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PUBLIC VALUE  
THROUGH A LENS OF  
NEOLIBERAL  
CITIZENSHIP.

HOW THE NPO PLATFORM  
INTERFACES CONTRIBUTE TO THE  
CONSTRUCTION OF MEANING  
ABOUT PUBLIC VALUE IN  
RELATION TO PUBLIC GOALS,  
PERSONALISATION AND  
RECOMMENDATION.



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# **Public Value Through a Lens of Neoliberal Citizenship**

How the NPO platform interfaces contribute to the construction of meaning about public value in relation to public goals, personalisation and recommendation

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## Abstract

As public service broadcasting is being measured against commercial media in West European countries and societies that are hugely influenced by neoliberalism, public broadcasters are seeking strategies to safeguard their perceived value. Two of the main strategies that the Dutch public service broadcaster NPO applies within online distribution are personalisation and recommendation. By using the method of discursive interface analysis as by Mell Stanfill, this research on the interfaces of the NPO platforms NPO.nl and NPO Start shows what kind of discourse NPO produces on public value through functional, cognitive and sensory affordances contributing to personalisation, recommendation and public goals. The following question guides the research: How do NPO platform interfaces construct meaning about public value in relation to public goals and the use of personalisation and recommendation strategies? Whilst applying a critical perspective on neoliberalism in the discursive interface analysis, I argue that the interface affordances contributing to personalisation, recommendation and public goals solidify the prevailing neoliberal discourse regarding the notion of public value as value for neoliberal citizenship as encompassing individualisation, identity, difference, and choice. This perspective challenges the perceived dichotomy between public/not-for-profit and private/market value as consumption is being positioned as part of citizenship. In this process, NPO centralises the public goals of 'transparency' and 'accountability' as a means of legitimising their personalisation and recommendation strategies.

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## Introduction

European news outlets seem to predict 'the end of public service broadcasting' as *Deutsche Welle* publishes an article titled "Does the public broadcasting service in Germany have a future?"<sup>1</sup>, and *The Times* covers Ofcom's research which suggests that traditional public service broadcasting is "unlikely to survive in the online world unless the main players transform their operations for the digital age"<sup>2</sup>. According to the article, British viewers find that commercial conglomerate platforms have a wider range, greater personalisation and more attractive interfaces which makes them default destinations for browsing for new programmes. Moreover, the article claims that young viewers appreciate the social, public value of public service broadcasting but some struggle to see the personal value they get from them<sup>3</sup>. As public service broadcasting is being measured against commercial media in West European countries and societies that are hugely influenced by neoliberalism, public broadcasters are seeking strategies to safeguard their perceived value.

At the same time, in media studies debates on the shift from public service broadcasting (PSB) to public service media (PSM), scholars are also considering how public service broadcasters can uphold their perceived legitimacy, as the changing digital media landscape questions and challenges their public value. As public broadcasters are situated in a shift from public service *broadcasting* to public service *media*, they must reflect on their relationship with the audience and the role of technology in giving that relationship form and meaning<sup>4</sup>. In order to do this, broadcasters seek ways to remain relevant to the public and government while still adhering to public goals - such as universality, accessibility and pluriformity - and being perceived as legitimate. Two of the main strategies that the Dutch public service broadcaster NPO applies within online distribution are personalisation and recommendation. It is widely supported by both broadcasters and media scholars that these strategies are needed to remain relevant to the public<sup>5</sup>. But academics are also

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<sup>1</sup> Clemens Lampe, "Does the public broadcasting service in Germany have a future?," *Deutsche Welle*, January 16, 2023,

<https://corporate.dw.com/en/does-the-public-broadcasting-service-in-germany-have-a-future/a-64235266>.

<sup>2</sup> Matthew Moore, "Public service TV hub could rival Netflix," *The Times*, December 9, 2020, Nexis Uni.

<sup>3</sup> Ibid.

<sup>4</sup> Natali Helberger, "Public Service Media | Merely Facilitating Or Actively Stimulating Diverse Media Choices? Public Service Media at the Crossroad," *International Journal of Communication* 9, (2015): 17. <https://ijoc.org/index.php/ijoc/article/view/2875/1374>.

<sup>5</sup> Maria Michalis, "Public Service Broadcasting in the Online Television Environment: The Case for PSB VoD Players and the Role of Policy Focusing on the BBC iPlayer," *International Journal of Communication* 16, (2022): 20, <https://ijoc.org/index.php/ijoc/article/view/13096/3658>; Karen Donders, "Public Service Media Beyond the Digital Hype: Distribution Strategies in a Platform Era," *Media, Culture & Society* 41, no. 7 (2019): 1011-1028, doi:10.1177/0163443719857616.

worried about what the application of these strategies might mean in relation to public value and public goals<sup>6</sup>.

The majority of current research on these PSM strategies in relation to public value analyses policy documents, interviews or (speculation on) algorithms<sup>7</sup>, focusing on public goals and the intentions of broadcasters. But these intentions are translated to digital platforms such as video-on-demand services. What remains intact of the intentions regarding public value at the frontside of the online platforms, at the interface? And what role do personalisation and recommendation play within this? As the interface of a platform constructs ideas about its purpose and normative use, a platform is a production site of meaning<sup>8</sup>. Moreover, as the notion of public value is so central to PSM, online PSM platforms and their interfaces contribute to the production of its meaning and interpretation. Furthermore, as on-demand watching keeps growing, online interfaces are playing an increasing role in media consumption and are an important part of broadcasting to research.

With this research I would like to contribute to the academic debate on how public service broadcasters understand the meaning of public value in their shift to becoming PSM. Opposed to the perception of Karol Jakubowicz that PSM are simply "overwhelmed by fast and all-encompassing change, confused, beleaguered or uncertain in how to proceed"<sup>9</sup>, I would argue that PSM are very aware of the proclaimed dichotomy between personalisation strategies and public goals. In this awareness, they create discourse on public value and meaning about the 'right way' to use these strategies on online platforms.

By conducting a discursive interface analysis of two Dutch PSM platforms - NPO.nl and NPO Start - it can become clear what meaning about public value is constructed on these online

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<sup>6</sup> Martín Vaz Álvarez, José Miguel Túnñez López, and María José Ufarte Ruíz, "What are You Offering?: An Overview of VODs and Recommender Systems in European Public Service Media," *Information Technology and Systems: Proceedings of ICITS 2020* (2020): 725-732, [https://link.springer.com/chapter/10.1007/978-3-030-40690-5\\_69](https://link.springer.com/chapter/10.1007/978-3-030-40690-5_69); Hilde Van den Bulck and Hallvard Moe, "Public Service Media, Universality and Personalisation through Algorithms: Mapping Strategies and Exploring Dilemmas," *Media, Culture & Society* 40, no. 6 (2018): 875-892, doi:10.1177/0163443717734407.; Jannick Kirk Sørensen, "The Datafication of Public Service Media Dreams, Dilemmas and Practical Problems: A Case Study of the Implementation of Personalized Recommendations at the Danish Public Service Media 'DR'," *Mediekultur: Journal of Media and Communication Research* 36, no. 69 (2020): 90-115, <https://vbn.aau.dk/en/publications/the-datafication-of-public-service-media-dreams-dilemmas-and-prac>; Karin van Es, "An Impending Crisis of Imagination: Data-Driven Personalization in Public Service Broadcasters," *Media@ LSE Working Paper Series* no. 43 (2017): 1-18, <https://dspace.library.uu.nl/handle/1874/358206>.

<sup>7</sup> As algorithms of streaming services or other platforms are often not made public by broadcasters.

<sup>8</sup> Daniel Chamberlain, "Scripted Spaces: Television Interfaces and the Non-Places of Asynchronous Entertainment," in *Television as Digital Media*, ed. James Bennett, Niki Strange and Lynn Spigel (Durham: Duke University Press, 2011), 230-254; Mel Stanfill, "The Interface as Discourse: The Production of Norms through Web Design," *New Media & Society* 17, no. 7 (2015): 1059-1074, doi:10.1177/1461444814520873.

<sup>9</sup> Karol Jakubowicz, "Public Service Broadcasting in the 21st Century," in *From Public Service Broadcasting to Public Service Media*, ed. Johannes Bardoel and Gregory Ferrell Lowe (Göteborg: Nordicom, 2007), 29-49.

platforms. NPO finds itself connected to the proclaimed tension between, on the one hand, personalisation and recommendation (as strategies to stay relevant in today's media landscape) and public goals (as public service commitments) on the other hand. This research on the interfaces of NPO's platforms will show what kind of discourse NPO produces on public value through affordances contributing to personalisation, recommendation and public goals. The following question guides my research: How do NPO platform interfaces construct meaning about public value in relation to public goals and the use of personalisation and recommendation strategies? Whilst applying a critical perspective on neoliberalism in my discursive interface analysis, I will argue that both the affordances that contribute to the public goals of universality, accessibility, pluriformity, transparency and accountability, and the affordances that function towards strategies of personalisation and recommendation solidify an understanding of public value as value for the neoliberal citizen.

## Theoretical framework

### Understandings of public value

Before looking into the meaning that the NPO interfaces produce on public value, I will first dive into multiple existing interpretations and expectations of public value within media scholarship. I position the understanding of public value on an axis. At one side of the axis, there is an interpretation that public value is the opposite of market value. Whereas market value is tied to profit and popularity, public value would be not for profit<sup>10</sup>. In this line of thought, John Bennington and Mark Moore's view is that public value is both what the public - as citizens - "most 'values' and also what adds value to the public sphere"<sup>11</sup>. According to Fiona Martin and Gregory Ferrell Lowe this also means that public value is created through satisfying the shared needs and desires of citizens as politically mediated and approved by their government, not through satisfying the personal and individual needs and desires of citizens by treating them as 'customers'<sup>12</sup>.

At the other side of the axis I place an understanding of public value as benefit for viewers and listeners as both citizens *and* consumers. In this understanding, adhered to by Simon Dawes, public value is a balance between 'public interest' and 'market impact'<sup>13</sup>. Martin and Lowe argue that measuring public value in economic terms is a focus of existential importance as PSM are fraught with political contention, and therefore PSM institutions undergo diverse accountability processes and assessments<sup>14</sup>. At the same time, public value is tied to accountability processes related to collective objectives and social values such as the public goals as written out by the European Broadcasting Union. According to Martin and Lowe, both the economic and societal elements of understanding and valuing public value are based on public expectations<sup>15</sup>. Therefore PSM must develop "capacity and competence to capture, interpret and respond to the diversity of expectations for its service".<sup>16</sup>

Though it is a frequently used concept within media and governmental policy, the notion of public value does not have a uniform interpretation. There are multiple understandings tied to various different expectations of the public and of the government, which I will dive into in the next

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<sup>10</sup> Fiona Martin and Gregory Ferrell Lowe, "The Value and Values of Public Service Media," in *The Value of Public Service Media*, ed. Gregory Ferrell Lowe and Fiona Martin (Gothenburg: Nordicom, 2014), 20.

<sup>11</sup> John Bennington and Mark Moore, *Public Value: Theory and Practice* (Basingstoke: Palgrave Macmillan, 2011), 14.

<sup>12</sup> Martin and Lowe, "The Value and Values of Public Service Media," 23.

<sup>13</sup> Simon Dawes, *British Broadcasting and the Public-Private Dichotomy: Neoliberalism, Citizenship and the Public Sphere* (Springer International Publishing, 2017), 126-27.

<sup>14</sup> Martin and Lowe, "The Value and Values of Public Service Media," 30.

<sup>15</sup> Martin and Lowe, "The Value and Values of Public Service Media," 32.

<sup>16</sup> *Idem*, 32-33.



paragraphs. I place these understandings on an axis, as there are many more understandings and interpretations of public value. I also do not argue that there is one correct understanding of the concept. There are multiple situations and arguments in which a particular understanding might be more suitable, whether it is within media scholarship, or in the political sphere.

## Public service media (PSM) and public goals

In 2007, Johannes Bardoel and Gregory Ferrell Lowe argued that the shift to public service media was the main challenge for public service broadcasting as - with the development of the multimedia, digitised media environment - public service institutions had to move beyond the linear transmission model that was rooted in broadcasting. In this new environment content would be produced for and distributed on multiple new (online) media, and the public would play a bigger role<sup>17</sup>. Indeed, in 2023 broadcasters no longer broadcast exclusively through traditional platforms, such as television and radio, but also distribute their content on seemingly ever expanding online platforms. As on demand-content consumptions increase worldwide, PSM are increasingly competing for watch time and views with privately owned giants of the industry and must also find a solution to fulfil their public service commitments in order to survive<sup>18</sup>.

According to José van Dijck and Thomas Poell, the perceived main commitment of PSM is to contribute to the democratic, cultural, and social objectives of society<sup>19</sup>. To achieve and assess this commitment, public goals have been written out by the European Broadcasting Union (EBU). As PSM, EBU Members share the same core objectives of 'universality', 'independence', 'excellence', 'diversity', 'accountability', and 'innovation'.<sup>20</sup> These objectives, which EBU labels as 'public values' on their own, are incorporated, but lacking clear definition, in a two-page pledge. As an EBU member, the Dutch PSM provider NPO signed this pledge and thus strives to contribute to these goals. However, the NPO policy plan speaks of goals of 'trustworthiness', 'diversity', 'variety', 'independency' and 'pluriformity':

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<sup>17</sup> Johannes Bardoel and Gregory Ferrell Lowe, "From Public Service Broadcasting to Public Service Media," in *From Public Service Broadcasting to Public Service Media*, ed. Johannes Bardoel and Gregory Ferrell Lowe (Göteborg: Nordicom, 2007), 17-19.

<sup>18</sup> Álvarez, López, and Ruíz, "What are You Offering?," 725-732.

<sup>19</sup> José van Dijck and Thomas Poell, "Making Public Television Social? Public Service Broadcasting and the Challenges of Social Media," *Television & New Media* 16, nr. 2 (2015): 150, doi: 10.1177/1527476414527136.

<sup>20</sup> "Empowering Society: A Declaration on the Core Values of Public Service Media," What is Public Service Media, European Broadcasting Union, accessed May 19, 2023, <https://www.ebu.ch/about/public-service-media>.

- Trustworthiness: our offer is made with integrity and the content can be trusted
- Diversity: our offering reflects the Dutch population in gender, age, education, ethnicity and geographical distribution
- Variety: our offer is heterogeneous in form, type, presentation and choice of subjects
- Independency: there are no political and/or commercial influences
- Pluriformity: our offering reflects all relevant Dutch political and social views, opinions and ideological trends<sup>21</sup>

This shows that within broadcasting, there is not a clear agreement on the public goals of PSM and when described, this is often in a very concise and vague manner.

However, by contributing to these public goals - which are connected to the side of the axis understanding public value as non-market value for the public as democratic citizens - PSM would ensure their public value and legitimise their existence and public funding, as adhering to these goals would differentiate PSM from commercial media<sup>22</sup>. But as public broadcasters broaden their distribution options through social media, online content, and streaming platforms, the difference between commercial and public media becomes less distinctive. According to Bardoel and Lowe, and Van Dijck and Poell this threatens the public service commitments that PSB should pursue<sup>23</sup>. With the transition to a digital media landscape, the core question in the public broadcasting system of how public broadcasters can safeguard their public value reawakens<sup>24</sup>. According to Sørensen this can be tricky, as PSM must "balance the optimization of exposure with [these] traditional but ill-defined PSM policy goals"<sup>25</sup>. Van Dijck and Poell take their critique on the definition of public goals a step further and argue for a redefinition of public goals so that they can also be expressed beyond the virtual spaces of public broadcasting, across the entire media landscape<sup>26</sup>. To set a clear path for the future, it is necessary to look at how PSM define public goals in the process of online expansion and how this influences an understanding of public value.

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<sup>21</sup> "Concessiebeleidsplan 2022-2026," NPO, accessed May 19, 2023, 4-16,

<https://over.npo.nl/organisatie/openbare-documenten/concessiebeleidsplan#content>.

<sup>22</sup> Álvarez, López, and Ruíz, "What are You Offering?," 725-732; Sørensen, "The Datafication of Public Service Media Dreams, Dilemmas and Practical Problems," 90-115; Van den Bulck and Hallvard Moe, "Public Service Media, Universality and Personalisation through Algorithms," 875-892; van Es, "An Impending Crisis of Imagination: Data-Driven Personalization in Public Service Broadcasters," 1-18.

<sup>23</sup> Bardoel and Lowe, "From Public Service Broadcasting to Public Service Media," 6-7; van Dijck and Poell, "Making Public Television Social," 149.

<sup>24</sup> Bardoel and Lowe, "From Public Service Broadcasting to Public Service Media," 6.

<sup>25</sup> Jannick Kirk Sørensen, "Public Service Media, Diversity and Algorithmic Recommendation: Tensions between Editorial Principles and Algorithms in European PSM Organizations," *CEUR Workshop Proceedings* 2554 (2019): 6, [http://ceur-ws.org/Vol-2554/paper\\_01.pdf](http://ceur-ws.org/Vol-2554/paper_01.pdf).

<sup>26</sup> Van Dijck and Poell, "Making Public Television Social?," 159.

## PSM in a neoliberal society

The understanding (and production of meaning) of public value is also situated within time, place and society. Since the 1980s, with the rise of neoliberal political agendas in the West, basic neoliberal principles of deregulation, marketization, and privatisation of all public goods have influenced our media<sup>27</sup>. According to Wendy Brown, "more than mere economic policy, neoliberalism is a governing social and political rationality that submits all human activities, values, institutions, and practices to market principles. It formulates everything in terms of capital investment and appreciation (including and especially humans themselves)"<sup>28</sup>. This neoliberal rationality has caused PSM institutions to become preoccupied with the task of valuing their worth in both presence and performance<sup>29</sup>. While PSM are explicitly linked with citizenship and not-for-profit value, they remain framed within the neoliberal logic of market competition<sup>30</sup>. Even though neoliberalism is connected to depoliticisation, the state plays a proactive role through indirect regulation to ensure competition as the key regulatory mechanism of society<sup>31</sup>. According to Martin and Lowe this has meant in practice that PSB as an institution "is torn between evidencing market value, a concept strongly embedded in commercial logic where success depends on achieving sufficient popularity, and embodying its mandate as a not-for-profit institution with values that are in principle contrary to that logic"<sup>32</sup>.

Secondly, neoliberalism is also connected to core ideas of individual rights and personal choice<sup>33</sup>. An important aspect of neoliberalisation in the mid-twentieth-century, and one which deeply implicated the media, was a shift from more collectivist to more individualist orientations and patterns of communication and association<sup>34</sup>. This led to increased personalisation of public communication, and more focus of media on 'private' life and on individual experience<sup>35</sup>. With this shift, another understanding of 'public service' came about as the duty to provide choice to the public<sup>36</sup>. This means choice by providing pluriformity within content, but also the choice to consume content of their own interest. According to Kari Karpinnen, personalisation in the form of choice is

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<sup>27</sup> Wendy Brown, "Neoliberalized Knowledge," *History of the Present* 1, no. 1 (2011): 118.

<sup>28</sup> Ibid.

<sup>29</sup> Martin and Lowe, "The Value and Values of Public Service Media," 20.

<sup>30</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 127.

<sup>31</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 113

<sup>32</sup> Martin and Lowe, "The Value and Values of Public Service Media," 20.

<sup>33</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 95

<sup>34</sup> Neoliberalism, imperialism and the media, chapter 3, p. 47

<sup>35</sup> Neoliberalism, imperialism and the media, chapter 3, p. 55

<sup>36</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 120.

tied to the construction of identity as part of citizenship<sup>37</sup>. In this understanding, 'public value' is created by serving people as both individuals and as citizens<sup>38</sup>.

This neoliberal development is deeply connected to the side of the axis that understands public value as both market impact - tied to popularity and personal interest - and public interest. Peter Jakobsson, Johan Lindell, and Fredrik Stiernstedt conclude that this shift has been viewed as abandonment of the public service mission and its emphasis on collective identity, in favour of consumption and focus on the individual. However, Jakobsson et al. argue that the shift can also be viewed as a means to empower citizens in the current changing society, thus, as a reformulation of the public service mission that is in line with the shift from a welfare state to a neoliberal welfare state<sup>39</sup>.

## Personalisation and recommendation within PSM

To remain relevant in this current and changing media landscape, PSM adopt new strategies. Two of the main 'survival' strategies that seem to adhere to more individualistic orientations and consumerist use of media are personalisation and recommendation. They often go hand in hand, as VOD-services give more personalised - and often algorithmically created - tips on what to watch.

Hilde van den Bulck and Hallvard Moe conclude in their research that most PSM engage in implicit and explicit personalisation<sup>40</sup>, yet vary in views on how personalisation strengthens or threatens public goals such as universality<sup>41</sup>. Maria Michalis argues that personalisation and recommendation through public service algorithms might help revive PSB in the "current commercial, fragmented, closed, and data-driven environment"<sup>42</sup>. But Álvarez et al. disagree and argue that recommender systems are not a simple solution and PSM platforms must take into account the public goals which are fundamental to reinforce the PSM's legitimacy: PSM need to

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<sup>37</sup> Kari Karppinen, "Media and the paradoxes of pluralism," in *The Media and Social Theory*, ed. David Hesmondhalgh and Jason Toynbee (London: Routledge, 2008), 34-36.

<sup>38</sup> Josef Trappel, "What Media Value? Theorising on Social Values and Testing in Ten Countries," in *The Value of Public Service Media*, ed. Gregory Ferrell Lowe and Fiona Martin (Gothenburg: Nordicom, 2014), 130.

<sup>39</sup> Peter Jakobsson, Johan Lindell, and Fredrik Stiernstedt, "A Neoliberal Media Welfare State? The Swedish Media System in Transformation," *Javnost - The Public* 28, no. 4 (2021): 383. doi:10.1080/13183222.2021.1969506.

<sup>40</sup> Implicit recommendation such as algorithmic recommendation is not clearly visible. Explicit recommendation is and can take form in for example providing filter options and curation.

<sup>41</sup> Bulck and Moe, "Public Service Media, Universality and Personalisation through Algorithms," 875-892.

<sup>42</sup> Michalis, "Public Service Broadcasting in the Online Television Environment," 20.

comply with their mission to fulfil their public commitments, as the failure to do so would compromise its commitment to society and could risk exposing the audience to one-sided or bubble filtered content based exclusively on their own consumption patterns or pre-defined 'likeable' content<sup>43</sup>.

In other words, recommendation and personalisation could lead to less diverse exposure to content. However, Natali Helberger sees a more positive side of recommendation systems and argues that technology can play a key role in helping PSM to not only promote diversity of supply but stimulate diversity of exposure<sup>44</sup>. But to do so, the PSM have to stay critical about the role of technology in giving the relationship with Users form and meaning<sup>45</sup>.

Thus, within media studies, there is a grounded concern regarding recommendation and personalisation. It is therefore necessary to continue to critically review and conduct research on this matter. Furthermore, Van den Bulck and Moe argue that PSM policies focus on news and information but that negotiating universality and personalisation, while dealing with issues like filter bubbles and privacy, extends to the entire range of PSM programmes and goals<sup>46</sup>. In my view, these issues also extend in particular to online PSM platforms, as this is where these programmes and goals are distributed to the audience. Therefore, I will be looking at NPO's online platform interfaces.

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<sup>43</sup> Álvarez, López, and Ruíz, "What are You Offering?," 727.

<sup>44</sup> Helberger, "Public Service Media," 17.

<sup>45</sup> Ibid.

<sup>46</sup> Bulck and Moe, "Public Service Media, Universality and Personalisation through Algorithms," 875-892.

## Method

### Interfaces and interface research

Nowadays, the distribution of PSM increasingly takes place on online platform interfaces as technologies that bring media content to the audience<sup>47</sup>. This is usually in the form of a screen and a way to operate it or interact with it. As viewing television and video content has shifted more towards the digital realm over the decades, online interfaces are now used daily and have a substantial influence on how and what content is seen<sup>48</sup>. Daniel Chamberlain approaches interfaces as interactive scripted spaces wherein the User gains a sense of autonomy through interaction and making choices. However, the choices that are made in this interactive space are actually influenced and, ultimately, determined by the structure of the interface<sup>49</sup>. Following Chamberlain, Mel Stanfill argues that interfaces create a "path of least resistance" that the so-called "ideal User" follows when interacting with the interface<sup>50</sup>. Stanfill dives deeper into the structure of the interface by looking into affordances, all the actions an interface provides or enables for the User. These are the possibilities and functions of interacting with the platform<sup>51</sup>. Using the concept of affordances, Stanfill explores the assumptions embedded in an interface<sup>52</sup>. Here, Stanfill draws on Michel Foucault's notion of 'power as productive' as the possibilities (and non-possibilities) "reflect, and help establish, cultural common sense about what Users do and should (not) do"<sup>53</sup>. In other words, Stanfill argues that interface affordances create discourse and knowledge by making normative claims about a platform's purpose and appropriate use<sup>54</sup>. Examining what is possible and how technological features make certain uses easier or harder illuminates the norms (of use) that are created on the interface<sup>55</sup>.

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<sup>47</sup> Chamberlain, "Scripted Spaces," 230-254; Stanfill, "The Interface as Discourse," 1059-1074.

<sup>48</sup> Chamberlain, "Scripted Spaces," 230.

<sup>49</sup> Idem, 240.

<sup>50</sup> Stanfill, "The Interface as Discourse," 1060.

<sup>51</sup> Idem, 1062.

<sup>52</sup> There are also other types of interface analysis. For example, by analysing affordances, content placement and metrics, Hesmondhalgh and Lotz argue that online TV interfaces act as new sites of media circulation power as they make certain video content more visible than others. Furthermore, Johnson argues that contemporary online TV creates an illusion of abundance, illusion of User agency, and focuses User behaviour on viewing-related activities over other (more interactive) activities. Interface analysis is also used to analyse distribution tactics, curation, and branding. David Hesmondhalgh and Amanda Lotz, "Video Screen Interfaces as New Sites of Media Circulation Power," *International Journal of Communication* 14, (2020): 386-409; Catherine Johnson, "Online TV Interfaces", in *Online TV* (Abingdon, Oxon: Routledge, 2019), 127-28; Catherine Johnson, "Beyond Catch-Up: VoD Interfaces, ITV Hub and the Repositioning of Television Online," *Critical Studies in Television* 12, no. 2 (2017): 134.

<sup>53</sup> Stanfill, "The Interface as Discourse," 1061.

<sup>54</sup> Idem, 1060.

<sup>55</sup> Idem, 1061.

## Discursive interface analysis

For this analysis I use the method described in 2015 as *discursive interface analysis* by Mel Stanfill. Discursive interface analysis considers new media as "productive power, viewing web interfaces as both reflecting and reinforcing social logics"<sup>56</sup>. Stanfill discusses three types of affordances that structure what normative uses and meanings are created on an interface. Firstly, discursive interface analysis will consider site functionalities as functional affordances or "what can you do with it?"<sup>57</sup>. Functional affordances produce meaning, "as allowing this and not that implies that Users ought to do this and not that," demonstrating how the ideal User should use the platform<sup>58</sup>. Secondly, cognitive affordances apply to how these features are named, classified, or explained<sup>59</sup>. They relate to labelling, site taglines and self-descriptions<sup>60</sup>. Stanfill argues that cognitive affordances are creating discourse as they "facilitate processing information and are therefore closely tied to the social act of meaning-making"<sup>61</sup>. These affordances create meaning about how a platform should be used and by whom. Third are sensory affordances, analysed through visibility, legibility, or audibility<sup>62</sup>. Sensory affordances make certain functionalities easier or more difficult to find by page placement, sound, colour, or motion. By pushing certain functionalities to the front and others to the background, sensory affordances also create norms of use. Stanfill argues that all the interface affordances together create discourse by making normative claims about a platforms' purpose and appropriate use<sup>63</sup>.

## Corpus and approach

In this research I look into the ways in which the Dutch public service media provider NPO constructs meaning about public value in relation to public goals and the use of personalisation and recommendation strategies on its platforms. The following sub-questions help me answering the main research question:

- How does NPO navigate public goals within the interface of NPO.nl and NPO Start?
- How does NPO use personalisation and recommendation strategies on its online platforms NPO.nl and NPO Start?
- How does NPO create discourse on citizenship through the interface affordances on NPO.nl and NPO Start?

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<sup>56</sup> Idem, 1059.

<sup>57</sup> Stanfill, "The Interface as Discourse," 1063.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Stanfill, "The Interface as Discourse," 1064.

<sup>63</sup> Idem, 1060.

In order to answer these questions, I analyse two online platforms of NPO: NPO.nl and NPO Start. NPO.nl is branded as the new online guide towards all content of the Dutch public media/broadcasters<sup>64</sup>. The platform differentiates itself from streaming platforms, as it functions as a guide. Furthermore, NPO.nl is a particularly interesting case for research on PSM, as it does not only highlight video-content, but also other types of media, such as podcasts, radio, articles, and mobile apps. The platform is not a streaming service, it redirects to other platforms to engage with the content, such as NPO Start and the podcast platform NPO Luister. NPO Start is the online live-streaming and video-on-demand platform of NPO<sup>65</sup>. I analyse this platform as the public uses it to engage with the content itself.

The two platforms have been analysed as follows. I analysed the homepage in various stages of use: before making a personal profile, after making a profile, and after interacting with the platform<sup>66</sup>. I also looked into the specific pages on the personal profile, the so-called NPO-id. Based on Stanfill's method, I systematically listed the functional, cognitive, and sensory affordances of the interfaces of these pages in tables<sup>67</sup>. Based on these tables I noted and labelled recurring affordances and aspects related to personalisation, recommendation and public goals. I used these notes as the basis for the analysis of how meaning about public value is shaped through these affordances. Within these steps, I did not work with a fixed set of public goals with a clear-cut meaning, but I approached public goals as a more fluid understanding of notions that are perceived as commitments to the democratic, cultural, and social objectives of society<sup>68</sup>. Through the process of writing down all the affordances, the notions of 'universality', 'accessibility', 'pluriformity', 'transparency' and 'accountability' became visible as recurring public goals on both platforms.

Through this method and approach I will analyse the discourse on public value that is created on NPO's online platforms. By looking at the interfaces through a lens of critical readings on neoliberalism and public value, the analysis highlights the knowledge and meaning that is produced on these notions by the interface affordances.

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<sup>64</sup> "NPO.nl," NPO, accessed January 23, 2023, <https://welkom.npo.nl>.

<sup>65</sup> "NPO Start", accessed January 23, 2023, <https://www.npostart.nl>.

<sup>66</sup> Here I understand interacting as actively engaging with the possibilities of the interface affordances such as setting personal settings, marking favourites, following certain themes/lists or watching video content.

<sup>67</sup> See the appendix on page 31-48 for the overview of the interface affordances.

<sup>68</sup> This approach is inspired by Van Dijck and Poell, "Making Public Television Social?," 150.



## Analysis

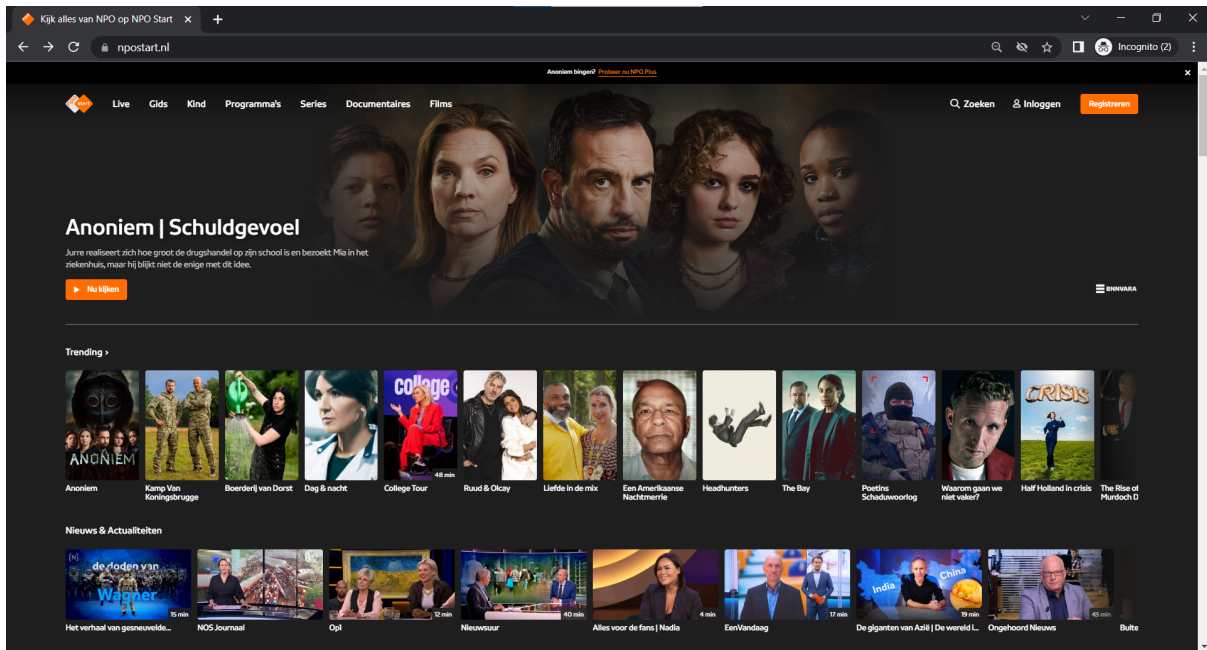
In this chapter I will look at the discourse on public value that is created on NPO's platforms through the use and interpretation of public goals in relation to strategies of personalisation and recommendation. I will do this by arguing how different types of affordances link to multiple understandings and components of public value. First, I will dive into the affordances that contribute to three of the public goals that are commonly understood as legitimising the public value of PSM: 'universality', 'accessibility' and 'pluriformity'. I will argue how these affordances produce an understanding of citizenship as collective and shared. Second, I highlight the affordances that function towards the PSM strategies of personalisation and recommendation, as strategies to remain valuable in a neoliberal society in which personal identity is a component of citizenship. Finally, I look at the affordances that allow for 'transparency' and 'accountability' as a means of legitimising the strategies of personalisation and recommendation within a public value framework. These affordances solidify the role of the consumer-citizen.

### Universality, accessibility and pluriformity: public value for the Dutch citizen

Through an analysis of NPO's interfaces, more than one understanding of public value emerges. Part of the discourse on public value that becomes visible through the analysis is produced by the affordances that cater towards public goals. In this paragraph, I highlight three concepts that emerged from my interface analysis as public goals incorporated by the NPO: 'universality', 'accessibility' and 'pluriformity'. These three are often labelled as crucial for PSM within media studies<sup>69</sup>. I will analyse the discourse that NPO produces about public value on their online platforms NPO.nl and NPO Start by looking at how particular interface affordances contribute to different interpretations of these public goals.

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<sup>69</sup> Bulck and Moe, "Public Service Media, Universality and Personalisation through Algorithms," 875-892; Helberger, "Public Service Media," 17; Karen Donders and Hilde van den Bulck, "Universality of Public Service Media and Preschool Audiences: The Choice Against a Dedicated Television Channel in Flanders," in *Universalism in Public Service Media*, ed. P. Savage, M. Medina, & G. F. Lowe (Gothenburg: Nordicom, University of Gothenburg, 2020), 52.



**Fig. 1** Homepage NPO Start (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://www.npostart.nl>)

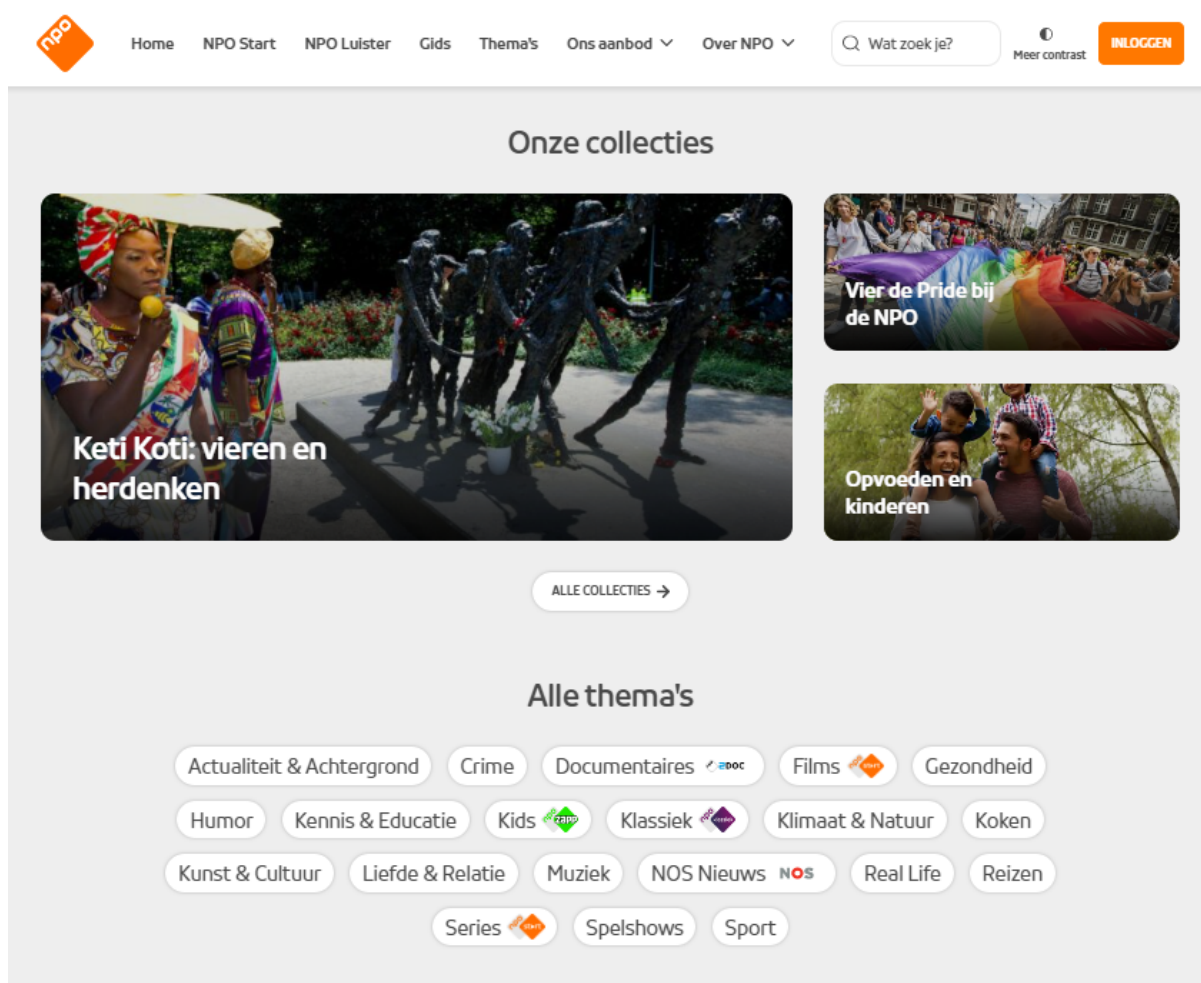
Firstly, through analysing the cognitive affordances of labelling ‘collections’, ‘themes’ and ‘live linear television’ a notion of ‘collectivity’ becomes visible. On NPO.nl, most of the homepage consists of collections and themes. With the placement of ‘[Our collections]’ at the top of the page, it is clear that these are topics, events or other temporary content collections that NPO finds important for the Dutch User at the time of using this website. When scrolling down, the User sees an overview of ‘[Themes]’, consisting of a range of static thematic collections that remain visible on the homepage over time. Ranging from more ‘serious’ or ‘high culture’ themes like ‘[Actuality & Background information]’ and ‘[Knowledge & Education]’ to more ‘fun’ or ‘low culture’ themes like ‘Real life’ and ‘[Humour]’, these thematic content collections should appeal to different people at all times. These affordances especially seem to refer to the concept of ‘universal appeal’ as by Karen Donders and Hilde van den Bulck:

“Public broadcasters must provide a wide range of informative, entertaining, cultural, and inspirational programmes that appeal to the diverse interests of the young and old and the highly and less-educated across the community, allowing all members of the community to take part in a shared culture and identity”<sup>70</sup>.

Moreover, the selection of specific themes and the prominent placement on the middle of the homepage is also portraying them as important or interesting for the Dutch User. As the ‘collections’ and ‘themes’ are geared towards the Dutch public and are not personalised, they produce a sense of

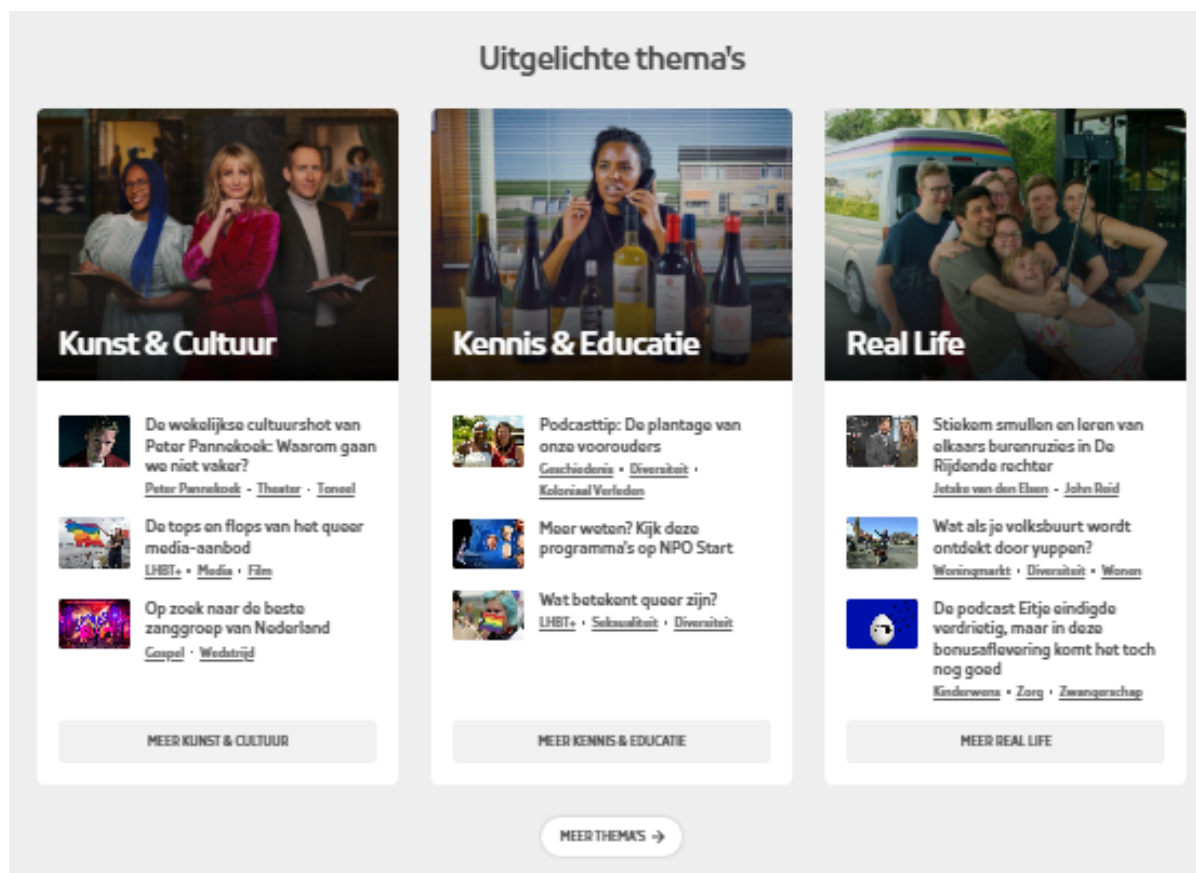
<sup>70</sup> Donders and van den Bulck, “Universality of Public Service Media and Preschool Audiences,” 52.

collectivity or collective Dutch identity. This is similar for the streaming platform NPO start. With the placement of 'Trending' (which contains programme titles) and '[Popular]' (which contains content types such as 'series' and collections such as 'Real life') at place two and five out of 22 content blocks, NPO shows the User in one eyesight what 'the Dutch User' is watching, and nudges the User to watch the same by clicking on one of the programme or collection titles. These affordances allow the Dutch public to take part in a shared Dutch culture and identity, as visualised by NPO. These affordances that contribute to the public goal of 'universality' reproduce the view of Benington and Moore, and Martin and Lowe that catering to public interest and collective identity is central to the production of public value<sup>71</sup>.



**Fig. 2** Top of homepage NPO.nl (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://npo.nl>)

<sup>71</sup> Benington and Moore, *Public Value: Theory and Practice*, 14; Martin and Lowe, "The Value and Values of Public Service Media," 23.



**Fig. 3** Lower part homepage NPO.nl continued (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://npo.nl>)

Secondly, when analysing the cognitive and functional affordances of both platforms, the notion of 'accessibility' becomes visible. According to Donders and Van den Bulck, within PSM 'accessibility' means that "public broadcasters' services must be available to every member of the community, regardless of economic, social, or geographical position"<sup>72</sup>. In this case, this means that the online services of NPO should be available and accessible for every Dutch citizen. Looking at cognitive affordances, NPO.nl is presented as "[The guide of the entire public service broadcaster]"<sup>73</sup>. This text suggests that the platform and NPO have a guiding function and this is the place to find the entire offer of the Dutch PSM. Similarly, NPO Start carries the tagline "[Watch everything of the NPO on NPO Start]"<sup>74</sup>. Looking at functional affordances, both platforms give access to online content of the Dutch public broadcasters belonging to the organisation of NPO<sup>75</sup>. The affordances of search machines, guide functionalities and menu options are making it easier for the audience as Users to find and engage with specific content. Moreover, the cognitive affordances of written text highlights

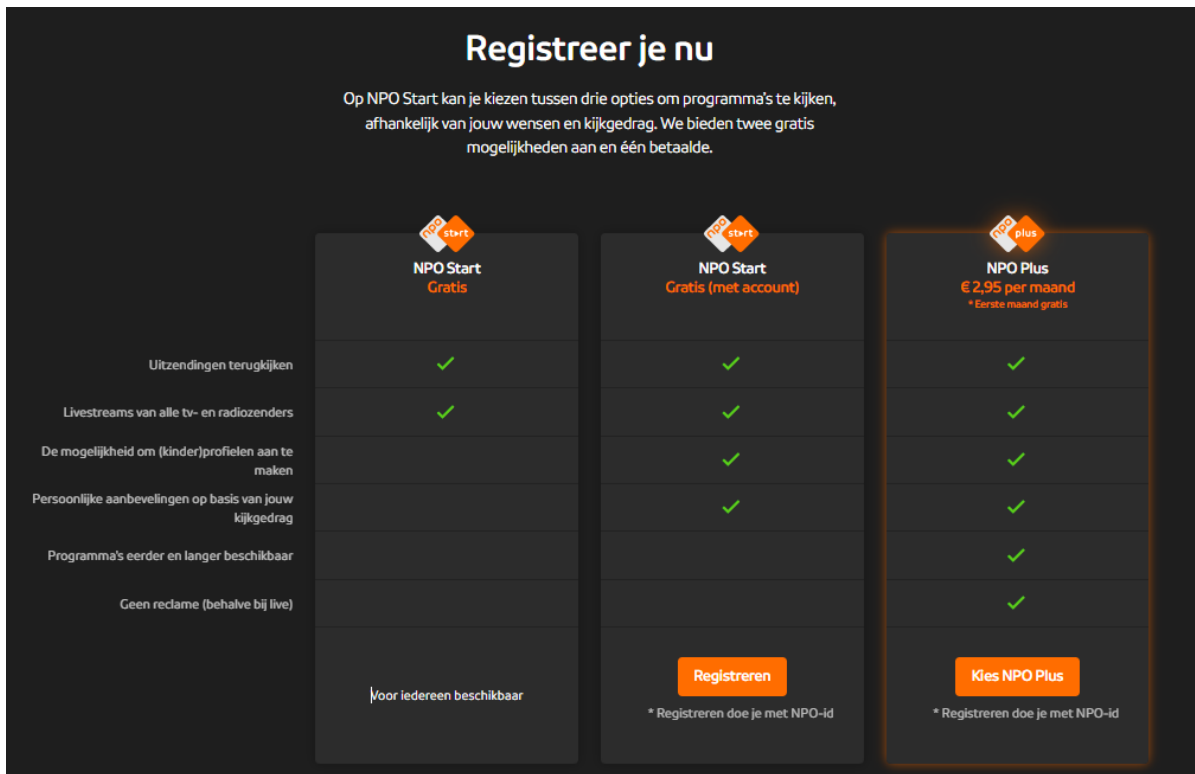
<sup>72</sup> Donders and van den Bulck, "Universality of Public Service Media and Preschool Audiences," 52.

<sup>73</sup> NPO, "NPO.nl."

<sup>74</sup> NPO, "NPO Start."

<sup>75</sup> NPO does not make public content. It distributes content that is made by its 12 public broadcasters: AvroTros, BNNVARA, EO, HUMAN, KRO-NCRV, MAX, NOS, NTR, ON, PowNed, VPRO, WNL and ZWART.

multiple times that both platforms are free-of-charge to use, even if the User uses a personal profile. However, the platform of NPO Start can also be used with a paid account called NPO Plus. With a paid account, certain content can be binge-watched, pre-watched before linear airing, or re-watched for more than 7 days. So, on the one hand, the platforms are accessible and free for everyone, fitting the interpretation of public value as not-for-profit, but on the other hand having a (paid) account gives the User more options and services, which relates to more profitable and consumerist use.



**Fig. 5** Registration options NPO Start (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://www.npostart.nl/aanmelden>)

Thirdly, when researching the interfaces of NPO's online platforms, the goal of 'pluriformity' - that has been central to the Dutch public service broadcasting system - becomes visible through affordances that indicate difference. 'Pluriformity' can be seen as the other side of the coin of 'universality', as both indicate that the public service offer should appeal to all members of the community. While collective interest is being centralised in the notion of 'universality', 'pluriformity' would mean offering diversity and catering to every specific taste, even to minority interests<sup>76</sup>. In other words, the offer should appeal to every *individual*. On NPO.nl, the content cards are (among other data) labelled with its broadcaster, content type and (if applicable) duration. The broadcasters that are part of NPO all have a different background and target audience, based on religious, cultural and/or political preferences. The broadcaster that produced the content is quite prominently visible,

<sup>76</sup> Donders and van den Bulck, "Universality of Public Service Media and Preschool Audiences," 52.

as the broadcaster's logo is present in the image of the content card. Furthermore, NPO.nl also highlights the different broadcasters under '[Our offer]' in the menu bar on the homepage<sup>77</sup>. By making clear that they provide the User with an offer from different broadcasters, they seem to emphasise that they offer a pluriform mix of media content. The cognitive affordance of labelling cards with content type (such as podcast, series, article etc.) and duration also gives the User a range of options to choose which content they prefer to consume. These affordances that signify difference solidify a neoliberal understanding of pluriformity as both diversity within the provided content and as choice for the User<sup>78</sup>.

However, as Karppinen warns, it is easy to mistake pluriformity for 'free choice'<sup>79</sup>. This can also be seen at NPO's platforms, as choice is embedded within the interface that portrays certain topics and themes as important, by giving them presence and more visible placement, and not others. Together, the public goals of 'universality', 'accessibility' and 'pluriformity' are navigated through affordances that contribute to access to and guiding in a wide range of content that should be of interest to both the shared (Dutch) community and smaller minority groups. Through these affordances, the User can make personal choices and position themselves within democratic topics, but always within NPO's pre-formulated notion of a shared Dutch culture and identity. Thus, through the affordances that contribute to the public goals of 'universality', 'accessibility' and 'pluriformity' the NPO gives meaning to public value as value for the Dutch citizen as part of a shared culture.

## Personalisation and recommendation: PSM strategies to remain valuable in a neoliberal society

Personalisation and recommendation strategies within PSM seem to go against the notion of 'universality' as these strategies do not directly support equal access or collectivity. Namely, through affordances that allow for personalisation and recommendation, not all Users do see the same content on online platforms by default. Still, PSM are more and more choosing to incorporate these strategies in their online interfaces, often in order to compete with corporate, not publicly funded, media providers. Though these strategies are in contrast with the collectivity that is central to the aforementioned public goals, the same strategies can also be seen as legitimising the public value of PSM. This understanding becomes clearer when positioning the use of affordances that function towards personalisation and recommendation within neoliberal discourse.

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<sup>77</sup> NPO, "NPO.nl."

<sup>78</sup> Karppinen, "Media and the paradoxes of pluralism," 26.

<sup>79</sup> Karppinen, "Media and the paradoxes of pluralism," 38-40.



Looking at personalisation strategies, the affordances that stand out on NPO's platforms are affordances that contribute to choice and personal interest. To start with affordances of choice, these are most present as functional affordances that are available on the platforms and function towards making a personal profile. On NPO's platforms this profile is called 'NPO-id', short for NPO Identity. It is with this personal profile, that a User can choose to mark certain themes and programmes as 'favourite' in order to be updated when new content of their 'favourites' is available to engage with. Moreover, with and without a personal profile the homepage of NPO.nl also contains a content block focused on personal choice. This block with the title '[What are you in the mood for?]' offers the choice between '[Relaxing]' and '[Dive deeper into]'<sup>80</sup>. Simon Dawes argues that in a neoliberal society "'public service' can be understood as the duty to provide choice to the public"<sup>81</sup>. In this line of argument, providing Users with affordances of choice is of public value and legitimises PSM.

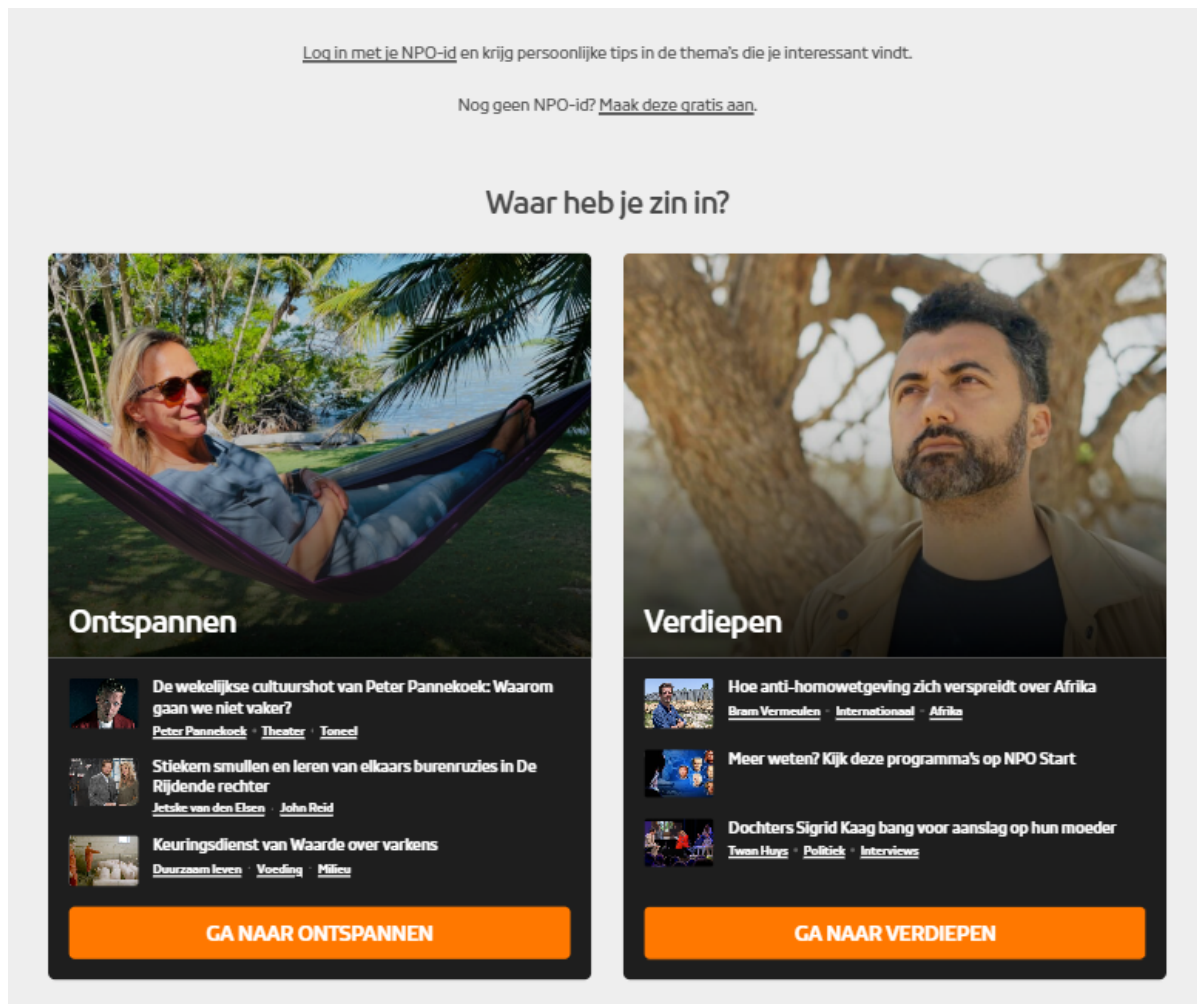


Fig. 6 Middle of homepage NPO.nl (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://npo.nl>)

<sup>80</sup> NPO, "NPO.nl."

<sup>81</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 120.

But on NPO's platforms the action of choosing starts earlier, when the User has to 'choose' if they want to make a personal profile. Here, I put 'choose' in brackets, because multiple functional, cognitive and sensory affordances point the User into the direction of making a profile. A prominent orange button on top of the online platforms invites the User to 'Log in', a paragraph on NPO.nl tells the User '[Log in with your NPO-id and get personalised tips on the topics you find interesting. No NPO-id yet? Create one for free]', and when trying to mark content as favourite by clicking on a star without a NPO-id, a pop-up window will open that invites the User to make a personal profile. This notion of choice contributes to the implementation of 'neoliberal governmentality' as, according to Salman Türken et al., these are ways in which neoliberalism works by installing in society a concept of the human subject as autonomous, individualised, self-directing decision-making agent who becomes an entrepreneur of one-self: a human capital<sup>82</sup>. This is also called the individual self and is focused on increasing one's own value<sup>83</sup>. Making a personal profile and marking favourites - but even choosing what 'collection', 'theme', 'playlist' or content to click on and engage with - feeds this concept of the User as an individual, decision-making agent as receiving individualised tips could increase one's knowledge of a particular subject (or programme). Moreover, choice is intrinsically linked to streaming platforms as, in contrast with linear television watching, the User can choose what content to engage with at any time. Of course, linear television also has channels, but this is a minor choice compared to online streaming.

The second type of affordances that contribute to personalisation are affordances that function towards personal interest. These affordances follow the neoliberal tendency within media to shift from collectivist to individualist orientations<sup>84</sup>. Firstly, both NPO.nl and NPO Start provide the User-with-a-profile with a personal page with saved content and favourites. This page, titled '[My NPO]' or '[My NPO.nl]' creates an individualised and personalised User experience. But more importantly, next to this particular page, the homepage itself also changes with '[Tips for you]' on NPO.nl and '[Programmes that you follow]' on NPO Start<sup>85</sup>. Karppinen argues that citizenship is also about finding one's own voice through personalisation as this helps with the construction of one's identity<sup>86</sup>. Furthermore, according to Hartley, citizenship is tied to identity and difference<sup>87</sup>. Through this neoliberal understanding of citizenship, these strategies of personalisation are not threatening

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<sup>82</sup> Salman Türken, Hilde Eileen Nafstad, Rolv Mikkel Blakar, and Katrina Roen, "Making Sense of Neoliberal Subjectivity: A Discourse Analysis of Media Language on Self-development," *Globalizations* 13, no. 1 (2016): 33, DOI: 10.1080/14747731.2015.1033247.

<sup>83</sup> Türken, Nafstad, Blakar, and Roen, "Making Sense of Neoliberal Subjectivity," 34.

<sup>84</sup> Daniel Hallin, "Neoliberalism, Social Movements and Change in Media Systems in the Late Twentieth Century," in *The Media and Social Theory*, ed. David Hesmondhalgh and Jason Toynbee (London: Routledge, 2008), 47.

<sup>85</sup> NPO, "NPO Start."

<sup>86</sup> Karppinen, "Media and the paradoxes of pluralism," 36.

<sup>87</sup> Hartley as cited in Karppinen, "Media and the paradoxes of pluralism," 36.



citizenship, but instead are catering to citizenship in a neoliberal society. And with this, also increasing public value for the neoliberal citizen. However, through this orientation, PSM offer less of a shared experience. And with that, this individualistic approach of citizenship poses a threat for a shared public sphere in which democratic topics can be discussed through mutual background information (that is gained through engaging with the same content).

Looking at recommendation strategies, the affordances that stand out on NPO's platforms are affordances that contribute to personal recommendation and affordances that imply plenty and growth. Firstly, the most prominent affordances that enable recommendation are personal tips. These are tips that are catered to a specific User and cognitively also address the User. For example, with a personal profile the homepage of NPO.nl contains a big content block with '[Tips for you]', with the written explanation '[Based on the themes that you follow]'<sup>88</sup>. Moreover, NPO Start also offers personal tips in a content block carrying the title '[Because you have watched [programme title]]'<sup>89</sup>. However, mind that recommendation is at all times interwoven with these platforms as curators choose which titles and programmes to position front row at the homepage. This in itself is also a type of recommendation, albeit not personal.

A second recommendation strategy that NPO utilises is the implementation of affordances that implicate plenty and growth. When a User has started watching one or more programme(s) on NPO Start, a content block titled '[Watch more]' is added to their homepage<sup>90</sup>. This block contains content of the programmes that they have started watching and have not 'finished' watching yet. In addition, a content block titled '[Also try this]', contains recommendations of titles and programmes that the User has not watched yet<sup>91</sup>. Again, these affordances that nudge the User to 'finish' certain programmes maintain the notion of human capital as focused on increasing one's own knowledge and value by watching more-and-more<sup>92</sup>. These affordances of plenty and growth adhere to the same neoliberal rationality that according to Brown "submits all human activities, values, institutions, and practices to market principles"<sup>93</sup>. 'More' equals 'better', and there is always more.

Noticeably, by labelling and providing textual description of the affordances that function towards personalisation and recommendation, NPO is clear and transparent towards their Users in what they recommend and why<sup>94</sup>. Affordances that allow for recommendation can help the public to find the information (in the form of content) that they want - or think that they want - to engage with. At the same time, these recommendation strategies also reinforce the idea that there is an

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<sup>88</sup> NPO, "NPO.nl."

<sup>89</sup> NPO, "NPO Start."

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

<sup>92</sup> Türken, Nafstad, Blakar, and Roen, "Making Sense of Neoliberal Subjectivity," 33.

<sup>93</sup> Brown, "Neoliberalized Knowledge," 118.

<sup>94</sup> See the appendix on page 31-48 for the overview of the interface affordances.

abundance to choose from, and that the public needs help in choosing<sup>95</sup>. To counter the problem of 'information abundance', James Spigelman argues that the "editorial role of a trustworthy intermediary to find, select, organise and analyse the abundance of material has become more important"<sup>96</sup>. In this case, NPO itself steps into the editorial role to make their content - which has increased in amount partly due to online accessibility - more easy to find, select, organise and engage with.

In short, the affordances that function towards personalisation and recommendation are affordances that allow for choice, personal interest, (personal) tips, and affordances that imply plenty and growth. These personalisation and recommendation strategies are applied to remain valuable in a neoliberal society in which citizenship is individualised and choice is seen as both of personal and public value. At the same time, providing choice is not always seen as a positive within public service. Bauman argues that freedom of choice does not equal individual freedom, but instead freedom of choice within a capitalist neoliberal society transforms the political citizen into a consumer of market goods<sup>97</sup>. Here, 'consumer' is being opposed to 'citizen', but in the next paragraph we will discover that within neoliberal politics these two concepts are not as opposing as they might seem.

## Transparency and accountability: legitimisation of personalisation and recommendation strategies within a public value framework

The strategies of personalisation and recommendation are often discussed in opposition to public goals such as universality, accessibility and pluriformity. This can partly be explained through the assumed opposition that Dawes recognizes between public duties and ethics of citizenship and private pleasures and aesthetics of consumption<sup>98</sup>. However, in this paragraph I will argue how the personalisation and recommendation strategies and affordances on NPO's interfaces exist parallel to the previously mentioned public goals and how they contribute to public value through a lens of neoliberal citizenship.

Firstly, in West-European conceptions of citizenship informed by neoliberalism, citizenship is not only tied to the public sphere, but also to the personal and private sphere. As Dawes argues, the divide between public-citizen and private-consumer ignores the complexity of consumer cultures and

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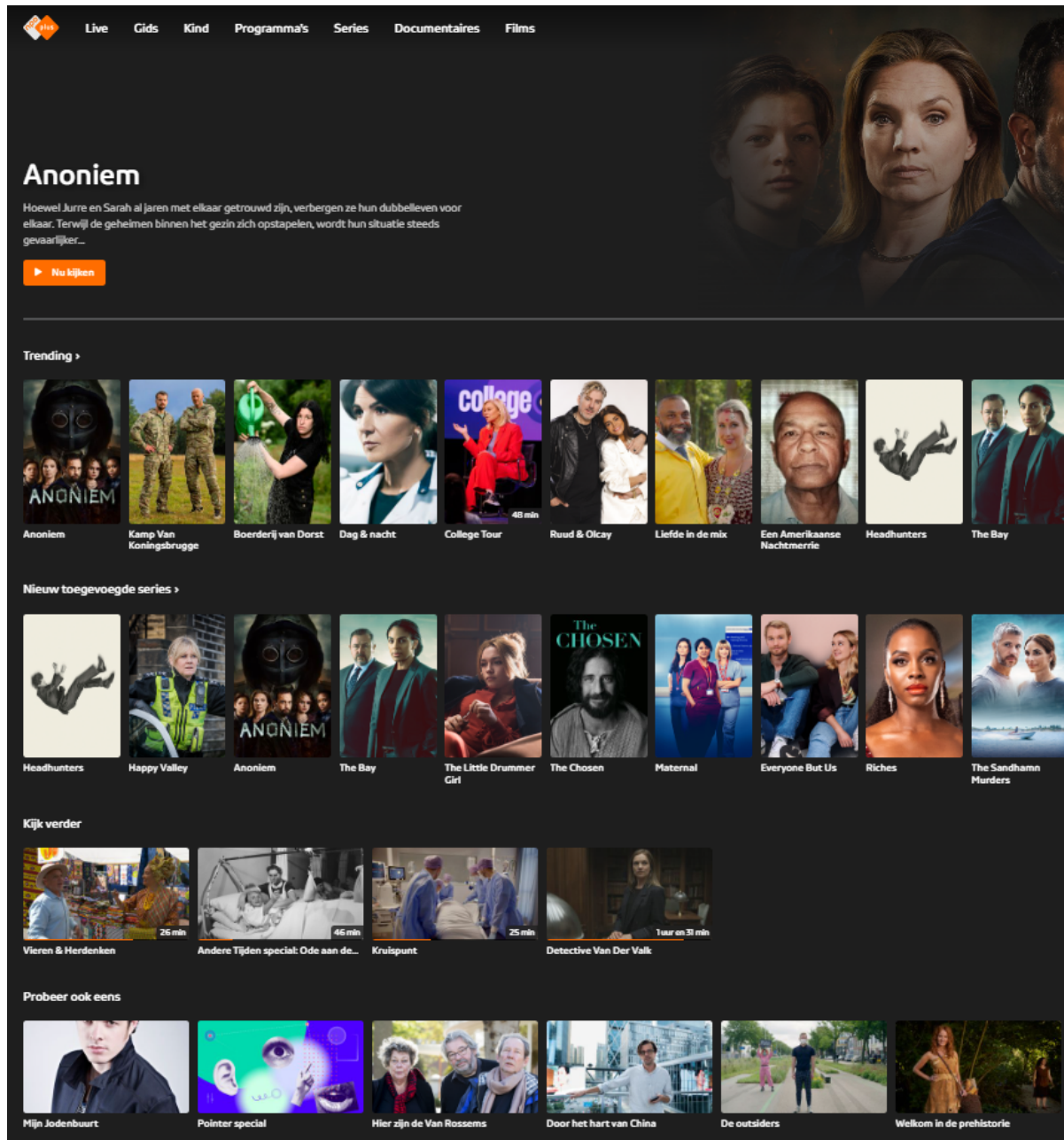
<sup>95</sup> This is similar to Netflix' affordance of the "endless" scroll as written about in Mike van Esler, "In plain sight: Online TV Interfaces as branding," *Television & New Media* 22, no. 7 (2021): 729.

<sup>96</sup> James Spigelman, "Defining Public Value in the Age of Information Abundance," in *The Value of Public Service Media*, ed. Gregory Ferrell Lowe and Fiona Martin (Gothenburg: Nordicom, 2014), 45.

<sup>97</sup> Bauman as cited in Karppinen, "Media and the paradoxes of pluralism," 38.

<sup>98</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 67.

consumption as an important source of political engagement<sup>99</sup>. The affordances on NPO.nl and NPO Start stimulate the interaction between citizenship and consumption.



**Fig. 7** Personalised content '[Watch more]' and '[Also try this]' on homepage NPO Start (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://www.npostart.nl>)

The previously mentioned interface affordances that contribute to universality, accessibility, and pluriformity are geared towards Dutch citizenship as a collective and shared identity. But the affordances that function towards personalisation and recommendation operate in a way that the User can personalise their experience and choose what and how to consume. In this case, the former

<sup>99</sup> Ibid, 83.

would be linked to public value for the public-citizen and the latter would be linked to value for the private-consumer. Though I use this example, for the User these roles are not always strictly separable and can interact with each other, as the User can interact with both the personalised and non-personalised affordances within use of the platforms. Dawes argues that such consumption which blends ideas of individualism with collective identities "expresses, functions and shapes citizenship" and that this creates the notion of the 'consumer-citizen'<sup>100</sup>. By offering both personal and public orientated functionalities, NPO reinforces the role of the consumer-citizen and gives meaning to public value as value for citizenship within an individualised, neoliberal society. Again, the discourse around public value is formed in relation to the interpretation of citizenship. This is in line with the previously mentioned public goals, which also create the discourse that public value is value for citizenship, albeit interpreted in a more collective way.

Secondly, as a result of systematic interface analysis it becomes clear that the strategies of personalisation and recommendation are supported by affordances that contribute to the notions of 'transparency' and 'accountability', which are also frequently mentioned as public goals. For instance, multiple affordances offer the User insight in the use of data. When registering for, or logging in with a personal account in the form of an NPO-id, the User can click on "[More information about NPO-id]". This opens a overlay screen which gives the User insight in which data is collected, who receives this data (only NPO) and how to change or remove this data collection<sup>101</sup>. Moreover, besides the titles and text on the homepages informing the User of personalised tips and services, the registration pages and this overlay also inform the User that they will receive personalised services and recommended content. NPO also provides the User with the options to switch off personalised services on NPO Start, deleting the personal profile on NPO.nl, and to "[Log out]" at the top right corner of both homepages<sup>102</sup>. These affordances offer transparency in how and why NPO uses personalisation on NPO's platforms and both hold NPO and the User responsible and accountable for the use of these services.

Following Dawes' understanding of the 'consumer-citizen', this emerging notion of the 'consumer-citizen' "redefines the citizen's rights to be a consumer, and the consumer's responsibilities to question the consequences, risks and costs of consumption"<sup>103</sup>. Therefore, there would be "no simple distinction between active citizenship and passive consumption", but citizenship

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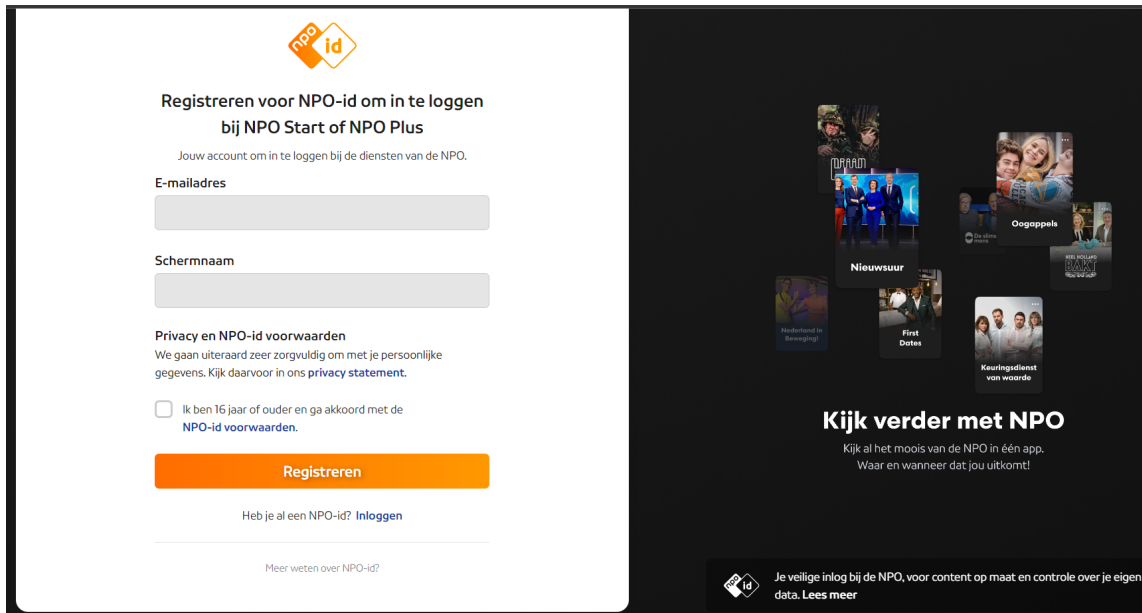
<sup>100</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 178.

<sup>101</sup> "Meer weten over NPO-id," NPO, accessed January 23, 2023, <https://id.npo.nl/account>. See image 'More information NPO-id' on next page.

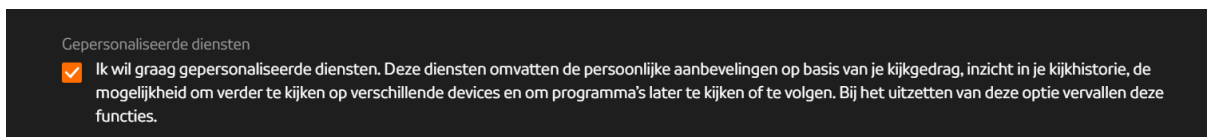
<sup>102</sup> "Dashboard NPO-id," NPO, accessed January 23, 2023, <https://id.npo.nl/account>; "Mijn account," NPO, accessed January 23, 2023, <https://www.npostart.nl/settings>; NPO, "NPO.nl"; NPO, "NPO Start". See extra screenshots on page 45-46.

<sup>103</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 178.

would be more tightly linked to "degrees of activity/passivity in these consumptions"<sup>104</sup>. Though Dawes does not go further in explaining this, my take is that activity in consumption is linked to the consumer making choices and being aware of this. Passivity in consumption would therefore be linked to not making or not being able to make choices and being unaware of the choices that are being made by the provider. In this view, NPO leans more towards active consumption by giving the User insight in their options and choices - and also in NPO's curatorship - through these affordances that function towards 'transparency' and 'accountability'.



**Fig. 8** Registration NPO-id on NPO Start (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://id.npo.nl/account/register>)




**Fig. 9** Option NPO Start to switch off personalised services (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://www.npostart.nl/settings>)

The implementation of affordances that contribute to 'transparency' and 'accountability' can be interpreted as a legitimisation strategy. As NPO applies personalisation and recommendation strategies - which are often seen as threatening the public goals of 'universality', 'accessibility' and 'pluriformity' - the public goals of 'transparency' and 'accountability' gain more importance and meaning. Through the application of affordances that function towards the goals of 'transparency' and 'accountability', the integration of personalisation and recommendation strategies is more likely to be accepted by the public. By both adhering to previous formulated public goals and catering to

<sup>104</sup> Idem.

the audience in a more personalised media landscape, NPO positions itself as a provider of services for the consumer-citizen.



X Sluiten

## Meer weten over NPO-id

Het NPO-id is jouw unieke combinatie van gebruikersnaam en wachtwoord waarmee je kan inloggen bij de diensten van de Nederlandse Publieke Omroep. Nu kan dat al bij NPO Start maar in de nabije toekomst ook bij andere diensten.

Wat zijn de voordelen?

- Je hoeft maar één wachtwoord te onthouden voor alle diensten van de NPO, waartussen je naadloos kunt schakelen.
- Je hebt meteen al je favoriete programma's en instellingen bij de hand.
- Met je NPO-id kun je je diensten personaliseren met instellingen en aanbevelingen op basis van jouw kijk- en luistervoorkeuren.
- Met je NPO-id heb je inzicht in welke data we van jou verzamelen en hoe we die gebruiken. Maak je geen zorgen want we delen geen persoonlijke data met derden buiten het publieke bestel.

### Veelgestelde vragen

- **Waarom moet ik een nieuw id aanmaken en kan ik niet inloggen met bijvoorbeeld mijn Facebook of Google-account?**

Als NPO vinden wij dat we jouw data niet commercieel moeten gebruiken. Dat is lastig te garanderen als we van andere accounts gebruik maken. Daarom hebben we ons eigen veilige id gemaakt.
- **Weten jullie niet alles van me als ik zo'n NPO-id gebruik?**

Nee, gelukkig weten we niet alles van je en dat willen we ook niet. We weten wel waar je graag naar kijkt of luistert en geven op basis daarvan aanbevelingen en suggesties voor andere programma's. Of je kan eenvoudig verder kijken waar je eerder gebleven was. En als we bepaalde gegevens aan je vragen, leggen we altijd uit waar we dit voor gebruiken. We geven deze gegevens niet aan derden, dus ook niet aan bijvoorbeeld advertentieverkopers. Gegevens die we niet hoeven te weten, zullen we ook niet van je vragen.
- **Is een NPO-id gratis?**

Jazeker, en dat blijft ook zo. Wel kan het zijn dat je met je NPO-id kunt inloggen bij een dienst als NPO Plus waar je een abonnement voor betaalt, maar het NPO-id zelf is gratis.
- **Wat is een 'Schermnaam' waar jullie om vragen bij de registratie?**

We willen je graag persoonlijk aanspreken en vragen aan je hoe we dat mogen doen. Dat mag natuurlijk gewoon met je voornaam zijn, maar die keuze laten we graag aan jou.
- **Waar kan ik allemaal inloggen met mijn NPO-id?**

Op dit moment kan dat bij NPO Start (of als je het abonnement hebt afgesloten bij NPO Plus). Andere diensten, zoals NPO Luister of de Top 2000, zullen ook gaan aansluiten op het NPO-id.
- **Kan ik ook bij omroepen inloggen met mijn NPO-id?**

De publieke omroepen (NOS, AVROTROS, BNNVARA, KRO-NCRV, EO, Omroep MAX, VPRO, NTR, PowNed, WNL, Human, Omroep Zwart en Ongehoord Nederland) kunnen zich ook aansluiten bij het NPO-id. Dus ja, het kan zijn dat je kunt inloggen bij een dienst of app van deze partijen.

**Fig. 10** More information NPO-id (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://id.npo.nl/account/register>)

## Conclusion

In this research I have analysed how the Dutch PSM provider NPO constructs meaning about public value in relation to public goals and the use of personalisation and recommendation strategies on its platforms. By analysing the interface affordances on NPO Start and NPO.nl the discourse on public value becomes visible.

Firstly, the affordances that contribute to the public goals of 'universality', 'accessibility', 'pluriformity', within the interfaces of NPO.nl and NPO Start, shape meaning about public value as contributing to the shared democratic, cultural and social objectives of society. In particular, the affordances that contribute to these public goals solidify the understanding of public value as value for Dutch citizenship as a collective and shared identity, and as catering to public interest.

At the same time, even these public orientated PSM goals are partly influenced by neoliberal rationality. While the platforms are accessible and free for everyone, having a (paid) account gives the User more options and services, which relates to more personal, profitable and consumerist use. Moreover, pluriformity is understood as both providing diversity within the provided content - to be of interest to both the shared (Dutch) community and smaller minority groups - and providing choice for the User - a neoliberal public service commitment.

Secondly, within personalisation and recommendation strategies on NPO.nl and NPO Start NPO uses affordances functioning towards choice, personal interest, (personal) recommendation, and plenty and growth. These affordances solidify the neoliberal notion of the 'human capital' in which a person is an individualised, decision-making agent that is focussed on increasing their own value<sup>105</sup>. Furthermore, these personalisation and recommendation strategies are catering to a neoliberal society in which citizenship is also about identity, difference and choice<sup>106</sup>. Through reproducing this neoliberal understanding of citizenship, NPO poses personalisation and recommendation not as threatening citizenship, but instead as increasing both personal and public value for the neoliberal citizen.

Thirdly, the affordances that function towards personalisation and recommendation are supported by affordances that contribute to the public goals of 'transparency' and 'accountability'. By doing this, NPO reinforces the role of the consumer-citizen in which citizenship is tied to consumption. By still contributing to (re)mediated public goals but also tailoring their services to the wishes of the audience in an increasingly personalised media environment, NPO positions itself as a public service provider for the consumer-citizen.

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<sup>105</sup> Türken, Nafstad, Blakar, and Roen, "Making Sense of Neoliberal Subjectivity," 33.

<sup>106</sup> Dawes, *British Broadcasting and the Public-Private Dichotomy*, 120; Karpinen, "Media and the paradoxes of pluralism," 36.

In conclusion, the interface affordances of NPO platforms NPO.nl and NPO Start solidify the prevailing neoliberal discourse regarding the notion of public value as value for neoliberal citizenship as encompassing individualisation, identity, difference, and choice. This perspective challenges the perceived dichotomy between public/not-for-profit and private/market value as consumption is being positioned as part of citizenship. NPO strategically positions itself and its online platforms NPO Start and NPO.nl as contributing to and being of public value in a neoliberal society in which citizenship is tied to both collective public interest, and to consumption, choice, and personal interest. In this process, NPO centralises the public goals of 'transparency' and 'accountability' as a means of legitimising their personalisation and recommendation strategies.

In current uncertain times for PSM, it is crucial to keep catering to expectations of the public. Therefore it is needed to keep reflecting on the meaning of citizenship in the current and changing society. By effectively catering to individual needs and preferences, PSM can potentially attract and retain a broader audience, thereby maintaining their relevance and legitimation in an evolving media landscape. The challenge lies in using personalisation and recommendation strategies in such a way that it caters to the audience expectations while also upholding the public goals of PSM, including universality, accessibility and pluriformity.

However, it is important to be aware of the danger that the same neoliberal rationality - that underlies personalisation and recommendation strategies - can cause public value and legitimation of PSM to be measured in economic terms and popularity. PSM could harm their own legitimacy as solidifying a neoliberal understanding of citizenship could justify assessment in terms of market value and not in terms of collective, democratic, and social objectives.

With this in mind, there is an important role for media scholars and the research method of discourse analysis to show how discourse and meaning is created on public value. In particular, discursive interface analysis can add to the existing research, as the focus of discourse research on public value in relation to personalisation and recommendation has long been on policy documents, and not on public platforms. However, as I have shown within this research, this discourse is also - and even more in relation to the User and the audience - created on online platforms. As a result of the short timespan and concise form of this research, this analysis just argues for one public broadcaster and incorporates three public goals. Opportunities for further research that could lead to a more complete and broad perspective on the produced discourse of public value lie in research on other PSM platforms by different broadcasters or the role of different public goals.



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## Appendix

### Overview affordances

#### Homepage Welkom.npo.nl before making a personal profile

Functional	Top	<ul style="list-style-type: none"> <li>● A banner explaining what the website is, this can be clicked away by the User by clicking 'Verberg melding X'.</li> <li>● Option 1: NPO's logo. Clicking on this links to the same page <a href="http://www.welkom.npo.nl">www.welkom.npo.nl</a>.</li> <li>● Option 2: 'Home', also refers to the same homepage <a href="http://www.welkom.npo.nl">www.welkom.npo.nl</a>.</li> <li>● Option 3: 'NPO Start', clicking on this directs the User to NPO's On demand portal at <a href="http://www.npostart.nl">www.npostart.nl</a>.</li> <li>● Option 4: 'NPO Luister', directs the User to the NPO platform for radio and podcasts at <a href="http://www.npoluister.nl">www.npoluister.nl</a>.</li> <li>● Option 5: 'Gids', directs the User to the public broadcaster's linear TV guide at <a href="http://www.npostart.nl/gids">www.npostart.nl/gids</a>.</li> <li>● Option 6: 'Thema's', directs the User to an overview of all themes on the website: see <a href="http://www.welkom.npo.nl/themas">www.welkom.npo.nl/themas</a>.</li> <li>● Option 7: 'Ons aanbod'. When the User clicks this, a submenu appears. This consists of             <ul style="list-style-type: none"> <li>○ 'TV Zenders' (TV Channels): Under this are 'NPO1', 'NPO2', 'NPO3', 'Zapp', 'Zappelin' and 'NPO Start'. Apart from NPO1 and NPO2, these all redirect to a channel-specific website. Clicking on 'NPO1' or 'NPO2' refers to the content of these channels within the welkom.npo.nl website.</li> <li>○ 'Radio zenders' (Radio channels) including NPO 3FM, NPO FunX, NPO Radio 1, NPO Radio 2, NPO Klassiek and NPO Radio 5. These all redirect to radio channel-specific websites.</li> <li>○ 'Omroepen' (Broadcasters) including AVROTROS, BNNVARA, EO, HUMAN, KRO-NCRV, MAX, NOS, NTR, ON, POWNED, VPRO, WNL and ZWART. These all redirect to broadcaster-specific websites.</li> <li>○ 'Websites' including NPO Start, NPO Kennis, School TV, 2Doc and NPO Campus. These all redirect to the website linked to each specific NPO platform.</li> <li>○ 'Online televisie' (Online television) including NPO 1 Extra, NPO 2 Extra, NPO Politics &amp; News and BVN. The former three redirect to their live channel on NPO Start. BVN (Beste van Nederland) redirects to its own website.</li> </ul> </li> <li>● Option 8: 'Over NPO' (about NPO). When the User clicks this, a submenu appears. This consists of:             <ul style="list-style-type: none"> <li>○ 'Organisatie' (organisation) which links to an external website about the management and organisation of NPO (<a href="https://over.npo.nl/organisatie/bestuur-en-organisatie">https://over.npo.nl/organisatie/bestuur-en-organisatie</a>)</li> </ul> </li> </ul>
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		<ul style="list-style-type: none"> <li>○ 'Werken bij de NPO' (working at NPO) which links to an external website which contains vacancies as NPO (<a href="https://werkenbijnpo.nl/">https://werkenbijnpo.nl/</a>).</li> <li>○ 'Onze missie en waarde' (our mission and value) which links to an external website on the social value of NPO (<a href="https://maatschappelijkewaarde.npo.nl/">https://maatschappelijkewaarde.npo.nl/</a>).</li> <li>○ 'Ombudsman', which links to an external website of the ombudsman for Dutch public broadcasting (<a href="https://ombudsman.npo.nl/">https://ombudsman.npo.nl/</a>).</li> <li>○ 'NPO-fonds' (NPO fund), which links to an external website about the NPO fund (<a href="https://npo-fonds.nl/">https://npo-fonds.nl/</a>).</li> <li>○ 'NPO MediaModule', which links to an external webpage for makers for programme proposals (<a href="https://over.npo.nl/voor-makers/npo-medi module">https://over.npo.nl/voor-makers/npo-medi module</a>).</li> <li>○ 'NPO Campus', which links to the external website for young talent that want to present or produce public radio (<a href="https://www.npocampus.nl/">https://www.npocampus.nl/</a>).</li> <li>○ 'NPO Innovatie' (NPO innovation), which links to an external website on innovation (projects) at NPO (<a href="https://innovatie.npo.nl/">https://innovatie.npo.nl/</a>).</li> <li>○ 'Toegankelijkheid' (accessibility), which links to an external webpage on accessibility services for people with disabilities (<a href="https://over.npo.nl/voor-publiek/toegankelijkheid#content">https://over.npo.nl/voor-publiek/toegankelijkheid#content</a>).</li> <li>○ 'Openbare documenten' (public documents), which links to an external webpage with NPO's public organisational and policy documents (<a href="https://over.npo.nl/organisatie/openbare-documenten">https://over.npo.nl/organisatie/openbare-documenten</a>).</li> <li>○ 'Pers' (press), which links to the external website for press releases and publications of NPO (<a href="https://pers.npo.nl/">https://pers.npo.nl/</a>).</li> <li>○ 'Contact en service', which links to the external website for customer service (<a href="https://service.npo.nl/">https://service.npo.nl/</a>).</li> <li>○ 'About NPO', which links to the English webpage about the NPO as the Dutch public broadcaster (<a href="https://over.npo.nl/organisatie/about-npo">https://over.npo.nl/organisatie/about-npo</a>)</li> <li>● Option 9: a search machine. The User can click on the search bar and type. In case of search results, the found content or 'trefwoord' (tag) appears directly under the search bar. The User can click on a result and gets redirected to the content. It is also possible to press 'enter' or click on 'alle resultaten' (all results). This will redirect the User to an extended search engine which will show all results of content containing the word that has been typed in the search bar.</li> <li>● Option 10: 'Inloggen' (Log in). When the User clicks on this button, they are redirected to the login page of NPO-id. On this page it is possible to directly log in, to continue to NPO.nl without logging in, to make/register a NPO-id, and to get to know more about the NPO-id.</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● Block 1: 'Onze collecties' (our collections). This block consists of</li> </ul>

		<p>one larger and two smaller blocks. They contain a picture and text. Clicking on one of the blocks brings the User on a collection page. On top of the collection page is a banner with an image, title and small text. The collection contains content cards.</p> <ul style="list-style-type: none"> <li>● Block 2: Small text about NPO-id. It contains a link to the login page and a link to the registration page.</li> <li>● Block 3: 'Alle thema's' (All themes). This block consists of buttons with text and a star.       <ul style="list-style-type: none"> <li>○ Clicking on these buttons will in most cases redirect the User to the corresponding theme-page with content cards. However, some of the buttons redirect to an external website. 'Documentaires' redirects to the website of NPO's documentaries 2Doc (<a href="https://2doc.nl/">https://2doc.nl/</a>), 'Kids' redirects to the website of NPO Zapp, NPO's kids channel (<a href="https://www.zapp.nl/">https://www.zapp.nl/</a>), 'Klassiek' (classical) redirects to the website op NPO Klassiek, the radio station for classical music (<a href="https://www.nporadio4.nl/">https://www.nporadio4.nl/</a>) and 'NOS nieuws' (NOS news) redirects to the external website of the Dutch news broadcaster NOS (<a href="https://nos.nl/">https://nos.nl/</a>).</li> <li>○ When the User clicks on a star, a pop-up window will appear. This window is called 'Inloggen met de NPO-id' (Login with the NPO-id). Here the User can login or register their NPO-id. The User can also click on a small 'x' in the top right corner to close the pop-up window.</li> </ul> </li> <li>● Block 4: Title 'Waar heb je zin in?' (What are you in the mood for?). Contains 2 blocks. Each block has an image at the top with the title 'Ontspannen' (Relaxing) or 'Verdiepen' (Delve deeper) in it. Clicking on this image directs the User to overview pages containing content cards (<a href="https://welkom.npo.nl/moods/ontspannen">https://welkom.npo.nl/moods/ontspannen</a> and <a href="https://welkom.npo.nl/moods/verdiepen">https://welkom.npo.nl/moods/verdiepen</a>). Below the image there are three small content blocks containing an image, text and tags. Clicking on the image or text leads the User to the corresponding content card within a theme page. Clicking on a tag leads the User to the tag-page. At the bottom of each block there is a button 'Ga naar [mood]' (Go to [mood]) which again leads to an overview of content cards.</li> <li>● Block 5: Title 'Uitgelichte thema's' (Highlighted themes).       <ul style="list-style-type: none"> <li>○ This block contains 3 blocks.           <ul style="list-style-type: none"> <li>■ Each block has an image at the top with the title of a theme in it. Clicking on this image directs the User to a theme page containing content cards.</li> <li>■ Below the image there are three small content blocks containing an image, text and tags. Clicking on the image or text leads the User to the corresponding content card within a theme page. Clicking on a tag leads the User to the tag-page.</li> <li>■ At the bottom of each block there is a button 'Meer [thema]' (More [theme]) which again leads to an overview of content cards of that theme.</li> <li>■ Next to the button is a star. When the User clicks on a star, a pop-up window will appear. This</li> </ul> </li> </ul> </li> </ul>
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		<p>window is called 'Inloggen met de NPO-id' (Login with the NPO-id). Here the User can login or register their NPO-id. The User can also click on a small 'x' in the top right corner to close the pop-up window.</p> <ul style="list-style-type: none"> <li>○ Below the three highlighted themes there is a button 'Meer thema's' (More themes). Clicking on this button will redirect the User to an overview page of all themes (<a href="https://welkom.npo.nl/themas">https://welkom.npo.nl/themas</a>).</li> <li>● Block 6: 'Advertentie via Ster.nl' (Advertising via Ster.nl). This contains a small banner with advertising.</li> </ul>
	Bottom	<ul style="list-style-type: none"> <li>● Block 1: 'Omroepen' (Broadcasters). Below this are <ul style="list-style-type: none"> <li>○ AVROTROS</li> <li>○ BNNVARA</li> <li>○ EO</li> <li>○ HUMAN</li> <li>○ KRO-NCRV</li> <li>○ MAX</li> <li>○ NOS</li> <li>○ NTR</li> <li>○ ON</li> <li>○ POWNED</li> <li>○ VPRO</li> <li>○ WNL</li> <li>○ ZWART</li> </ul> <p>Clicking on a broadcaster's name redirects to the broadcaster-specific website.</p> </li> <li>● Block 2: 'Organisatie' (Organisation). <ul style="list-style-type: none"> <li>○ 'Over NPO' (about NPO), links to an external website that contains news, information about the organisation, information for the public, for Users and press (<a href="https://over.npo.nl/">https://over.npo.nl/</a>).</li> <li>○ 'Werken bij de NPO' (working at NPO) which links to an external website which contains vacancies as NPO (<a href="https://werkenbijnpo.nl/">https://werkenbijnpo.nl/</a>).</li> <li>○ 'Pers' (press), which links to the external website for press releases and publications of NPO (<a href="https://pers.npo.nl/">https://pers.npo.nl/</a>)</li> <li>○ 'Vraag en Antwoord' (Questions and answers, which links to the external website for customer service (<a href="https://service.npo.nl/">https://service.npo.nl/</a>).</li> <li>○ 'Privacybeleid' (privacy policy), which links to an external webpage about privacy and security at NPO (<a href="https://over.npo.nl/organisatie/privacy-en-security">https://over.npo.nl/organisatie/privacy-en-security</a>)</li> <li>○ 'Cookies op npo.nl', this redirects to a webpage about cookies, explaining how they work both functional and analytical. (<a href="https://cookies.npo.nl/sites/NPO/np.nl/settings.html?version=v3.2.2-diFD1&amp;referrer=https%3A%2F%2Fwelkom.npo.nl%2F">https://cookies.npo.nl/sites/NPO/np.nl/settings.html?version=v3.2.2-diFD1&amp;referrer=https%3A%2F%2Fwelkom.npo.nl%2F</a>)</li> </ul> </li> </ul>



		<ul style="list-style-type: none"> <li>● Block 3: 'Ook NPO' (Also NPO) contains links to webpages and websites that belong to NPO             <ul style="list-style-type: none"> <li>○ Zappelin, redirects to the content on the website that is by the channel Zappelin (<a href="https://welkom.npo.nl/aanbod/zappelin">https://welkom.npo.nl/aanbod/zappelin</a>).</li> <li>○ Zapp, redirects to the content on the website that is by the channel Zapp (<a href="https://welkom.npo.nl/aanbod/zapp">https://welkom.npo.nl/aanbod/zapp</a>).</li> <li>○ NPO3, redirects to the content on the website that is by the channel NPO3 (<a href="https://welkom.npo.nl/aanbod/npo3">https://welkom.npo.nl/aanbod/npo3</a>).</li> <li>○ BVN (Beste van Nederland), redirects to its website and streaming platform (<a href="https://www.bvn.tv/">https://www.bvn.tv/</a>).</li> <li>○ NPO Extra, redirects to the customer website of NPO, but to a 404 page (<a href="https://service.npo.nl/onderwerp/televisie-radio#extra-kanalen-televisie">https://service.npo.nl/onderwerp/televisie-radio#extra-kanalen-televisie</a>).</li> <li>○ NPO Campus, redirects to the website of the radio school of NPO (<a href="https://www.npocampus.nl/">https://www.npocampus.nl/</a>).</li> <li>○ NPO Kennis (NPO Knowledge), redirects to a website with knowledge and television material based online content (<a href="https://npokennis.nl/">https://npokennis.nl/</a>).</li> <li>○ NPO-fonds (NPO fund), redirects to an external website about the NPO fund (<a href="https://npo-fonds.nl/">https://npo-fonds.nl/</a>).</li> <li>○ Ombudsman, which links to an external website of the ombudsman for Dutch public broadcasting (<a href="https://ombudsman.npo.nl/">https://ombudsman.npo.nl/</a>).</li> <li>○ Net in Nederland (New in the Netherlands), redirects to a webpage of NPO Kennis for newcomers (<a href="https://npokennis.nl/program/13/net-in-nederland">https://npokennis.nl/program/13/net-in-nederland</a>).</li> <li>○ 2Doc, clicking on this redirects the User to a website with documentaries (<a href="https://www.2doc.nl/">https://www.2doc.nl/</a>).</li> </ul> </li> <li>● Block 4: 'Volg de NPO' (follow the NPO), contains the following links             <ul style="list-style-type: none"> <li>○ 'Facebook', redirects to the main Facebook profile of NPO (<a href="https://www.facebook.com/NPOapp/">https://www.facebook.com/NPOapp/</a>).</li> <li>○ 'Instagram', redirects to the main Instagram profile of NPO (<a href="https://www.instagram.com/npo.nl/?hl=nl">https://www.instagram.com/npo.nl/?hl=nl</a>).</li> </ul> </li> <li>● Small banner that says 'Foutje gezien? Laat het ons weten' (Seen a mistake? Let us know). Clicking on this opens a form that the User has to fill in with their name, email address and a message. They can send this message with a click on a button. (<a href="https://welkom.npo.nl/opmerking">https://welkom.npo.nl/opmerking</a>)</li> <li>● Small NPO logo: clicking on this redirects to the homepage (<a href="https://welkom.npo.nl/">https://welkom.npo.nl/</a>).</li> </ul>
Cognitive	Top	<ul style="list-style-type: none"> <li>● At the top is a banner explaining what the website is: "Welkom op de bètaversie van npo.nl - dé gids van de gehele publieke omroep" (Welkom at the test version of npo.nl - <u>the</u> guide of the whole of the public broadcaster).</li> <li>● At the left of the menu is the NPO logo.</li> <li>● The names of the menu options are from left to right: Home, NPO Start, NPO Luister, Gids (Guide), Thema's (Themes), Ons Aanbod (Our offer) and Over NPO (About NPO).</li> </ul>



		<ul style="list-style-type: none"> <li>● On the top right is a search machine with the text "Wat zoek je?" (What are you searching for?)</li> <li>● The orange button on the far right contains the text "Inloggen" (Log in).</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● The first block 'Onze collecties' (Our collections) contains three options. These three collections are often linked to a current event. For example "Ramadan" is linked to the Ramadan, "De ander zien, jezelf zijn" is linked to the International day against racism and discrimination and "Week van de lentekriebels" is a thematic week of the kids channel Zapp.</li> <li>● In written text "Log in met je NPO-id en krijg persoonlijke tips in de thema's die je interessant vindt. Nog geen NPO-id? Maak deze gratis aan." (Log in with your NPO-id and get personalised tips in the topics you find interesting. No NPO ID yet? Create one for free.)</li> <li>● Under the title "Alle thema's" (All themes) are all themes of the website listed from A-Z: "Actualiteit &amp; Achtergrond" (Actualities &amp; background), "Documentaires", "Films &amp; Series", "Gezondheid" (Health), "Humor", "Kennis &amp; Educatie" (Knowledge &amp; education), "Kids", "Klassiek" (Classical), "Klimaat &amp; Natuur" (Climate &amp; Nature), "Koken" (Cooking), "Kunst &amp; Cultuur" (Art &amp; Culture), "Liefde &amp; Relatie" (Love &amp; Relationships), "Misdaad" (Crime), "Muziek" (Music), "NOS Nieuws" (News), "Real life", "Reizen" (Travel), "Spelshows" (Game shows), "Sport" (Sports) <ul style="list-style-type: none"> <li>○ When going over the star in the theme-pill, a text shows: "Toevoegen aan Mijn NPO" (Add to My NPO).</li> </ul> </li> <li>● The following block carries the title "Waar heb je zin in?" (What are you in the mood for?). There are two options: "Ontspannen" (relax) and "Verdiepen" (Dive in deeper). The content in the two mood-blocks are provided with a title, tags and a small image.</li> <li>● A thematic block with the title "Uitgelichte thema's" (Highlighted themes) highlights three themes. These change through time but are often three out of "Actualiteit &amp; Achtergrond" (Actualities &amp; background), "Kunst &amp; Cultuur" (Art &amp; Culture), "Kennis &amp; Educatie" (Knowledge &amp; Education) and "Real Life" Below the block the User can click on "Meer thema's" (More themes).</li> <li>● Above the advertisement there is a small text "Advertentie via Ster.nl" (Advertisement via Ster.nl).</li> </ul>
	Bottom	<ul style="list-style-type: none"> <li>● From left to right, the links are grouped under "Omroepen" (Broadcasters), "Organisatie" (Organisation), "Ook NPO" (Also NPO) and "Volg de NPO" (Follow the NPO).</li> <li>● In the middle right is a small NPO logo.</li> <li>● In the bottom is a small button that says "Foutje gezien? Laat het ons weten" (Seen a mistake? Let us know).</li> </ul>
Sensory	Top	<ul style="list-style-type: none"> <li>● The message at the top is written in an orange background. This is the same orange as in the NPO logo.</li> <li>● The NPO logo and the Log-in button are both orange and therefore quite visible.</li> </ul>

		<ul style="list-style-type: none"> <li>● The menu is white with black letters. The options slightly change color when going over them with the pointer/mouse.</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● When moving the mouse over a collection block, the block lights up.</li> <li>● In the themes-block, when moving the mouse over a theme, the 'pill' enlarges a little and the text gets underscored (as a clickable link).             <ul style="list-style-type: none"> <li>○ Furthermore, when moving the mouse over a star, the star becomes filled in, instead of a line-out.</li> <li>○ The themes "Documentaires", "Kids", "Klassiek" (Classical) and "NOS Nieuws" (News) have a logo instead of a star in the pill. Clicking on these themes redirect to external websites of 2Doc, NPO Zapp, NPO Klassiek and NOS.</li> </ul> </li> <li>● The block 'What are you in the mood for' contains two blocks that have a black background, while the other blocks are white.             <ul style="list-style-type: none"> <li>○ The images light up when going over them with the cursor.</li> <li>○ Per content, the title gets underscored when going over it with the cursor. The tags, which are underscored as default, lose the underscore when the cursor lands on it.</li> <li>○ At the bottom of the two blocks there is an orange button which changes to a slightly darker color when going over them with the cursor. They are labelled "Ga naar ontspannen" (Go to relaxing) and "Ga naar verdiepen" (Go to 'dive deeper into').</li> </ul> </li> <li>● The 'Highlighted themes' block works the same as the 'Moods' block. The difference is that these three theme-blocks have a white background and the buttons at the bottom are grey.             <ul style="list-style-type: none"> <li>○ Furthermore, when moving the mouse over the star at the bottom, the star becomes filled in, instead of a line-out.</li> <li>○ Below these three blocks is a 'More themes' button with an arrow to the right. When going over this button with the cursor, it enlarges a bit and the text becomes underscored.</li> </ul> </li> </ul>
	Bottom	<ul style="list-style-type: none"> <li>● The bottom part of the website has a black background, separating it from the rest of the webpage.</li> <li>● The NPO logo stands out</li> <li>● The 'Mistake' button is in orange with white text.</li> </ul>

### Homepage Welkom.npo.nl - differences after making a personal profile

Functional	Top	<ul style="list-style-type: none"> <li>● The login button on the right is replaced by an orange circle with the two letters of the Username.             <ul style="list-style-type: none"> <li>○ When clicking on this button, a small menu appears below it with                 <ul style="list-style-type: none"> <li>■ The Users name (the name they provide)</li> <li>■ "Mijn NPO.nl" (My NPO.nl), this is a clickable link to the personal profile</li> </ul> </li> </ul> </li> </ul>
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		<p>(<a href="https://welkom.npo.nl/profiel">https://welkom.npo.nl/profiel</a>).</p> <ul style="list-style-type: none"> <li>■ "NPO-id instellingen", this is a clickable link to an overview of the personal data and settings of one's NPO-id (<a href="https://id.npo.nl/">https://id.npo.nl/</a>).</li> <li>■ "Uitloggen", this is a clickable link to log out of the personal NPO-id (<a href="https://welkom.npo.nl/logout">https://welkom.npo.nl/logout</a>).</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● In the 'All themes' block, when clicking on a star, the User adds the theme to their personal NPO-id and gets redirected to the same starting page.</li> <li>● In the [Highlighted themes] block, when clicking on a star, the User adds the theme to their personal NPO-id and gets redirected to the same starting page.</li> </ul>
	Bottom	No changes
Cognitive	Top	<ul style="list-style-type: none"> <li>● In the menu on the right is an orange button with the first two letters of the User's Username.</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● In between 'Our collections' and 'All themes' there is another block called "Tips voor jou" (Tips for you). <ul style="list-style-type: none"> <li>○ There are no tips yet. Below the title is a text: "Als je thema's volgt, zie je hier de nieuwste tips in de thema's die jij interessant vindt. Volg een thema door op het sterretje te klikken" [When you follow themes, here you will find the newest tips of the themes you are interested in. Follow a theme by clicking on the little star.]</li> </ul> </li> </ul>
	Bottom	No changes
Sensory	Top	<ul style="list-style-type: none"> <li>● In the menu on the right is an orange button with the first two letters of the User's Username.</li> </ul>
	Centre	No changes
	Bottom	No changes

### Homepage Welkom.npo.nl - changes after interacting with a personal profile

Functional	Top	No changes
	Centre	<ul style="list-style-type: none"> <li>● In the 'Tips for you' block, the User sees the theme(s) they are following in pills/buttons. When clicking on a button, the User gets directed to the specific theme-page.</li> <li>● Below the overview of the themes are tip-cards. The cards link to online content of the public broadcaster(s).</li> <li>● The tip-cards also contain tags, clicking on a tag directs the User to a specific tag-page.</li> <li>● In the bottom of a card is a link-button. This also links to the online content of the public broadcaster(s).</li> <li>● Next to the link-button is a star. By clicking on this star, the User</li> </ul>

		<p>adds the tip-card to their personal page [My NPO].</p> <ul style="list-style-type: none"> <li>• The homepage shows four tips. The User can browse through the tips (ten in total) by clicking on the arrows on the left or right.</li> </ul>
	Bottom	No changes
Cognitive	Top	No changes
	Centre	<ul style="list-style-type: none"> <li>• Below the title [Tips for you], the text has changed: "Op basis van de thema's die jij volgt" [Based of the themes that you follow].</li> <li>• The tip-cards contain: <ul style="list-style-type: none"> <li>○ an image, in the top-left of this image is a logo of a dutch broadcaster and in the bottom-left the content type (Radio, Documentaire, Podcast etc.) and the duration;</li> <li>○ a title;</li> <li>○ tags;</li> <li>○ a small text;</li> <li>○ a button that tells the User where they are redirected to when clicking on the card or button and</li> <li>○ a small star</li> </ul> </li> </ul>
	Bottom	No changes
Sensory	Top	No changes
	Centre	<ul style="list-style-type: none"> <li>• Within the tip-cards: <ul style="list-style-type: none"> <li>○ the title gets underscored, when moving over it with the cursor;</li> <li>○ tags that are underscored by default, lose the underscore when moving over it with the cursor</li> <li>○ stars that have been clicked, turn and stay orange.</li> </ul> </li> <li>• Within [All themes], the stars that have been clicked turn and stay orange.</li> <li>• Within [Highlighted themes], the stars that have been clicked turn and stay orange.</li> </ul>
	Bottom	No changes

### Profile-page Welkom.npo.nl

Functional	Top	Identical to homepage
	Centre	<ul style="list-style-type: none"> <li>• This page provides an overview of the themes that the User is 'following' by having clicked on a star. Below the title [Themes that you follow] is a set of buttons/pills with the name(s) of the theme(s) that the User follows. Clicking on this button directs the User to the specific theme-page.</li> <li>• Below the themes are tip-cards that have been saved by the User by clicking on the star. The cards link to online content of the public broadcaster(s).</li> </ul>

		<ul style="list-style-type: none"> <li>○ The tip-cards also contain tags, clicking on a tag directs the User to a specific tag-page.</li> <li>○ In the bottom of a card is a link-button. This also links to the online content of the public broadcaster(s).</li> <li>○ Next to the link-button is an orange star. When the User clicks on the star, the tip-cards gets unfollowed and disappears from the [My NPO] page.</li> </ul>
	Bottom	Identical to homepage
Cognitive	Top	Identical to homepage
	Centre	<ul style="list-style-type: none"> <li>● The page starts with the title "Welkom bij j�ouw NPO.nl" [Welcome at your NPO.nl (emphasis on 'your')].</li> <li>● This title is followed by some text: "Hieronder vind je een overzicht van de thema's die jij volgt en de tips die jij hebt opgeslagen" [Below you find an overview of the themes that you follow and the tips that you have saved].</li> <li>● Block 1: "Thema's die je volgt" [Themes that you follow] provides an overview of the themes that one has saved to their NPO-id by clicking on the star.</li> <li>● Block 2: "Opgeslagen tips" [Saved tips] provides an overview of the tip-cards that one has saved to their NPO-id by clicking on the star.</li> </ul>
	Bottom	Identical to homepage
Sensory	Top	Identical to homepage
	Centre	<ul style="list-style-type: none"> <li>● The titles and subtitles are in bold.</li> <li>● Themes and tips are identical to 'theme block' and 'tips block' on the homepage.</li> </ul>
	Bottom	Identical to homepage

### Homepage NPO Start before making a personal profile

Functional	Top	<ul style="list-style-type: none"> <li>● Link to subscribe to NPO Plus</li> <li>● Menu option 1: Home NPO Start, direct to the homepage <a href="http://www.npostart.nl">www.npostart.nl</a>.</li> <li>● Menu option 2: Live, directs to <a href="https://www.npostart.nl/live">https://www.npostart.nl/live</a>. On this page Users can watch 'live' television as programmed on NPO's linear and online channels.</li> <li>● Menu option 3: Gids [Guide], directs to <a href="https://www.npostart.nl/gids">https://www.npostart.nl/gids</a>. Here Users can see the linear programming of NPO.</li> <li>● Menu option 4: Kind [Child]. When clicking on this a pop-up frame appears that states the Children-function requires a personal account. In this frame the User can log in or register. There is an "X" at the top right to close the frame.</li> </ul>
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		<ul style="list-style-type: none"> <li>● Menu option 5: Programma's [Programmes]. Directs to <a href="https://www.npostart.nl/programmas">https://www.npostart.nl/programmas</a>. Here the User can find an overview of all NPO programmes and sort or search them by letter, broadcaster, genre/theme or time.</li> <li>● Menu option 6: Meer [More] contains a dropdown menu with the options 'Series', '[Documentaries]' and 'Films'. These lead to collections containing content labelled as such.</li> <li>● Option 7: Zoeken [Search], when clicking on this, a space appears in which the User can type anything to search. When the search has results, the 'top results' immediately appear beneath the search engine. The User can click on one of these or press enter. When pressing enter, the search results are viewed and categorised in [Programmes] and [Episodes].</li> <li>● Option 8: Inloggen [Login]: Clicking on this button redirects to a login screen where the User can login with a NPO-id or register for a NPO-id.</li> <li>● Option 9: Registreren [Register]: this redirects to <a href="https://www.npostart.nl/aanmelden">https://www.npostart.nl/aanmelden</a>, a screen which shows three options of using NPO Start (free, free with an account or paid).</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>● Highlighted programme/series with button "Nu kijken" [Watch now]. Clicking on this button opens the last episode of the programme.</li> <li>● Ribbon 'Trending' with link "Toon meer" [Show more] opens a playlist <a href="https://www.npostart.nl/speellijst/trending">https://www.npostart.nl/speellijst/trending</a>. <ul style="list-style-type: none"> <li>○ Tiles with link to programme page or video content</li> </ul> </li> <li>● Ribbon "Nieuw &amp; Actualiteiten" <ul style="list-style-type: none"> <li>○ Tiles with link to programme page or specific video content</li> </ul> </li> <li>● Ribbon "Sport" <ul style="list-style-type: none"> <li>○ Tiles with link to programme page or specific video content</li> </ul> </li> <li>● Block "Populair" <ul style="list-style-type: none"> <li>○ One big block "Series"</li> <li>○ Four smaller blocks linking to "Documentaires", "Nieuw", "Open je wereld" and "Films"</li> </ul> </li> <li>● Ribbon "Real life" with link "Toon meer" to overview page <a href="https://www.npostart.nl/speellijst/real-life">https://www.npostart.nl/speellijst/real-life</a>. <ul style="list-style-type: none"> <li>○ Tiles with link to specific programme page or video content</li> </ul> </li> <li>● Ribbon "Nieuwe programma's en seizoenen" with link "Toon meer" [Show more] to overview page <a href="https://www.npostart.nl/speellijst/start-nieuw">https://www.npostart.nl/speellijst/start-nieuw</a> <ul style="list-style-type: none"> <li>○ Tiles with link to specific programme page or video content</li> </ul> </li> <li>● Ribbon "Gemist" with link "Toon meer" [Show more] to overview page of prime time programmes of channels NPO1, NPO2, and NPO3 <a href="https://www.npostart.nl/speellijst/POMS_S_NPO_13062671">https://www.npostart.nl/speellijst/POMS_S_NPO_13062671</a> <ul style="list-style-type: none"> <li>○ Tiles with link to latest episodes of programmes</li> </ul> </li> <li>● Ribbon "Series" with link "Toon meer" [Show more] to overview</li> </ul>

		<p>page <a href="https://www.npostart.nl/speellijst/series-start">https://www.npostart.nl/speellijst/series-start</a></p> <ul style="list-style-type: none"> <li>○ Tiles with link to series</li> <li>● Ribbon "Nieuwste crime series" [Newest crime series] with link "Toon meer" [Show more] to overview page <a href="https://www.npostart.nl/speellijst/crime">https://www.npostart.nl/speellijst/crime</a> <ul style="list-style-type: none"> <li>○ Tiles with link to series</li> </ul> </li> <li>● Ribbon "Documentaireseries" [Documentary series] with link "Toon meer" [Show more] to overview page <a href="https://www.npostart.nl/speellijst/documentaireseries">https://www.npostart.nl/speellijst/documentaireseries</a>. <ul style="list-style-type: none"> <li>○ Tiles with link to documentary series</li> </ul> </li> <li>● Ribbon "Binnenkort op NPO Start" [Soon on NPO Start] with link "Toon meer" to overview page of trailers <a href="https://www.npostart.nl/speellijst/binnenkort-op-npo-start">https://www.npostart.nl/speellijst/binnenkort-op-npo-start</a>. <ul style="list-style-type: none"> <li>○ Tiles with link to trailers of coming video content</li> </ul> </li> <li>● Temporary ribbon 1 (changing)</li> <li>● Temporary ribbon 2 (changing)</li> <li>● Ribbon "Films" with link "Toon meer" [Show more] to overview page <a href="https://www.npostart.nl/speellijst/2021-films">https://www.npostart.nl/speellijst/2021-films</a> <ul style="list-style-type: none"> <li>○ Tiles with link to specific films, some of them only for NPO Plus</li> </ul> </li> <li>● Ribbon "Documentaires   Vooruitkijken" with link "Toon meer" to overview page of 2Doc Weekly <ul style="list-style-type: none"> <li>○ Tiles with link to specific documentaries</li> </ul> </li> <li>● Ribbon "Meest bekeken" <ul style="list-style-type: none"> <li>○ Tiles with link to specific episodes of programmes</li> </ul> </li> <li>● Ribbon "Meer weten" with link "Toon meer" to overview page with documentaries, programmes and series. <ul style="list-style-type: none"> <li>○ Tiles with link to specific episodes of programmes</li> </ul> </li> <li>● Block "Jeugd" with one big tile "Programma's" and four smaller blocks "Series", "Films", "Allerkleinsten" and one changing block (now "Kinderen voor Kinderen").</li> <li>● Changing thematic ribbon</li> <li>● Ribbon "Vooruitkijken op NPO Plus" [Watching ahead with NPO Plus] with link "Toon meer" [Show more] to overview page <a href="https://www.npostart.nl/speellijst/voortuitkijken">https://www.npostart.nl/speellijst/voortuitkijken</a>. <ul style="list-style-type: none"> <li>○ Tiles with link to programme page</li> </ul> </li> <li>● Banner "Probeer NPO Plus" [Try NPO Plus] with button "Probeer nu" [Try now] opens a new webpage on NPO Start <a href="#">about NPO Plus</a>.</li> </ul>
	<p>Bottom</p>	<p>At the bottom is an overview of other NPO related websites and platforms containing of four 'blocks':</p> <ul style="list-style-type: none"> <li>● Block 1 "Omroepen" [Broadcasters], under this title are all broadcasters of NPO listed. Clicking on a broadcaster opens a new page with the broadcasting website. <ul style="list-style-type: none"> <li>○ "AVROTROS"</li> <li>○ "BNNVARA"</li> <li>○ "EO"</li> <li>○ "HUMAN"</li> <li>○ "KRO-NCRV"</li> <li>○ "MAX"</li> </ul> </li> </ul>

		<ul style="list-style-type: none"> <li>○ "NOS"</li> <li>○ "NTR"</li> <li>○ "Omroep Zwart"</li> <li>○ "Ongehoord Nederland"</li> <li>○ "PowNed"</li> <li>○ "VPRO"</li> <li>○ "WNL"</li> <li>● Block 2 "Organisatie" [Organisation] <ul style="list-style-type: none"> <li>○ "Over NPO" (about NPO), links to an external website that contains news, information about the organisation, information for the public, for Users and press (<a href="https://over.npo.nl/">https://over.npo.nl/</a>).</li> <li>○ "Werken bij de NPO" (working at NPO) which links to an external website which contains vacancies as NPO (<a href="https://werkenbijnpo.nl/">https://werkenbijnpo.nl/</a>).</li> <li>○ "Pers" (press), which links to the external website for press releases and publications of NPO (<a href="https://pers.npo.nl/">https://pers.npo.nl/</a>)</li> <li>○ "Vraag en Antwoord" (Questions and answers, which links to the external website for customer service (<a href="https://service.npo.nl/">https://service.npo.nl/</a>).</li> </ul> </li> <li>● Block 3: 'Ook NPO' (Also NPO) contains links to webpages and websites that belong to NPO <ul style="list-style-type: none"> <li>○ Zappelin, redirects to the content on the website that is by the channel Zappelin (<a href="https://welkom.npo.nl/aanbod/zappelin">https://welkom.npo.nl/aanbod/zappelin</a>).</li> <li>○ Zapp, redirects to the content on the website that is by the channel Zapp (<a href="https://welkom.npo.nl/aanbod/zapp">https://welkom.npo.nl/aanbod/zapp</a>).</li> <li>○ NPO3, redirects to the content on the website that is by the channel NPO3 (<a href="https://welkom.npo.nl/aanbod/npo3">https://welkom.npo.nl/aanbod/npo3</a>).</li> <li>○ BVN (Beste van Nederland), redirects to its website and streaming platform (<a href="https://www.bvn.tv/">https://www.bvn.tv/</a>).</li> <li>○ NPO Extra, redirects to the customer website of NPO, but to a 404 page (<a href="https://service.npo.nl/onderwerp/televisie-radio#extra-kanalen-televisie">https://service.npo.nl/onderwerp/televisie-radio#extra-kanalen-televisie</a>).</li> <li>○ NPO Campus, redirects to the website of the radio school of NPO (<a href="https://www.npocampus.nl/">https://www.npocampus.nl/</a>).</li> <li>○ NPO Kennis (NPO Knowledge), redirects to a website with knowledge and television material based online content (<a href="https://npokennis.nl/">https://npokennis.nl/</a>).</li> <li>○ NPO-fonds (NPO fund), redirects to an external website about the NPO fund (<a href="https://npo-fonds.nl/">https://npo-fonds.nl/</a>).</li> <li>○ Ombudsman, which links to an external website of the ombudsman for Dutch public broadcasting (<a href="https://ombudsman.npo.nl/">https://ombudsman.npo.nl/</a>).</li> <li>○ Net in Nederland (New in the Netherlands), redirects to a webpage of NPO Kennis for newcomers (<a href="https://npokennis.nl/program/13/net-in-nederland">https://npokennis.nl/program/13/net-in-nederland</a>).</li> </ul> </li> <li>● Block 4: "Volg de NPO"(Follow NPO) <ul style="list-style-type: none"> <li>○ "iPad &amp; iPhone" links to NPO Start app in the Apple</li> </ul> </li> </ul>
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		<p>appstore</p> <ul style="list-style-type: none"> <li>○ "Android" links to the NPO Start app in the Google Playstore.</li> <li>○ "Instagram" links to NPO's Instagram account <a href="https://instagram.com/npo.nl">https://instagram.com/npo.nl</a>.</li> <li>○ "Facebook" links to NPO's Facebook account <a href="http://facebook.com/NPOapp">http://facebook.com/NPOapp</a>.</li> <li>○ "Nieuwsbrief" (Newsletter), clicking on this opens a new window in which the User can subscribe to the ["NPO Newsletter"]</li> </ul> <ul style="list-style-type: none"> <li>● Under these blocks is are some more separate links to:             <ul style="list-style-type: none"> <li>○ "Algemene voorwaarden &amp; Privacy" (general terms and conditions and privacy), which links to information about Privacy and security at NPO <a href="https://over.npo.nl/organisatie/privacy-en-security">https://over.npo.nl/organisatie/privacy-en-security</a>.</li> </ul> </li> <li>● "NPO Plus Gebruiksvoorwaarden" (NPO Plus terms and conditions), which opens the (legal) terms and conditions <a href="https://www.npostart.nl/npo-plus-gebruiksvoorwaarden">https://www.npostart.nl/npo-plus-gebruiksvoorwaarden</a>.</li> <li>● "Cookiebeleid" (Cookie policy) opens a new window which contains information about functional cookies and analytics on both NPO Start and other public broadcasting websites.</li> <li>● "Informatie over adverteren" (Information on advertising) opens the Ster website <a href="https://www.ster.nl/">https://www.ster.nl/</a>. This is an organisation that distributes advertising on all NPO channels.</li> <li>● NPO logo with link to NPO Start homepage</li> </ul>
Cognitive	Top	<p>At the top of the page are the most important menu options. At the left is a NPO Start logo. The menu options next to it are "Live", "[Guide]", "[Child]", "[Programmes]", and "[More]" with an arrow downwards. On the right side is a search machine labelled "[Search]", a log in option labeled "[Log in]", and a registration button labeled "[Register]".</p>
	Centre	<ul style="list-style-type: none"> <li>● At the top there is one highlighted content with a title, a description of the content and a "[Watch now]" button. In the right bottom corner of this block is the logo of the producing broadcaster.</li> <li>● There are multiple content ribbons which all are provided with a title such as "Trending", "[News &amp; Actualities]", "Sport", "Real life", "Series", "Categories", "[New programmes and seasons]", "[Missed]", "[Soon on NPO Start]", "Films", "[Documentary series]", "[Crime]", "[New documentaries]", "[Most watched]", "[Youth]", "[Pre-watch on NPO Plus]".             <ul style="list-style-type: none"> <li>○ Highlighting what is new and what will come shows that the content is changing.</li> <li>○ Choosing these categories shows that they are important.</li> </ul> </li> <li>● All content tiles contain a title.</li> <li>● Content tiles that direct to a specific episode or video contain the duration of the content. These tiles also show a 'play' button when hovering over them with the cursor.</li> <li>● Films also show for how long they are available or if they are available only with an NPO Plus account.</li> </ul>

		<ul style="list-style-type: none"> <li>There is a banner at the bottom that says "[Try NPO Plus]", the text description is "[Enjoy the best series of NPO endlessly and ad-free? Try NPO Plus now, the first month for free.]". The button contains the text "[Try now]". Cognitively this communicates that it is free to try out NPO Plus and that it is something the User can try, thus is not tied to a subscription.</li> </ul>
	Bottom	<ul style="list-style-type: none"> <li>From left to right, the links are grouped under "Omroepen" (Broadcasters), "Organisatie" (Organisation), "Ook NPO" (Also NPO) and "Volg de NPO" (Follow the NPO).</li> <li>On the bottom right is a small NPO logo.</li> </ul>
Sensory	Top	<ul style="list-style-type: none"> <li>All writing is in white</li> <li>The NPO Start logo at the top left is white with orange</li> <li>The 'registration button' is orange, while the other options are all white text without an orange button.</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>The text is white on a black background.</li> <li>The tiles contain an image of the related content.</li> <li>When hovering over a tile it enlarges a bit.</li> <li>The content tiles in "Soon on NPO Start" have an orange fade.</li> <li>Films that can only be seen with an NPO Plus account have an orange label "NPO Plus".</li> <li>The "[Try now]" label in the "[Try NPO Plus]" banner is also orange.</li> </ul>
	Bottom	<ul style="list-style-type: none"> <li>The orange NPO logo stands out</li> </ul>

### Homepage NPO Start - changes after making and using a personal profile

Functional	Top	<p>At the top right are new functionalities when clicking on the Username:</p> <ul style="list-style-type: none"> <li>"Mijn NPO (My NPO), directs to a personalised page which can show programmes when the Users has added it to their 'followed programmes', 'watch later list' and it shows their 'watch-history'.</li> <li>"Instellingen" (Settings), directs to a page with personal settings and how to change them and frequently asked questions.</li> <li>"Uitloggen" (Log out), when clicking on this, the User is logging out and can return to NPO Start without using an account.</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>When having watched (part of) a programme, a new content ribbon "[Watch more]" is added where the User can see these titles and continue watching where they have left.</li> <li>A personal recommendation ribbon is added at the top half of the page.</li> <li>Another personal recommendation ribbon is added at the bottom half of the page.</li> </ul>
	Bottom	No changes
Cognitive	Top	<ul style="list-style-type: none"> <li>The Username is visible at the top right.</li> </ul>

		<ul style="list-style-type: none"> <li>• The personal profile page is called "[My NPO]".</li> </ul>
	Centre	<ul style="list-style-type: none"> <li>• The personal content ribbon "[Watch more]" is added at the top half of the page.</li> <li>• The personal recommendation ribbon is labelled "[Also try this sometime]".</li> <li>• The second personal recommendation ribbon is labelled "[Because you have watched [programme]"</li> </ul>
	Bottom	No changes
Sensory	Top	<ul style="list-style-type: none"> <li>• While there was an orange registration button, the personal functionalities are not very visible.</li> </ul>
	Centre	No changes
	Bottom	No changes

## Screenshots

**npo id**    **Overzicht**    Gegevens wijzigen

Hoi [redacted]

Met je NPO-id krijg je content op maat en heb je controle over je eigen data. Hieronder vind je het overzicht van alle sites waar jouw NPO-id is aangesloten.

**Wat is dit?**

We hechten veel waarde aan het waarborgen van je privacy en zijn transparant over de data die we van je hebben. Daarom gebruiken wij geen directe persoonsgegevens (bijv. je e-mailadres) maar werken we per dienst met een unieke interne code om je te herkennen. Die gebruiken we bijvoorbeeld als je stopt met een programma en je later verder wilt kijken of luisteren. Deze code noemen we het *pseudo-id*. In het overzicht hieronder vind je de id's die we bij elke dienst van je hebben. Ook zie je wanneer je de diensten voor het eerst bezoekt.

**NPO-id**

E-mailadres: [redacted]  
Schermnaam: [redacted]  
NPO-id: [redacted]  
Account gemaakt op: [redacted]  
Voorwaarden geaccepteerd op: [redacted]

**NPO Start**    [www.npostart.nl](http://www.npostart.nl)    ^

Pseudo-id: [redacted]  
Aangemeld op: [redacted]

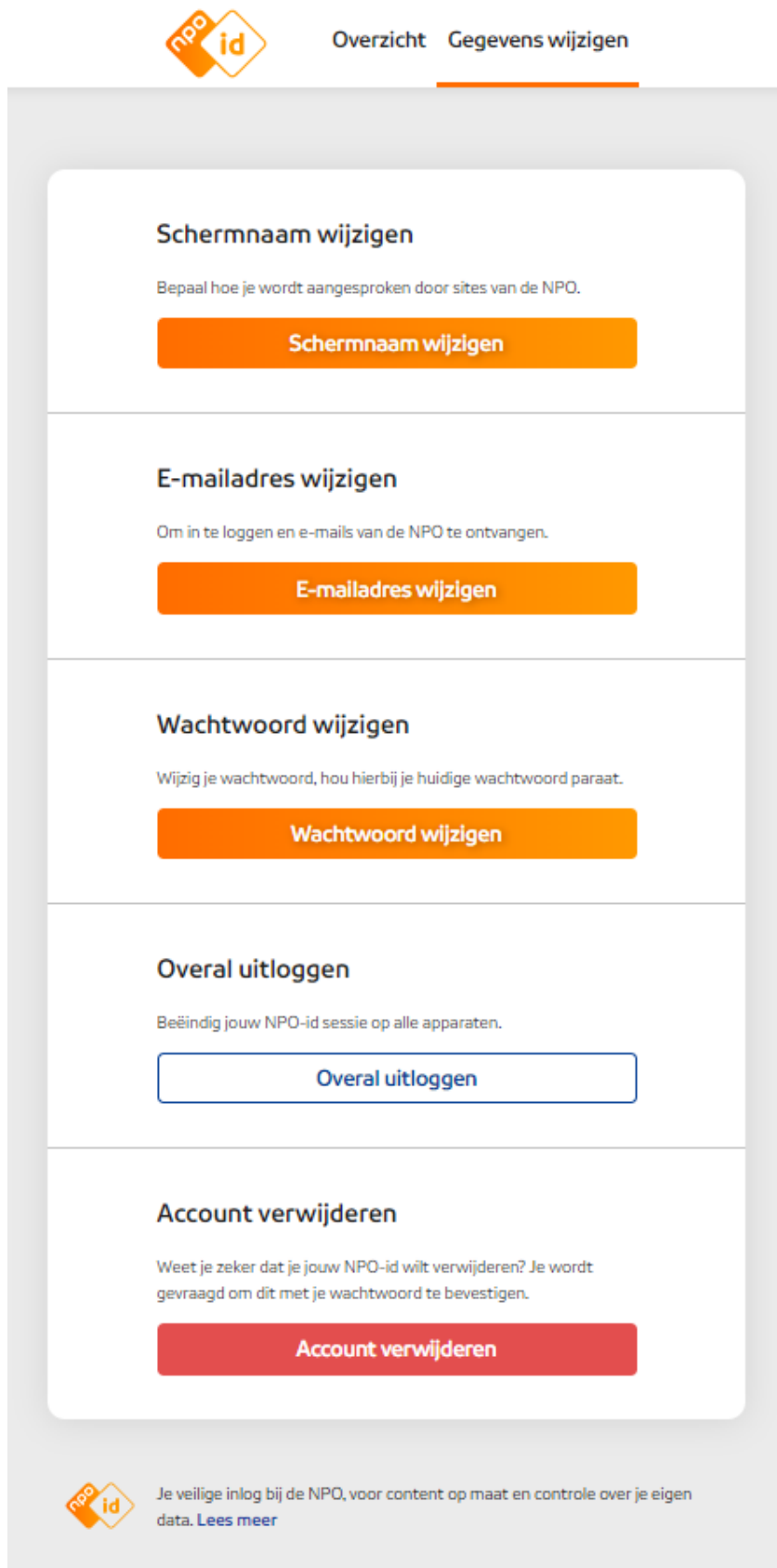
**Naar je instellingen**

**NPO.nl**    [welkom.npo.nl](http://welkom.npo.nl)    ^

Pseudo-id: [redacted]  
Aangemeld op: [redacted]

**npo id**    Je veilige inlog bij de NPO, voor content op maat en controle over je eigen data. [Lees meer](#)

**Fig. 11** Anonymised NPO-id settings - Overview (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://id.npo.nl/account>)



**Fig. 12** NPO-id settings - Change data (Screenshot by Goukje Suringar, captured on 3 June 2023, <https://id.npo.nl/account>)