BINGE-WATCHERS.
BEHAVIOR PATTERNS AND EMOTIONS

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ABSTRACT. TV series' consumption patterns drastically changed with the advent of online streaming services such as Netflix, Hulu or Amazon Prime Video, which give users unlimited access to a huge media archive on a monthly subscription basis. Changes in the distribution system of TV series entail the emergence of a binge-watching cultural phenomenon. Since 2013, when the term 'binge-watch' made it on the Oxford Dictionaries Word of the Year shortlist, binge-watching has become the new norm of TV series' consumption for many fans and casual watchers.

This paper aims at analyzing how people relate to their own binge-watching consumption habits and what are the most common behaviours and affects related to binge-watching. For this purpose, the paper considers a corpus of 6951 Facebook comments mentioning the habit of binge-watching, which were extracted from the official Facebook pages of 108 popular TV shows. The content analysis shows clear correlations between different types of behaviours and emotions related to binge-watching, and it shows a connection between the type of distribution and the affects experienced by consumers. Consequences and implications of these outcomes are futher discussed.

Keywords: binge-watching, netflix, tv series, Facebook, online social networks, TV, streaming

Introduction

Binge-watching has been a behavioral model related to the consumption of TV series for a long time, but it has never reached such a wide spread among media consumers as it did in the last few years. The

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phenomenon is amplified, on the one hand, by the distribution system practiced by services such as Netflix, Amazon Prime Video or Hulu. On the other hand, however, the explanation for this phenomenon lies in the psychology of consumers, who are drawn towards binge-watching through complex narrative structures (Gaines Lewis 2014). Technological developments, along with changes in the discursive construction of TV series and the emerging video-on-demand (VOD) industry have all lead to a media landscape where binge-watching is adopted as a mainstream media practice (Jenner 2017, 1-3). According to recent surveys, upwards 75% of American and 85% of Chinese consumers who use VOD services engage in binge-viewing TV shows (ARRIS, 2015).

In addition to choosing VOD platforms because of their low prices – the most popular Netflix subscription plan costs $10.99 per month, whereas the average cable TV subscription costs $103.10 per month (Leichtman Research Group, Inc. 2016) – people also embrace them because they prefer to engage in scheduled viewing practices. While most of the history of television falls under the category of 'appointment' viewing, requiring the consumer to be in the front of the screen in certain time-frames in order to be able to watch his favourite shows, with VOD services, users are no longer tied to the broadcast schedule and can actively decide about their viewing schedules and timing (Horvath et al. 2017; Lotz 2007, 132). One of the main consequences of this new freedom is the rise of binge-viewing, which was previously associated with DVD box sets (Jenner 2017, 3).

Another important factor leading to a raise in binge-watching consumption patterns is the disappearance of temporal gaps between different segments of the productions in digitally distributed TV shows. While a clear temporal division between parts of the media product is considered to be one of the main criteria for serialization itself (Allen 1994, 16; O'Sullivan 2006, 115), VOD platforms cut out traditional commercial gaps and blur the lines between consecutive episodes through features such as the Netflix post-play and through the very mechanisms of binge-publishing (Ede 2015, 49). Commenting on binge-watching and the Netflix 'all-at-once' release strategy, Beau Willimon, creator of the original series "House of Cards", said that "We always talked about 'House

of Cards' as 'the movie'; we thought of the first season as a 13-hour movie" (Buder 2014). These new narrative strategies, along with a distribution system that encourages consumers to watch more than one episode of a series in a sitting give birth to a culture where binge-watching is the new norm and TV shows are invested with some features of 'quality' or 'cult' (Jenner 2017, 1).

In addition to this, the abundance of lists of "binge-worthy" TV shows in the media encourage people to adopt this kind of behavior and associate it with quality media productions, whereas Netflix uses the same term in its own recommendation menus on the US website. In this context, digitally distributed shows start to be seen as a "new, good television, in contrast to the old television […]. Instead of being associated with housebound women, this new television is young, smart, and on the move, downloaded or purchased to watch at will" (Brundson 2010, 65).

Whereas in contexts such as 'binge drinking' or 'binge eating' the term 'binge' connotes negative behaviours, in media it is usually applied to the consumption of a new 'television' that liberates and legitimizes users. This perspective on binge-watching goes against the old TV-driven paradigm, where people had limited choices regarding the the schedule and timing of their viewing habits (Jenner 2017, 3-4).

In this context, the digital distribution of TV shows, along with streaming services and the habit of binge-watching have drawn a lot of attention from scholars in recent years. Several studies (Conlin, Billings, and Auverset 2016; Merikivi et al. 2016; Pittman and Sheehan 2015; Walton-Pattison, Dombrowski, and Presseau 2016) describe the underlying psychological features of binge-watchers through uses and gratifications approaches, following the analysis framework developed by Katz and others (Katz, Blumler, and Gurevitch 1973). Researchers have examined the role that fear-of-missing-out (FoMO) – "the apprehention associated with the fear that other people are having a pleasurable experience that one is not part of" (Conlin, Billings, and Auverset 2016, 151) – plays in binge-watching and the results indicated that FoMO is an important factor in determining the pace at which people choose to watch TV. Another study (Pittman and Sheehan 2015) shows that pursuing a higher level of en-

gagement is the main reason why people choose to binge-watch, while another important motivation is using binge-watching as a restorative experience, where the individual is removed psychologically from his obligations and daily life. Binging an entire season in a day or two provides them with the narrative immersion they need for achieving this purpose. Shannon-Missal (Shannon-Missal 2013) showed that people choose to binge-watch because they enjoy it (81%), because they can't wait to find out what happens next (53%) or because they don't want to get behind and risk plot points being spoiled (37%).

Along with the motivation behind choosing to binge-watch, the duration of media consumption is also an important factor in order to determine what binge-watching really means for the consumers. According to the same study, 25% of the respondents watched an entire 13-hour season in two days, while some of the users see this as a mindless activity and others relate to it as a restorative experience. Feeney (Feeney 2014) has suggested that consumers often use binge-watching as some kind of a reward that they feel they deserve after a hard day at work.

Although researchers have previously studied binge-watchers' behaviors and motivations related to this consumption model, as well as the frequency and duration of their media usage, few of the studies (Buschow, Schneider, and Ueberheide 2014; Pittman and Tefertiller 2015) take into account the relation between TV series consumption and social network sites (SNS) as a means of self-expression and self-representation for the users. 'Social TV', or the use of social media such as Facebook or Twitter triggered by TV consumption (Buschow, Schneider, and Ueberheide 2014) can be an important indicator on how people relate to their media consumption patterns when they are not faced with the task of responding to an academic survey. In this regard, SNS content research has proven itself to be a useful tool when trying to examine how people relate to different aspects of reality such as politics, news coverage or current events (Asur and Huberman 2010; Bonilla and Rosa 2015; Hille and Bakker 2014; van der Meer and Verhoeven 2013). In this context, SNSs content analysis can become a powerful tool in examining how people think, feel and relate to media consumption patterns such as binge-watching.

Methodology

This study aims to examine behaviors and emotions linked to binge-watching, as well as to determine the correlations between different behavioral models and the affects users express towards them. For this purpose, the primary research method used in this paper is content analysis, doubled by individual data examples, in order to further understand the relation between binge-viewing and certain variables resulted from the study. Most of the operations conducted on the dataset are automated and use tools for data analysis and visualization.

The corpus this paper analyzes comprises of 6951 Facebook comments that mention binge-watching posted by users on 108 popular TV series' official Facebook pages between February 1, 2013 and February 1, 2016. The comments were filtered out from a total dataset of 50112 messages posted by users during the period of the study. The dataset was extracted using API (Application Programming Interface) interrogations. All the analyzed comments contain the word 'binge' in its recurrent forms: 'binge', 'binge-', 'binged' or 'binging'. The comments that reffered to other types of behavior, such as binge-drinking or binge-eating, were manually removed from the dataset.

The present study used inductive coding (Stuckey 2015; Thomas 2006) to categorize the behaviors and emotions expressed by users in a manageable number of variables. After setting the codes, all the comments went through a manual qualitative analysis, as well as an automated analysis, which was performed using KH Coder, a free software for quantitative content analysis and text mining. The study also used Sketch Engine, a language corpus management tool, to generate word and expression lists from the corpus in order to develop the coding file used in the automated quantitative analysis. The corpus also went through a sentiment analysis performed using Text Analysis, a Google Sheets add-on for Natural Language Processing. The data visualizations were generated using Tableau Public and KH Coder.

Behaviors and emotions

In order to be able to visualize behavioral patterns in the corpus, a coding grid describing recurrent types of messages was needed. The grid was created by manually coding the comments from the corpus and it comprises of two main categories (Behaviors and Emotions) and several subcategories, as seen in Table 1 and Table 2.

Table 1. Coding of identified recurrent behaviors

Behavior	Meaning
Past	Comment reffering to a past binge-watching session (e.g. "I binge watched season 1 on Friday and Saturday and burned through the first 4 episodes of season 2 yesterday.")
Currently	Comment reffering to a present binge-watching session (e.g. "binge watching now :-D")
Future	Comment reffering to a planned binge-watching session (e.g. "I've missed 3 episodes so gna binge watch tonight w the wife after the kiddies are in bed lol")
Binge re-watch	Comment reffering to binge-watching a media product that the user has already viewed (e.g. "I need a binge re-watch to prepare for the upcoming season.")
Want to binge	Comment expressing the desire to be able to binge-watch a show. (e.g. "ABC, Netflix or Hulu Plus!!! To tide us over until then, we need the whole season IN ITS ENTIRETY so people can properly binge watch!")
Wait to binge	Comment expressing the decision to wait until the season or several seasons have already been released by the network, in order to be able to binge-watch several episodes at once using streaming services or a DVR (e.g. "I feel like I'm going to have to just DVR the whole season and binge-watch them all in one day. This whole 'wait a week' thing isn't good for my blood pressure...")
Interaction	The user interacts with one or more members of the community (e.g. "What is your favorite TV show to watch other than Outlander ?? ? And do you binge watch Netflix like us?"
Habit	The user defines himself/herself as a binge-watcher or reffers to his/her constant engaging in binge-watching sessions (e.g. "I have binge-marathons of mad men alll the time!!!")

Behavior	Meaning
No binge	The user tries to avoid binge-watching the show (usually) in order to have something to watch over a longer period, to avoid spoiling the experience or as a critique towards binge-watchers (e.g. "I would never "binge watch" this show. I stretch them out and savor each and every episode. I want you to know how much this show means to us.")
Catch-up	The user expressed the desire or the 'need' to catch up with a show (e.g. "How did I not hear about this before? Binge watchin' on Netflix to catch up.")

Table 2. Coding of identified recurrent emotions

Emotion	Meaning
Enjoyment	The user displays positive affects towards the show and/or his/her behavior. Usually related to statements about the show, the casting, the acting, etc. (e.g. "That was amazing!! Just binged watched the 6 episodes.")
Engagement (particular case of Enjoyment)	The user clearly states a high level of engagement as a motivation for binge-watching (e.g. "Awesome!!!! Fell behind a couple episodes....so binge watched this morning. I am so freaking hooked!!!!!")
Bragging	The user mentions watching several episodes, an entire season or several seasons of the show during a very short period of time. Usually associated with past or current behaviors (e.g. "Already binge-watched it in one sitting lol")
Frustration	The user expresses frustration towards the show, his impossibility to binge-watch or the fact that he has to wait for a long time between different segments of the show (e.g. "I wish the whole current season was on demand. I am so behind and went to binge watch this weekend and it started on episode 5. Sadness....")
Neutral	The user doesn't express any particular emotion towards the show or binge-watching it (e.g. "Right now, I'm binge-watching Season One.")

Emotion	Meaning
Desire	The user expresses his/her desire to binge-watch, either alone or with other members of the community. Usually related to the planning of a future binge-watching session (e.g. "This is awesome news!!!! I can finally finish watching the first season... Hell, I'll binge the whole thing happily!")
Impatience (particular case of desire)	The user clearly states his impatience for the next segment of the production to be released (e.g. "Can't wait!! I spent this last weekend binging the last part of last season to be ready for tonight.")

The automatic analysis approach performed using KH Coder was based on recurrent text patterns observed in comments during the manual coding. In addition to this, the coding file was developed with the help of Sketch Engine, which was used to find repetitive word associations or structures in the corpus (examples of coding in Table 3). The automatic coding also included items of interest such as the mention of certain technologies used to binge-watch, time of the binge-watch or the segment of the show which was subject to binge-watching.

Table 3. Examples of coding

Behavior, emotion or item of interest	Code
E.g. 1 **Enjoyment**	great show | awesome show | amazing show | good show | favorite+show | love | absolutely love | great | great acting | great binge | good binge | excellent show | great cast | great writing | great job | great season | incredible show | excellent | incredible | awesome | best | near(thank-netflix)
E.g. 2 DVR	dvr | dvring | record | recorded | tape | taping | recording

Analysis

Digital vs. linear distribution – number of comments

Out of the total number of 6951 comments, 3528 texts were posted on digitally distributed series' pages and 3423 were posted on the pages of lineary distributed series, although only 24 out of 108 pages belonged to digitally distributed productions. This shows a strong connection between digital publishing and people reffering to binge-watching on Facebook.

The Facebook pages where people posted the most about binge-watching were House of Cards (726 mentions), Longmire (555), Trailer Park Boys (299) and The Killing (265). All of them are digitally distributed TV series produced by Netflix (Fig. 1).
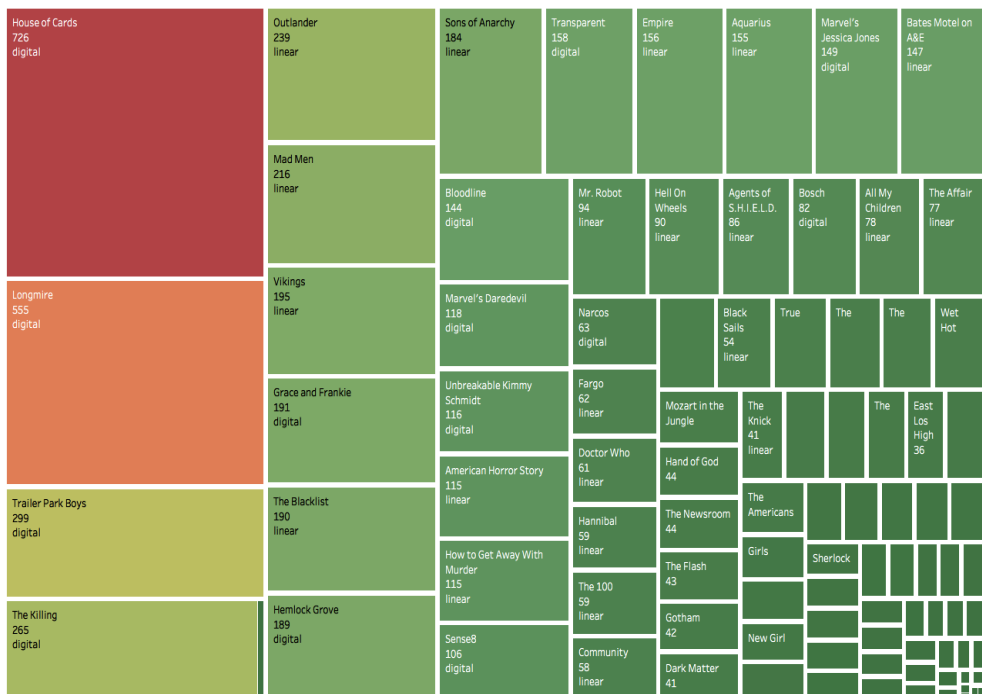

Figure 1. Relation between number of comments mentioning binge-watching and distribution system

Binge-watching as a weekend activity

The analysis showed that most of the comments which mention binge-watching are posted on weekends. The peak of binge-related comments is on Fridays, with 15.98% of the comments being posted during this weekday, whereas Mondays come second, with 15.5% of the comments (Figure 2). This result is related, on one hand, to the large number of comments predicting future binge-watching sessions (comments posted on Fridays), in particular cases such as the following:

- "Planning to binge watch the show this weekend!",
- "Going to binge on the show this weekend!",
- "binge waching with the wife this weekend", etc.

On the other hand, the Monday peak is a result of comments related to past binge-viewing sessions that took place during the previous weekend:

- "We just binge watched this this weekend"
- "I watched the entire season this weekend and now I'm hooked!",
- "Binge watched it in one weekend!", etc.
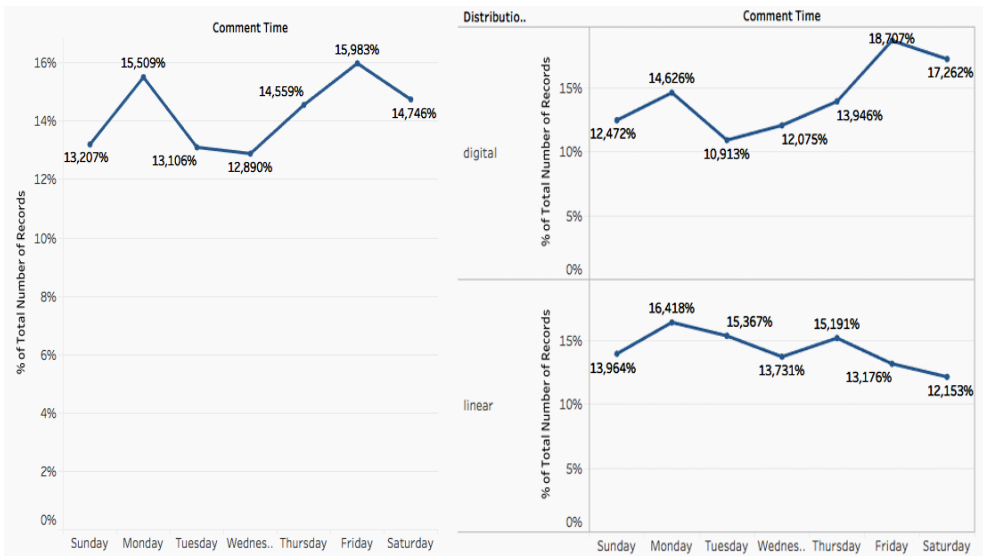
Figures 2 & 3. Posting weekdays / Posting weekdays in relation to the distribution system

When analyzing the posting weekdays in relation to the distribution system, it becomes clear that there's a strong connection between digitally distributed TV series and binge-viewing during weekends. Comments on digitally distributed series' pages register a significant increase between Friday and Monday, whereas the ones about TV shows with linear distribution are more equally spread across the week. On one hand, this shows a connection between an increasing in binge-watching behaviors during weekends, which was previously observed by Trouleau and others (Trouleau et al. 2016, 2). On the other hand, the strong connection between digitally distributed content and its consumption during weekends can also be explained through the fact that Netflix releases most of its original content on Fridays. This could also indicate the fact that the VOD platform encourages the practice of binge-watching.

A similar result was shown by the automatic analysis of the corpus. 561 records (8.07% of the comments) showed a correlation between binge-watching and weekends.

Binge-watching related behaviors

After all the records were manually coded, the corpus went through a analysis which showed the frequencies of different types of behaviors, as seen in Figure 4. The vizualization shows interesting behavior patterns, especially when comparing comments about digitally distributed shows to those about linear shows.
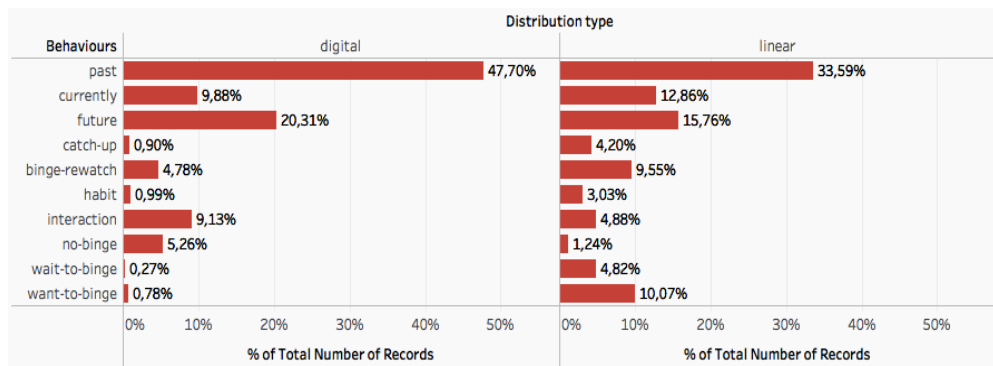

Figure 4. Behavior frequencies and distribution type

With 40.75% out of the total number of comments reffering to a binge-watching session that took place in the past, this is the most proeminent type of behavior found by the study. The percent of 'past' comments is even higher when people are talking about digitally distributed shows, with 47.70% of the comments. Two of the most common types of comments are the ones where the user has watched a show and wants to express his or her enjoyment regarding this experience (e.g. "Just binged on the show this weekend. Awesome") and the ones where the user 'brags' about his experience (e.g. "Binged all 10 episodes last night!"). Another interesting finding was the fact that users also talk very often (20.31% for digitally distributed shows, 15.76% for the linear ones) about their future plans to binge-watch. In many cases, this finding can be linked to the correlation between binge-viewing habits and weekends (e.g. "I've been binge watching! Season 1 & 2 this weekend, 3 & 4 next!").

The study also underlines some other recurrent habits when it comes to binge-watching. Users who watch lineary distributed shows talk about their need to catch up with the show more often (4.2%) than the ones who watch shows using VOD services (0.9%). This reflects the fact that VOD platforms, with their time-shifting possibility, reduce the risk of frustration because of users' fear-of-missing-out, an aspect of binge-watching that was previously studied by (Conlin, Billings, and Auverset 2016)).

Also, a significant percent of users binge-watch a show two or more times. 9.55% of the users who post on lineary distributed series' pages engage in binge re-watching after they have already consumed the show on a weekly basis. Many of them engage in this type of habit because they want to relive the experience (e.g. "What a run! Will enjoy binging again on Netflix..."), while the users who post about digitally distributed shows usually rewatch (4.78%) to fill in the one-year gap between the release of two seasons (e.g. "I can't wait another year for season 2.....I'm gonna have to repeat binge on season 1!!") or to remember the storyline before the release of the next season. Researchers (Horvath et al. 2017) have already adressed the relation between binge-watching, memory and comprehension, stating that binge-watchers usually forget more details about the storyline and the characters than people who watch shows on a weekly basis.

Another interesting finding is the fact that 5.26% of VOD users clearly express their desire not to binge on a show, but rather to watch it over a longer period of time. In many cases, they state their fear of spoiling the show by watching it in a single sitting or the fear that if they engage in binge-viewing, they will have nothing left to watch afterwards (e.g. "Love this program! Rationing our binge watching so as to savor it. May rewatch before the second season.").

10.07% of the users who watch lineary distributed shows express their desire to be able to binge-watch. This comes as a great source of frustration for the users and many of these comments mention fans' desire for shows to be picked by VOD services (e.g. "Why oh why did I start watching this now and not when the season is over so I can binge watch? The wait for next ep is keeeeeling me!").

In addition to this, 4.82% of the same category of users state their decision to wait until several segments (episodes or seasons) of the show are released by the network so they can binge-watch on VOD platforms or by DVR after that (e.g. "I will wait until they are all relesed and binge watch on Amazon...").

Another result of the study points to the fact that 9.13% of the users who watch digitally distributed shows posted comments with the specific intention to interact with other members of the community or with their friends, whereas just 4.88% of the fans who watched linear shows expressed the same desire. Through many of these comments, users plan binge-watching sessions with their friends (e.g. "Marisa Bristow omg!! Is it out?! We should binge watch it!"), ask questions about the storyline or the cast or recommend a show to their friends on Facebook (e.g. "Sadie Palma, do you watch How To Get Away With Murder? I love that show. I just binge watched the first season this past weekend. I have to catch up.").

Binge-watching related emotions

Binge-watching does not only imply a specific set of behaviors, as seen before, but also a set of recurring affects. By performing a qualitative analysis on the corpus, several interesting patterns were found.
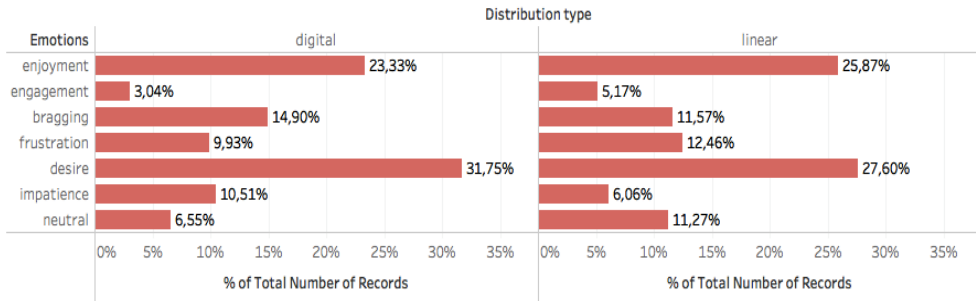
Figure 5. Emotion frequencies and distribution type

The most common emotion identified in the corpus was 'desire', with aproximately 30% of the records fitting into this category. Comments like these usually express the desire to have an individual or collective binge-watching session in the future.

An interesting find is the high number of comments where users 'brag' about their binge-watching habits or about a long binge-viewing session that occurred in their recent past (14.9% of the users watching shows on VOD platforms and 11.57% of the users posting on the pages of lineary distributed shows). The link between 'bragging' and binge-watching has already been observed by researchers (Snyder 2016, 2; Pittman and Sheehan 2015) in previous studies and it represents a clear indication that binge-watching is seen as habit which carries a positive social connotations. Having watched large segments of the show over a short period of time gives users some kind of 'bragging rights' that can be used to assert a higher status in the community. 'Bragging' is mostly prevalent among users who watch series on VOD platforms, as the distribution system gives them the possibility to watch all the episodes immediately after the release of a season and to decide on their own viewing schedules.

Another emotion commonly expressed by users is frustration (9.93% of the users watching digitally distributed shows and 12.46% of the ones who watch lineary distributed productions). Altough the prevalence of frustration does not seem to be too different between the two types of distribution systems, the sources of frustration tend to be quite dissimilar. Users who watch linear shows usually express their frustra-

tion towards having to wait for a whole week between two episodes of the show and state their desire to be able to binge-watch the show (e.g. "Love this show! Shame I can't binge watch it and have to wait! :("). On the other hand, users who watch digitally distributed shows usually complain about the long temporal gap between two seasons of the show (e.g. "Soooooo good.... Problem is I binge watched.... When is next season? If it's next year I'll just scream"). VOD websites users express a higher level of impatience for the next segments of the show to be released (10.51%), which is closely connected to the longer pauses between installments.

Another interesting observation is that around 4% of the users reported high levels of engagement during their binge-watching sessions. This connection has been also observed in other studies (Pittman and Sheehan 2015).

Sentiment analysis

In order to get a more clear image about the general attitude towards binge-watching, a sentiment analysis of the corpus was further necessary. The automatic analysis was performed using Text Analysis, a Google Sheets add-on for Natural Laguage Processing and Machine Learning based on the AYLIEN Text Analysis API (Figure 6).
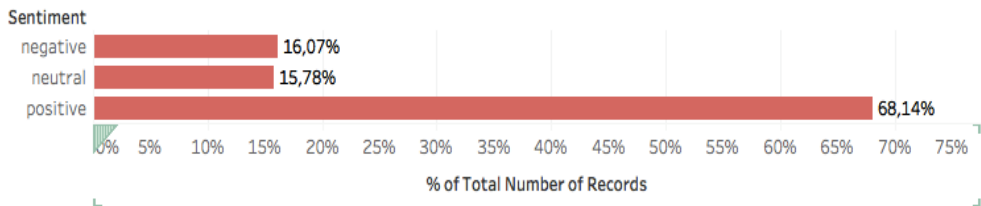

Figure 6. Sentiment analysis

The results showed that people generally have a positive attitude towards binge media consumption and their binge-watching habits (68.14%). Only 16.07% of the records are negative, which clearly points out that binge-watching is viewed as a constructive experience which no longer holds the negative connotations of binge-drinking or binge-eating.

Further behavior patterns in binge-watching

In order to observe how different types of behaviors, emotions and other elements of interest identified in the corpus relate to each other, the comments when through a process of automatic coding which was performed using KH Coder. In addition to the relevant behavioral categories and emotions that we've already analyzed, the coding took into consideration some other elements of interest related to the corpus: the fragment of the show specified (season or episode), as an indicator for the size of the segment that people usually associate with binge-watching, some of the main technologies and habits associated with binge-watching, which were previously identified in the corpus (Netflix, Amazon, Hulu, DVR, cable marathon), weekends as a prevalent time when people engage in binge-watching, and a series of terms related to addiction.

The co-occurrence network in Figure 7 is based on the Jaccard Index and offers a visualization of the similarities between different codes of interest. The visualization was generated using KH Coder. Darker lines between the different codes show a stronger connection between them, while clusters of a certain color indicate high levels of co-occurrence.
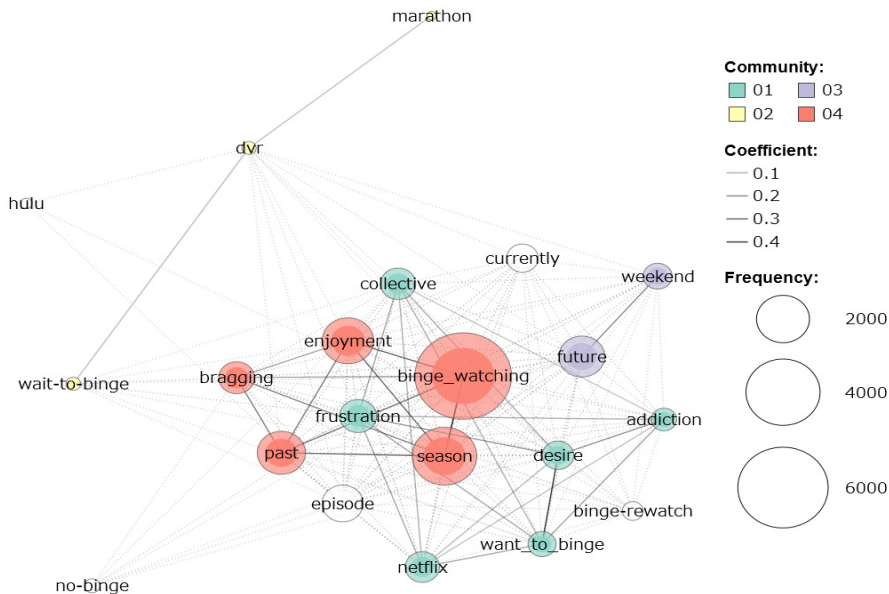

Figure 7. Co-occurrence network visualization of the corpus

Cluster 1: desire, want to binge, netflix, frustration, collective, addiction

The visual representation shows us a close relation between 'desire', users who express their wish to be able to binge-watch, frustration, and Netflix. As we saw before, the impossibility of people who watch lineary-distributed series to binge-watch generates a lot of frustration, which they express through their comments. In many cases, they state their desire for the show to be picked up by Netflix or another VOD website, which explains the presence of Netflix in the cluster. The link between Netflix and frustration can further be explained through the large number of users who express their dissatisfaction with the long breaks between the releasing of two consecutive installmentsm, which is specific the all-at-once release model. An interesting element of the cluster reffers to the comments that mention collective binge-watching experiences, which usually express one's desire to binge-watch together with a friend, a member of the family or with his/her partner. Another element of interest is the relation between comments which mention elements usually related to addiction (e.g. "I'm going through withdrawals", "I'm addicted", "I need my fix", etc.) with behaviors such as 'want to binge' or emotions such as 'desire' and 'frustration'. The similarity coefficient between 'addiction' and 'Netflix' can be explained through comments where a user who has just binge-watched a season of a show on Netflix realizes that he or she has to wait for a whole year before the next season will come out (e.g. "I binge watched the whole series in two days on Netflix and I'm having Titus withdrawals! Thank goodness for the Facebook page. Does anyone know if there will be a second season?").

Cluster 2: wait to binge, DVR, marathon

The explanation for the strong link between mentions of the DVR technology and a 'wait to binge' behavior lies in the fact that a certain group of users usually record the show on their DVR, wait for all the episodes in the season to be released by the network and then binge-watch them over a short period of time. The same type of behavior is associated with marathons that run on TV networks after all the episodes of a season have been released on a weekly basis.

Cluster 3: future, weekend

As stated before, there is a close link between binge-watching and weekends. Many users express their desire to binge-view their favorite over the upcoming end of the week (e.g. "Great casting! Sissy Spacek rocks! Will start binge watching this weekend.").

Cluster 4: binge-watching, enjoyment, season, past, bragging

The high level of co-occurrence between the elements of the cluster shows that a lot of the comments reffer to a binge-watching session that took place in the past. Users whose comments fall into this category usually express their feeling of enjoyment about the show and their experience or brag about their binging session in order to assert a higher status in the community. The same cluster shows us that there is a closer connection between mentions of one season or several seasons of a show than mentions of one or several episodes.

Technologies for binge-watching

Another interesting aspect of the comments reffers to the mentions of specific technologies used for binge-watching. Figure 8 shows the number of records in the corpus mentioning each specific technology.

Figure 8. Number of records for each binge-watching technology

As expected, the main technology that people associate with binge-watching is Netflix (800 records). On one hand, binge-watching is made very accesible by the very model of distribution practiced by Netflix. On the other hand, there's also a strong connection between Netflix and binge-watching that lies in the collective consciousness of Western society, which is constantly endorsed by the media (Jenner 2017, 1-2).

The second technology used for binge-watching is the DVR (119 records), followed by Hulu, Amazon Prime Video and cable marathons.

Other significant results and further research

According to the data obtained from the corpus, binge-watching is usually related to the mention of a season. The code 'season' was found in 3017 records, whereas mentions of specific episodes were more scarce, with only 1175 records. This could indicate the fact that people usually associate binge-watching with consuming an entire season of the show and it could be linked to the all-at-once distribution system. A future study may investigate this specific aspect of binge-watching.

There were 422 records in the corpus that mentioned words or expressions related to addiction. This could also be the starting point of a further study.

851 records in the corpus reflected collective binge-watching experiences. The relation between binge-watching as an individual practice and as a collective experience could also be investigated in a further study.

Other studies could be developed around the relation between the distribution system or binge-watching as a whole and specific affects: bragging, fear-of-missing out, etc.

Conclusions

The present study showed that there's a strong connection between digital distribution and binge watching. People talk more about binge-viewing and oftenly engage in binge-watching sessions when they have the ability to time-shift and decide their own schedule.

The research also showed a correlation between binge-watching and weekends. Many people plan to binge-watch during the following weekend as a kind of restorative experience. They also reffer to their weekend binge sessions that occurred in the past as being enjoyable or even express their proudness about having binge-watched a certain show.

The study also pointed out a set of specific behaviors and emotions related to binge-watching. Many users express their delight about the binge-watching sessions they had in the past, whereas other plan ahead to make sure they will have the perfect binging day or weekend. People also engage in activities such as binge re-watching a show, in order to relive the experience or to remember the storyline of the show before binging on the upcoming season. Another important habit is binge-watching in order to catch up, a behavior which is oftenly determined by users' fear-of-missing-out. Other interesting behavioral patterns reffer to the users who express their frustration towards the weekly distribution of episodes and wish they would be able to binge-watch, while others wait until all the episodes of a season have been released by the network and then watch them all over a short period of time. Bragging about consuming a big media chunk in a short period of time has also been pointed out to be a prevalent type of behavior. Another interesting finding shows that the levels of frustration stay pretty high, no matter what is the distribution system. Most of the frustration grows from the fact that users have to wait between different segments of the show. When it comes to lineary-distributed series, they are frustrated about the week-to-week wait between two episodes and their inability to binge-watch. On the other hand, when they reffer to digitally distributed shows, their frustration comes from the long breaks between the release of two consecutive seasons.

The sentiment analysis performed showed that the majority of users see binge-watching as a positive experience, no longer holding the negative connotation carried by binge-drinking or binge-eating. On the contrary, binge-watching seems to be an activity invested with social capital, that people use proudly in order to represent themselves in their interaction with other members of the online community.

Furthermore, the research showed how all the behaviors, emotions, technologies, habits and patterns can be connected together in order to get a bigger picture of what binge-watching means for the people who engage in this type of activity.

The present study also pointed out that analyzing user-generated content from SNSs can be a key element in understanding how people relate to different media consumption patterns or habits. In addition to research conducted through surveys, the analysis of data extracted from social network sites can be a useful tool in decoding today's media consumption habits.

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