

Explaining Peking Opera Audiences' Continuance Intention on Kuaishou: An Integrated UTAUT2–SOR Conceptual Model

Yang Shixia and Alexander Anak Chelum*

Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Kota Samarahan,
Sarawak, Malaysia

*Corresponding Author Email: calexander@unimas.my

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Abstract

Short-video platforms can widen access to intangible cultural heritage, but platform adoption alone does not explain why audiences continue engaging with culturally specialised content. This conceptual paper develops a parsimonious model of Peking Opera audiences' continuance intention on Kuaishou by integrating the Unified Theory of Acceptance and Use of Technology 2 (UTAUT2) with the Stimulus–Organism–Response (SOR) framework and information-systems continuance research. The model reorganises ten context-relevant antecedents into five stimulus domains: functional affordances, content curation, social embeddedness, experiential value and cultural resonance. These stimuli shape two organism states—attitude towards watching Peking Opera on Kuaishou and satisfaction with the accumulated viewing experience—which subsequently influence continuance intention. Attitude is also proposed to contribute to satisfaction, while both states transmit the effects of external stimuli to continued use. The model excludes price value because the focal content is generally accessed without a direct usage charge, treats habit and demographic characteristics as boundary conditions rather than multiplying the core paths, and separates continuance intention from recommendation intention. Nine proposition families replace an earlier over-specified set of direct and mediating hypotheses. The paper contributes a sociotechnical-cultural account of digital heritage engagement, clarifies the complementary roles of UTAUT2 and SOR, and provides an empirically testable framework for platform designers, cultural organisations, performers and heritage educators.

Keywords: Peking Opera, Kuaishou, Utaut2, Stimulus–Organism–Response, Continuance Intention, Cultural Identity, Digital Heritage

Introduction

Short-video platforms have become important intermediaries between cultural traditions and contemporary audiences. Their audiovisual immediacy, personalised feeds, low barriers to participation and social functions allow performing arts to circulate beyond formal venues. Peking Opera is a particularly revealing case because it combines singing, recitation, acting

and martial performance within a highly codified aesthetic system. It was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2010 (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2010). On short-video platforms, audiences can encounter excerpts, vocal demonstrations, make-up and costume processes, performer interviews, backstage recordings, tutorials and live broadcasts. Such encounters may introduce new audiences to the form, support informal learning and connect dispersed communities of enthusiasts.

The issue warrants study because cultural visibility contributes to safeguarding only when it develops into repeated opportunities for learning, interpretation and intergenerational transmission. Empirical work on Chinese-opera video platforms shows why exposure alone is an insufficient indicator: an analysis of 1,916 Cantonese Opera videos on Bilibili found that content recognition and presentation features shaped transmission effectiveness, while cautioning that platform- and heritage-specific tactics may not transfer directly (Cen et al., 2024); a content analysis of prominent Chinese-opera videos on TikTok found generally positive representations but highly uneven reach and limited audience participation across most items (Yang & Lee, 2024). These findings explain what attracts attention or circulates, but not the internal evaluative process that converts an encounter into continued engagement with a specific opera form on a specific platform.

Visibility, however, should not be equated with sustained engagement. A user may watch a visually striking clip once without developing the intention to return. Conversely, a viewer may continue because the platform makes content easy to find, because the videos offer credible cultural knowledge, because interaction creates belonging, or because the experience reinforces an existing attachment to Peking Opera. Continued engagement is therefore simultaneously technological, editorial, social, experiential and cultural. It cannot be explained adequately through platform usability or entertainment alone.

Kuaishou is therefore an analytically important setting because it combines short video, live-streaming, personalised recommendation and community interaction within a single user journey. Understanding continuance in this setting can reveal whether ease of use, content accuracy and relevance, social belonging, enjoyment and cultural identity work independently or through audience attitude and accumulated satisfaction. This distinction is practically important: a platform can maximise clicks yet fail to support durable, informed and culturally responsible relationships with Peking Opera.

Technology-acceptance research provides a useful starting point. The Unified Theory of Acceptance and Use of Technology (UTAUT) explains intention and use through performance expectancy, effort expectancy, social influence and facilitating conditions (Venkatesh et al., 2003). UTAUT2 extends this logic to consumer settings by adding hedonic motivation, price value and habit (Venkatesh et al., 2012). These constructs help explain why a person considers a platform useful, manageable and enjoyable. Yet the direct transfer of UTAUT2 into a traditional-performing-arts setting creates two problems. First, it can underrepresent the quality, accuracy and symbolic meaning of the cultural content. Second, adding every context-specific variable as another direct predictor produces an unwieldy model in which psychological mechanisms remain unclear. Reviews of UTAUT research have similarly

cautioned against mechanical extensions that increase complexity without establishing theoretical coherence (Tamilmani et al., 2021; Venkatesh et al., 2016).

The Stimulus–Organism–Response (SOR) framework addresses the second problem by distinguishing environmental stimuli from internal states and subsequent responses (Mehrabian & Russell, 1974). Applied to digital environments, SOR suggests that platform and content conditions influence cognitive and affective evaluations, which then shape behaviour (Eroglu et al., 2001; Zhao et al., 2020). It therefore provides a process architecture within which UTAUT2 constructs and culturally specific variables can be organised. Information-systems continuance research adds a further distinction: initial adoption and continued use are not the same decision. After experience has accumulated, satisfaction becomes central to whether a user intends to continue (Bhattacharjee, 2001).

This paper integrates these perspectives to answer one question:

How can technological, content-related, social, experiential and cultural factors be organised into a parsimonious model explaining Peking Opera audiences' continuance intention on Kuaishou?

The paper makes four contributions. First, it reframes short-video engagement with Peking Opera as a sociotechnical-cultural process. Second, it clarifies the division of labour between UTAUT2 and SOR: UTAUT2 supplies established acceptance-related antecedents, whereas SOR explains how external conditions are translated through attitude and satisfaction into continued use. Third, it separates continuance intention from recommendation intention, preventing two different behaviours from being collapsed into a single outcome. Fourth, it reduces model proliferation by grouping related antecedents into five theoretically coherent stimulus domains and proposing nine proposition families rather than a separate direct and mediated path for every variable.

The study's utility is both diagnostic and design-oriented. Platform designers can use the five stimulus domains to identify which interface, recommendation and community conditions support return visits; performers and cultural organisations can determine how artistic accuracy, explanation and participation contribute to satisfaction; heritage educators can structure repeated encounters as pathways from discovery to learning; and policymakers can distinguish meaningful participation from raw exposure metrics. For researchers, the framework offers a testable basis for comparing platforms, audience segments and other traditional performing arts.

Conceptual Background

Peking Opera as platformed cultural heritage

Peking Opera is not merely audiovisual content. Its meaning depends on conventions of role type, vocal style, gesture, costume, facial make-up, music, repertoire and performance lineage. Digital circulation can make these elements accessible, but it also changes how they are selected, sequenced and interpreted. A short clip may draw attention to a precise vocal passage or visual detail that would be difficult for a novice to isolate in a complete theatrical performance. Repetition, captions and creator explanation may further support learning. At the same time, fragmentation can detach a passage from its dramatic context, while attention-oriented editing may prioritise novelty over artistic integrity.

Social media also changes the relationship between heritage organisations, practitioners and audiences. Users can respond, ask questions, correct information, share personal memories and circulate material within their own networks. In the introductory chapter to Giaccardi's edited volume, heritage encounters on social media are framed as participatory processes through which meanings and values are socially produced, rather than as one-way institutional presentation (Giaccardi, 2012). Empirical evidence from heritage organisations' social-media activity similarly suggests that storytelling, participation and user-oriented presentation can support audience engagement, although platform metrics alone do not reveal the depth or cultural quality of that engagement (Cui et al., 2023).

Kuaishou's relevance lies in the convergence of short video, live-streaming, commenting, sharing, following and personalised recommendation. These features create a platformed cultural environment rather than a neutral delivery channel. Platform design influences what can be encountered; algorithmic systems influence what becomes visible; creators influence artistic and informational quality; and community interaction influences whether viewers feel recognised or marginalised. In such an environment, continued viewing is likely when the technical system, content ecology and cultural meaning reinforce one another.

This conceptualisation also requires restraint. Digital engagement should not be assumed to equal safeguarding. UNESCO's 2003 Convention emphasises community participation and the transmission of knowledge and skills, not visibility alone (UNESCO, 2003). A platform may increase exposure while encouraging superficial or inaccurate representations. A useful continuance model must therefore recognise that audiences evaluate not only convenience and pleasure but also authenticity, educational value, community and cultural resonance.

UTAUT2 and the limits of adoption-centred explanation

UTAUT and UTAUT2 consolidate major streams of technology-acceptance research (Venkatesh et al., 2003, 2012). Performance expectancy concerns the benefits users expect from a technology. In the present context, those benefits may include learning repertoire, recognising performance conventions, developing aesthetic appreciation or accessing performances unavailable locally. Effort expectancy concerns the perceived ease of finding, understanding and watching relevant material. Social influence captures the encouragement or expectations of significant others, while facilitating conditions refer to the resources and technical support required for use. Hedonic motivation represents the enjoyment derived from the experience.

These constructs remain valuable, but three adaptations are needed. First, price value is not retained in the core model because audiences can generally access Peking Opera videos on Kuaishou without paying a direct content fee. Users still incur device, connectivity and attention costs, but those costs are better treated through facilitating conditions or future extensions than through a price-value construct designed for an explicit monetary trade-off. Second, habit is not treated as an environmental stimulus. Habit is an automatic behavioural tendency arising from repeated use and therefore occupies a different theoretical level from platform quality or content characteristics. It may strengthen the relationship between intention and behaviour or gradually reduce the deliberative role of attitude. It is consequently positioned as a boundary condition for longitudinal empirical research.

Third, the original UTAUT logic primarily explains acceptance and use, whereas the focal outcome here is continuance after experience. UTAUT-based predictors should therefore be connected to post-adoption evaluations rather than assumed to exert independent direct effects on continuance. This shift is consistent with research that reintroduces attitude as a meaningful mechanism in technology acceptance (Dwivedi et al., 2019) and with the expectation-confirmation view that satisfaction becomes decisive after use (Bhattacharjee, 2001).

SOR as an organising mechanism

SOR proposes that environmental conditions act as stimuli, which influence an organism's internal state and produce approach or avoidance responses (Mehrabian & Russell, 1974). The framework is deliberately general. Its value depends on specifying stimuli, organism states and responses appropriately for a given setting (Jacoby, 2002).

In a digital-cultural environment, stimuli include more than interface cues. They encompass the perceived functionality of the platform, the relevance and quality of what is presented, the social relations enabled by the platform, the pleasure of the encounter and the cultural meanings attached to participation. The organism is represented by audience evaluations formed through experience. Attitude captures a general favourable or unfavourable orientation towards watching Peking Opera on Kuaishou. Satisfaction captures the cumulative judgement that the experience has met or exceeded the user's expectations. The response is continuance intention: a deliberate willingness to keep using Kuaishou for Peking Opera content.

This architecture has two advantages. It prevents the model from treating every factor as a direct cause of intention, and it makes the psychological transformation process explicit. Prior applications of SOR to online environments show that technical conditions can influence virtual experiences and subsequent continuance (Zhao et al., 2020). Social-media research likewise demonstrates that experiential states such as flow and belonging can transmit the effects of gratifications to continued participation (Guo et al., 2016). For Peking Opera, attitude and satisfaction provide a parsimonious pair of internal states able to represent both prospective evaluation and accumulated experience.

Continuance intention as a distinct response

Continuance intention differs from initial adoption because users have direct experience on which to base their judgement. Bhattacharjee's (2001) expectation-confirmation model identifies satisfaction as a central determinant of continuance, alongside post-use beliefs about usefulness. Later short-video research confirms that sustained use is shaped by both cognitive and experiential processes, including flow, perceived informational value and forms of behavioural lock-in (Yang et al., 2023; Zhang et al., 2024).

For the present model, continuance intention refers to the audience member's deliberate intention to keep using Kuaishou to discover, watch, learn from or interact around Peking Opera content. It does not include recommendation intention. Recommending a platform or cultural form to another person is an advocacy behaviour that may involve reputation, interpersonal responsibility and perceived recipient fit. Someone may continue viewing

privately without recommending it, or recommend a culturally important account despite using it infrequently. Combining the two outcomes would therefore weaken construct validity. Recommendation, sharing and cultural advocacy are retained as possible downstream outcomes for future research.

Conceptual Model Development

Development procedure

The model was developed through a four-stage theory-synthesis procedure. First, the focal phenomenon was bounded as post-adoption engagement with Peking Opera content on Kuaishou. This excluded general Kuaishou use, initial download intention and undifferentiated short-video consumption.

Second, UTAUT2, SOR and information-systems continuance research were assigned complementary roles. UTAUT2 identified established acceptance-related beliefs; SOR provided the causal sequence from environment to internal evaluation and response; and continuance research clarified the post-use outcome and the role of satisfaction. This division reduces theoretical redundancy.

Third, five context-specific candidates—platform features, content quality, algorithmic recommendation, social interaction and cultural identity—were identified in a preceding qualitative phase reported separately and assessed alongside the retained UTAUT2 constructs. They were retained only when they were conceptually distinguishable from existing constructs and represented a feature that could plausibly influence internal evaluation.

Fourth, the antecedents were reorganised according to conceptual proximity. Ten first-order variables became five stimulus domains: functional affordances, content curation, social embeddedness, experiential value and cultural resonance. This grouping is an organising device, not an assumption that every domain must be measured reflectively. In empirical work, multidimensional domains may be estimated as formative higher-order composites or as correlated first-order constructs, depending on content-validity assessment and model fit.

Construct architecture

Table 1

Construct architecture of the integrated model

SOR level	Domain construct or	Constituent dimensions	Conceptual role
Stimulus	Functional affordances	Performance expectancy; effort expectancy; facilitating conditions; platform features	The extent to which Kuaishou enables beneficial, manageable and technically supported access to Peking Opera
Stimulus	Content curation	Content quality; algorithmic recommendation	The artistic, informational and technical quality of content and the relevance and diversity of its algorithmic delivery
Stimulus	Social embeddedness	Social influence; social interaction	Interpersonal encouragement and participatory relations with creators and other viewers

SOR level	Domain construct or	Constituent dimensions	Conceptual role
Stimulus	Experiential value	Hedonic motivation	Pleasure, interest, relaxation and aesthetic enjoyment associated with viewing
Stimulus	Cultural resonance	Cultural identity	Emotional attachment, value recognition, belonging and perceived connection to Peking Opera heritage
Organism	Attitude towards use	Overall favourable or unfavourable evaluation	A prospective evaluative orientation towards watching Peking Opera on Kuaishou
Organism	Satisfaction	Confirmation of needs and expectations	A cumulative assessment of the experienced platform-and-content encounter
Response	Continuance intention	Intention to keep discovering, watching, learning and interacting	Deliberate willingness to continue using Kuaishou for Peking Opera content

The model is shown in Figure 1. The grouped presentation is intentional. It communicates theoretical structure without drawing a separate line from every first-order variable to every mediator. The propositions below preserve the underlying testable relationships.

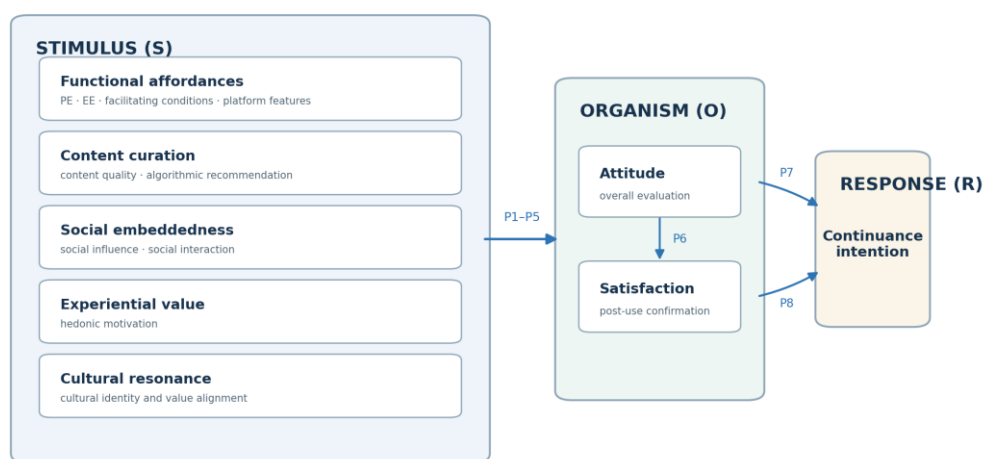


Figure 1. Integrated UTAUT2–SOR conceptual model

Proposition Development

Functional Affordances

Functional affordances describe whether the platform enables users to realise desired cultural and practical outcomes with acceptable effort and adequate support. Performance expectancy is contextualised as the anticipated benefit of learning about Peking Opera, improving appreciation, locating valued performances or sustaining contact with the art form. Effort expectancy concerns the ease of navigation, searching, viewing and interaction. Facilitating conditions include device compatibility, network access and available technical support. Platform features capture the functional and experiential qualities of the interface,

including stability, legibility, playback control and the degree to which advertising interrupts engagement.

These dimensions are related but not interchangeable. A platform may be easy to operate yet offer limited learning value; it may provide useful features but perform poorly on unstable connections. Together, however, they establish whether the environment supports meaningful engagement. When audiences perceive that Kuaishou allows them to gain cultural or aesthetic benefits without unnecessary friction, they are more likely to evaluate the practice favourably. Functional reliability should also contribute to satisfaction because it confirms expectations that the platform will provide dependable access. Conversely, repeated loading problems, confusing navigation or intrusive advertising can produce dissatisfaction even when individual videos are attractive. This logic aligns UTAUT2 beliefs with the stimulus role in SOR and with the distinction between system quality and user satisfaction in information-systems research (DeLone & McLean, 2003; Wixom & Todd, 2005).

Proposition 1a: Greater perceived functional affordance positively influences audiences' attitude towards watching Peking Opera on Kuaishou.

Proposition 1b: Greater perceived functional affordance positively influences audiences' satisfaction with watching Peking Opera on Kuaishou.

Content Curation

Content curation combines what users encounter with how that material is selected and ordered. Content quality includes image and audio clarity, performance standard, cultural and historical accuracy, explanatory depth, appropriate duration and update consistency. For Peking Opera, quality is not reducible to production polish. A high-resolution video may still be culturally misleading, while a modestly produced recording by a knowledgeable practitioner may offer substantial interpretive value. Measurement should therefore distinguish technical, artistic and informational quality.

Algorithmic recommendation concerns the perceived relevance, accuracy and diversity of content delivery. Effective recommendations reduce search cost and can help users move from initial exposure to deeper learning. Yet over-personalisation may narrow repertoire, repeatedly promote sensational fragments or make the audience feel that discovery is being manipulated. Algorithmic recommendation should thus be evaluated through relevance and diversity rather than frequency alone. Users also form "algorithmic imaginaries"—practical beliefs about how platforms decide what becomes visible—which affect their relationship with the system (Bucher, 2017).

When high-quality material is delivered through recommendations perceived as relevant and sufficiently diverse, audiences should form a more favourable attitude towards Kuaishou as a place for Peking Opera. Content curation should also strongly influence satisfaction because it directly determines whether repeated viewing meets cultural, educational and entertainment expectations.

Proposition 2a: More favourable content curation positively influences audiences' attitude towards watching Peking Opera on Kuaishou.

Proposition 2b: More favourable content curation positively influences audiences' satisfaction with watching Peking Opera on Kuaishou.

Social Embeddedness

UTAUT2's social influence concerns whether important others encourage or normalize use. This is relevant to initial exposure and continued engagement: recommendations from family, friends, teachers, performers or recognized enthusiasts can signal that particular accounts and practices are worth following. Short-video platforms, however, also enable direct social interaction. Commenting, creator replies, live-stream exchanges and peer explanation can transform isolated viewing into participatory interpretation.

Social influence and social interaction should remain distinct first-order constructs. The first originates in a user's social network and perceived normative environment; the second is experienced through participation on the platform. Their grouping as social embeddedness reflects a common higher-level function: both locate viewing within relationships. Supportive interaction may lower the knowledge barrier for newcomers, enable experienced viewers to contribute expertise and strengthen belonging. Hostile comments, misinformation or unresponsive creators may have the opposite effect.

Social embeddedness should improve attitude because it frames platform use as socially meaningful rather than solitary consumption. It should also enhance satisfaction when audiences receive useful responses, recognition or a sense of community. Prior social-media continuance research demonstrates that belonging and online experiential states can connect platform gratifications to sustained participation (Guo et al., 2016).

Proposition 3a: Greater social embeddedness positively influences audiences' attitude towards watching Peking Opera on Kuaishou.

Proposition 3b: Greater social embeddedness positively influences audiences' satisfaction with watching Peking Opera on Kuaishou.

Experiential Value

Hedonic motivation is retained as a separate stimulus domain because enjoyment is a central reason for consumer technology use (Venkatesh et al., 2012). Peking Opera viewing may produce pleasure through music, vocal virtuosity, movement, dramatic tension, costume, facial make-up, humour, nostalgia or the satisfaction of recognising a familiar passage. Short-video presentation can intensify some of these pleasures through close-ups, replay and variety.

Experiential value must not be treated as synonymous with superficial entertainment. Enjoyment can arise from concentration, learning and aesthetic appreciation. A viewer may find a demanding explanation pleasurable precisely because it increases understanding. This broader conceptualisation avoids positioning heritage value and entertainment as opposites. Positive affect during viewing should contribute to a favourable attitude towards using Kuaishou for Peking Opera. Repeated pleasurable encounters should also increase satisfaction by confirming that the platform provides a rewarding experience. Research on digital engagement and short-video continuance similarly indicates that flow and affective experience are important to sustained use (O'Brien & Toms, 2008; Yang et al., 2023).

Proposition 4a: Greater experiential value positively influences audiences' attitude towards watching Peking Opera on Kuaishou.

Proposition 4b: Greater experiential value positively influences audiences' satisfaction with watching Peking Opera on Kuaishou.

Cultural resonance

Cultural resonance represents the degree to which the experience connects with an audience member's cultural identity, values, memories and sense of belonging. Identity is not treated as a fixed demographic label. It is a multidimensional and relational process through which people recognize themselves and their affiliations in cultural symbols and practices (Ashmore et al., 2004; Hall, 1996). In the Peking Opera setting, cultural resonance may involve pride, emotional attachment, family memory, admiration for artistic lineage, recognition of cultural responsibility or a wish to participate in transmission.

Placing cultural identity within the stimulus layer requires clarification. The user's underlying identity is an individual characteristic, but cultural resonance is evoked through the encounter between that identity and the platformed content. It is therefore modelled as a perceived experiential stimulus: the extent to which what is presented and how it is discussed activates cultural recognition and value alignment. This formulation avoids treating identity as a simple demographic moderator.

Cultural resonance should influence attitude because users are more likely to evaluate a practice favourably when it accords with valued aspects of self and community. It should also influence satisfaction when the platform experience provides respectful, meaningful and identity-affirming engagement. In a heritage context, this relationship is a central theoretical extension beyond generic UTAUT2 models.

Proposition 5a: Greater cultural resonance positively influences audiences' attitude towards watching Peking Opera on Kuaishou.

Proposition 5b: Greater cultural resonance positively influences audiences' satisfaction with watching Peking Opera on Kuaishou.

Attitude, Satisfaction and Continuance

Attitude and satisfaction are related but conceptually distinct. Attitude is an overall favourable or unfavourable evaluation of the behaviour of watching Peking Opera on Kuaishou (Ajzen, 1991). It may incorporate beliefs and affect and can be formed relatively early. Satisfaction is a post-use evaluation based on accumulated experience and the confirmation or disconfirmation of expectations (Bhattacharjee, 2001). A user can believe that platform-based Peking Opera viewing is generally a good idea yet remain dissatisfied with the current content or recommendations. Conversely, a user may be satisfied with a specific viewing session without developing a strong general commitment to the practice.

A favourable attitude should contribute to satisfaction by shaping how experiences are interpreted and by increasing openness to the platform's value. The relationship is not assumed to eliminate expectation confirmation; rather, it recognises that cumulative satisfaction emerges from both experienced performance and an evaluative orientation.

Wixom and Todd (2005) similarly distinguish object-based satisfaction beliefs from behavioural attitudes while connecting them in an integrated acceptance model.

Both organism states should influence continuance. Attitude provides motivational direction: audiences who regard Kuaishou-based Peking Opera viewing as worthwhile are more likely to plan future use. Satisfaction reduces the incentive to switch or disengage because previous experience has met important needs. For post-adoption behaviour, satisfaction is expected to be especially consequential (Bhattacharjee, 2001).

Proposition 6: A more favourable attitude towards watching Peking Opera on Kuaishou positively influences satisfaction.

Proposition 7: A more favourable attitude towards watching Peking Opera on Kuaishou positively influences continuance intention.

Proposition 8: Greater satisfaction with watching Peking Opera on Kuaishou positively influences continuance intention.

Mediating Mechanism

The main theoretical value of the SOR integration lies in mediation. Functional affordances, content curation, social embeddedness, experiential value and cultural resonance are not assumed to generate continuance automatically. Their influence is transmitted through audience evaluation. A reliable interface matters because it contributes to a favourable orientation and confirms expectations. Cultural resonance matters because it makes the encounter meaningful and satisfying. The model therefore prioritises indirect effects over a catalogue of duplicated direct paths.

Attitude and satisfaction may operate in parallel, while attitude may also contribute to satisfaction before continuance intention is formed. Empirical research should compare partial-mediation, parallel-mediation and sequential-mediation specifications rather than presuming that every direct effect is significant. This approach is more informative than proposing separate direct and mediating hypotheses for all ten first-order predictors.

Proposition 9: Attitude and satisfaction mediate the relationships between the five stimulus domains and audiences' continuance intention, with an additional sequential pathway from stimulus through attitude and satisfaction to continuance intention.

Table 2

Summary of Propositions

Proposition family	Relationship
P1a–P1b	Functional affordances → attitude; functional affordances → satisfaction
P2a–P2b	Content curation → attitude; content curation → satisfaction
P3a–P3b	Social embeddedness → attitude; social embeddedness → satisfaction
P4a–P4b	Experiential value → attitude; experiential value → satisfaction
P5a–P5b	Cultural resonance → attitude; cultural resonance → satisfaction
P6	Attitude → satisfaction
P7	Attitude → continuance intention
P8	Satisfaction → continuance intention

Proposition family	Relationship
p9	Attitude and satisfaction mediate stimulus-domain effects on continuance intention

Theoretical Contributions

The first contribution is the integration of technological acceptance with cultural meaning. UTAUT2 is useful for identifying functional and experiential beliefs, but traditional-performing-arts engagement also depends on content integrity, participatory relations and identity. Cultural resonance is therefore not appended as a decorative control variable. It is positioned as one of five principal domains shaping internal evaluation.

The second contribution is a clearer division of theoretical labour. UTAUT2 explains what kinds of beliefs are relevant to consumer-platform use. SOR explains how environmental and experiential stimuli influence internal states before a behavioural response occurs. Continuance theory explains why satisfaction becomes central after use. The combined model does not claim that the theories are interchangeable. Their integration is justified by their distinct roles within a single explanatory sequence.

Third, the paper improves parsimony. Technology-adoption studies often extend models by adding numerous predictors, moderators and direct paths. Such additions may increase apparent comprehensiveness while reducing interpretability. The five-domain structure retains ten context-relevant first-order variables but presents them through a coherent architecture. The approach also removes price value from the core, repositions habit as a boundary condition and avoids automatically modelling age and gender as moderators of every relationship.

Fourth, the model strengthens outcome validity by separating continuance from recommendation. Continued viewing is a post-adoption use decision; recommending content or the platform is a form of advocacy. Treating them separately allows future research to ask whether satisfaction primarily retains audiences while cultural resonance or social embeddedness produces sharing and recommendation.

Finally, the model contributes to digital-heritage research by focusing on the quality and sustainability of audience relationships rather than exposure metrics alone. Views, likes and shares indicate activity but not necessarily learning, identity, satisfaction or sustained engagement. The proposed organism states create a bridge between observable platform conditions and longer-term cultural participation.

Practical Implications

For platform designers, the model suggests that technical optimisation should support cultural discovery. Search, tagging, captions, playback control and recommendation systems should help audiences move between introductory and advanced content. Recommendation quality should be evaluated not only through click-through or watch time but also through relevance, repertoire diversity and avoidance of repetitive sensationalism. Clear feedback mechanisms can allow knowledgeable users and creators to flag inaccurate labels or misleading cultural information.

For performers and content creators, technical image quality is only one element of content quality. Viewers may value accurate terminology, contextual explanation, complete attribution, appropriate excerpting and consistency between performance claims and artistic lineage. Creators can use short clips as gateways by linking excerpts to longer performances, repertoire explanations or structured learning sequences.

For cultural organisations and educators, social interaction should be designed as interpretation rather than promotion alone. Moderated live sessions, question-and-answer formats, glossaries and collaborations between experienced practitioners and younger creators may reduce the knowledge barrier. Community guidelines and correction practices are equally important because misinformation and hostile gatekeeping can undermine both satisfaction and belonging.

For heritage policy, the model cautions against treating audience retention as the sole objective. Continuance is valuable when the conditions sustaining it also support respectful representation, learning and participation. Cultural resonance should not be manipulated as nostalgia or nationalism; it should emerge from credible content and inclusive opportunities to connect with a living cultural form.

Future Empirical Validation

The framework is conceptual and requires empirical testing. A survey should adapt established UTAUT2, attitude, satisfaction and continuance scales while developing context-sensitive measures for platform features, content quality, algorithmic recommendation, social interaction and cultural resonance. Content-validity assessment should involve scholars of Peking Opera, practitioners, platform users and technology-acceptance researchers. Translation and back-translation are necessary if instruments are administered in Chinese and reported in English.

Before testing structural paths, the measurement model should establish reliability, convergent validity and discriminant validity. Cultural resonance must be shown to differ from social influence, hedonic motivation and satisfaction. Content quality must also remain distinct from performance expectancy: the former evaluates the material encountered, whereas the latter concerns the benefits the user expects to gain.

The five stimulus domains should not automatically be specified as reflective constructs. Functional affordances, content curation and social embeddedness contain non-interchangeable dimensions and may be better represented as formative higher-order composites. Researchers should compare a higher-order specification with a model retaining all first-order constructs. Explanatory gain should be balanced against parsimony, and predictive assessment should be reported alongside model fit.

Longitudinal design is preferable because continuance develops over time. A three-wave design could measure stimulus perceptions and attitude first, satisfaction after further experience, and continuance intention or behavioural indicators later. With participant consent and appropriate privacy protection, self-reports could be complemented by viewing frequency, account following, live-session participation or repertoire diversity.

Habit, Peking Opera experience, age and gender can be tested as boundary conditions after the core mechanism has been established. Experience may be especially important: novices may rely more heavily on effort expectancy and algorithmic discovery, whereas knowledgeable enthusiasts may respond more strongly to content accuracy and cultural resonance. Rather than assuming demographic moderation, researchers should preregister theoretically justified interactions and examine measurement invariance before group comparison.

Recommendation intention, sharing, offline attendance and cultural-learning outcomes should be tested as outcomes beyond continuance. Negative stimuli also deserve attention, including advertising interruption, misinformation, algorithmic fatigue, hostile commentary and perceived trivialisation. Cross-platform and cross-form comparisons—such as Peking Opera on Douyin or Bilibili, or other Chinese opera traditions on Kuaishou—would establish whether the model is platform-specific or transferable across digital-heritage settings.

Conclusion

This paper proposes a parsimonious explanation of why audiences may continue watching Peking Opera on Kuaishou. The integrated UTAUT2–SOR model organises ten antecedents into five stimulus domains, explains their effects through attitude and satisfaction, and defines continuance intention as a distinct post-adoption response. The framework moves beyond a purely technological account by treating content curation, social embeddedness and cultural resonance as central to digital heritage engagement. It also replaces an over-specified network of direct and mediated paths with nine proposition families that can be tested transparently. The model offers a foundation for empirical research and for designing short-video environments that sustain not only attention, but also meaningful, satisfying and culturally responsible participation.

Declarations

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Conflict of Interest

No financial, professional, or personal conflicts of interest are declared.

Ethical Considerations and Informed Consent

This conceptual study involved no new collection or analysis of human-participant data; institutional ethics approval and informed consent were therefore not applicable to this manuscript. A preceding qualitative phase of the broader doctoral project is reported separately and is not re-analysed or presented here.

Data Availability Statement

No new empirical data were generated or analysed for this conceptual paper. The model was developed through synthesis of the scholarly sources cited in the manuscript and informed by a separately reported qualitative phase.

Originality and Relationship to Related Work

This manuscript presents original conceptual work developed within a broader doctoral research project and has not been published previously or submitted concurrently to another journal. It is related to a separately prepared qualitative manuscript (details withheld for double-blind review), which reports the project's interview design, coding and empirical findings. The present article addresses a distinct conceptual question and does not reproduce participant quotations, coding tables, empirical findings or the related qualitative analysis. Conversely, the qualitative manuscript does not reproduce the present proposition set, model figure or theory-synthesis procedure. The relationship between the manuscripts will be disclosed separately to the editor, and a bibliographic cross-reference will be added when details become available.

Third-Party Material

Tables 1 and 2 and Figure 1 are original to this manuscript and were created through the reported theory-synthesis process. No third-party figures, images, copyrighted tables or other copyrighted visual material are reproduced.

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