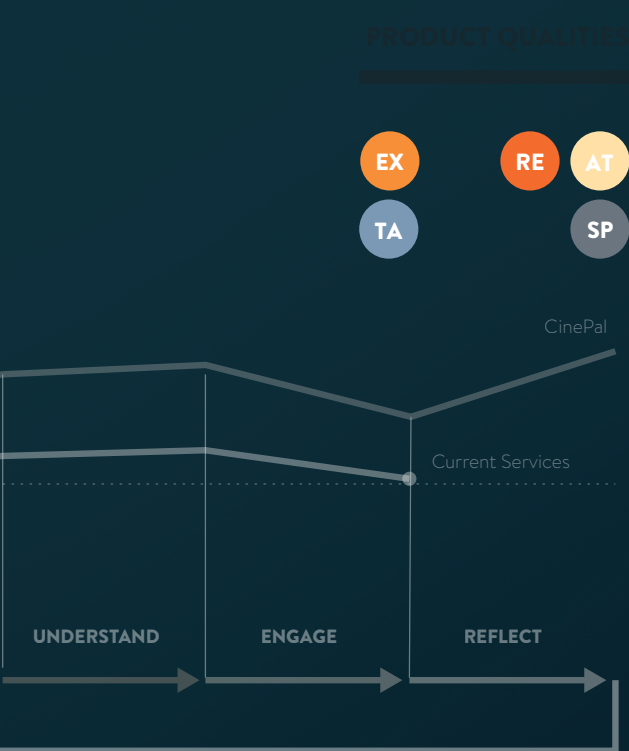
or even an overspending of time spent.

The second question guides the user in articulating what the long-term contribution of the film should have on his life for the amount of time spent. Literature that connected well-being to media-use (mentioned earlier in the report) identified that people are looking for two distinctive types of rewarding experiences: Enjoyment ("It's important to me that I have fun when watching a movie) which is media that offers people positive valence and pleasant arousal, such as amusement, thrill, and suspense, often provided by media-types like comedies, romances, or thrillers (Oliver and Bartsch 2010) and Appreciation ("I like movies that challenge my way of seeing the world"), which is media that is linked to genres such as drama's, sad

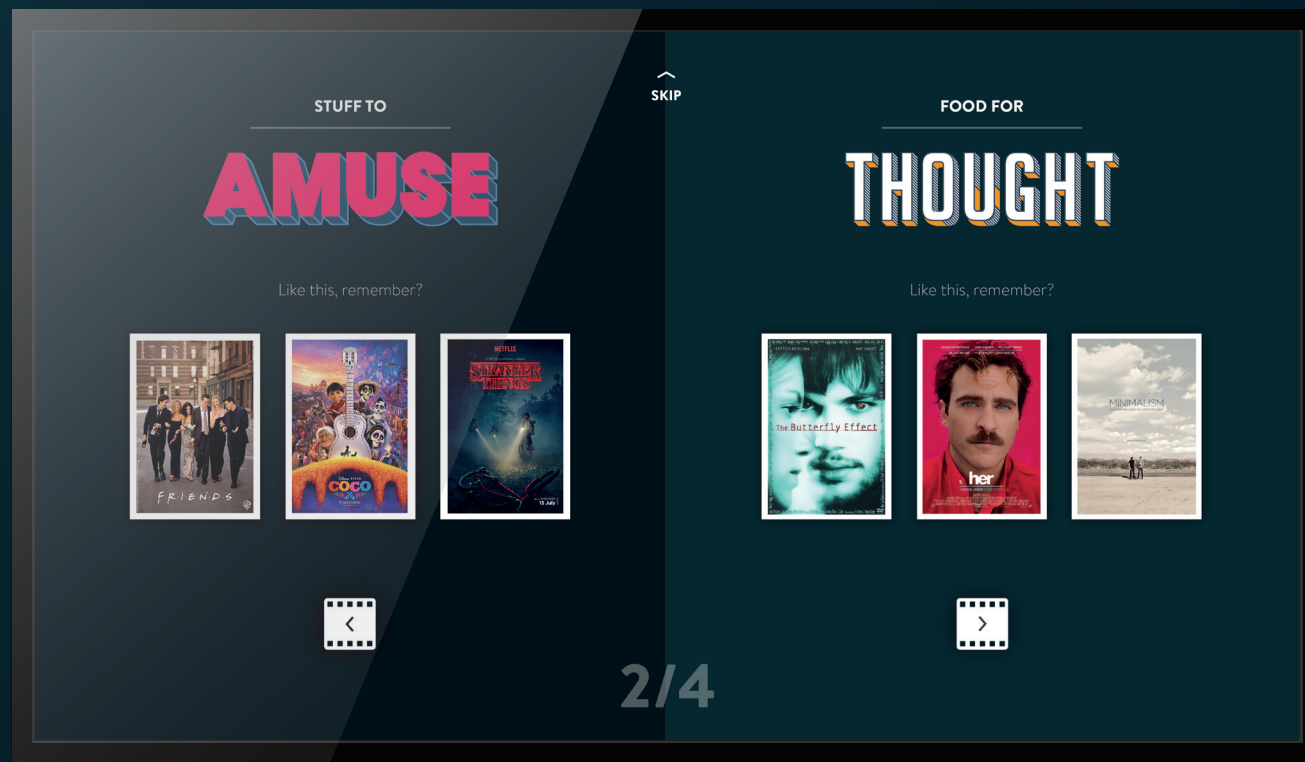
## PRODUCT QUALITIES

PRODUCT QUALITIES





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films and documentaries. Which of the two is more relevant per visit depends on people mood, cognitive energy and meaningful goals as the second type of rewarding experience is characterized by the perception of deeper meaning, the feeling of being moved, and the motivation to elaborate on thoughts and feelings inspired by the experience” (Oliver and Bartsch, 2010, p. 76).

The user is guided to answer this question in two ways:

The first is that the questions consist of only two possible answers (Left or Right), which is based on “two-alternative forced choice” decision making scientific literature (Palmer, S. E., et al., 2013). It states that this approach helps users to make quick and easy decisions as the limited number of conflicting options allow

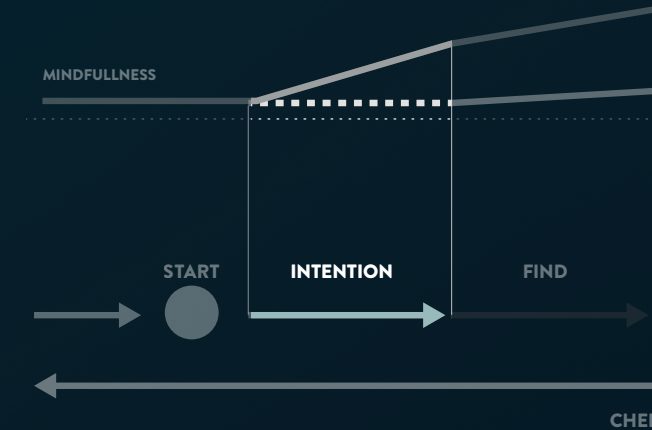
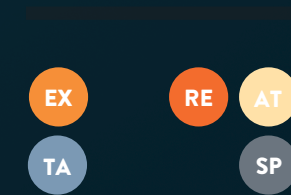
him to easily select the one that feels more relevant. The hypothesis is that this approach prevents decision paralysis and the feeling of having to make too many complicated decisions before receiving an overview of relevant titles.

The second is that the answers are supported by three relevant titles that the user experienced in the past and considered meaningful. Research argues that after mood enhancement occurs through media selection, this experience is stored in an individual’s memory. When that person re-experiences that mood with similar media choices, they may (unconsciously) choose the media selection that contributed to a positive mood previously (Zillman (1985, 1988) and Bryant (1985)).





## PRODUCT QUALITIES

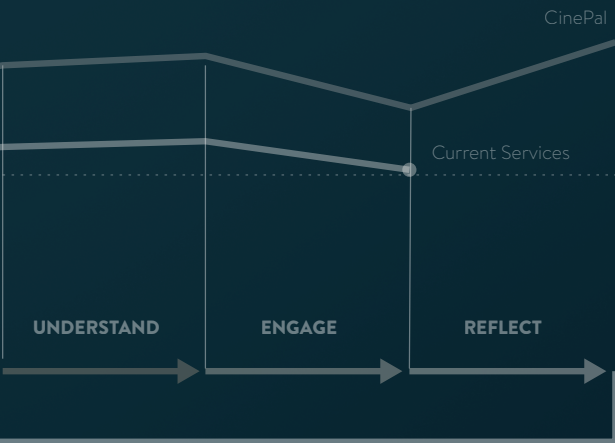
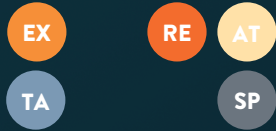


The third and fourth question consider people's arousal levels based on Zillmann's (1988, 2000) Mood Management Theory (MMT) which claims that people engage in entertainment to relax and revitalize and that people, driven by hedonistic desires, select media to alter negative moods, while maintaining their positive ones.

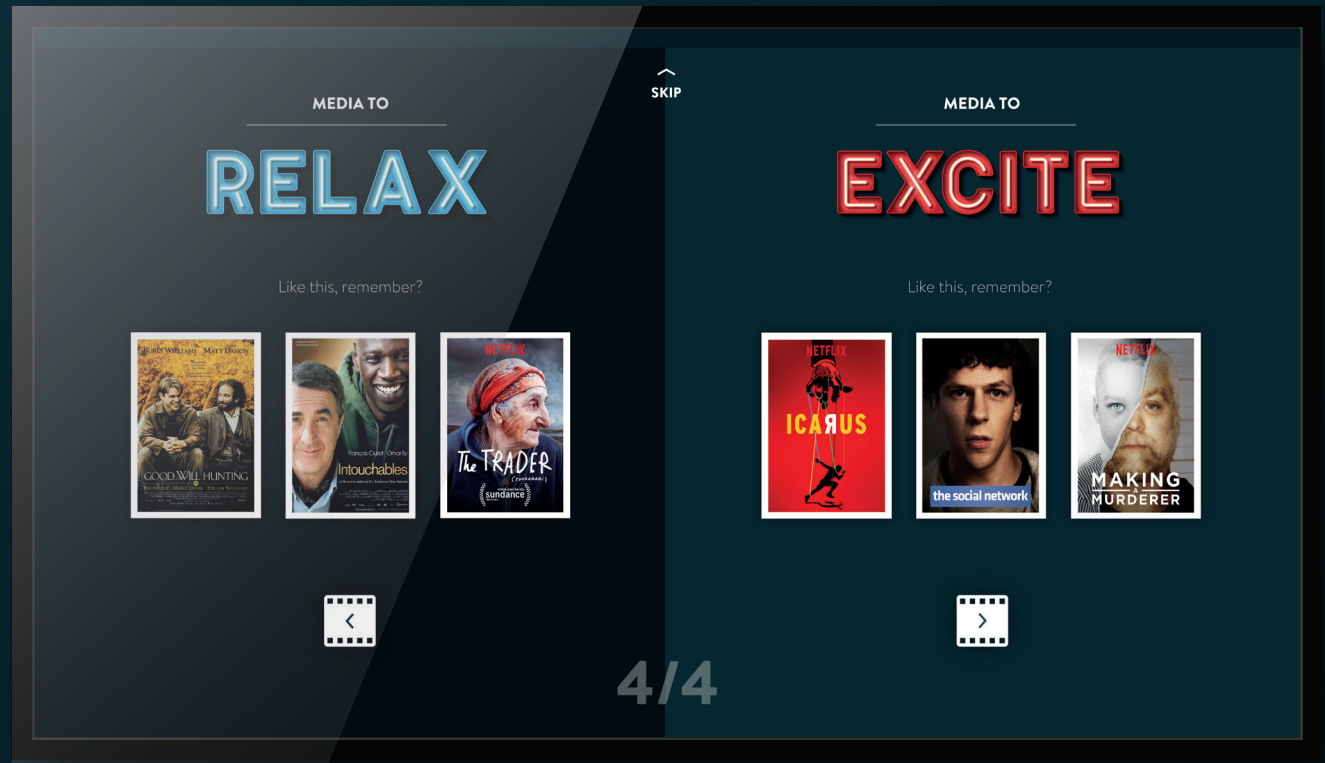
Whether media indeed interferes with the people's current arousal level is determined by the absorption potential, for which the preference differs per mood (Question 3). Individuals in a negative mood will prefer content that interrupts and changes their current mood state, like selecting a mystery with complex plot when feeling down. However, individuals in a positive mood will more likely choose non-absorbing messages.



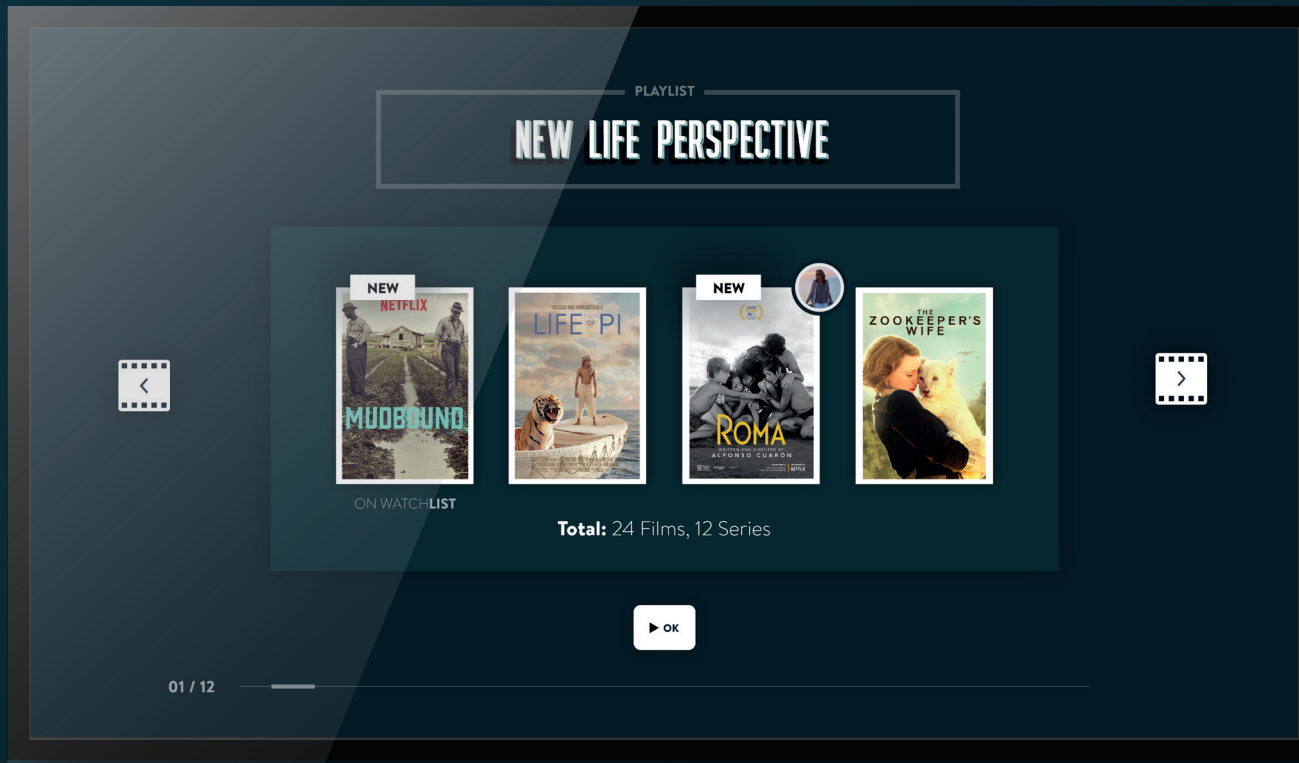
## PRODUCT QUALITIES



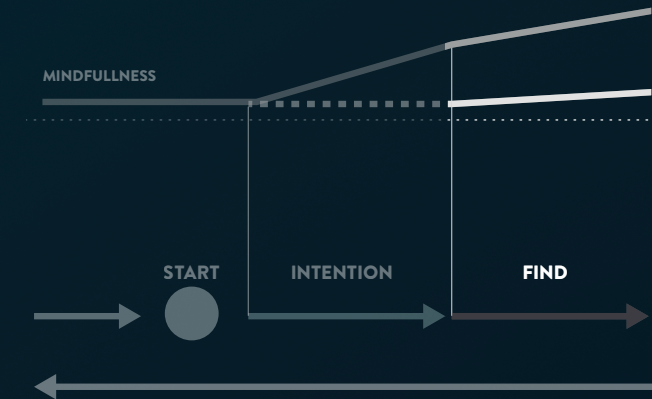
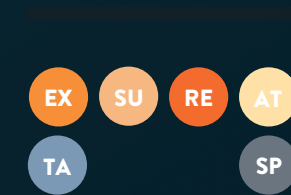
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Plus, individuals will likely to avoid boredom (too low) and stress (too high) because these are unpleasant degrees of arousal. Individuals can regulate mood by selecting media content to alter their arousal levels (question 4), like selecting a travel or cooking show after a stressful day at work.



#### PRODUCT QUALITIES



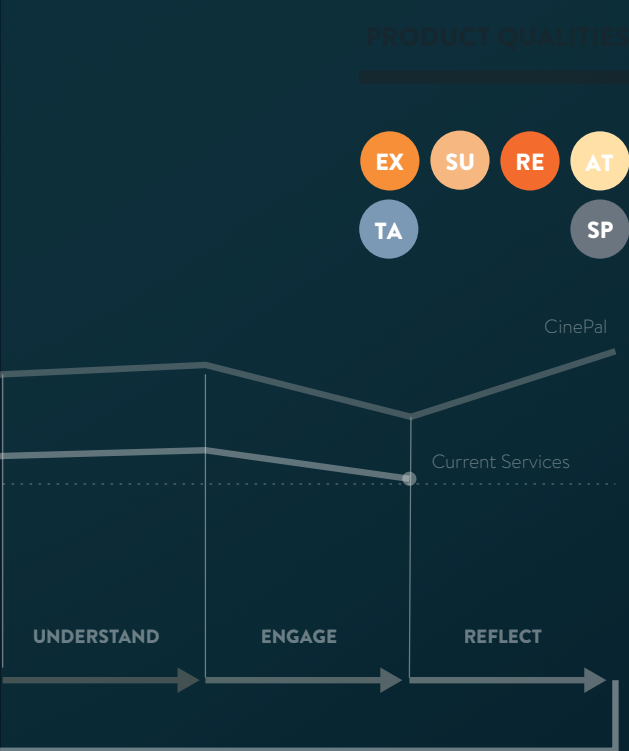
## 12.4. STEP 2: FIND

With the information gathered in the previous step, CinePal is now able to provide suggestions that matches it's users meaningful intentions. During this step, CinePal is determined to help it's users browse efficiently and clearly, while still informing them about the potential meaning the suggestions could offer. The result is support in making quick but meaningful decisions.

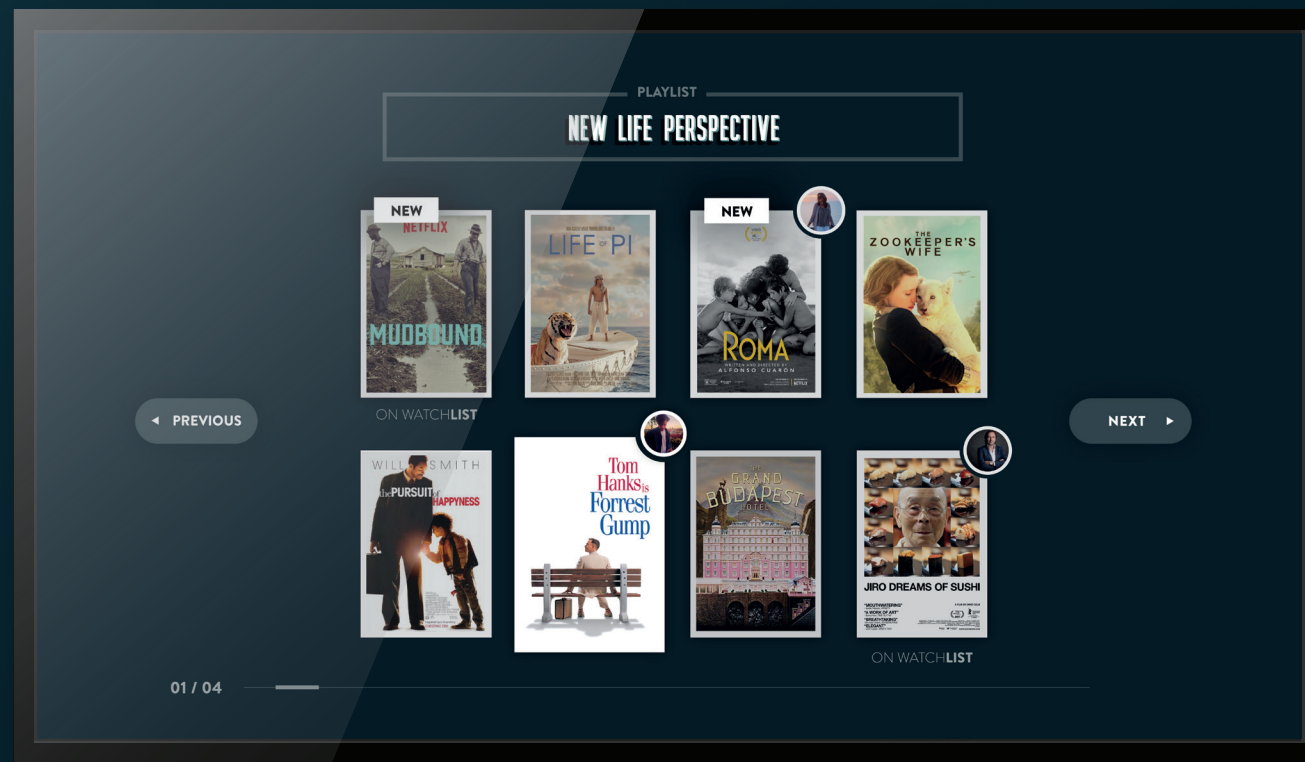
The suggestions are bundled in playlist which are categorized by the potential long-term contribution entertainment could have for the user. This enables the user to browse efficiently through the list of entertainment experiences, while

being constantly aware of the meaning it could deliver. In addition, it suggest the four best matching experiences from that playlist to help the user decide of this playlist and/or those potential experiences (or similar) are indeed relevant for his present visit.





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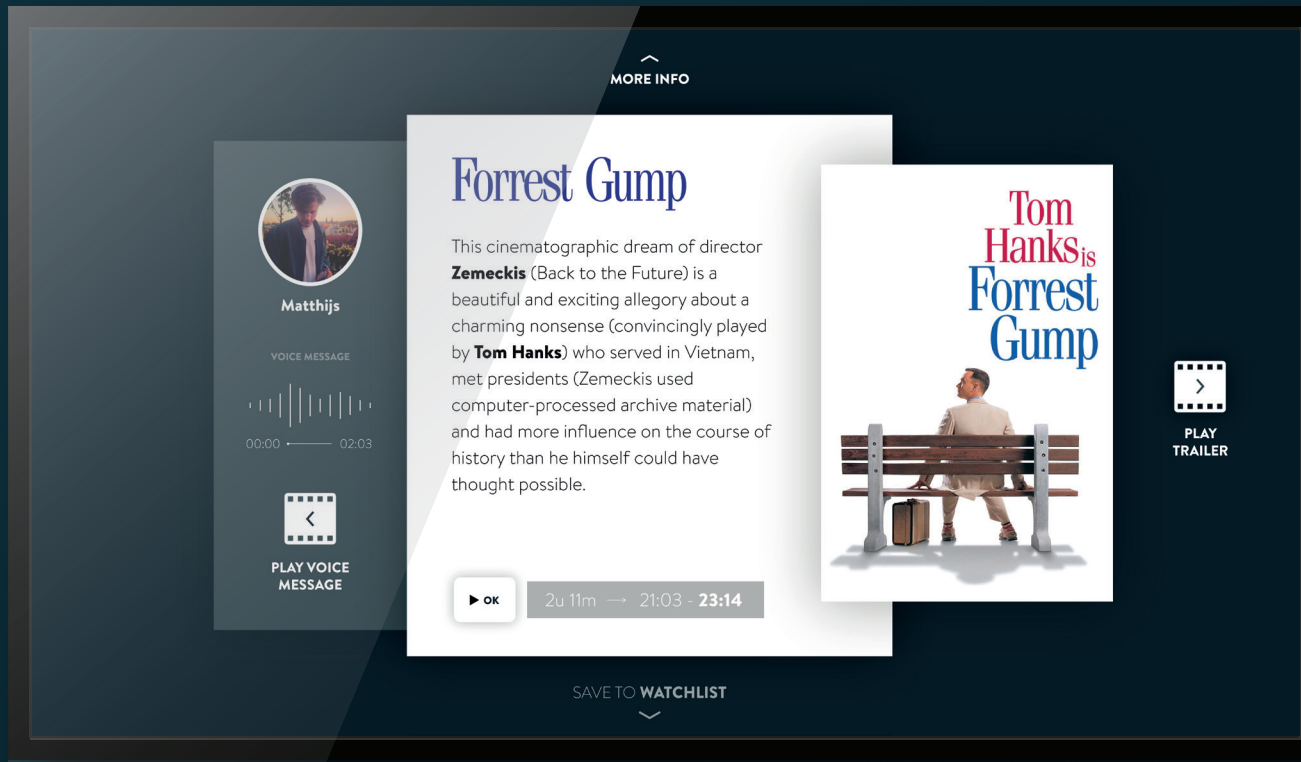


CinePal uses his AI system to filter all suggestions received through trusted people to present only the suggestions that are relevant for the user's present articulated intentions. This prevents an overload of unstructured suggestions but instead creates a clear number of assumingly meaningful entertainment experiences received through the people that the user trusts on.

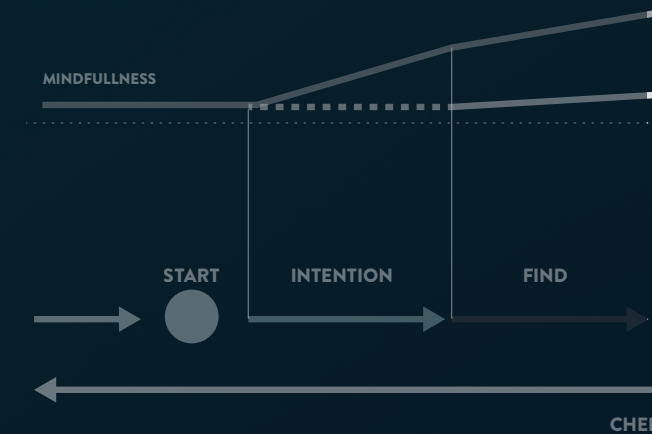
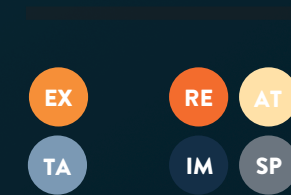
CinePal also takes the user's watchlist into account when suggesting relevant experiences as the user already decided in the past that these experiences were matching his interest. Based on the articulated intentions of the users, CinePal presents the most relevant experiences.

When opening the playlist, the user receives a maximum of 8 suggestions per page, supported by literature stating that the ideal number of options for a person is in between 8 and 15, depending on the perceived reward, the difficulty of evaluating the options, and the person's individual characteristics (Sciencedaily, 2018). To receive an additional 8 suggestions the user has to consciously decide to browse to the next page which purposefully act as a stopping cue to prevent mindless scrolling.





## PRODUCT QUALITIES



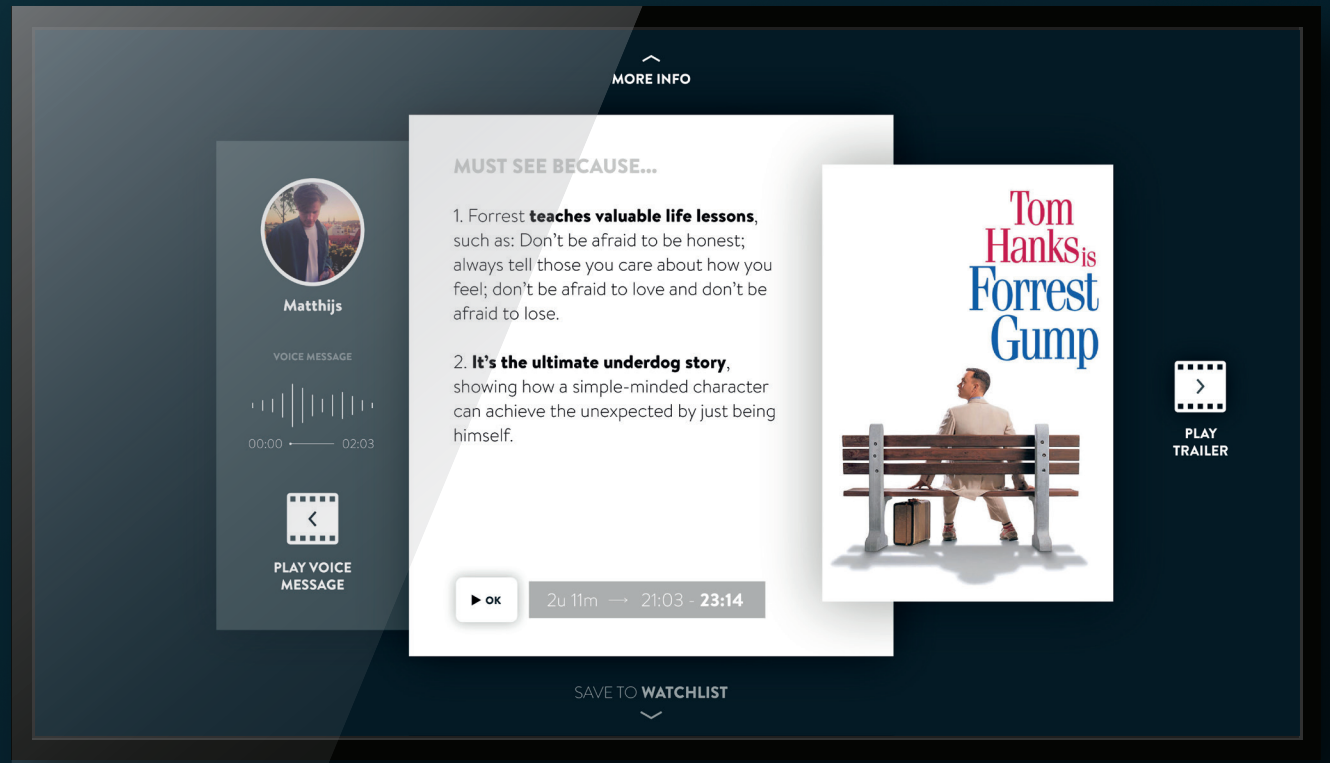
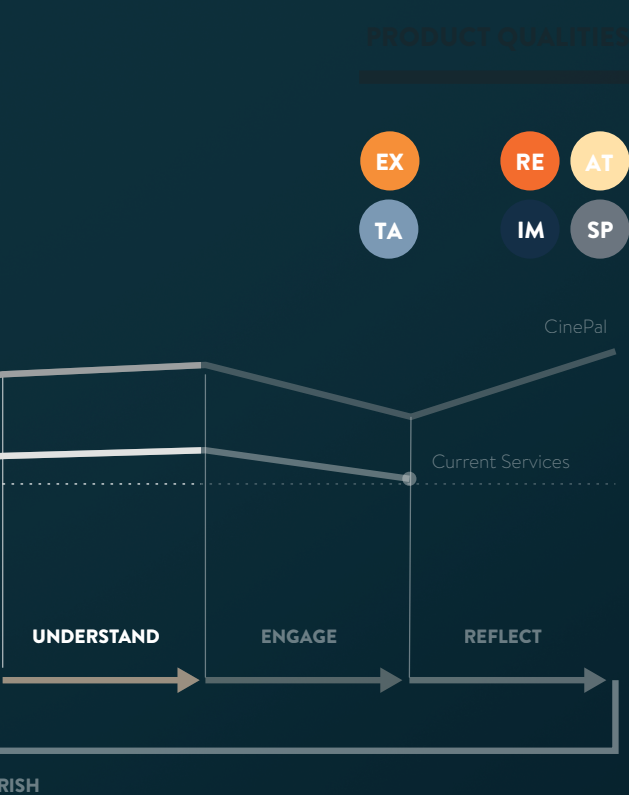
## 12.5. STEP 3: UNDERSTAND

When the user decides that a title could potentially match his current intentions, the next step is helping the user to understand which meaning the experience could offer to help him decide if that could be meaningful. CinePal helps the user in two ways:

The first is by enabling people to listen to trusted others who already experienced the title and share their story why they believe it is meaningful. When the suggestions are sent by people close to the user, this message will be a personal explanation why it could be meaningful for that specific user. If it is sent by inspiring people that are

more distant, this message will be a more general explanation why the experience was meaningful for the inspiring sender.

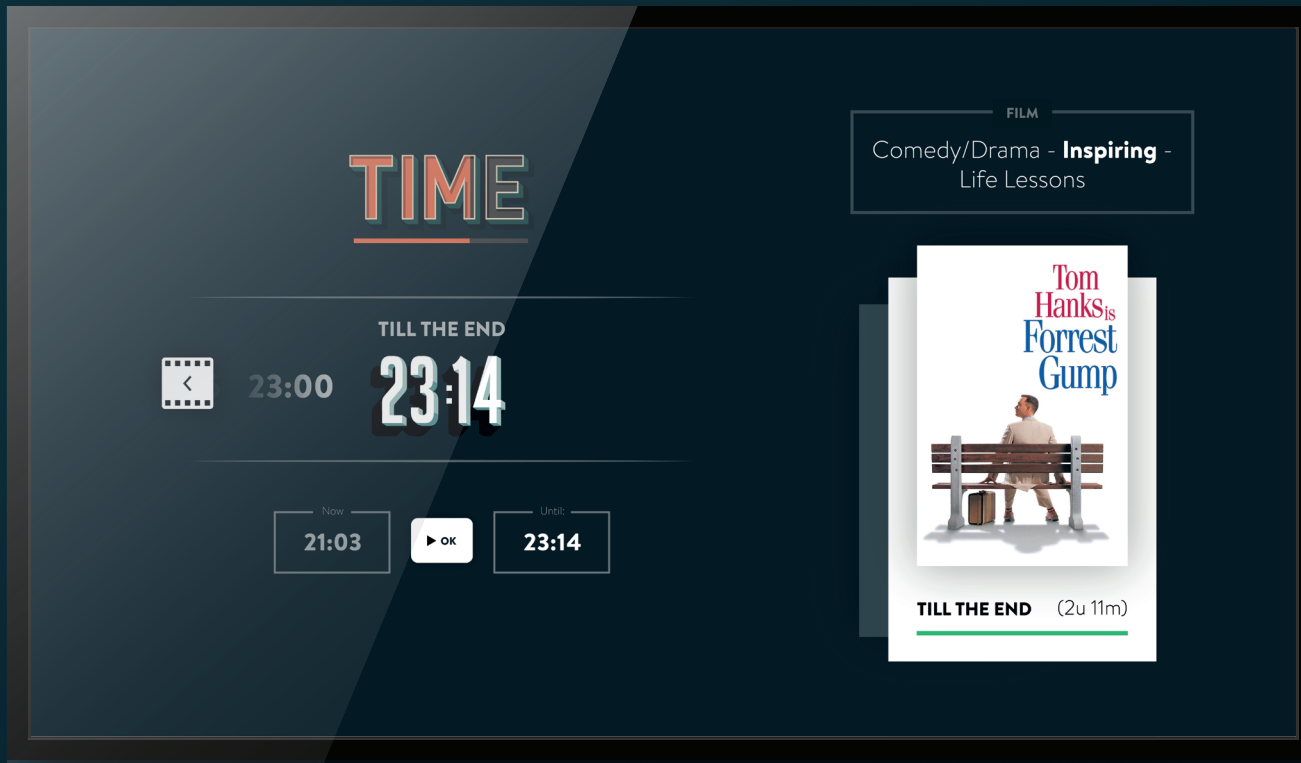
The second is by offering meaningful information created by CinePal-moderators. First it shares information about the whole expected experience and the people who made it, rather than just a quick summary of the storyline. Second it shares information about the meaningful contribution it could provide to people's life.



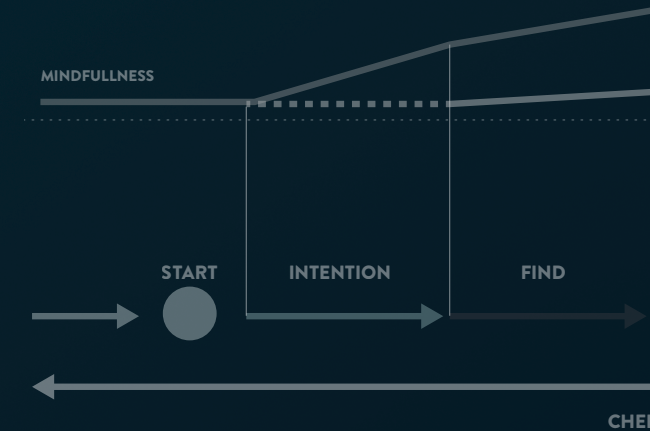
The user should be in control whether he would like to play the voice-message, watch the trailer or play the movie, therefore this step purposefully does contain any auto-play features, just like the rest of the platform.

When the user decides the title is indeed desired but not for this specific moment, he is able to add it to his watchlist which helps CinePal learns from the user's interest and helps the user receive this title on a better fitting moment.





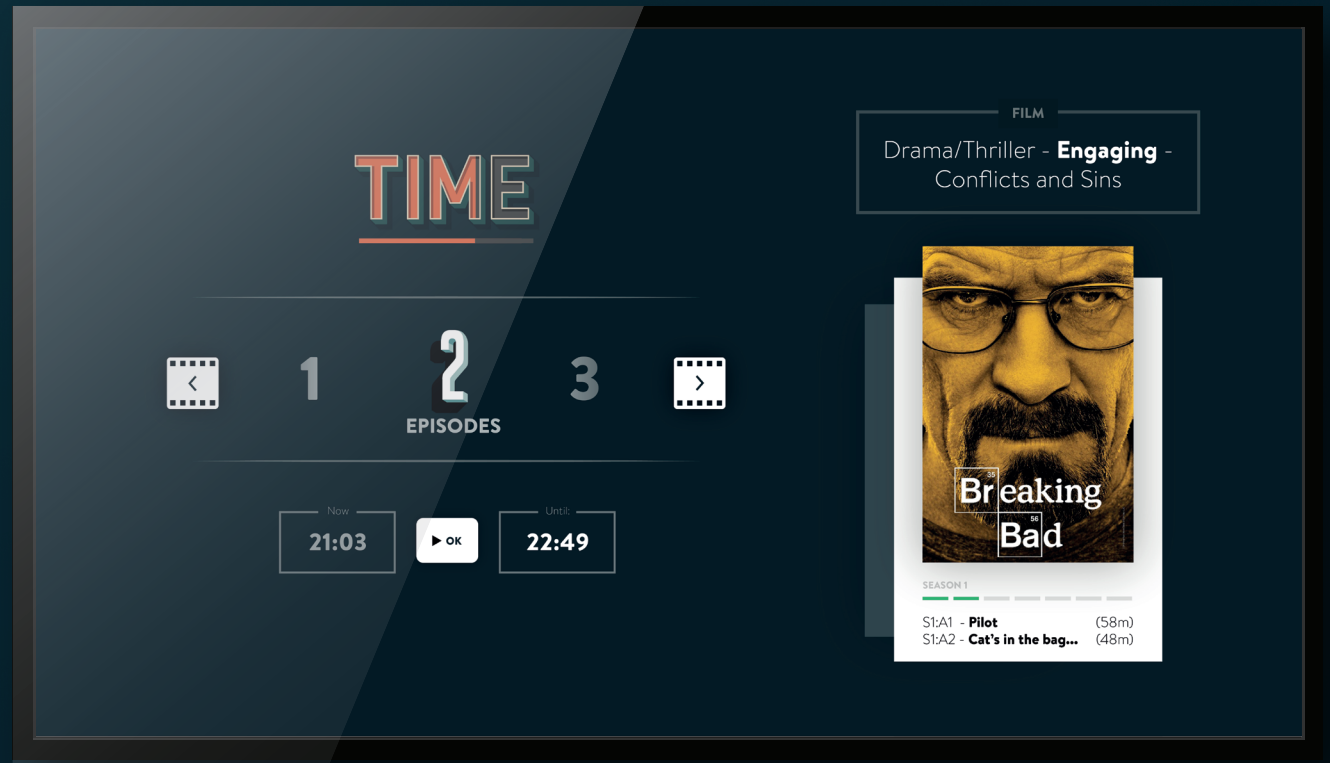
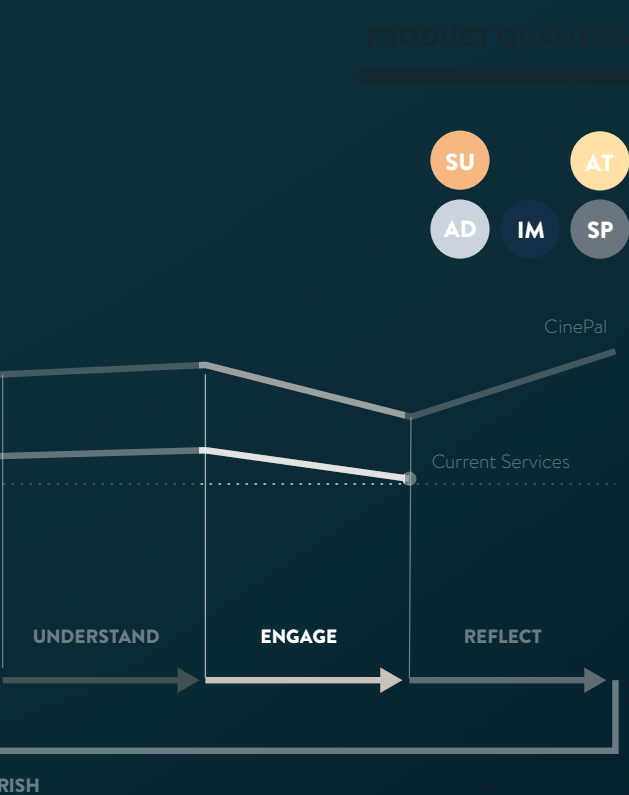
## PRODUCT QUALITIES



## 12.6. STEP 4: ENGAGE

If the user consciously decided that this title could indeed be meaningful for his current intentions, he arrives at step 4. During this step, people are empowered to consider the spent to make this experience meaningful which also stimulates them to consider potential other goals besides media-experiences. For movies, the user is able to select what his desired time is to stop watching, after which CinePal will fade the user out of the movie.





For series the user is able to select how many consecutive episodes he wants to watch, enabling CinePal to enhance the experience by skipping the breaks in between the selected episodes. At this moment, people's mindfulness will decrease due to the enhanced engagement resulting in an increased level of flow.



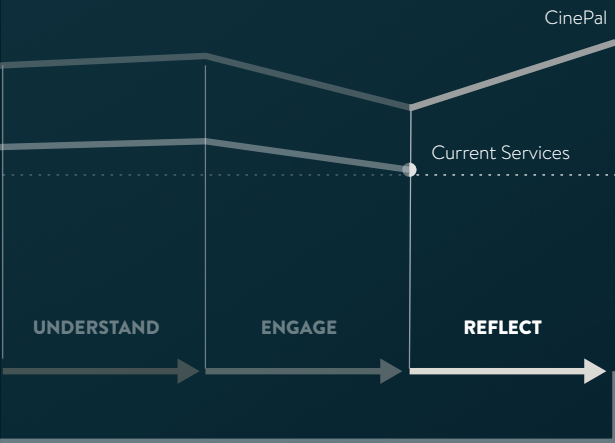
## 12.7. STEP 5: REFLECT

When finishing as planned, CinePal empowers people to reflect on the experience as that is crucial for making it meaningful and appreciate the time spent. This happens in three ways:

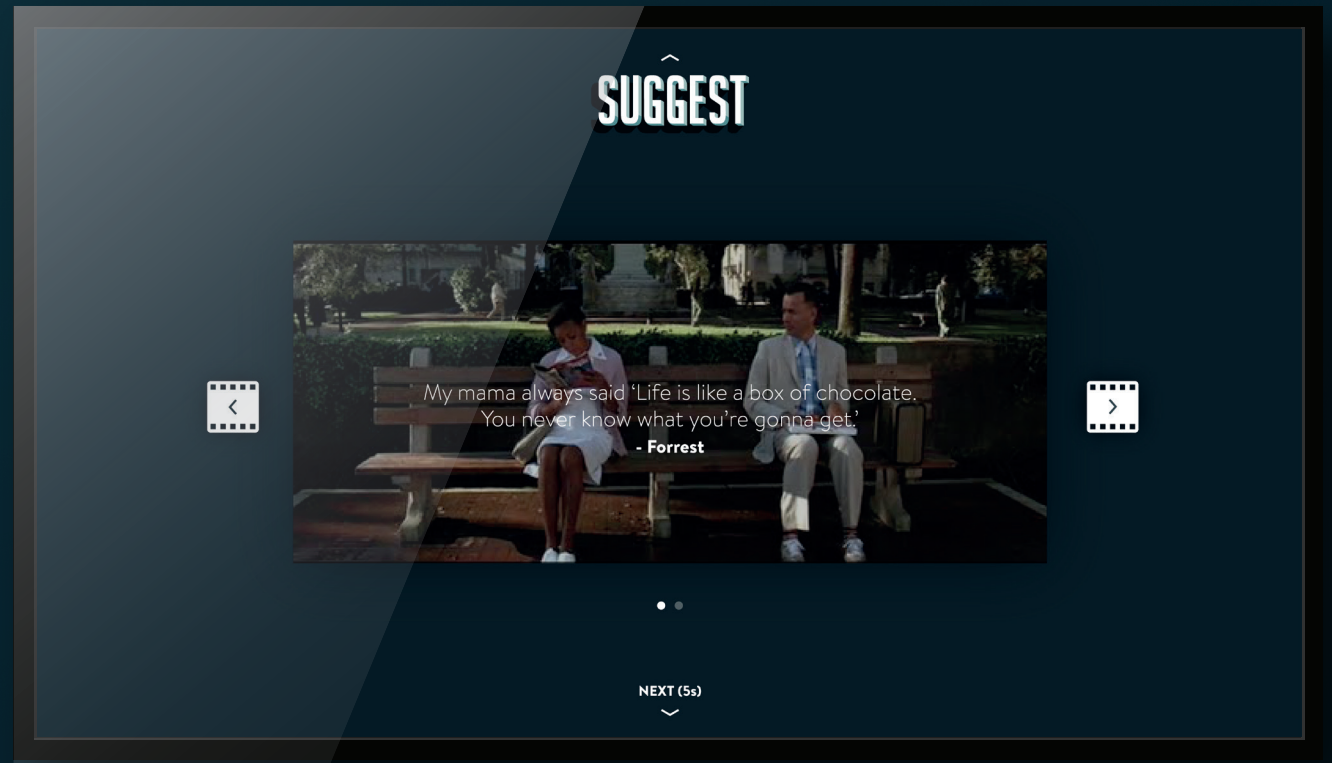
First, it presents users that have connected their smart-watches to the platform with an overview of their heartbeat monitored over the duration of the film. As people articulated their intention in wanting to relax or excite, people can reflect if their heartbeat indeed increased or decreased. This is especially desired by people who already monitor their heartbeat during the whole day.



## PRODUCT QUALITIES

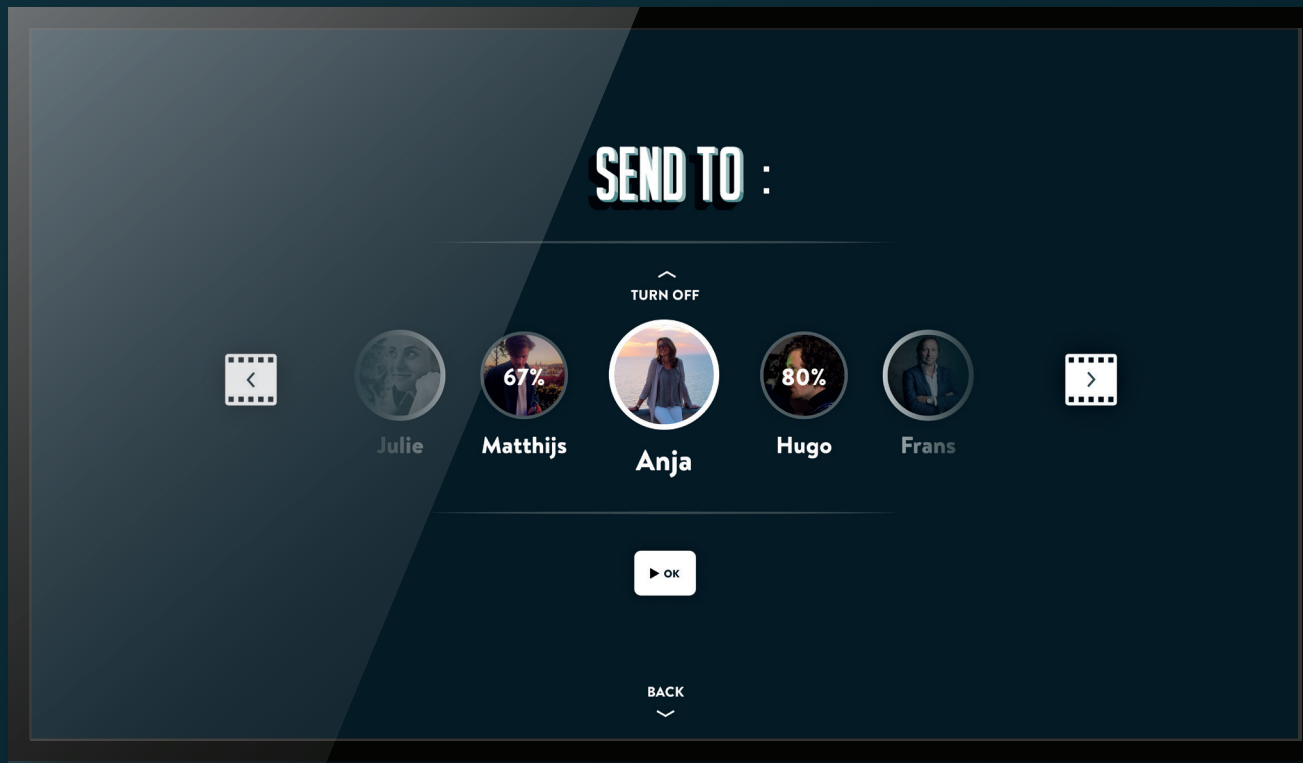


RISH

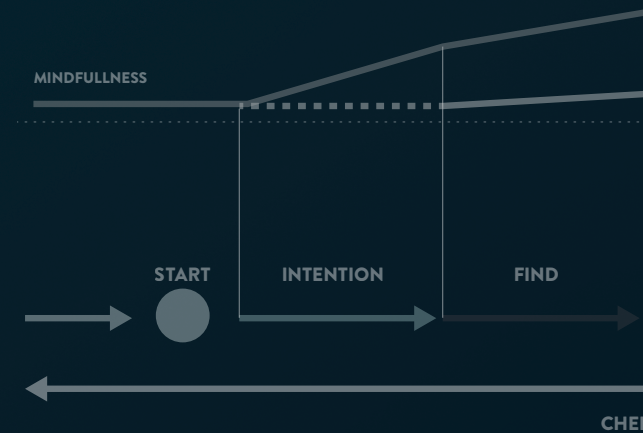


Second, it presents users with a number of quotes that are typical for that specific movie. These could preferably connect to the potential meaning mentioned before engaging in the experience to trigger people in reflecting on the understanding of it.

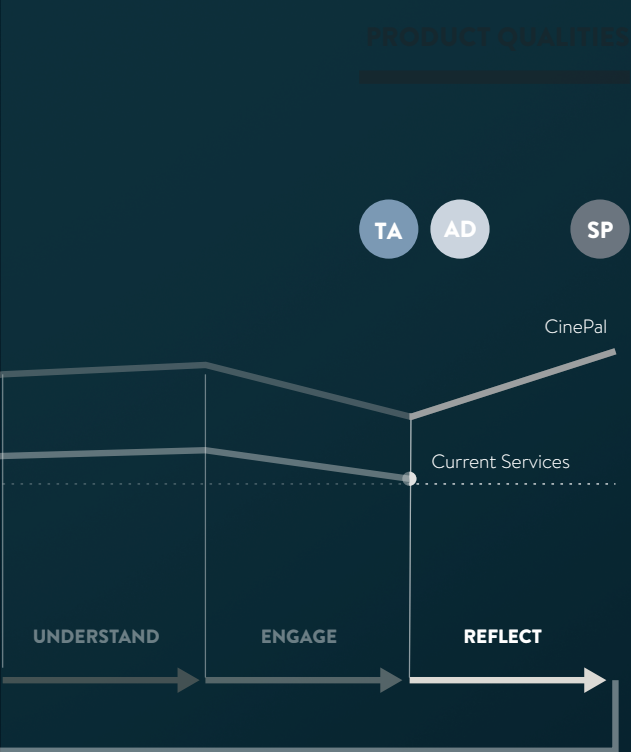




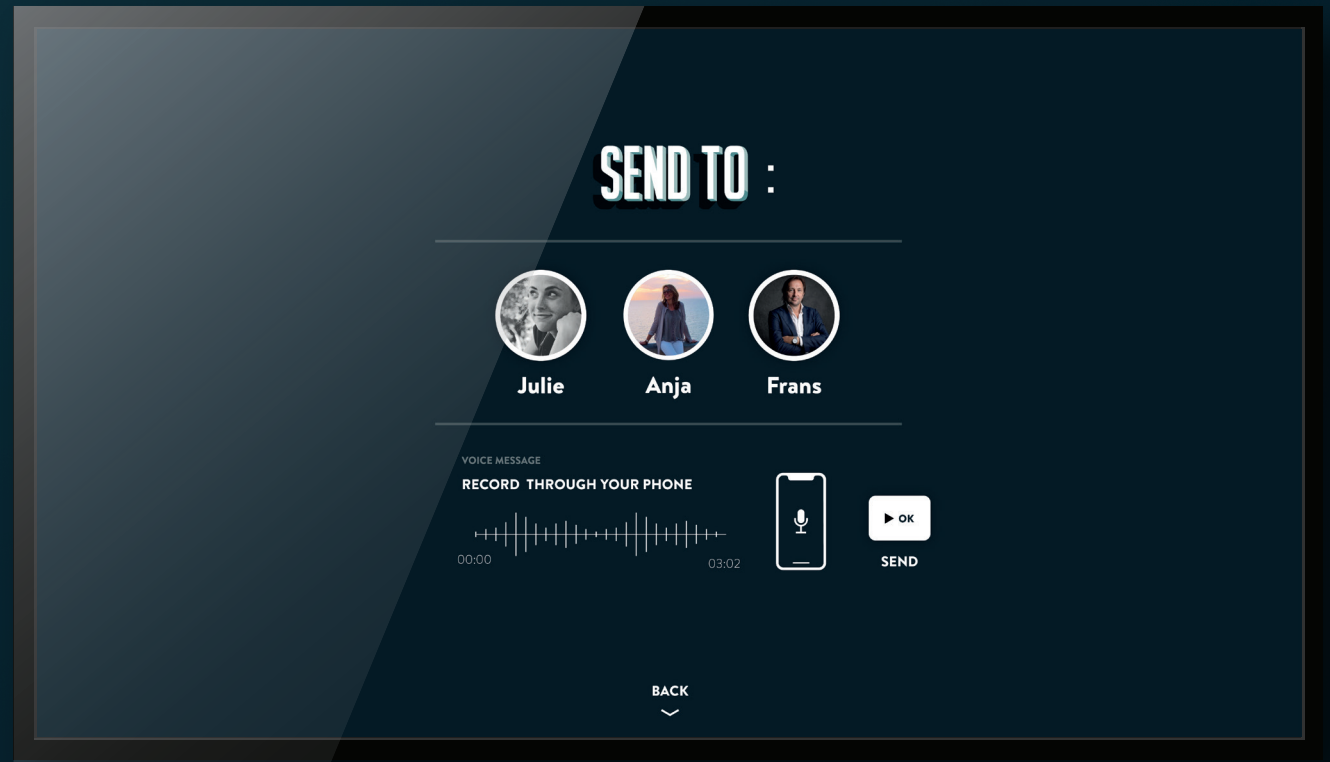
## PRODUCT QUALITIES



Third, it empowers people to suggest the experience to matching others that could potentially find this experience meaningful.

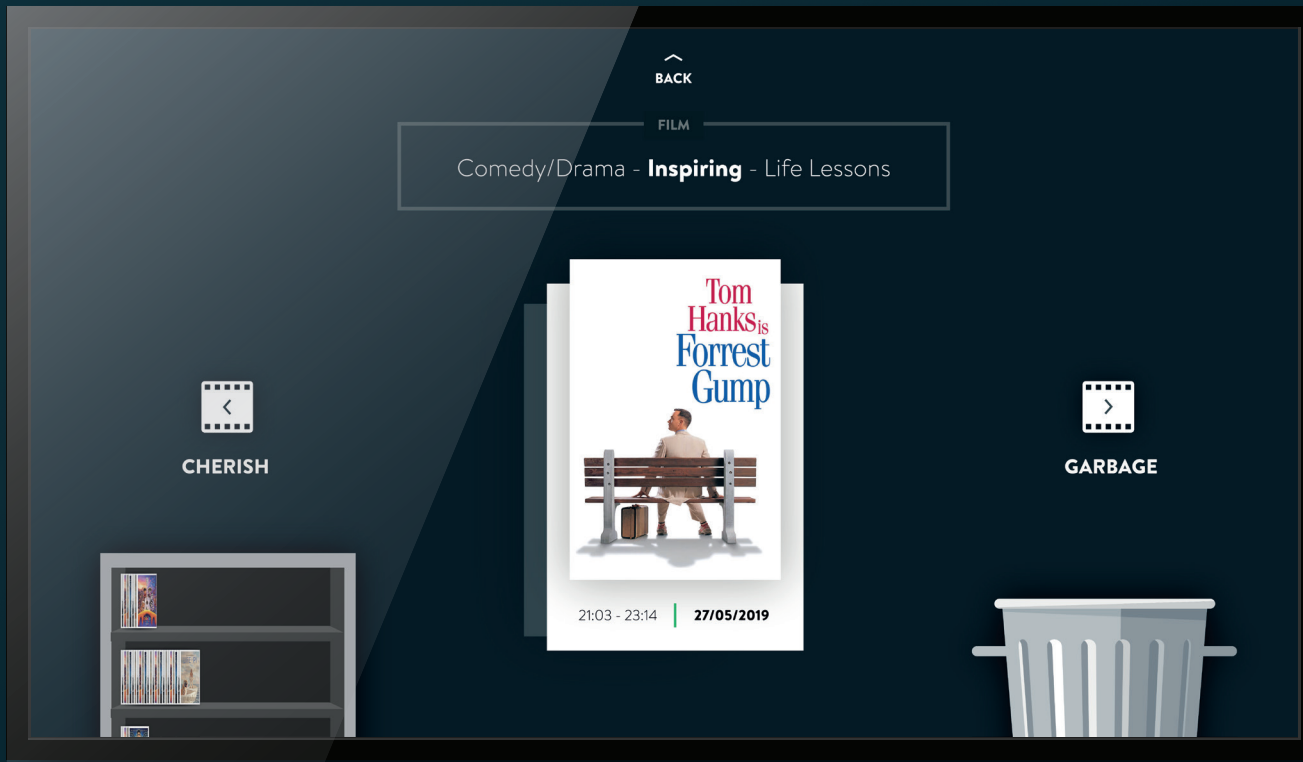


RISH

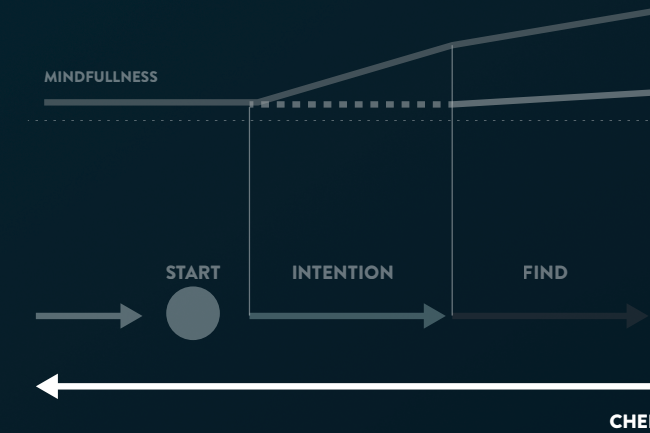
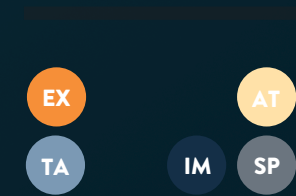


By empowering the user to record a voice-message (explaining his experience and why he expects it's a match), he is stimulated to reflect on the experience and determine why it was (or wasn't) meaningful for him. Smart-TV increasingly contain a microphone which can be used to record the message, but for the people that do not have such a Smart TV, they can use their phone to record these messages.





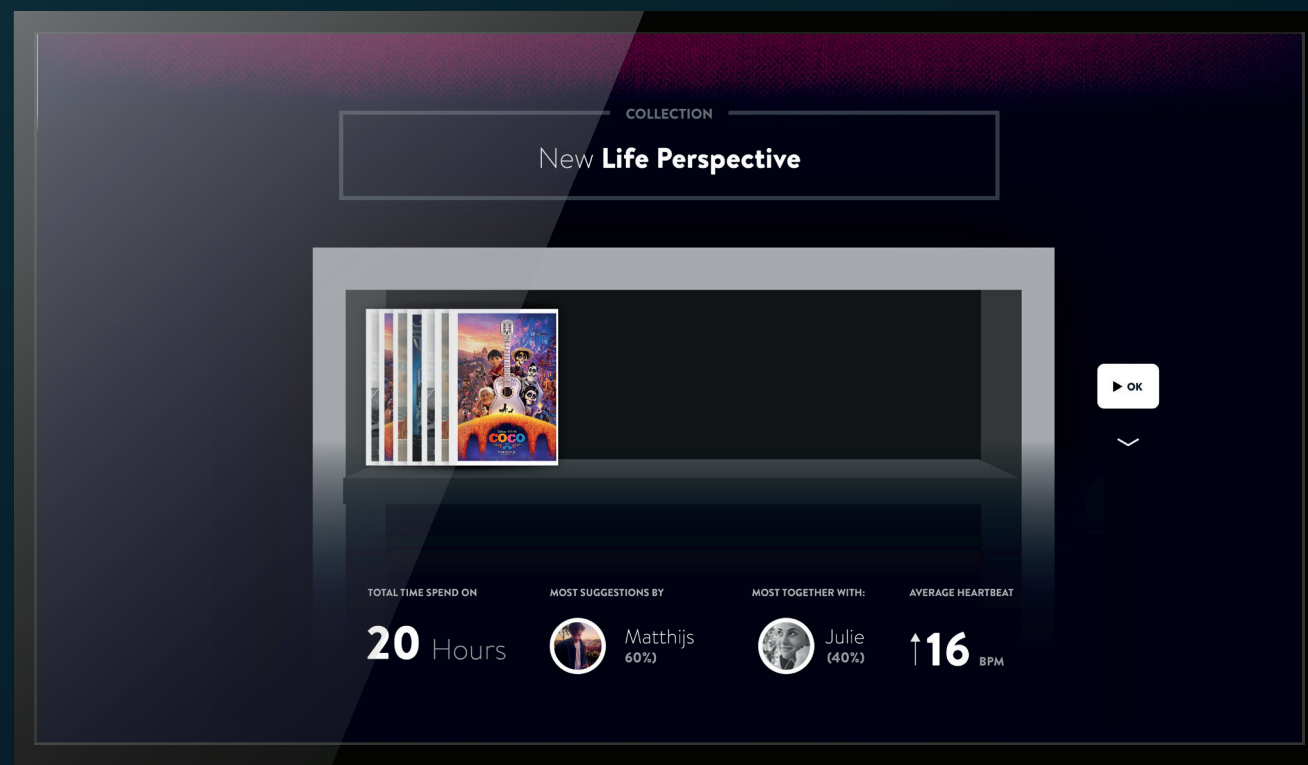
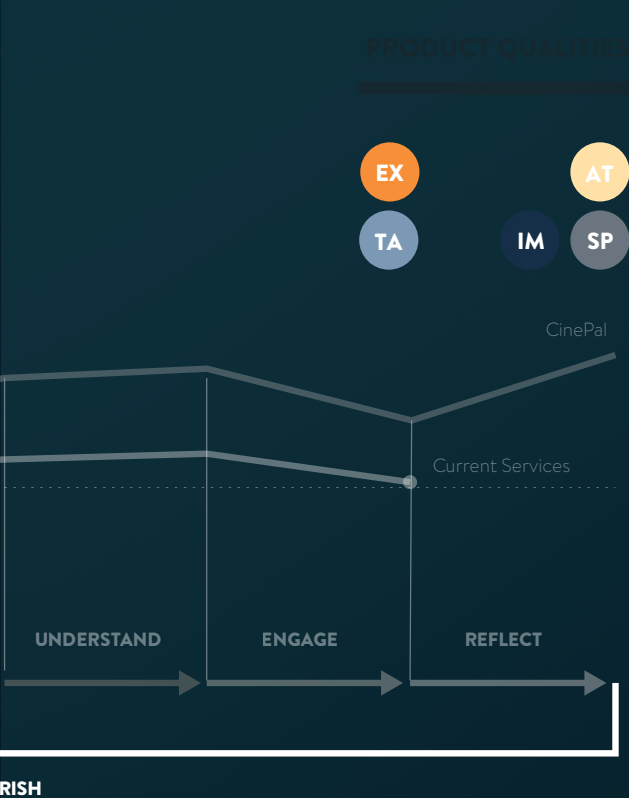
## PRODUCT QUALITIES



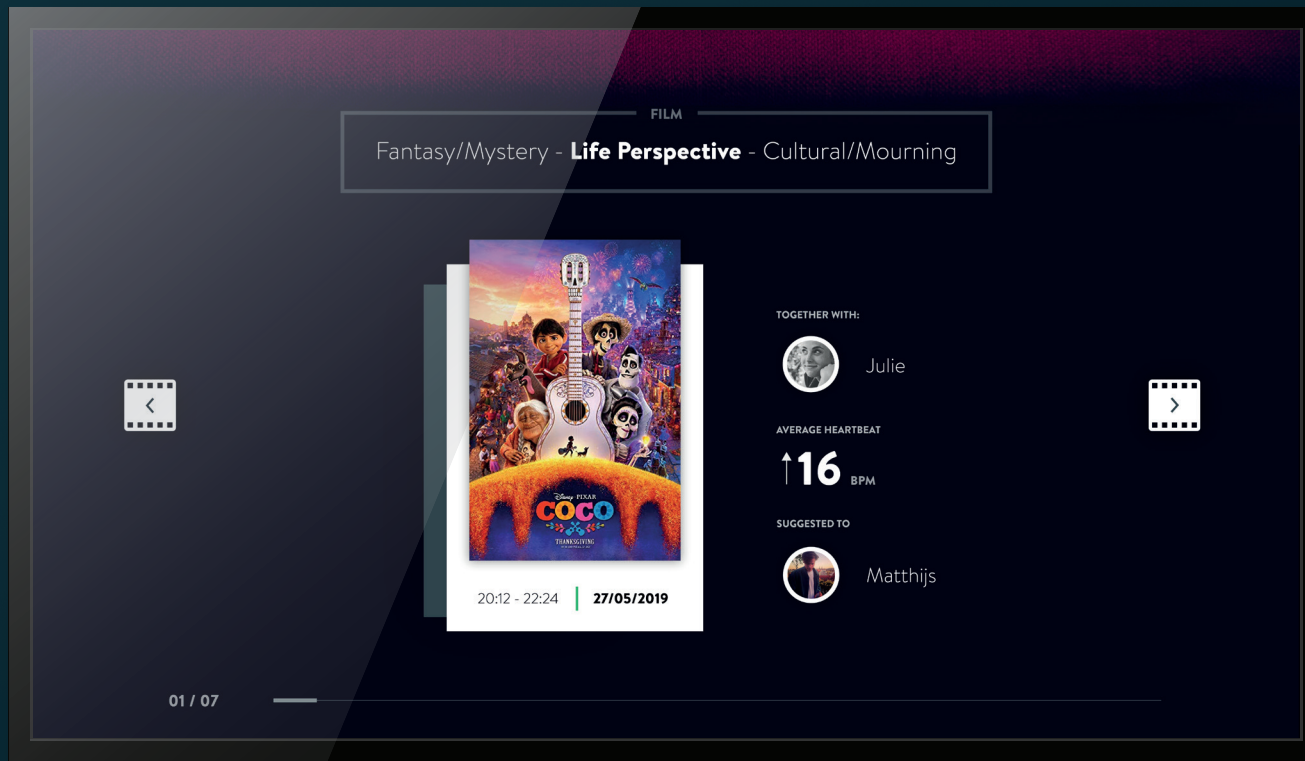
## 12.8. STEP 6: CHERISH

Finally, the user is empowered to decide whether the experience is indeed considered meaningful by choosing to option to cherish the experience or to throw the experience away, again using the Two-Forced-Choice-Decision option.

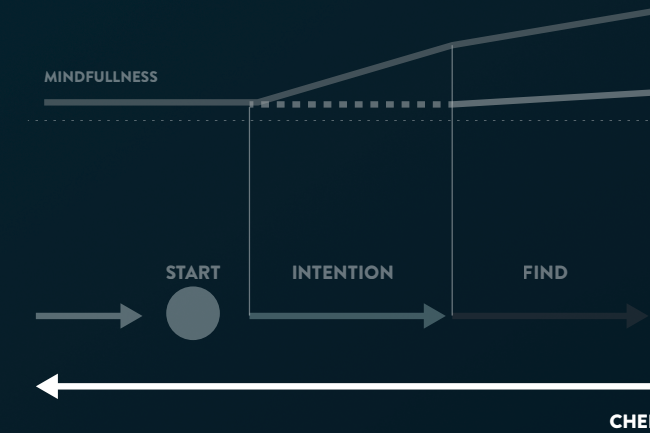
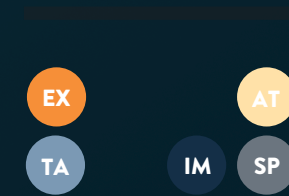




When deciding to cherish the experience, the titles is saved in people's personal collection and automatically categorized on it's meaningful contribution. There has been deliberately chosen to automatically categorize it as user-research provided insights that people do want to save their experiences but find it difficult to come up with categories themselves and see this more as a hassle than a opportunity. Over time, this personal collection becomes bigger (like a growing dvd collection) so that people can browse through this collection to see all of their categorized cherished experiences and receive additional info that helps people understand how entertainment has contributed to their lives.



## PRODUCT QUALITIES



When people cherish experiences, CinePal is able to help people to look back on meaningful experiences by providing a recap at appropriate moments.



## PRODUCT QUALITIES

EX

TA

IM

SP

CinePal

Current Services

UNDERSTAND

ENGAGE

REFLECT

RISH

# Welcome back, John

Let's quickly look back at one of your cherished experiences **to appreciate** that moment **once again**.

YOU SEARCHED FOR:

**AMUSE**  
**FOCUS**  
**RELAX**

TOGETHER WITH:



Julie

FILM

Fantasy/Mystery - **Life Perspective** -  
Cultural/Mourning



20:12 - 22:24 | 27/05/2019

CinePal sees this experience recap as opportunity to both help people increasingly appreciate those moments, plus stimulate them to find more meaningful experiences the next time when they use CinePal.



## 12.9. DESIGN & WELL-BEING

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The main goal of this project is to ensure that the new streaming-service positively contributes to people's well-being. This resulted in a concept that is built up from its core to contribute to the psychological well-being constructs (mentioned earlier in the report). Plus, that empowers people to well-balanced hedonic with eudaimonic rewarding media experiences by merging these into one single improved experience. This happens in several ways:

### Hedonia

#### Positive effect & Carefreeness

Cinepal is designed to support people in better managing their moods by supporting them to articulate their present (mood) intentions to better understand that present needs, and with that, better find a matching content to successfully manage it.

In addition, their articulated intentions and media-reflections allow CinePal to better learn about people's streaming needs and could therefore present better matching suggestions which allow people to better reach a state of flow. Plus they are able to consciously select multiple episodes stacks to skip the breaks in between which also helps them to maintain the state of flow.

### Eudaimonia

#### Self-regulation and mindfulness

CinePal empowers people to be more mindful of their (time-spending) intentions and their media-experience as a whole. This allows a deeper processing of the media-experience and motivates them to consider other goals besides media-entertainment. People are therefore able to make better time-managing decisions to self-regulate their media behavior.

#### Autonomy

CinePal is determined to well-balance support with control and is determined to

hand over the impactful decisions it's users. This results in an increased sense of choice and freedom in which the people are in charge of their media-experience.

#### Competence

With CinePal, people are better able to interact successfully with a streaming-platform as the platform allows them to be better aware of their intentions and provides multiple voluntary channels with the right support to fulfil these intentions with matching content.

#### Relatedness/social connections/contribution

CinePal believes that connecting people is essential to contribute to the well-being of all. The platforms allows people to relate to each-other by better understanding who watches what content, it allows people to start conversations about similar media-experiences and it motivates suggesting meaningful experiences to others to help them spent their time worthwhile.

#### Personal growth/coping

CinePal empowers people to be more aware of what meaning entertainment could offer. Plus it supports them in finding the matching meaning to their meaningful intentions and motivates them to reflect on it. Therefore it allows people to better manage their time in gaining knowledge, skills and cope with certain feelings or problems.

#### Achievement and finding meaning in life

The statement of this graduation project is supporting people in articulating- and eventually achieving goals. Plus CinePal empowers people to constantly reflect on their experiences to better understand what was indeed meaningful for them and how to keep experiencing media meaningful.

#### Vitality

All mentioned above contributes to both people's physical and mental vitality as people decreasing the negative effects of media-entertainment (overspending, regret, depression) while increasing the positive effects (positive mood, meaning, connecting).



## 12.10. DESIGN & SUGGESTION SYSTEM (PART 1)

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Whether the new concept will indeed empower people in making their experiences meaningful highly depends on the quality of the match between their articulated intentions and CinePal's offered suggestions. Fortunately, compared to current existing streaming-services, CinePal is designed to allow an increasing amount of user-input which enables the AI to better learn about people's unique entertainment preferences and therefore (hypothetically) offer better suggestions. Plus, CinePal is determined to learn from people's meaningful time spent on its platforms, rather than people time spent (which is the case with current streaming-services). This allows the AI to better offer more meaningful content, rather than just more time-consuming content.

First, as is the case with current streaming services, well-trained people should hand-tag video content to classify and rate content based on the intention-categories (Amuse or thought). This helps to create a general (non-personalized) three-dimensional space in which all available content is sorted by its match with the specific intentions (1) (See figure 21). In addition, these people should hand-tag content based on the perceived meaning it could offer to the people viewing it (Biography, Inspiring, Perseverance), while also including the creators of the content to learn from their visions and enhance this meaning-identification (2). The three-dimensional space and meaningful information should then be imported in the AI of CinePal.

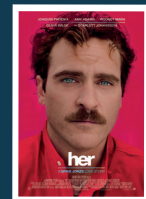
The next step is personalizing this for each user (next page). An algorithm should be designed that analyzes all the suggestions received from the user's trusted people. These people are (mostly) closely connected to the user, therefore they well-understand what does and doesn't interest the user. Plus the user purposefully chooses to trust their suggestions meaning they are of high value to them. Hence, the AI can learn a lot of these suggestions to personalize the user's three-dimensional space and only treasure the content that is relevant for the user (4). Then, with the user's articulated intentions (3), CinePal is able to provide only matching suggestions.



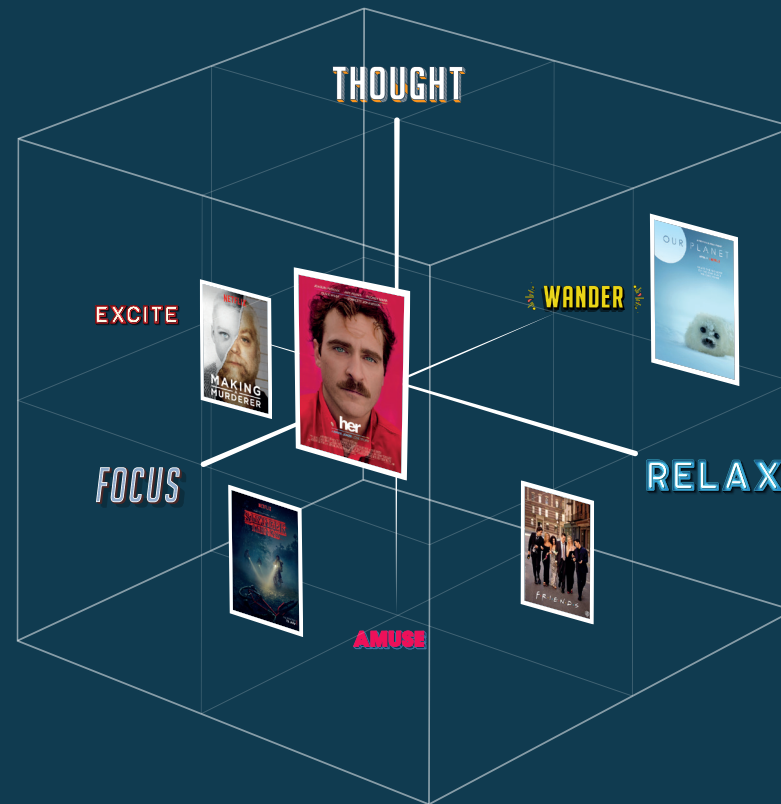
## CONTENT TAGGERS



(1)



(2)



## CINEPAL



Sciencefiction/Comedy-Drama - **Philosophical** -  
Technology & Intimacy

**Spike Jonze's** romantic comedy-drama, *Her*, utilizes situational irony to illuminate the comfort, stimulation and artificiality of less-than-human connections with phones, tablets, and operating systems of all kinds. *Her* is a movie full of twists and turns that leave the mind open to a range of infinite possibilities.

Figure 21 | Handtagging content

## 12.11. DESIGN & SUGGESTION SYSTEM (PART 2)

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Then, an algorithm should be designed that analysis all the reflective ‘cherish’ decisions the user makes whether an experience was meaningful or not (figure 22). First, this learns the AI to better understand what the user considers qualitative content and what not. And second, it learns the AI about how the intention-categories match people’s articulated intentions (e.g. a horror can be the right suggestions when selecting exciting for someone who likes horrors, while a horror can be a failing suggestions for someone who fears horrors and considers it too exciting). This understanding helps to improve the personalization of the user’s three dimensional space (5), which should be repeated over time for all articulated intentions and their matching experiences (6).

Moreover, by collecting data about how often content is suggested and considered meaningful enough to cherish it, it can help the streaming-service to better decide what content is considered highly valuable to it’s platforms and which is considered less valuable for making their users time spent worthwhile. This enables them to enhance their library optimization to obtain new- and keep their meaningful titles.

In addition, all this data could improve the quality of their taste communities (mentioned earlier in the report), to improve their knowledge of making successful Original content and delivering Niche content to the right taste communities.

## CONTENT TAGGERS

## TRUSTED OTHERS

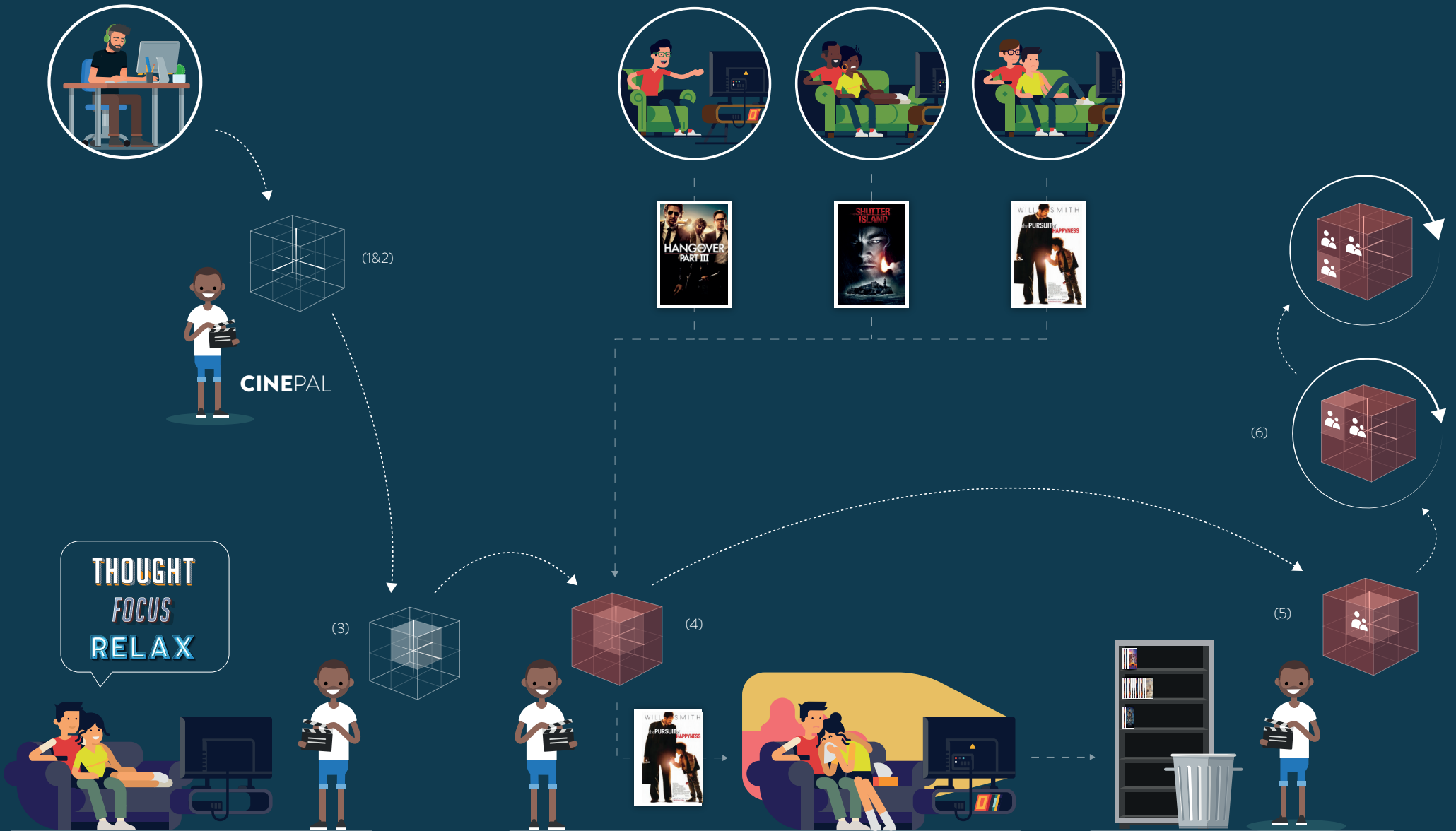


Figure 22 | Personalizing profile





## 13. VALIDATION

In order to validate if the concept fulfills the statement of empowering people to engage meaningfully in media-entertainment and to write accurate recommendations for the project, a final validation test has been set-up.

### 13.1. PLAN/SET-UP

Eight participants (IDE Students who watch media-entertainment through Netflix and other streaming-services on a regular basis) were introduced to the concept and interviewed in which they were asked to rate the concepts on seven Likert Scale questions with a scale of 1 (Strongly Disagree) to 5 (Strongly Agree) (Likert, R., 1932). The questions focussed on Novelty, Clarity, Aesthetics, Value of experience, Desirability, Recommend to others, and Positive Impact on Well-being. The concept was presented through a presentation of the conceptual screens instead of a working prototype. This required the participants to imagine the interaction and the long-term effects. The questionnaire and the results per participant are presented in Appendix E.

## 13.2. RESULTS

The method used for this project (ViP) focuses on creating new innovative design with a clear purpose and vision. People considered the concept indeed as new, innovative and understood the importance of this vision on multiple levels.

### Likert Scores

The Likert Scale Scores (figure 22) indicate that CinePal significantly scores above average on all questions. Therefore the concept can be considered as a new innovative and successful concept. Especially the Step ‘Engage’ almost received the perfect score.

An important goal of this project is the positive impact on well-being. In average, the question whether this platform does so compared to the current existing platforms scored a 4.0. The interaction with the concept can therefore be relatively considered as a positive contribution on people’s well-being.

The overall questions whether the platforms is experienced as meaningful compared to current existing platforms scored a 4,5 from which can be concluded that the concept indeed matches the statement.

*I think it certainly has a good impact on well-being. However not sure how much exactly because Well-being is such a broad term, but you do become more aware and will more consciously handle your entertainment behavior*

Richard

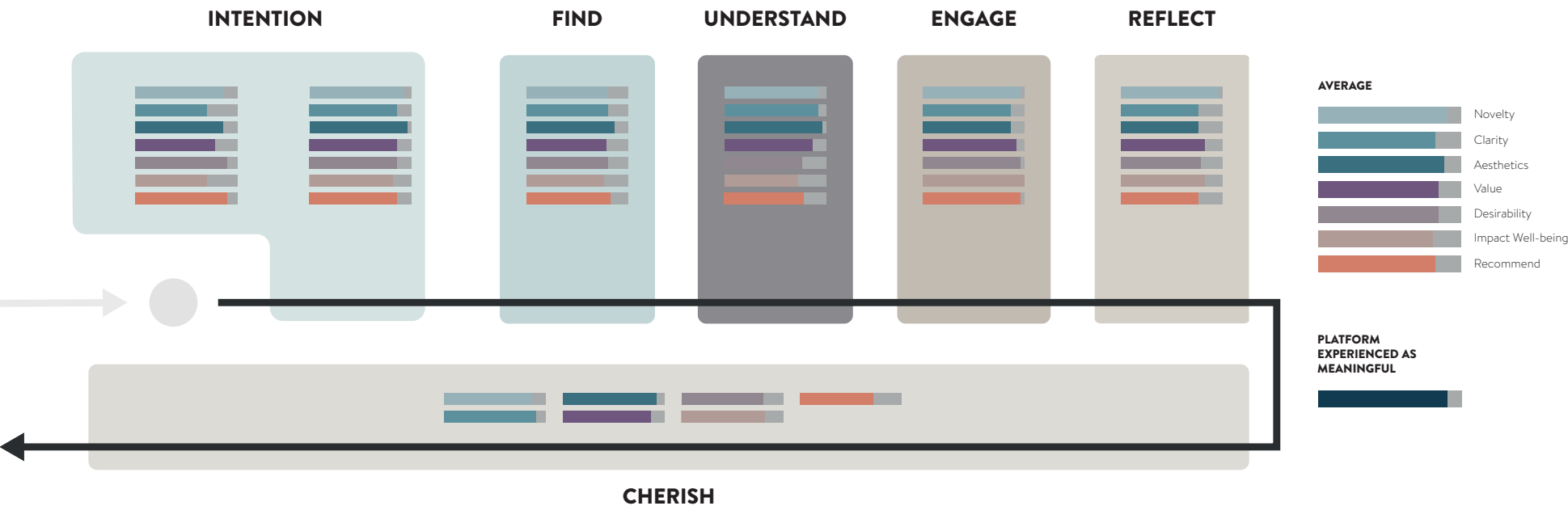


Figure 22 | Likert-scale results.

## Open Discussion

### Articulating intentions and mindfulness

For all participants the four questions for people were clear, relevant and considered fun because of the visual style and simple interaction. It made them aware of the meaning that entertainment could offer and what would be relevant for a specific moment/mood. Plus it increased their feeling of autonomy and competence to find a matching experience.

*I especially like the increased autonomy to determine yourself how you want to spent your entertainment time and that the platforms guides and supports you in that.*

---

**Lara**

The time-spent question was often specifically mentioned, as this would stimulate them to make conscious time-spending decisions and take additional leisure goals into account (like social activities, house-tasks and sleep).

*I love that time! Today, people don't consciously realize this wich results in people just start watching something for unlimited duration. This helps them filter the content on their conscious decision how much time they want to spent.*

---

**Richard**

Furtermore, the fact that the intention step, both general and specific are additional but voluntary options gave them a feeling of control and confidence in finding the right way for them personally in finding meaningful experiences.

*With this service, you are fully able to customize the platform according to what you currently desire. However, this is all voluntary and depends on yourself if you want to use it. This results in a really cool balance and differs the platform from all other platforms currently available.*

---

**Hugo**

People did have some doubts if they would prefer this interaction every single time as it could take quite some effort, and mentioned this they would have to experience in real life. This would also highly depend if the suggestions would indeed well-match their intentions.

*Cool to find entertainment through these optimized playlist based on the three questions. Could really help me decide what kind of experience fits my current mood. However this stands or falls by the quality of the suggestions through the AI system, which I should experience first*

---

**Sytze**

### Social intimate connecting

Seven out of eight participants were highly enthusiastic about the new social features in the platform mentioning they are currently highly missing this in the current platforms. First, the synchronizing profiles-feature was considered an essential and even logical solution for all the “browsing together” difficulties they are experiencing today.

Second, the suggestion-features was highly appreciated for multiple reasons. First it would enable people to make more confident decisions that the time spent in the future would indeed be worth it and would introduce them in a very personl way into the meaningful scopes of their friends and famous others. This increased the feeling of freedom to find experiences outside of their usual scopes. Second, they appreciated the fact that it made them more aware of who watched similar content as this enabled them to share their experiences, and even potentially watch the next episode together. And finally, it would stimulate people to reflect on their experiences as creating suggestions required people to consider for themselves why it was meaningful.

*I really like that this a social interaction, rather than social media. This is more intimate, rather than (unwillingly) sharing it with everyone, which is important as media can be part of your soul.*

---

**Alix**



### Guiding people

6 out of 8 people mentioned that the improved balance between support and control as is new for them and highly desired. The improved control in deciding how participants would receive suggestions was highly desired as they imagined it would improve the quality of the suggestions significantly. The fact that improved control is made very simple (often by just choosing between two options) gave them the impression that browsing through the platform would be easier to do and even make it more enjoyable.

### Empower people to meaningfully experience media.

6 out of eight people considered reflecting on the experience through their heartbeat and quote as new and fun. Especially the participants who were already tracking their health were enthusiastic. However, the best quotes feature was more considered relevant when someone would join the session as it would act as a conversation starter.

The reflection on the experience by selecting to cherish it or to throw it away, would empower seven out of eight participants to think about the experience and decide why it was or wasn't a meaningful experience. They mentioned that it would help them make better decisions in the future to spent their time (more) meaningful.

For all participants, cherishing experiences was considered as a new and highly desired feature and gave people a fun and nostalgic feeling of how they would do this with DVD's back in the days. By automatically saving these in relevant categories increased the chance they would enjoy this interaction and would avoid the struggle of deciding where to save it. Creating this collection of films and series felt like creating a personal box of memories which was considered highly meaningful.

*Nice to receive such a entertainment memory like exactly a year later to appreciate the moment again in which you were with a group of friends or on a date and had a really special experience.*

*Would be nice to give that moment a name like 'our 10th date'.*

---

**Richard**

Looking back people's experiences and providing interesting insights (after a certain period) made people more appreciate the time spent on entertainment. This was even the case during the test when a participant reflected on her on past-experiences and started increasingly appreciating it.

*You often forget that you've watched a movie. Therefore, the time spent often feels like a waste of time. But if you reflecting on it, you become aware of the fact that it was actually a very nice experience to relax on the couch together with someone.*

---

**Emily**

## **13.3. LIMITATIONS**

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Due to the time-frame of this project, the concept was presented through a presentation of the conceptual screens instead of a working prototype. This required the participants to imagine the interaction and the long-term effects. This project is aware that this could result in different results than when testing the concepts with a working-prototype over a longer period of time.

Furthermore, the participants of this test were all design-students that were personally connected to the designer of the concept. Even though the designer presented the concept as neutral and distant as possible, this could still have had an influence on criticism of the provided feedback.

And finally, due to the limited time per participants (1 hour max) the participants could have felt a skipt valuable feedback or even rushed through the Likert-Scales affecting the quality of their ratings.

# 14. COMMERCIAL RESPONSIBILITY

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The above report has been written from a designers' point of view with a focus on design in relation to the well-being of mankind. But a designer must also not neglect the commercial responsibility of a product or service. How beautiful or well-designed the products are, they still need to be purchased by customers over and over again as that keeps the company growing, salaries being paid and the world turning. Therefore the balance with the commercial goals of a streaming-organization is however very necessary.

The consequences of a more welfare related design for companies may be painful and confronting in the beginning. In the short-term some customers may move to competitors and even the company's turnover and profit may be slightly reduced, although this process can definitely be controlled if the corporate communication keeps on explaining why these steps are being made. My advise: take your customers on this journey!

In the long term however these companies will gain more than they lose.

Their customers will give them a more continuously turnover as their usage of the products and services will be more balanced as people learn to responsibly spent time in media-entertainment, opposing to the current highly fluctuating streaming-behavior starting from addicting binge-watch when entering the platform to actively decreasing their time spent on platforms when experiences the harmful effects on their well-being.

Plus it could attract new customers who appreciate the balanced mindset of the organization. And for sure the company's imago as a responsible organization with not only focus on profit but also on well-being will improve dramatically. One of the biggest mistakes a company can make is the underestimation of the customer's self-decisive nature. Take Facebook for example, who lost 15 million US users in

one year (Adams, K., 2019) as people changed it's status to a well-being harming platform. In the end it will for sure choose the service that is the best for him or her and as a company it is a challenge to be well prepared and organized for that moment.

Moreover, this new focus on maximizing time spent worthwhile, rather than time spent, would offer in increasing amount of valuable and meaningful data.

By collecting data about how often content is suggested and considered meaningful enough to cherish it, it can help the streaming-service to better decide what content is considered highly valuable to it's platforms and which is considered less valuable for making their users time spent worthwhile. This enables them to enhance their library optimization to obtain new- and keep their meaningful titles to keep the quality of their library high and appreciated, which is essential in winning people from competitors (See deconstruction chapter).

In addition, all this data could improve the quality of their taste communities (see deconstruction chapter), to improve their knowledge of making successful Original content and delivering niche content to the right taste communities.





# 15. IMPACT

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This project doesn't stop with a final concept. Often graduation projects are shared with only a small group of closely connected people and afterwards disappear in the repository of the University. The effect is a loss of all the valuable research results and the new highly relevant vision and concept.

Therefore, the designer of this graduation project is determined to share this personal vision of how media-entertainment should contribute to well-being with many more people to hopefully also inspire them to increasingly consider the positive and negative effects.

## 7.1. GOAL & TARGET GROUP

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The goal is to create a video that educates and inspires people about time well spent on entertainment platforms.

To increase the change of impact, this project has selected a specific target-group which enables a more specific approach: Millennials (more specifically, young professionals) who are unhappy with their time spend on entertainment platforms like Netflix. The reason is that millennials (especially young-professionals) are increasingly searching happiness and health in their lives through mindfulness and meaningful experiences but are also the group that unintentionally binge-watches the most (Viaccess-orca.com, 2018). More specifically: 80% of the people between 14-31 are binge-watching at an average rate of a five-episode binge at least once a week (Deloitte Development LLC, 2015), from which 71% state that their intention was different than how they acted.

They describe binge-watching as accidentally as their motivation was to just watch an episode or two (variety, 2013). Thus they are aware of the conflicts for which this project's story will be especially relevant.

The main channel for impact will be LinkedIn as it is the most popular professional social media platform for young-professionals and focuses on more serious media sharing than, for example, Instagram. Moreover, the video will also be designed to be relevant for potential other channels like Blogs and other social media or even approaching (Tech) influencers.

## 7.2. PLAN OF IMPACT

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In order to make impact, the video has several important elements.

### Transforming a digital platform into a character

The current existing streaming-platforms (Netflix in this case) and the new concept have been transformed into real characters. This is new, and has not been done before (based on online research), therefore it will hopefully trigger people with an unexpected new perspective. Creating real characters of digital services makes the behavior of streaming-services more tangible which could help people to better understand how they are currently providing media-entertainment in a undesired and even manipulative way and how they should behave in a desired and responsible way. In addition, the expectation is that this will give the movie a funny twist, which increases the chance of sharing (Wyzowl.com, 2019).

### Built up of the video

The video consist of six parts that are purposefully designed to awake certain emotions which increases the chance of sharing and impact (Wyzowl.com, 2019).

Part 1 is focussed on triggering people with an unexpected laugh by introducing the Netflix character in a funny way, transforming its platform-features in to character behavior;

Part 2 is focussed on shocking people by informing them about the well-being and media-behavior conflicts and effects that these features are causing;

Part 3 is focussed on making people angry by explaining them that Netflix is aware of these problems while still pursuing this strategy as it helps them fulfill their goal of maximizing people's media-consumption;

Part 4 is focussed on creating empathy for me as a graduate student to show them this is not a commercial to launch a new streaming-platform, but instead a video to fight this threatening development;

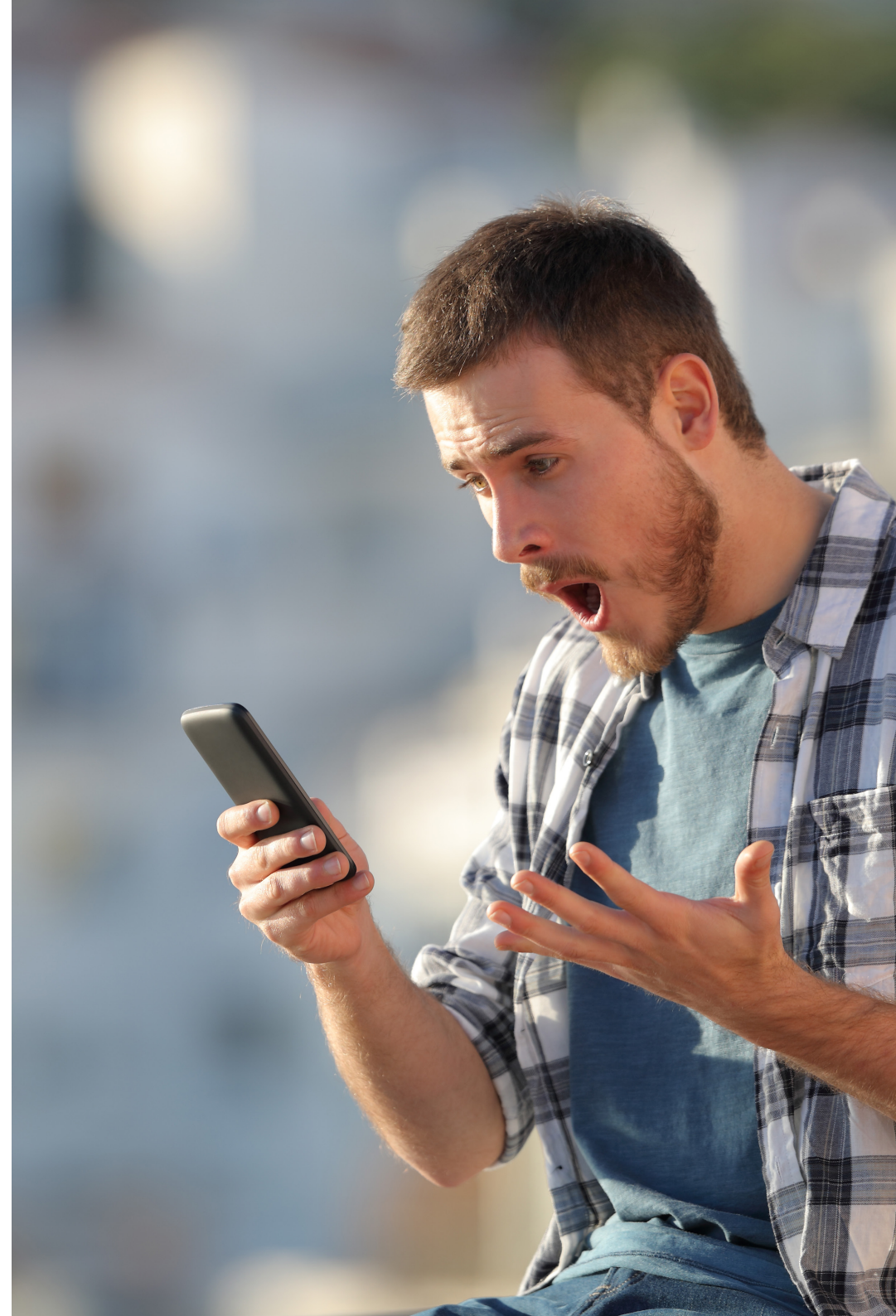
Part 5 is focussed on creating hope by sharing my vision and concept to help them understand that designers can indeed make a difference by increasingly considering people's well-being;

Part 6 is focussed on empowering people with a call for action, asking them to share to video as collectively we can make a difference by demanding this well-being approach from our technologies.

## **7.3. RESULT**

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The final video can be found by scanning the following QR-code:



# 16. PROJECT EVALUATION

## 16.1. HAS THIS PROJECT ACHIEVE ITS GOALS?

### Academic goal

This project was initiated to learn on how technological innovations could be (re) designed to create new opportunities for improving people's wellbeing with an aim on contributing to a better future world.

Based on the above goal the following has been achieved:

The main achievement was that in general I've learned more about design related to wellbeing and positive psychology and how design indeeds can contribute to wellbeing. This knowledge will be highly valuable for my future design projects, as I believe that this approach is essential in the world we live in today. Furthermore I got a deeper understanding of the importance of a profound additional investigation of the relationship between the context for which I will be designing for, and it's effect on well-being. In the case of this project, the understanding on how media-entertainment by itself contributes to well-being helped me to design a concept that facilitates people in taking advantage of the opportunities their offered, while protecting them from the potential threats.

A second achievement was that I've made my first step in learning to design by the ViP approach. I believe this is a highly relevant design method for the world we live in today as it stimulates designers to consciously take a (responsible) position in the new envisioned context and to consider it effects on the future world. Plus, it offers designers the tools to create truly innovative products which not solve the problems of today but instead focus on the opportunities of the future.

### Personal goals

When considering my personal goals, I must say my expectations for the project differed significantly from the final outcome.

A first personal goal was to use the 100 graduating days as a final opportunity to dive into the unknown and challenge myself one last time before officially starting my design career. I did so by embracing an unknown design method (ViP) in an unknown academic field (well-being). Plus I was dedicated to bring together the best supervisory team that matched my project, and I succeeded. Paul Hekkert is one of the creators of ViP and expert in designing for well-being, while Derek Lomas is expert in technology & well-being. However, the result was that I was so dedicated to perform according to their expectations (or at least what I thought those would be) that I was over-performing and lost track of what was important and what wasn't. The result was losing too much time on finding my way through the project and through many chaotic meetings in which I wanted to share too much (non-relevant) research I had done the weeks before. Fortunately, I learned a lot from these meetings and over time learned how to decide my priorities during a design project. This knowledge will definitely help me in my future design career.

A second personal goal was to create a concept that would represent me as a designer, in terms of my skills, my ambitions and my vision. Reflecting on my graduation project and the final result, I feel very proud of what I've established. I've been extremely dedicated to make the best out of this graduation project, which resulted in me investing a lot of extra time in creating additional content that pushed the boundaries of the available time. An extra motivation for this was the fact that I wanted to make impact with my project and hopefully inspire other people with my (well-being) vision, which I feel very proud off. During my presentation I will reflect on the impact of the video, to find out if my invested time and effort was indeed worth it.



## 16.2. ADVICE ON FURTHER DEVELOPMENT

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The scope of this project has not allowed for extensive user testing of the proposed design and its positive contribution on well-being. This project has therefore focussed on the conceptual approach and serves like a vision for people to understand how design can consider well-being as opportunity to design products and services that are highly desired and have a positive impact on the world. This, makes it increasingly important to validate whether this vision and approach indeed achieve it's well-being goals and has the potential to contribute to a better technological future.

Furthermore, this project customized an ideation method by combining well-being driven creativity, with a clear ViP vision as guidance. This approach seems to be promising for designing relevant humane technologies for the future. However, it needs to be more deeply investigated to better understand the opportunities and potential conflicts that rise while using this approach. This allows optimization so that it can act as a helpful tool for other designers to contribute to a better future.

And finally, considering the feasibility of the concept of this project, more in-depth research is required with algorithm experts and media-entertainment experts to investigate if indeed media-entertainment can be sorted based on the two forced choices and the meaningful categorization. If so, the next step is to determine how the right media-entertainment should than be suggested to people based on their articulated intentions and their personal preferences.



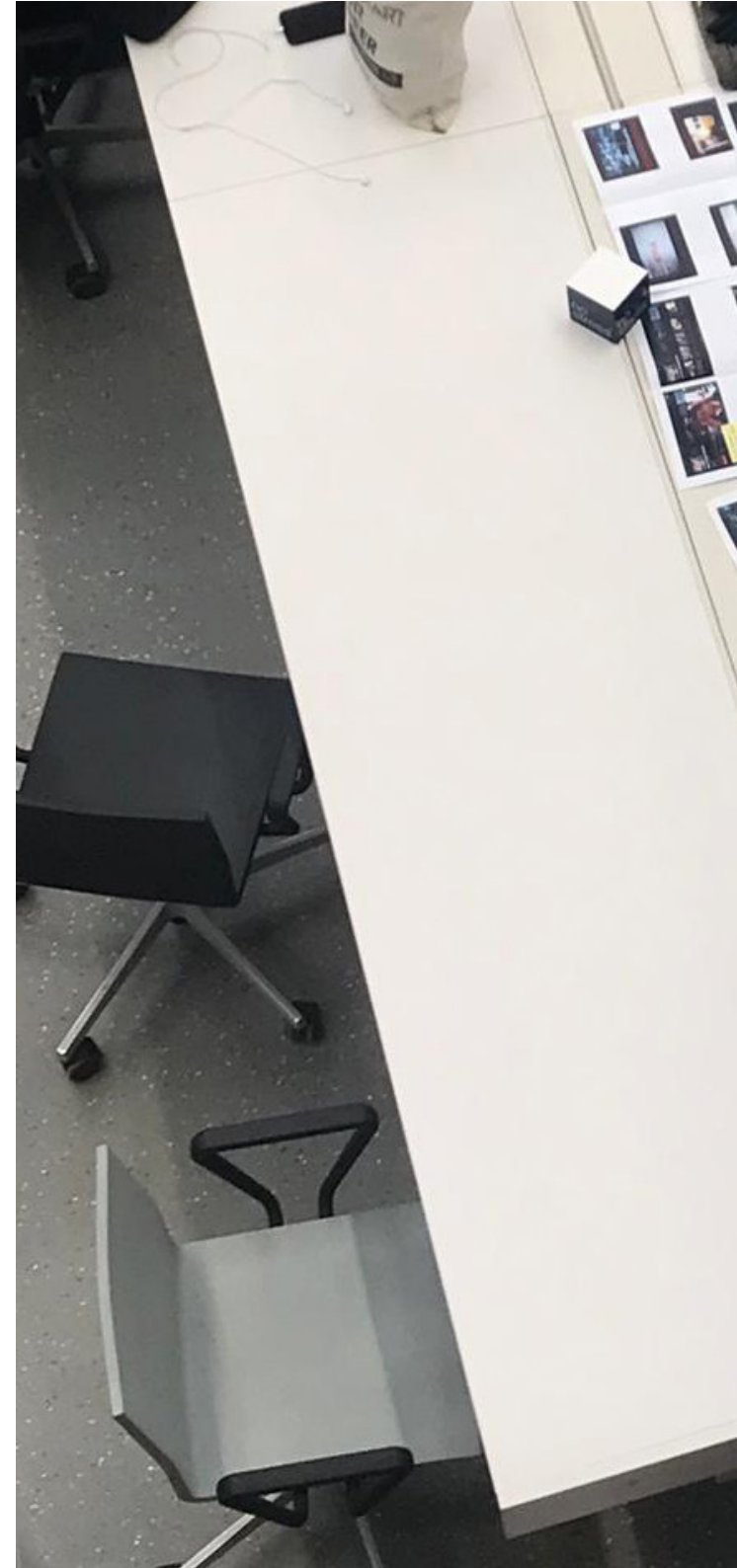
# 17. FINAL WORD

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Looking back at the past 6 months, I can conclude that my graduation was the most confronting project I have worked on so far. I experienced so many setbacks during the research phase in finding my way with ViP and immersing myself far too deep into complicated academic research. It causes me to lose the designer part of myself, the part which I enjoy the most.

But in the end, at the same time, all these setbacks made it the most valuable academic experience I have had so far. I learned many great things about myself, like how I should be careful of my perfectionism and reckless diving into new phases of the project. But also experiencing how strong my mind is to stay positive and dedicated to keep going.

Plus I have learned even greater things about the people around me. How my supervisory team was willing to keep investing time in my to help me achieve my goals. How many friends I have that are willing to support me during these times and will invest their time and effort in helping me move forward. How my family was always there when I needed hem, and how my girlfriend was very patient with me and kept giving me the hugs that I desperately needed. I feel like I am a very lucky human being.







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Thank you.



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Figure 7 & 8: <https://medium.com/netflix-techblog/artwork-personalization-c589f074ad76>