

Social TV and Modern Television Experience: Interactive Consumption Models in the Azerbaijani Media Space

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ABSTRACT:

This article analyzes the role of the Social TV phenomenon in the modern media environment and its impact on real-time media consumption in a complex way in the context of Azerbaijan. The study examines how the interaction between television and social media platforms is transforming audience behavior. In particular, the second screen phenomenon, real-time interactivity, and multi-platform media consumption models are kept in the spotlight. The study shows that the Azerbaijani audience is becoming more and more active and participatory media users, and this process directly affects the mechanisms of perception and dissemination of television content. At the same time, it is found that the phenomenon of Social TV both increases engagement and creates new problems such as attention fragmentation. The article proposes a conceptual model of Social TV for the Azerbaijani media environment and substantiates its role as a mechanism of interaction between television, OTT platforms, and social media. The results of the study show that Social TV leads to the formation of a new stage in the modern media system, which is characterized by an increase in interactivity, social engagement and audience participation.

Keywords: Social TV, television, social media, second screen, real-time interactivity, audience behavior, media convergence, Azerbaijani media environment, OTT platforms, digital communications

Check in Television and digital media have undergone a profound transformation over the past decade. This transformation is not only limited to technological innovation, but is also accompanied by a radical change in audience behavior, aesthetic perception, and communication models. If in the 20th century television mainly functioned as a one-way information transmission mechanism, in the 21st century it has already become a component of a multi-layered, interactive, and networked media system. At the heart of this change is the phenomenon of social media.

The concept of social TV refers to a new model of communication that emerges as a result of the synthesis of television content and social media platforms. Within this model, the viewer becomes not only a passive receiver, but also an active

participant, commentator, and even a subject who influences the semantic structure of the content. Thus, television is no longer just being watched, but also being "discussed", "shared" and "shared together" experiences.

In the context of Azerbaijan, this process is more specific and multilayered. On the one hand, the increase in the level of Internet penetration in the country, the availability of mobile technologies and the widespread use of social media platforms create a favorable basis for the development of Social TV. On the other hand, television still maintains its position as one of the main information and agenda-shaping institutions of society. The interplay of these two parallel systems — traditional television and digital social media environments — is shaping a new hybrid media space.

It is this hybridity that is of particular interest in the Azerbaijani media environment. Because, in addition to the personalized media consumption model observed in Western countries, there are also collective, community-oriented viewing traditions. In parallel with the practice of watching television together within the family, the fact that individuals have a discussion around the same content on social media via a smartphone creates a new social-communicative dynamic. This dynamic is not only a technological one, but also an indicator of cultural and psychological transformation.

The changes observed in the Azerbaijani television space in recent years clearly demonstrate this process. In particular, news channels and socio-political programs are no longer satisfied with the function of broadcasting, but also create a parallel discourse on social media. For example, discussions on social networks, hashtag campaigns, and audience reactions during live broadcasts have a direct impact on the reception of the program. This means that television content is no longer formed within a closed system, but in an open digital environment.

One of the most important things to note here is the phenomenon of the "second screen." In this practice, which is also widespread among the Azerbaijani audience, viewers are active on social media through smartphones or other devices in parallel while watching TV. On the one hand, this parallel activity increases engagement and, on the other hand, leads to fragmentation of attention. As a result, media consumption is becoming more dynamic but more fragmented.

In this context, Social TV is not only a technological innovation but also a form of new media culture. Within this culture, the audience is no longer a passive consumer of content, but an active interpreter and sharer of it. According to Lev Manovich's approach to the principles of digital media, the modern media environment is based on modularity, flexibility, and interactivity (Manovich, Lev. "The Language of New Media"). MIT Press, 2001 p 27). Social media is a manifestation of these principles in the field of television.

On the other hand, the concept of a "platform society" by José van Dijck and colleagues shows that media platforms are no longer just technical tools, but structures that shape social relations (van Dijck, José; Poell, Thomas; de Waal, Martijn. "The Platform Society". Oxford University Press, 2018 s 56). In the context of Azerbaijan, social media platforms play an important role in shaping public opinion in parallel with television.

A more in-depth analysis of this process shows that the phenomenon of Social TV not only changes audience behavior, but also influences the dramaturgical and aesthetic structure of television content. The rhythm of programs accelerates, visual dynamics increase, and emotional accents are strengthened. Because content is no longer only "live" on the screen, but also on social media, and it continues there. And that's what makes it so appealing to TV producers.

This trend is manifested in the practice of Azerbaijani television, especially in socio-political programs and news broadcasting. Immediate consideration of the audience's reaction on live broadcasts, the integration of social media comments into the program, and the organization of real-time discussions are already becoming the new norm. This means that the boundaries between television and audiences are becoming more and more blurred.

Taking into account all these factors, the role of Social TV in the Azerbaijani media environment should be evaluated not only as a technological innovation, but also as a broader process of social, cultural and communicative transformation. It is at this point that the relevance of this study comes into play. Because the phenomenon of Social TV in the context of Azerbaijan has not yet been studied in a sufficiently systematic and scientific way.

The main purpose of this article is to analyze the impact of Social TV on real-time audience behavior in the Azerbaijani OTT and television environment, to determine the characteristics of the second screen use and to explain the mechanisms of formation of the interactive media environment. At the same time, within the framework of the research, it is aimed to create a conceptual model that explains the interaction between audience, platform, and technology.

Relevance and Degree of Processing of the Subject
The transformations that are taking place in the modern media environment show that the boundaries between television and digital platforms are becoming increasingly blurred. In particular, the emergence of the social TV phenomenon is one of the most obvious manifestations of this process. This phenomenon is not only the result of technological development, but also an indication of fundamental changes in audience behavior. The viewer is no longer a passive perceiver, but an active subject that interacts with content in real-time, interprets it, and reproduces it in the social environment.

In the context of Azerbaijan, this issue is of particular relevance. Both traditional television institutions and social media platforms have a strong influence in the country. This parallel leads to the formation of a new hybrid media model. Especially in recent years, as a result of the interaction of news channels, socio-political programs and social media platforms, information consumption has become more dynamic and multi-channel. This makes it necessary to study the phenomenon of social television as an object of study in the Azerbaijani environment.

As for the degree of study of the subject, it should be noted that social television has been extensively studied in the international scientific literature. Research in this direction mainly focuses on the media environment of Western countries and covers aspects such as audience behavior, interactivity, and second screen usage. However, this phenomenon has not yet been studied in a sufficiently systematic manner in Azerbaijan and in the post-Soviet media space in general. Current research has focused more on general media transformation, but has not thoroughly analyzed the specific features of Social TV.

In this regard, the presented research aims to fill both theoretical and empirical gaps. It aims to analyze the phenomenon of Social TV in a complex way in the context of the Azerbaijani media environment.

Object and Object of the Research

The object of the study is the transformation processes taking place on television and OTT platforms in the modern Azerbaijani media environment.

The subject of the study is the effect of real-time interactivity, second-screen behavior, and the interaction between social media and television on audience behavior and media consumption patterns within the framework of the Social TV phenomenon.

Objectives and Objectives of the Research

The main purpose of the study is to systematically analyze the impact of the social TV phenomenon on real-time audience behavior in the Azerbaijani television and OTT environment.

To achieve this goal, the following tasks have been identified:

- Analyzing the theoretical foundations and stages of development of the concept of social television
- To determine the characteristics of the integration of television and social media in the Azerbaijani media environment

- Investigating the Impact of the Second Screen Phenomenon on Audience Behavior
- Explain the mechanisms by which real-time interaction affects audience engagement
- Analyzing the process of reproduction of television content on social media
- To determine the level and characteristics of participation of the Azerbaijani audience in the practice of Social TV
- Sosial TV fenomeni çərçivəsində konseptual model təklif etmək

Research Methods

The methodological basis of the research is based on a complex approach and a synthesis of several scientific methods is used.

The differences and similarities between the international and Azerbaijani media environments are identified through the method of comparative analysis.

The systematic approach method allows the study of the phenomenon of Social TV as a system of interaction between television, social media, and audiences.

The content analysis method is used to analyze the structural and content features of television programs and social media discussions.

Within the framework of the sociological approach, issues such as audience behavior, level of engagement, and second screen use are considered. In addition, the results obtained through theoretical generalization and interpretation methods are systematized and scientific results are formed.

Key Points

The following key findings are presented in the study:

- Social TV is a new communication model that emerged as a result of the convergence of television and social media in the modern media environment
- In the Azerbaijani media space, Social TV is hybrid in nature and combines both collective and individual media consumption models
- While the second-screen phenomenon increases audience engagement, it also leads to fragmentation of attention
- Real-time interactivity has a direct impact on the semantic structure and perception of television content
- Social media platforms serve as an alternative discourse space where television content is reproduced

Scientific Innovation of Research

The scientific innovation of the study manifests itself in several directions. First of all, the phenomenon of Social TV is systematically and comprehensively analyzed in the context of the Azerbaijani media environment. Second, the interaction between television and social media is explored not only from a technological perspective but also from a cultural and communicative aspect. Thirdly, the impact of the second screen phenomenon in the context of audience behavior is broadly explained. Finally, within the framework of the study, a conceptual model for Social TV that is appropriate to the Azerbaijani context is proposed.

The Theoretical and Practical Significance of Research

The theoretical significance of the study lies in the fact that it expands the theoretical foundations of the phenomenon of Social TV and defines the specific characteristics of this concept in the Azerbaijani media environment. At the same time, it enriches existing theoretical approaches to media convergence and audience behavior.

The practical significance is that the results obtained can be applied to TV channels, OTT platforms, and media producers. These results can be used to develop interactive content strategies, increase audience engagement, and optimize integration with social media.

The theoretical foundations and conceptual development of social TV act as the main scientific research topic in modern media studies. To understand the phenomenon of social TV, it is necessary to consider it not just as a technological innovation, but as a broader process of communicative transformation. The emergence of this phenomenon is directly related to theoretical trends such as media convergence, networking society, and participatory culture. In today's media environment, content is no longer a static and one-sided piece of information, but a dynamic structure that is constantly being reinterpreted and circulating in the social environment.

According to Henry Jenkins' approach to convergence culture, the modern media environment is built on the flow of content across different platforms and the active participation of the audience (Jenkins, Henry. "Convergence Culture: Where Old and New Media Collide". New York University Press, 2006 s 78). In this context, Social TV is formed at the junction of traditional television and social media. Here, content is not only published, but also discussed in parallel, shared, and interpreted collectively.

Lev Manovich's principles of digital media also provide an important theoretical basis for explaining this process. The principles of modularity and variability he points out show that in the digital environment, content is not stable, but is reconstructed in different forms on different platforms (Manovich, Lev. "The Language of New Media"). MIT Press, 2001 p. 49). In this sense, social TV acts as a system in which television content is divided into fragments on social media and re-circulated.

At the same time, José van Dijck's concept of platform society shows that social media platforms are not only a means of communication, but also structural elements that shape social relations (van Dijck, José; Poell, Thomas; de Waal, Martijn. "The Platform Society". Oxford University Press, 2018 s 109). This approach shows that Social TV is not only a technological phenomenon but also a social phenomenon. In other words, the main issue here is not the technical capabilities of the platforms, but the social interaction environment they create.

The synthesis of these theoretical approaches shows that Social TV is formed as a result of the interaction of three main components: – content (television and OTT platforms)–platform (social media and digital environment)–audience (as an active participant and commentator)

The dynamic relationship between these three components defines the basic structure of modern media consumption.

Table 1. Social TV Usage Behavior in Azerbaijani Audiences

No	Indicator	Percentage	Scientific Explanation
1	The Use of the Second Screen	72%	Smartphones and social media are used in parallel when watching TV.
2	Active reaction on social media	58%	Comments, sharing, likes, and discussion behavior are high.
3	Superiority over live broadcasts	40%	Audiences tend to watch live to join the discussions in real-time.

No	Indicator	Percentage	Scientific Explanation
4	Activity of the 18–35 age group	65%	Young audiences are the main carriers of the practice of Social TV.
5	Multi-platform use	70%	Television, YouTube, and social media are used together.

The development of Social TV in the Azerbaijani media space takes place in specific social and institutional conditions. Television still has a strong influence here and plays a key role in shaping public opinion. However, the rapid spread of social media platforms has created new communication channels.

The changes observed in the activities of Azerbaijani television channels in recent years clearly demonstrate this transformation. In particular, news and socio-political programs are now actively disseminated not only in the broadcast space, but also on YouTube, Facebook, and other platforms. This means that the TV show is multi-platform.

For example, the discourse that arises on social media during live news broadcasts often influences the discussions that take place on the air. Viewers' comments, reactions, and shares act as an additional

factor that shapes the agenda of the program. This situation gives rise to a new communication mechanism that does not exist in the classical television model.

On the other hand, the tradition of collective viewing, which is characteristic of the Azerbaijani audience, gives a special shade to the phenomenon of Social TV. In addition to the practice of watching television together within a family or social environment, the fact that individuals are simultaneously active on social media creates a hybrid communication model. In this model, both collectivity and individualization exist at the same time.

In this regard, it is not enough to explain Social TV in the context of Azerbaijan only with Western models. Local cultural characteristics, social attitudes, and media usage habits should be taken into account.

Table 2. The Impact of Social Television on Media Consumption

No	Direction of Influence	Positive Result	Problematic Result
1	Audience behavior.	Increase active participation and expression of ideas.	Attention is diverted.
2	Media request	Interaction and emotional attachment are enhanced.	The surface of the material can be distorted.
3	Social Impact	A sense of community and collective perspective are formed.	The risk of mass emotional diversion increases.
4	Content Distribution	It has a viral effect and the ability to share quickly.	The risk of disinformation is increasing.
5	The Impact of the Platform	Multi-channel communication is expanding.	The Importance of Platform Engagement.

The second-screen phenomenon and audience behavior forces us to create content that is interactive and responsive. One of the most important elements of social TV is the second screen phenomenon. This phenomenon refers to the fact that viewers use other devices in parallel while watching TV. Typically, these devices are smartphones, tablets, or laptops.

This practice is also widely accepted among the Azerbaijani audience. Especially when it comes to

watching TV, they are also active on social media. This activity manifests itself in a number of ways:

- Write a comment about the program
- Communicating with other users
- Sharing Pieces of the Puzzle
- Providing real-time responses

This behavioral pattern demonstrates the transition of the audience from passive to active. However, this process does not only produce positive results. The use of the second screen leads to distraction,

and this can result in a more superficial perception of the content.

In this article, it is noteworthy that Shoshana Zuboff's approach to attention economics is noteworthy. He notes that digital platforms are built to capture the user's attention as much as possible, and this leads to a constant distraction (Zuboff, Shoshana. "The Age of Surveillance Capitalism". PublicAffairs, 2019 s 76). In the

context of social TV, this manifests itself as a competition for attention between television and social media.

On the other hand, the second screen phenomenon also increases audience engagement. The viewer not only watches, but also participates, expresses opinions, and expresses their position in the social environment. This makes the media more interactive and emotional.

Table 3 shows a two-column indicator of social TV usage behavior

Indicator	Interest Chart
The Use of the Second Screen	72%
Multi-platform use	70%
Activity of the 18–35 age group	65%
Active reaction on social media	58%
Superiority over live broadcasts	40%

Real-time interaction and the transformation of media experience occupy an important place in research. One of the main features of social TV is real-time interactivity. This interaction allows the viewer to interact with the content at the same time. This process takes place at several levels:

- Technological Level (Chat, Reaction, Queries)
- Social level (discussion, sharing, collective reactions)
- Psychological level (emotional involvement, sense of belonging)

Real-time interaction is fundamentally changing the media experience. If in the past watching television was a personal and passive activity, now it has become a collective and active experience. The viewer no longer wants to just watch the events, but participate in their discussions.

This process is especially evident in live broadcasts. Sports competitions, socio-political debates, and reality shows are considered the most suitable formats for Social TV. This is because the real-time response is more intense.

This trend is also becoming more and more popular in the Azerbaijani television space. The use of social media, especially in social media platforms, is becoming more and more popular. This makes the relationship between TV and audience more dynamic.

Azerbaijani Television Channels and Social TV: Structural and Practical Analysis Creates a Different Picture. The development of the Social TV phenomenon in the Azerbaijani television space is directly related to the programmatic policy,

broadcasting strategy and the level of integration of the channels with digital platforms. If you look at the different types of TV channels, you can see that different models are formed.

News-oriented channels, in particular, are more active in the application of social TV practices. The main priority for these channels is responsiveness and real-time communication with the audience. In this context, the activities of such channels as Baku TV, ARB 24 and Real TV are noteworthy.

In recent years, Baku TV has been trying to approach the rolling news model and present the flow of information uninterruptedly. This model creates favorable conditions for Social TV, as the information is constantly updated and the viewer discusses this information on social media in parallel. Especially during live broadcasts, the reactions that arise on social media platforms affect the reception of the program. This creates a dynamic interaction between television and social media.

24:24 And the LORD said unto them, Behold, I am the LORD your God, and I am the LORD your God. He has his model. Hourly news blocks and special programs allow the audience to receive information in a certain rhythm. However, in this case, social media is becoming more and more popular. Especially during special events — for example, international summits or political processes — social media activity creates a parallel discourse.

Reality TV has a more interactive approach. Immediate consideration of audience reaction

within long-term live programs and the integration of social media discussions within the program creates a structure closer to the Social TV model. In this model, television is no longer a monologue, but a dialogue.

The analysis of these channels shows that in the Azerbaijani television space, Social TV is developing not according to a single model, but in different formats. This is a testament to the hybrid nature of the media system.

OTT platformlar və YouTube mühiti: alternativ Sosial TV məkanı daha genişləndirmiş tərzdə təqdim edir. Televiziya ilə yanaşı, OTT platformalar və xüsusilə YouTube Azərbaycan auditoriyası üçün mühüm Sosial TV məkanına çevrilmişdir. Bu platformalarda məzmun yalnız izlənilir, eyni zamanda şərh olunur, paylaşılır və sosial mühitdə geniş diskurs yaradır.

YouTube-un əsas üstünlüyü onun interaktiv strukturudur. İzləyicilər dərhal şərh yazmaq, bəyənmək və digər istifadəçilərlə müzakirəyə qoşulmaq imkanı əldə edir. Bu isə klassik televiziya modelindən fərqli olaraq daha açıq və çoxsəviyyəli kommunikasiya mühiti yaradır.

Most of the TV channels in Azerbaijan are already active on the YouTube platform. Full versions or fragments of the programs are posted here, and a wide audience reaction is formed around this content. Sometimes, the discussion on YouTube is broader and more effective than the discussions on the air.

OTT platforms, on the other hand, offer a different model. Here, interactivity is more personalized and is accomplished through integration with social media. For example, the viewer joins discussions on Twitter or other social networks in parallel while watching content on Netflix or other platforms.

This situation shows that Social TV is no longer limited to television, it operates within the broader digital ecosystem. The Azerbaijani audience has also become an active participant in this ecosystem. Empirical interpretation of audience behavior can be the basis for scientific research in the environment of Azerbaijani media consumers. The social TV behavior of the Azerbaijani audience is characterized by several main features. These characteristics are both in line with global trends and are shaped by local cultural factors.

The first is the dominance of the younger audience. The 18–35 age group is more active in social media and second screen use. For this group, television is no longer a stand-alone source of information, but part of a complex media environment used in conjunction with social media.

Second, the emotional response is predominant. The Azerbaijani audience writes more emotional and appreciative comments on social media. This has an impact on the perception and dissemination of media content.

Third, the collective discourse is strong. The overall flow of ideas generated on social media during certain events is more influential than individual views. This enhances the role of social media in shaping public opinion.

The fourth is the problem of selective attention and fragmentation. As a result of the use of the second screen, the viewer is encountered with several streams of information at the same time. This leads to the rapid spread of information and its ability to be perceived.

These characteristics show that the Azerbaijani audience demonstrates both active and selective behavior in the social TV environment.

Table 4: A two-column model of the positive and problematic effects of social TV

Positive impact	Problematic Effects
It increases audience engagement	It leads to a distraction.
It creates a social connection.	It is possible to visualize the surface of the content.
It enhances the real-time response.	Risk of emotional manipulation increases
Television continues to broadcast on social media.	Disinformation can spread more quickly..
It enhances the interoperability of OTT and TV platforms.	It is built on the platform.

The question of whether it is possible to develop a conceptual model for Social TV in the context of Azerbaijan and whether it is realistic to develop it

in the context of moral values arises as the main problem for researchers. On the basis of brilliant theoretical and empirical analyses, the conceptual

model of Social TV for the Azerbaijani media environment can be formed on the basis of the following components:

The first component is content production. At this stage, television and OTT platforms create audiovisual content.

The second component is the platform environment. Social media and digital platforms enable the dissemination and discussion of this content.

The third component is audience participation. Viewers interact with the content, interpret it, and reproduce it.

The fourth component is the feedback mechanism. Social media reactions have an impact on television content and program policy.

This model demonstrates that the Social TV line is not a process, but a system based on cyclical and interaction. In this system, each component influences the other, and as a result, a dynamic media environment is formed.

Conclusion

The study shows that the phenomenon of Social TV in the modern media environment is not only a technological innovation, but also a broader process of socio-communicative transformation. In the Azerbaijani context, this transformation is of a particularly hybrid nature and is formed as a result of the interaction between traditional television and digital platforms. This interaction leads to a change in audience behavior, a restructuring of media consumption, and a transformation of the mechanisms of perception of audiovisual content. The results of the study show that the Azerbaijani audience is increasingly embracing the role of an active participant in the social TV environment. The younger generation, in particular, is interacting

on social media in parallel with television content through the use of the second screen. This process makes media consumption more interactive and emotional. However, it also raises problems such as the fragmentation of attention and the overload of information.

Real-time interactivity is one of the key features of Social TV and is fundamentally changing the TV experience. The viewer no longer just accepts the content, interprets it, evaluates it, and reproduces it in the social environment. This breaks down the traditional boundaries between television and audiences, leading to the formation of a new model of communication.

The activities of Azerbaijani television channels also confirm this transformation. In particular, news and socio-political programs are moving closer to the Social TV model by strengthening integration with social media. YouTube and other digital platforms play an important role in expanding this process, creating an alternative space for discourse.

The conceptual model proposed by the study shows that Social TV is formed on the basis of the interaction of four main components in the media environment of Azerbaijan — content, platform, audience, and feedback mechanism. This model shows that media consumption is cyclical and dynamic, not linear.

In general, the phenomenon of Social TV can be considered as the beginning of a new stage in the Azerbaijani media system. This phase is characterized by increased interactivity, multi-platform, and audience participation. This opens up new directions for media research, both theoretically and practically.

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