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The National Life Skills, Values Education & School Wellness Program

Healthy Schools Healthy India

**Education is not preparation for life...
Education is life itself
- John Dewey**

Submission Guidelines

General Guidelines

- Submission emails must contain an inline declaration stating that the research work is the author's original work and has not been submitted elsewhere for publication.
- Brief information and line of works of the author should be sent as a separate cover note.
- The **subject** line of the **email** should be marked "**Submission for IJSHWB: [Author's Name]**".
- The attached file must be in **' .doc' or '.docx' format** only. Papers must be typed in 1.5 line spacing, Arial or Times New Roman font, size 11.
- All submissions must be accompanied by an abstract summarizing the main points of the paper.
- **APA 6th Edition** citation and referencing style should be followed.
- The submission should have a clear and informative title.
- Submissions should be engaging and accessible to non-expert readers as well.
- Initial acceptance of any submission does not guarantee publication. The editorial board shall do the final selection.
- If necessary, the editors may edit the manuscript in order to maintain uniformity of presentation and to enhance readability.

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9. **My Voice:** In this section multiple perspectives are provided by patients, caregivers and paraprofessionals. It should

encompass how it feels to face a difficult diagnosis and what this does to relationships and the quality of life. Personal narratives, if used in this section, should have relevance to general applications or policies. The word limit is 1000 words.

10. **Announcements:** Information regarding conferences, meetings, courses, awards and other items likely to be of interest to readers should be submitted with the name and address of the person from whom additional information can be obtained (up to 100 words).

Faculty members are invited to be the guest editors of the journal on a theme relevant to the topic of mental health in schools.

The Manuscripts to the peer-reviewed and refereed Indian Journal of School Health and Wellbeing (IJSHW) are to be submitted via e-mail to:

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Foreword

It is with a sense of pride and achievement that I introduce the work of the students and the faculty members of the Department of Psychology, Indraprastha College for Women, University of Delhi. The honour and recognition implicit in the selection of the team of Psychology faculty members from the College to edit a reputed scholarly journal like the **Indian Journal of School Health and Well Being** by **Expressions India**, cannot be overstated, and the College is grateful for that.

The Department of Psychology first, by virtue of curricular requirement has over time undertaken regular and rigorous student research activities. The student–faculty teams of the Department have made forays into many complex research areas and community outreach programs opening up related areas for study and intervention. The Department has done signal service in documenting such research in all its academic aspects and is now poised to present in the peer group. The present edition captures a part of the spectrum of research interests and investigations of the students. By researching into discourses of disability, media, madness, humour, companionship among many others, students have shown remarkable engagement through empirical research as well as review papers.

For a decade now, IP College has encouraged undergraduate research mentored by faculty, through its Departmental Academic Associations and its six Centres of Research and Learning. In this way, the original and innovative thoughts of students are also put through the considerable discipline of training for, and presentation of research work. The College has also instituted a dedicated grant – the Centenary Decade Undergraduate Research Grant- to augment and support the spirit of research. The student awardees of the College have completed significant projects, and also participated in the research conferences presenting their work.

I thank **Expressions India** for the opportunity to present the work of the Department of Psychology, one of the flagship departments of IP College. I congratulate the editors-the faculty members of the Department of Psychology-my colleagues, who have endorsed the vision of the College and taken it forward, as evidenced by the hours of very hard work that have gone into the mentorship and presentation of the research presented in **the Journal**.

My best wishes, always.

Dr. Babli Moitra Saraf
Principal, Indraprastha College for Women
University of Delhi

A Note from the Editors

We are pleased to introduce the present issue of the *Indian Journal of School Health and Wellbeing* focusing on the research undertaken by the students at Indraprastha College for Women, University of Delhi during their undergraduate studies at the Department of Psychology. Research is at the heart of the discipline of Psychology and we are proud to have students with an outstanding academic and research potential. Over the years, a significant number of our students have actively engaged in research projects under the guidance of faculty mentors and have produced work of commendable quality. The present issue provides these students with an opportunity to publish their work for communicating with, and participating in, the larger research community.

As shown by the work presented here, undergraduate students are not only able to engage in an intensive study of a problem that reflects their personal interests, but pursue it with a true spirit of scientific enquiry. An important skill set in the pursuit of science is translating research observations into an informative, comprehensive report that presents the question at hand, the results and conclusions in a clear and concise manner. The papers you will find here are representative examples of this excellent body of work.

It is noteworthy that the papers in this issue explore several pertinent, contemporary concerns spanning a whole range of subfields within Psychology. The contributions include research on adolescents and young adults, with studies on binge-watching, guilt and shame proneness, physical intimacy and romance, and dog-human companionship. This issue also provides a perspective on the issue of disability in Indian context while offering an insight into both the narratives of the persons with disability and that of the caregivers. Further, a dedicated section on the enigmatic theme of ‘madness and creativity’ brings forth the connection between the life experiences and the creative works of the so-called ‘mad artists or geniuses’. Adding an auto-ethnographic flavour to the volume, two reflective essays are likely to take the readers close to the trials and tribulations of the growing up years of the ‘millennials’ while they walk the path to self-discovery.

As editors of this special issue of the journal, we wish to express our sincere thanks to Dr. Jitendra Nagpal and his entire team at ‘Expressions India’ for their relentless support. We also thank Prof. Namita Ranganathan for her constant encouragement and trust. As members of the Department of Psychology, Indraprastha College for Women, we would like to express our gratitude towards our Principal, Dr. Babli Moitra Saraf, for nourishing the culture of academic excellence at our institution and encouraging us to explore the possibilities of promoting research and publication. And we thank our valued colleagues for their critical comments and suggestions. And lastly, as proud teachers and mentors, we would like to express the immense pride we take in presenting the work of the creative young researchers from our institution. We congratulate students for their commendable ideas and sincere endeavours.

The Editorial Team

Dr. Nidhi Malik, Ms. Anshu Chaudhary & Ms. Surbhi Kumar

Assistant Professors

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ORIGINAL RESEARCH PAPERS

Binge-watching: A Road to Pleasure or Pain?

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The advent of online streaming services has given rise to a new manner of watching television. Commonly referred to as television binge watching, it involves watching several episodes of a television show in one sitting. Even though Indians indulge in binge watching much more in comparison to the rest of the world, this area hasn't been researched upon enough and demands immediate attention. Literature available on binge watching points to the fact that binge watching is closely associated with guilt. However, the literature is silent on the direction of this relationship. Both qualitative and quantitative measures were used in the present study to understand whether guilt is an antecedent or a consequence of binge watching. An online survey was conducted on 80 under-graduate students, followed by a semi structured interview on 30 participants from the sample to tap feelings of guilt experienced before and after indulging in binge watching behaviour. The present study demonstrates that in real life, guilt precedes as well as follows binge watching and that it interferes with other crucial duties in life. Further, it looks into the prevalence of viewership, notions of binge-watching, and deliberations on the audience.

Keywords: binge-watching, guilt, procrastination

Introduction

Advancements in digital technology stimulate different ways of television (T.V.) viewing. In the fast changing world we live in, new ways of watching T.V. series has emerged. Also called marathon-viewing, studies centred around this phenomenon have defined it as “watching 2-6 episodes of T.V. shows in one setting” (Netflix, 2013) and the same criterion will be used in this study so as to classify binge-watchers. This new way of watching television is defying the traditional viewing styles by allowing the user to bypass linearly scheduled episodes to watching them all at once according to their convenience. Beyond breaking the mould of watching on a predetermined schedule, it has empowered the consumer with a choice, so much so that the expression “binge-watch” was put in the Oxford English Dictionary in 2013. Harris Interactive conducted a survey in 2013 according to which younger people are more likely to binge watch in comparison to older people (The Harris Poll, 2013). Majority of the binge watchers belong to the millennial generation (MarketCast, 2013). In a study conducted by Netflix (2013), it was established that while the global average to consume an entire TV series is 4 days, the average time expended by Indians is only 3 days! Further, most favoured genre for binge-watching ended up being Sci-Fi in India with series

like Ascension. Previous studies have indicated that people prefer to indulge in binge watching alone. In addition, the total time which is spent during the activity correlates with the amount of leisure time and has a significant role to play in the result of binge-watching on emotional wellbeing (Feijter, 2016). Pena (2015) illustrated that a particular kind of series was preferred more by viewers in order to make the experience favourable for them.

Binge-watching has been subjected to a substantial amount of positive as well as negative media attention. Multiple researches suggest that media may impact the psychological well-being of an individual positively by serving as a catalyst in recovering from the pressures of everyday life (Reinecke, 2009). Matrix (2014) put forth an argument according to which viewers of Generation Y and Generation Z are indulging in binge watching behaviours as a means to relax as well as stay connected to others beyond the classic form of television viewership. Willens (2013) of The Huffington Post further asserted that binge-watching is an ideal activity to indulge in on a date night for couples. She emphasised on how “binge-bonding” with peers led to the formation of positive connections with them. Further, since binge-watching requires an individual to spend extended periods of time in front

of the screen, it serves as an escape for viewers, who avoid everyday activities by remaining immersed in a show (Thompson, 1997).

However, a number of researches have pointed towards a negative relationship between media use and well-being (Kubey & Csikszentmihalyi, 1990). Smith (2014), equated binge-watching to drug addictions as viewers are chasing another “fix” with every new episode¹. Sung, Kang, and Lee (2015) found that addiction symptoms such as loneliness and decreased self-control appeared in those individuals who indulged in the most amount of binge-watching. It has been noted that the term “guilty pleasure” has often been associated with media use, such as reality-based television viewing (Baruh, 2010), reading romance novels (Radway, 1984), or personal Internet use at work (Stratton, 2010). Gauntlett and Hill (1999) reported that irrespective of the content being viewed, the audience regards viewing television as a guilty pleasure. Further, there is a decrease in positive affect after television exposure indicating a negative post hoc appraisal: “In other words, viewers know that they could have done something more productive. It makes sense, then, that after viewing, people are less likely to feel as good about themselves as they do after sports or leisure”. Prior research suggests that media enjoyment is decreased because of feelings of guilt (Hartmann & Vorderer, 2010). This discovery is in sync with previous research that has found an association between ego depletion and decreased levels of self-control (Reinecke, 2014). People with a depleted ego are more likely to give in to the pleasures of the entertaining media than those who do not suffer from ego depletion (Hofmann, Vohs, & Baumeister, 2012). In addition, perceived procrastination has been found to be related with feelings of guilt in relation to media use. Walton-Pattison et al (2018) described how automaticity, anticipated regret and goal conflict contribute to scores on binge watching beyond standard social cognitive factors. A key finding with regard to binge-watching is guiltiness (Cruz, 2014). However, it is still not clear whether guilt is an essential or even recurrent outcome of binge-watching. The aim of this study is to find out the relationship between the factors of television viewership and binge-watching. Literature views factors such as guilt, context for viewership, the viewing medium, amount as well as duration of

watching as crucial aspects of behaviour. However, due to lack of consensus in the academic circles on whether feelings of guilt are a result of binge watching, guilt will be the main focus for this study.

This research focuses on the less explored domain of the relationship between guilt and binge-watching behaviour and attempts to answer the following questions:

1. Whether guilt is an antecedent or a consequence of binge-watching?

The study aimed at obtaining a clearer picture of whether guilt precedes or succeeds binge-watching behaviour. In line with the existing literature review which suggests that the reduced positive affect after watching television may be suggestive of a negative post hoc appraisal, the study hypothesised that guilt is a consequence of binge-watching.

2. What is the association between amount of binge-watching and guilt feelings?

In order to understand the relationship between guilt and various levels of binge viewership, this study hypothesised that respondents who report having longer duration binge-watching sessions will be more likely to feel guilty than participants who report shorter duration binge-watching sessions.

3. To what extent a genre is preferred over the others when it comes to binge-watching?

In sync with Poniewozik’s (2015) analysis, TiVo Research reported that dramas and crime dramas were the most binge watched genres (TiVo, 2014). Taking this into consideration, it was hypothesised, certain genres are more likely to be binge watched than others. This will provide insights on whether content and storyline matter in keeping the viewers hooked to their television/computer screens.

Further, this study attempted to shed light on the factors leading to binge-watching in the first place, driving forces behind the inability to stop watching multiple episodes, probable causes in case of experience of negative emotions, coping mechanisms adopted to deal with such feelings and individuals’ perceptions regarding appointment television.

¹ Similarly, Shuhua Zhou (2008) argued that any behaviour that includes the word “binge” connotes excess, which is never good for the brain or body (Linville, 2013).

Method

Participants

The study was conducted on college students between the age range of 17-21 years. The data was collected via purposive and snowball sampling where only those who spent two hours or more watching television episodes were a part of the study. The survey was administered on 80 students and 30 out of them were interviewed due to time constraints.

Tools

To explore the relation between Binge-watching and Guilt, both qualitative and quantitative measures were used. An online survey was adapted from Wagner's Questionnaire (2016), keeping the aim of the study in mind which was followed by a semi-structured interview to get deeper insights into the experiences of binge watching. The online survey was carried out by administering a questionnaire to the participants to explore the sectors: Demographic Information, Frequency of Viewership, Perceptions of Binge-Watching, and Reflections on Viewership. In "Frequency of Viewership," participants were posed two questions which looked into how much television they watched. One question asked about the amount of binge watching, while the second asked about the duration of binge-watching. For "Perceptions of Binge-Watching," participants answered questions regarding various genres and durations of television viewing sessions. The next section, "Reflections on Viewership," asked respondents about their guilt from the binge-watching behaviours as well as the type of guilt they felt and used five-point Likert-type scale questions. A question pointing to the feelings experienced while watching multiple episodes made use of expressions (emoticons) for the ease of making it more relatable to participants. This section also consisted of a question to tap the feelings of viewers while watching appointment television.

This was followed by the conduction of a semi-structured interview with the participants to ensure that the findings are grounded in their experiences. The semi-structured interview probed the relationship between guilt and binge watching by looking at the subjective experiences of the participants in the face of numerous situations. Further, it shed light on the motivation behind indulging in binge watching, its probable

consequences and the coping strategies used, if any, in order to deal with these consequences.

Procedure

A pilot study was carried out with 10 people who gave inputs on the comprehensibility of questions and design of the survey. The final survey included 11 questions. Post the administration of the survey, a semi-structured interview was conducted with the participants which provided useful insights. Descriptive Statistics was used to analyse the results of the survey which identified the most common responses given by the participants. The chosen analysis route for the semi-structured interview was content analysis. As a research method, it makes use of a set of categorisation procedures for making valid and replicable inferences from data to its context. The results of the semi-structured interview are attached in Appendix 1.

Results and Discussion

Technological progress at a time of the golden age of television has given rise to a phenomenon, which now represents an everyday behaviour for many. Although this phenomenon is talked about widely in the media sphere, there seems to be a lack of psychological research, which has looked into it. In the light of the review and the above-cited reasons, the goal of the present study was to understand the relationship between feelings of guilt and binge-watching behaviours in general and whether guilt precedes or succeeds binge-watching behaviour in particular. Further, information was gathered from the participants to gain a genuine understanding of their binge-watching experiences such as their viewing practices, underlying motivations and related behaviours.

Binge-watching has now become the new normative way of consuming television shows due to the convenience of having a plethora of shows just a few clicks away. According to figure 1, majority of the sample reported watching 21-30 hours of television in the previous week. In addition, majority of the participants preferred to watch 5-6 hours of television in one sitting as indicated in figure 2. Binge-watching was also voted to be the most popular manner of consumption of television series as reported in figure 3.

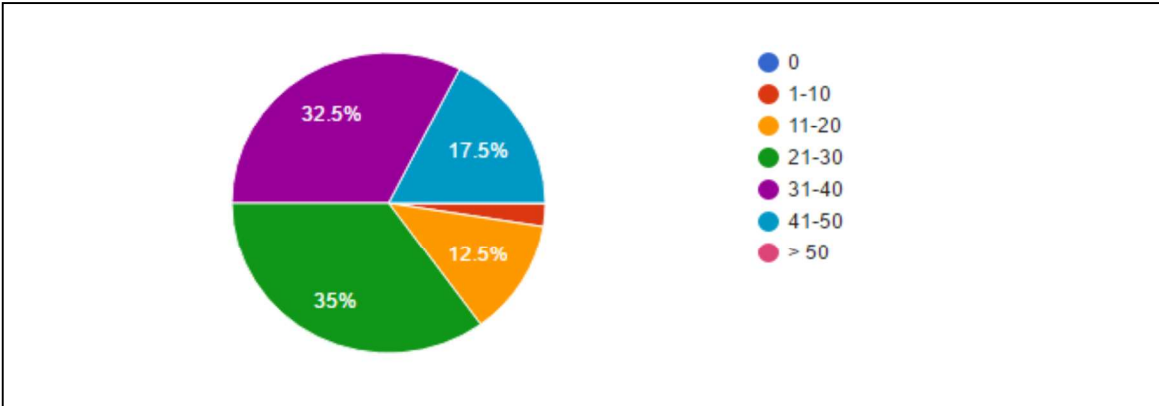


Figure 1. Responses on Q1 asking about number of hours participant watched television.

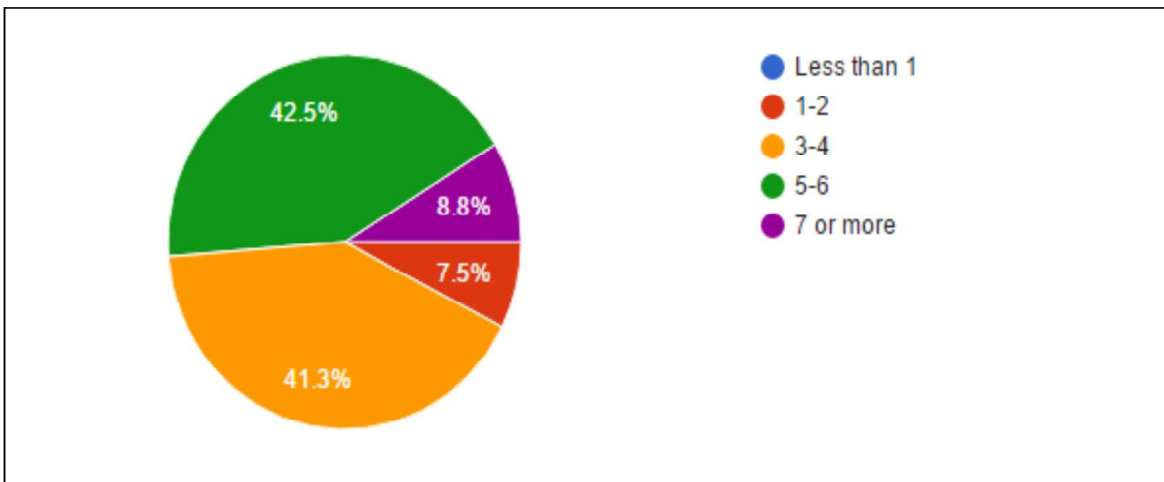


Figure 2. Responses on Q2 asking about number of hours television is watched in one sitting.

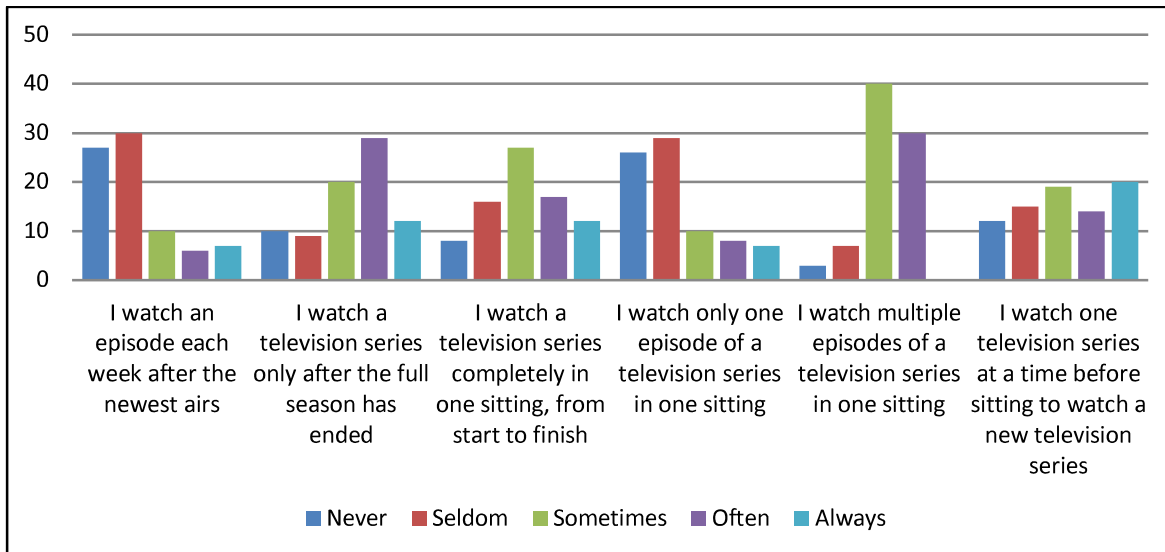


Figure 3. Responses on Q4: When I watch T.V....

It can be inferred, that this new way of watching television is defying the traditional viewing styles by allowing the user to bypass linearly scheduled episodes to view them together as per their convenience. This phenomenon is threatening to shake up appointment viewing as the people preferring to binge watch is on an increase.

Two major reasons pertaining to what got the viewers to become so deeply engrossed in these sitcoms in the first place, emerged during the interviews. Being in a position to discuss the trending sitcoms with peers not only kept them from feeling alienated but also facilitated them in being an active member of the conversation. This in turn helped them stay abreast with the recent happenings around them. By staying up to date with the popular television content, some viewers feel more equipped to engage in social interactions. One respondent explained his incentive as a desire to “*enhance his social status.*” Similar findings were reported in a research conducted by Wagner (2016) where the importance of being able to have discussions about certain shows motivated them to continue to binge watch.

When asked whether their choice to continue watching still depended on the above cited reasons, respondents voted procrastination to be the main driving force behind this form of indulgence. On being asked what leads them to move from spending three hours to six, without consciously being aware of when they click the next episode, it was reported that putting off important work because “*an hour won't make a world of a difference*” was one of the most favoured reasons. The participants reported feeling guiltier when they indulged in such behaviours in the face of an important event such as an assignment submission etc. This can be supported by the findings of the survey wherein 66% of the sample reported feeling guilty for something they did not do but should have done. Panek (2014) studying college students found that feelings of guilt arose after they experienced the consequences of giving preference to media over completing their assignments which has long-term benefits. It was also reported that another advantage of viewing multiple episodes was to avoid spoilers as much as possible. As stated by one person, “*I usually watch multiple episodes in a row to 'catch up' with my peers, especially if they'll be talking about it in social situations. I don't want any 34 spoilers when I see them next!*”. Sims (2015) pointed out towards the challenges viewers face while avoiding spoilers. It was also brought forth that binge watchers indulged in such behaviours in order to allow

themselves a mental reprieve. Like one respondent wanted to “*think about someone else's problems and escape into a different world for a few hours, to turn my mind off and let the story take control.*” Binge watching was found to be an effective way of getting lost in a TV series, thus serving as a distraction for viewers. It can be inferred that binge-watching helped in temporarily alleviating their pre-existing feelings of stress and anxiety.

There was a division in opinions when respondents were asked whether they were more inclined towards watching multiple episodes of the same television series or different ones. In figure 4, it has been depicted that almost half the sample prefers watching multiple episodes of the same television series, while the other half doesn't.

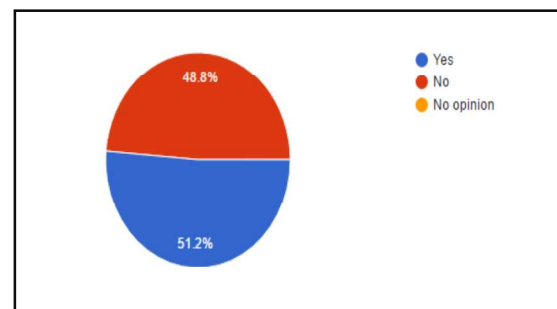


Figure 4. Responses on Q3 which inquired if multiple episodes being viewed are required to be of the same television series.

Contrary to the hypothesis of the present study, the results of the study indicated that almost half the respondents did not prefer watching multiple episodes of the same television series. However, when probed further through the interview, it was found that a majority of the participants would rather watch several episodes of the same TV series, conditioned on availability which is in line with our hypothesis. Netflix has defined binge watching as the practice of watching television for a long-time span, usually a single television show (West, 2014). It is safe to say then, that binge-watchers pay attention to one TV series in its entirety before moving to the next. That being said, 35% reported that watching multiple episodes of the same show was not a necessity. There is clearly a disagreement between whether viewers need to focus on a single TV series or watch multiple simultaneously, suggesting that the binge-watching experience differs for people and is contingent upon their perceptions of viewing.

Some participants reported certain sitcoms were more suited for binge watching in comparison to

others. From figure 5, it can be seen that the most preferred genre to watch multiple episodes of was

Thriller/ Horror which was followed by Comedy and Fantasy/ Science fiction.

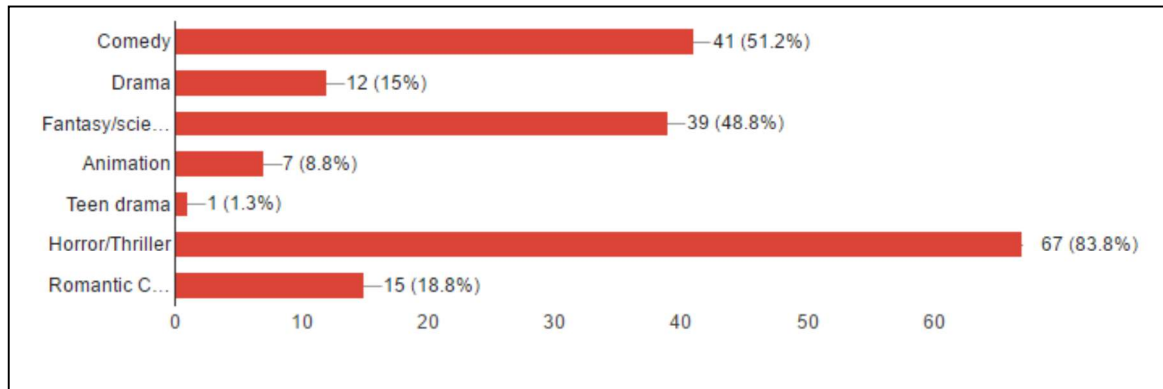


Figure 5. Responses on Q5 inquiring about the nature of television content being binge watched.

For specific genres such as thrillers/horrors, the majority of respondents felt that they had the maximum potential to be binge-watched. On the other hand, they believed that programs which impart knowledge such as news and discovery channels do not have the qualities of being a binge-worthy show either due to the nature of their content or the manner in which they are structured. Contrary to an article written by Bijal (2016) where Scientific Fiction has been suggested as most popular genre in India when it comes to binge watching, the present study found thrillers/ horror to be the viewers' favourite with 84% of the sample opting for this genre against the others. When probed further during the interview, majority reported that their inability to deprive themselves of the climax (cliff-hangers) led them to jump from three to six episodes of this genre. Participants claimed how thrillers and horrors are more 'suspenseful' and 'nerve wrecking' as each episode nears its end. Sims (2015) put forth that a number of series exploit this storyline in order to motivate viewers to continue watching despite feeling guilty. A significant percentage of respondents also felt that the average number of hours devoted to binge watching increased as respondents perceived that watching episodes of shorter duration meant wasting lesser time. Wagner (2016) found that even in cases when the time-equivalents of the viewership were identical (irrespective of the duration

of the episode), people still preferred watching episodes of shorter duration, thereby being clouded by the illusion of wasting lesser time.

The main focus of the study was to tap the direction of feelings of guilt experienced by individuals indulging in the phenomena of binge watching. It has been seen that even though television has shared a relationship with guilt since the very beginning, the nature of guilt has evolved under the influence of multiple factors, such as demographics, time period, technology, program type, and intellectual stimulation. In figure 6, it has been depicted that the majority of sample experienced feelings of guilt and inefficacy while engaging in binge watching behaviour. The number of hours spent while binge watching was directly proportional to the amount of guilt experienced. The results obtained in the study wherein 70% of the sample consented to experiencing more amount of guilt with the increasing hours is in line with the hypothesis of the present study, feelings of guilt are directly proportional to the number of hours spent while indulging in binge watching. According to Leech, Barrett, & Morgan (2005) respondents who reported longer binge-viewing sessions felt more guilty than those who reported a shorter duration of binge-watching.

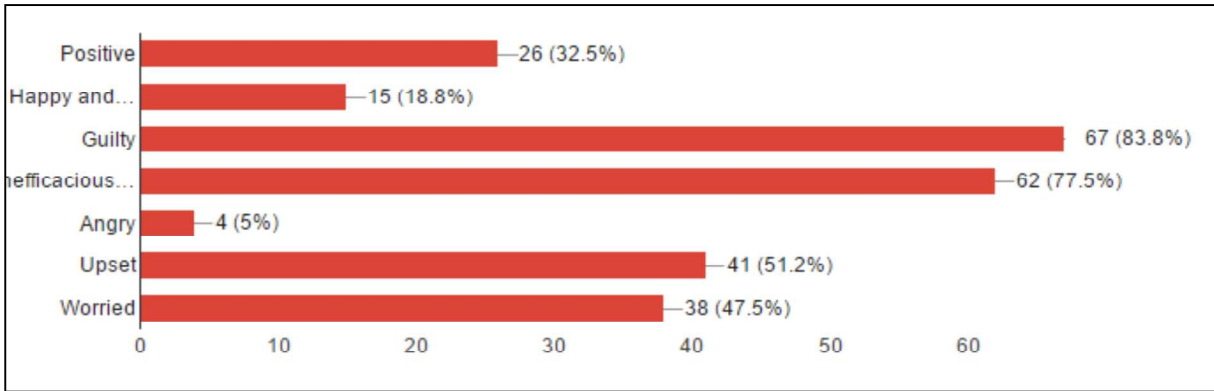


Figure 6. Responses on Q9: Based on your experience of watching multiple episodes in one sitting, choose as many of the following.

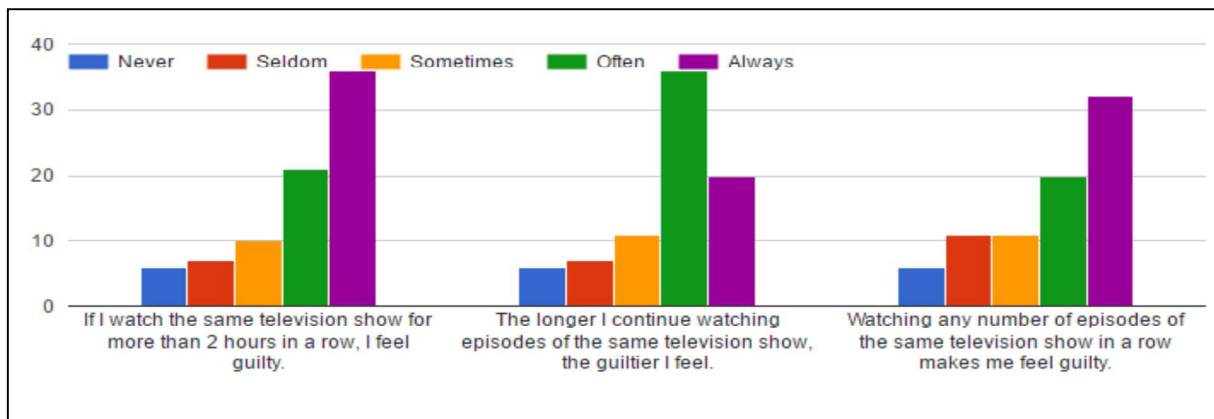


Figure 7. Responses on Q6 about binge watching and guilt

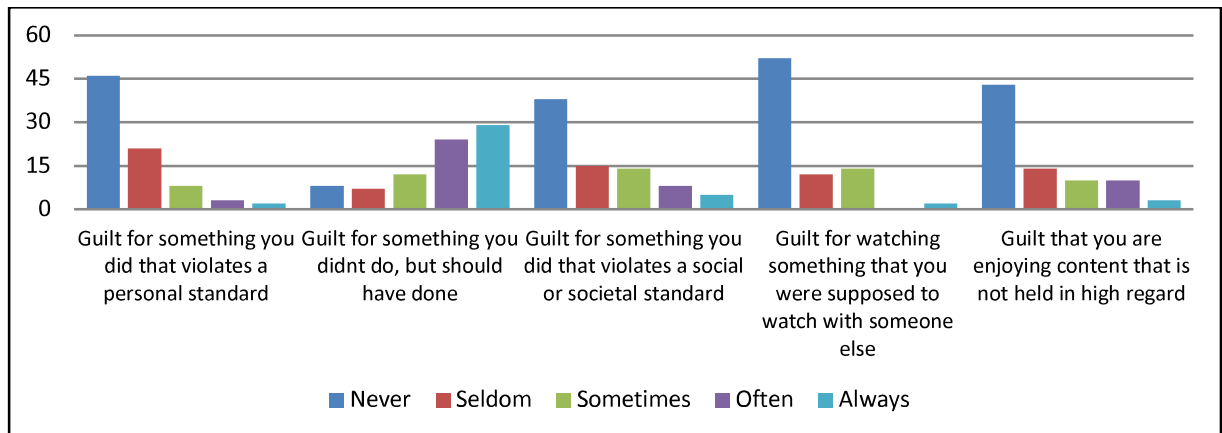


Figure 8. Responses on Q7 inquiring about the type of guilt experienced on binge-watching.

On being asked the reason behind feeling guilty post binge watching, majority of the sample stated lessening of productivity to be one of the chief reasons for the occurrence of negative emotions which

was followed by deteriorating quality of interpersonal relationships.

Previous studies on the psychological effects of media use as a form of relaxation have often

contradicted one another. Some have indicated that they facilitate mental recovery from stress, while others have found that they cause people to feel guilty, depressed, and frustrated. The results of the present study were in line with our first hypothesis, 'Guilt is a consequence of binge watching.' This can be corroborated by the results obtained in the survey wherein 71.2% of the sample reported that watching more than two hours of television led to feelings of guilt. The importance of intentionality was highlighted by the respondents who reported that they had no intention to binge watch in the first place. However, this unintended move from temporary watching to bingeing has some uncomfortable effects on bingers. Further it was reported that guilt became more prevalent when there was no intention to indulge in binge watching in the beginning of the viewing session. Riddle et al (2017) found that addictive symptoms were more common among unintentional bingers. In the interview, even though feelings of guilt post binge watching were reported by the entire sample, more than half the sample also indicated experiencing guilt prior to indulging in the same. The past experiences of having to deal with feelings of guilt were found to be one of the chief reasons that led them to feel the guilt prior to binge watching. Though it was later pointed out how their urge to binge-watch overpowered these negative emotions. Further, some were also found citing "Even though I knew how I was going to waste the next 3-4 hours, not watching would keep me from concentrating on the important tasks". Studies have also pointed at the certain pleasures which provide immediate awards as opposed to those which give delayed gratification. Commonly referred to as 'guilty pleasures', they lure individuals to yield to instant pleasures rather than indulge in experiences which has delayed yet long-lasting benefits like cultural enrichment, enhanced ability to perform the duties of a responsible, informed citizen, or increased earning potential (Shiv & Fedorikhin, 1999).

However, majority of the sample reported feeling guilty after experiencing positive emotions stating lost time and thus lessening of productivity to be the reason. This can be further corroborated by the survey where 66.25% of the sample reported feeling "guilt for something they didn't do but should have

done." Watching videos online is related to lesser time spent on doing meaningful work. The rationale for the same is that these activities offer short-term gains as opposed to those which offer larger, long-term gains such as getting better grades and a successful career (Panek, 2014). Being glued to the television all round the clock often contributed to deteriorating quality of familial relationships, thus leading to experiences of guilt. This was all the more prominent due to the prevalent collectivistic culture of India. Some respondents also went on to say that not just binge watching but also thinking about the story line and discussing the same with peers added to number of hours of preoccupation with the sit-coms. Last but not the least, participants also reported feeling more 'lethargic' and 'blue' due to lack of movement. Exercising releases certain chemicals called endorphins which trigger a positive feeling in the body. Watching television, for most people at least, equals sitting. It is clear that not only is television taking the place of our exercise time, it is also restraining basic movements such as walking from one room to the other. These activities which seem insignificant in reality, in fact have positive health effects. No muscle movement contributes to lower metabolism and an overall lower level of health — including brain health (Dunstan, 2008).

In the face of stressful situations, clients reported adopting certain coping strategies in order to tackle the difficulties faced. 92% of the sample quoted how overcompensating by putting in greater effort on more important things helped in alleviating feelings of tension by utilising the leftover time in an efficient manner. According to 47% of the participants, putting a conscious effort to cut down on the usual number of hours in order to catch up on the designated work was an effective coping mechanism and subsequently rewarding themselves by watching more post the important event.

Another interesting finding that emerged from this study was, that the viewers who had to make their schedules in accordance with the time of a show's original broadcast (traditional/ appointment television), almost never experienced negative emotions as compared to those who preferred watching television according to their suitability.

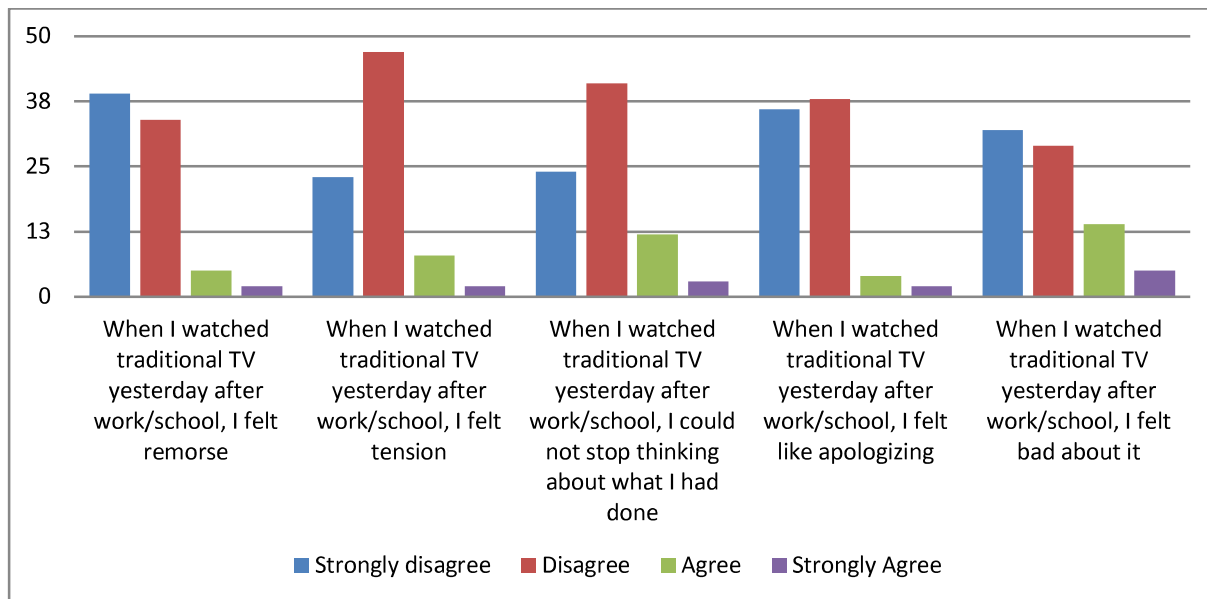


Figure 9. Responses on Q8 inquiring about how watching traditional TV makes you feel

As indicated in figure 9, majority of the sample “disagreed” feeling tension or remorse while watching traditional television. According to Gillian (2010) appointment television “requires a time commitment and a high tolerance for delayed gratification,” but the new manner of watching series doesn’t place such high demands. “Viewers no longer need to tolerate ‘appointment television’ access to content at a time prescribed by content creators or distributors and availability only on a single broadcast, satellite or cable channel,” (Frieden, 2014).

Concluding Comments

The study aimed at establishing better understanding of the relationship between guilt and binge-watching behaviours. Guilt was not only regarded as the inevitable consequence, but also as an antecedent of what is also known as, marathon-viewing. Serving as an escape gratification for viewers, it was reported to be a useful way to “turn off” one’s mind, thereby temporarily alleviating pre-existing feelings of stress and anxiety. Episodes of binges led to positive emotions such as happiness and excitement, which was why the respondents’ ended up indulging in the same even after experiencing negative emotions like guilt in the longer run. Certain coping strategies were adopted in order to efficiently tackle the feelings of guilt experienced. This study was able to find interesting insights on a popular yet greatly under-researched phenomenon academically.

Implications, Limitations and Directions for Future Research

This research allows exploring the concept of ‘binge watching’, the manner in which the audience makes a connection with digital TV, the way they feel after engaging in binge watching sessions and the circumstances and reasons behind viewers choosing this form of media from a plethora of leisure options available. A complete understanding of this phenomenon will pave a way forward in identifying and handling problematic media usage. Further, it may contribute in helping individuals willing to decrease their reliance on the overuse of media. In-depth comprehension of this phenomenon is also beneficial to production companies while deliberating on the content and development of TV series.

Limitations include a limited sample in terms of homogeneity representing only the urban university population who were avid consumers of specific genre of their interest selected through snowball sampling. Therefore, the results though indicative of trends in binge watching and its emotional dynamics, it cannot be generalized to the broader binge-watching population. Further research should focus on looking at a more heterogeneous population, as well as aim for a larger sample so as to understand the nuanced effects of binge watching.

In the future, research could ascertain co-relational relationships between different aspects of the behaviour. For example, if increasing the number of hours of binge watching leads to enhanced feelings

of guilt in the viewer. The underlying mechanisms behind consuming video games and other products in this fashion and how they differ from binge watching could also be explored to gain more fruitful insights.

Despite the limitations, this study provides adequate insight into binge-watching behaviours and advocates for a strong need for future research.

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Appendix-1**Results of semi-structured questionnaire**

Experience of pre guilt/ post guilt or both.	Post guilt (100%) Pre guilt Due to prior experience of negative emotions (66.66%) Both pre and post guilt (66.66%)
Impact of an important event (Exam, assignment submission) on the phenomenon of binge watching	Cut down the usual number of hours (50%) Stop watching for the requisite time period (16.66%) Cut the usual number of hours and reward oneself by watching more post exam (33.33%)
Reasons to watch sit-coms in the first place	Discussion with peers (56.66%) To be aware of what's new (13%)
Three to six episodes?	Procrastinate working because another hour won't make a world of a difference (65%) To avoid spoilers (34%) Cliff hangers in thrillers. Inability to deprive of the climax (32%) Escape from reality (30.33%) Shorter duration of episodes. Feel that less time is being wasted (15%)
Probable causes of negative emotions	Lessening of productivity (94%) Familial relationships suffering. Glued all the time. (62%) No of hour's increases in discussions/ thinking about what will happen next. (54%) More lethargic and sad due to lack of movement (22%)
Multiple episodes of same or different TV. Shows?	Preferred viewing many episodes of the same TV show conditioned on availability (65%) Multiple episodes of the same show are not a necessity (35%)
Coping strategies	Overcompensate by putting in greater effort on more important things (92%) Make a conscious effort to cut down the number of hours indulged in (47%)