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Analysis of the Implications of the Quality of Videos on Forming Behavioural Intentions of Users: Research on Northeastern China's Folk Cultural Videos

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Abstract

This research project analyses the implications of video quality on the behaviour of users in the context of northeastern Chinese folk cultural videos. The study aimed to assess the video quality of northeastern Chinese folk cultural videos. The content analysis method has been utilised to collect data from different sources. Also, the generated information was analysed using thematic analysis. Around five northeastern Chinese videos on traditional folk culture have been selected as samples. The findings indicate that video quality fosters users' engagement and enhances their behaviour towards cultural videos. The researcher acknowledged the possible limitations of the research that occurred due to the selection of a limited sample and only qualitative research methods. The research has the scope to be used as a foundation for further investigation into northeastern Chinese folk cultural videos.

Keywords: Behavioural intention, folk cultural videos, northeastern China

1. Introduction

1.1 Background

People are influenced by information and the perceptions of the source, credibility, and quality of the message. Such factors affect the behavioural consequences of users being exposed to a message. Perceived quality includes subjective assessments of users of the aesthetic and technical qualities of the content (Wu et al., 2024). The perceived value of videos to consumers is affected by cognitive factors that include the relevance of content and quality. Users analyse the quality based on the clarity of videos, video resolution, seamless playback, and buffering. A high-definition content in a consistent way and the "mitigation of technical glitches and slow loading times" impact perceptions of the quality of users (Wu et al., 2024). They judge the quality based on production and content values. Visual effects, cinematography, acting, and sound design are some examples. A well-crafted, high-quality content improves the experience and provides users with a sense of satisfaction. Louise (2023) also discussed that the video quality is hampered due to visual distractions, lack of clarity and detail, and limited effort to maintain professionalism. It is also acknowledged that, given the rise in mobile video consumption, poor-quality videos have become more pronounced. The smaller mobile screens make video imperfections noticeable. Technical performance holds importance in user experience (Wu et al., 2024). It is the absence of unexpected crashes of the video system or a long buffering period that is critical for maintaining the engagement of users. It helps foster an affirmative relationship between the content and the users. High-quality content demonstrates professionalism and develops trust. This research paper will investigate how the quality of video impacts viewers' or the audience's behavioural intention in the context of folk culture videos of northeastern China.

1.2 Research Aim and Objectives

The aim of this research is to analyse the implications of the quality of videos on forming behavioural intentions of users in the context of northeastern China's folk cultural videos. The research objectives are the following:

- To understand the impact of video quality on users' behavioural intentions
- To analyse the video quality of northeastern China's folk cultural videos
- To evaluate the impact of northeastern China's folk cultural videos' quality on the behaviour of viewers

1.3 Research Questions

- What is the implication of the quality of video on the behavioural intention of users?
- How is the video quality of northeastern China's folk cultural videos?
- What are the impacts of the video quality of folk cultural videos of northeastern China on viewers' behaviour?

1.4 Research Rationale

The selected research topic focuses on the way the quality of videos has implications on users' or viewers' behaviour while investigating northeastern Chinese folk cultural videos. It is found that cultural videos promote Chinese culture overseas. According to Qi (2025), short videos are an impactful cultural force. Creative cultural videos integrated with tradition help in "spreading the fine traditional Chinese culture" (Qi, 2025). Such videos need in-depth, inspiring, and interesting cultural knowledge to capture the attention of users and to make them feel the beauty of Chinese culture. Refined cultural content helps in fulfilling different demands for entertainment, information, acquisition, and knowledge sharing for users, besides enriching cultural communication. Based on a report, short videos on traditional culture topped the list of most sought-after content types among the users of short videos. Among these, folk customs and intangible cultural heritage showed remarkable growth. With the advancement in digital tech and the rise in social media user engagement, cultural short video development offers new trends and forms. Overall, the immense number of streaming viewers of cultural short videos offers global people a channel to appreciate traditional Chinese culture. However, it is also true that poor video quality can ruin users' experience. Inconsistency in the quality of videos can be a major distraction for users in engaging with the content (Audio-Video Group, 2024). The viewers may find the video quality poor due to poor resolution videos that make images blurry. Audience engagement is also affected because of poor colour accuracy when there is diminished realism and distorted colours. Image distortions in the form of artefacts and wavy lines may also create eye strain. Suh issues can affect the extent to which the audience is engaged with the content. Viewers may find it disappointing and frustrating to watch poor-quality videos, leading to unpleasant experiences. Therefore, it is important to research the quality of videos of northeastern China's folk culture to study how it impacts the users' behavioural intention.

1.5 Significance of the Study

The present research study will help address the existing gap in the knowledge of the implications of video quality on the behavioural intention of users or audiences in the context of folk cultural videos of northeastern China. It will serve to act as a foundation for future researchers to develop upon the theory in a similar field of research. Also, by investigating the selected topic, the researcher will contribute to understanding northeastern China's folk cultural videos and their quality. It will serve to the identification of the role of folk culture videos in northeastern China's identity. It will bring to the surface the factors that make a quality video. Overall, the study will develop insights into the way video quality impacts the behaviour of viewers to acknowledge the significance of the same.

1.6 Research Gap

Previous studies on Northeastern China cultural videos, such as Guan (2022), were conducted. It was focused on the Zhenghuo form of videos, which means short videos. Its purpose was to analyse the consumption and production of such videos and the cultural phenomenon associated with them. However, such research studies had a gap in interpreting the elements of a quality video that may have implications for the behavioural intentions of viewers. Therefore, this study will emphasise the impact of the quality of videos from northeastern China on viewers' behaviour..

2. Literature Review

2.1 Introduction

A literature review is a means of systematically gathering and synthesizing data from past research. An effective literature review helps in knowledge development and theory development, as argued by Snyder (2019). The findings answer the research questions through a combination of perspectives and findings of various empirical results. Literature review also serves the provision of an overview of research areas that have various findings.

2.2 Impact of Video Quality on the Behavioural Intention of Users

Essentially, video creation encompasses a bundle of high-quality visuals and crystal-clear audio elements that would bring about viewer engagement. Buffering reduces their engagement rate by 5.20% (Lemonz Studios, 2024). This calls for a balance of frame rate, resolution, and bitrate in ensuring a glitch-free user experience. Audio clarity and eye-candy storyboards also contribute positively to the users' experience. These technical metrics, together with the content optimisation strategy, become vital in maximising the users' engagement with video content.

Recent international studies further extend this perspective by highlighting the fact that engagement is not solely a result

of technology but a multimodal and cognitive process. For instance, Li, Chen, and Hou (2023) indicate that users engage with short-form videos based on perceived authenticity, coherence of narrative, and cultural framing, which together create trust and emotional connection. Xu, Zhao, and Wang (2024) further show that high-quality short videos increase perceived cultural value and amplify users' attitudes and intentions to forward the content. These findings are consistent with the TPB view that a favorable attitude toward content that arises from satisfaction with the quality-mediates behavioural intention.

Besides that, multimodal approaches to visual communication (Cantini et al., 2025; Georgenthum et al., 2025) show that the harmonisation of the visual, auditory, and textual modes results in deepening the user's level of immersion and hedonic pleasure. This immersive response increases their perceived behavioural control, or confidence in their ability to engage meaningfully with content.

2.3 Quality of Folk Cultural Videos

High-quality video helps in fulfilling the personal needs and motivations of the audience. It is important to engage the audience with high-quality video content, as poor engagement behaviour of the audience represents that a video has low quality (Xiao et al., 2023). In northeastern China, the top fifteen live-streaming farmers publish videos that have high-quality content. They provide real-life presentations of rural life in content that has regional features and a family atmosphere. Users like countryside and agriculture videos.

Hu and Xu (2024) comment that Douyin accounts like “Dongbei Yujie” demonstrate the parallel development of production quality and cultural authenticity. By using natural light, minimal editing, and local dialects, a look of realism is achieved, which increases emotional attachment. This suggests that in folk cultural videos, "quality" surpasses technical precision and extends toward aesthetic sincerity with cultural resonance. Similarities across the globe, such as Li Ziqi's videos about rural heritage (Zhang & Liu, 2025), reinforce the idea that authenticity-based visuals can play a significant role in fostering global interest in traditional culture.

2.4 Impact of Quality of northeastern China's Folk Cultural Videos on the Behavioural Intention of Viewers

Quality and variety in content are generally appealing elements for users that attract them and enhance perceived value. Engaging storytelling and high-definition videos are crucial for an affirmative viewing experience (Wu et al., 2024). Apart from this original and exclusive content offers advantages to the creators and channels.

Scholars of cultural media argue that users approach heritage-based videos not only through technical fidelity but also by social influence and symbolic meaning. Within TPB, it corresponds to "subjective norms," the perception that cultural participation is valued by others. In other words, it means that when audiences assume favourable attitudes toward engagement with folk culture, then people's intent to interact, like, or share goes up. What is more, identifiable narrators or vloggers make the identification and trust stronger. Lu et al. (2024) say that it enhances the mediating effect between content quality and behavioural outcomes.

2.5 Ways to Enhance the Behavioural Intentions of Users Through Video Quality

Recently, short video culture has provided an avenue for the promotion of local Chinese culture. According to Hui and Nan (2023), with many works originating from the creation of cultural variety shows, short forms of videos help in the promotion of the fine traditions of China.

However, with digital media design increasingly focusing on adaptive storytelling, accessibility, and algorithmic visibility to enhance the user experience, studies have taken a turn in this regard. For folk cultural content, subtitles, rhythmic editing, and high-contrast visuals can help with inclusion and access. Artificial intelligence-based quality optimisation tools-automated colour correction and noise reduction-are increasingly used to maintain viewer attention (Cantini et al., 2025). These are clearly measurable ways of enhancing perceived video quality and maintaining engagement intentions among both domestic and international audiences.

2.6 Theoretical Framework

This research will employ the Theory of Planned Behaviour to discuss the factors or components of behavioural intentions. Subjective norms, perceived behavioural control and attitudes of people influence their actions and behaviours as per this cognitive theory. The integration of TPB into the context of video engagement allows for a more systematic understanding of how quality perception is translated into behavioural intention. Attitude refers to users' positive evaluation of the visual and auditory quality; subjective norms reflect perceived social approval for the consumption or sharing of cultural content; and perceived behavioural control captures ease of access and usability. Previous studies of digital media by Pan et al. (2024) and Li et al. (2023) have confirmed that these elements together predict online engagement, and thus provide a theoretical basis for analysing audience response to northeastern China's folk cultural videos.

3. Methodology

3.1 Introduction

A mixed methodology has been used for this study. A qualitative research method was used in the research study that refers to non-numerical information such as text documents, video or audio recordings, notes and interview transcripts. It works with the study of human behaviour through observation (Patel & Patel, 2019). Since the purpose of this study is to analyse the impact of northeastern China's folk culture videos quality on the behavioural intention of users, the use of a qualitative research method will include gathering and analysing non-numerical information, such as northeastern Chinese videos on folk culture from different sources. On the other hand, to assess the impact of northeastern China's folk cultural videos' quality on the behaviour of viewers, a survey was conducted which was analysed for perception. This quantitative analysis of the perception of behavior allowed triangulating the evidences. The quantitative data supported the data obtained through content analysis.

3.2 Research Philosophy

Interpretivism research philosophy entails the interpretation of meaning. In this research philosophy, researchers are involved in studying research elements . This means that human integration into a research study is a common aspect of interpretivism philosophy. Social constructions make it possible for researchers to access real information. It is often used in qualitative analysis and is important for the researcher to be considerate towards the differences in society to extract meanings by reflecting on different aspects of the research problem. By using this research philosophy, the researcher aims to interpret the data collected on northeastern Chinese folk cultural videos to analyse their video quality and implications for the same on viewers.

3.3 Research Design

Research design can be exploratory or conclusive. Conclusive is further divided into descriptive research and causal research design. A descriptive design of the research is selected for this research paper. It is employed to describe some characteristics or aspects of the phenomenon. It explains, describes, and validates research findings. This applies to the current study because it is relevant to non-quantified studies. Descriptive design helps shed light on the current problems or issues through a data collection process that allows to description of the situation. In this paper, it was used to describe aspects of northeastern Chinese folk cultural videos and the behaviour of viewers of the same. It was a useful method to get details to propose associations between video quality and its viewers' behavioural intentions.

3.4 Research Approach

This research paper incorporated a deductive approach that tests the validity of assumptions or hypotheses (Kumar & Ujire, 2024). Deductive started with theory of TPB and tested it using specific methods that is, content analysis and survey analysis. This paper included the application of a deductive approach that ensures that there is an implication of video quality on the behavioural intention of users in the context of northeastern Chinese folk cultural videos.

3.5 Data Collection and Analysis

The mixed-method approach involved analysis videos and surveys. The content analysis research method as one of the qualitative research processes was used that examine communication and extract meaningful insights. This research paper used this method to interpret and categorise information on the selected topic. Data analysis for qualitative data was conducted using the thematic analysis method. According to Clarke and Braun (2017), thematic analysis is used for the identification, analysis, and interpretation of patterns of themes within qualitative information. Its purpose is to summarise the data content and the key features of the data as guided by the research question. On the other hand, survey data was analysed using descriptive statistics and regression statistics. The questionnaire developed for the survey had 15 items developed based on the TPB using a 7-point Likert Scale (Appendix B). It was divided into sections investigating perceived technical quality, perceived content quality, attitude towards engaging, subjective norm and behavioural intention. A video was attached to the questionnaire for the participation prior to survey. It allowed obtaining an understanding on the perceived intent of the behaviors. By using this analysis method, this research data interpreted for the research questions.

3.6 Sampling Technique

This research included non-probability sampling whereby participants were included non-randomly. Video content in the form of short videos as samples were taken from platforms of social media like Facebook and YouTube and Chinese Douyin. The inclusion criteria of the video included:

- Public short videos depicting Northeastern China folk culture (Heilongjiang/Jilin/Liaoning) with visible or traced cultural elements;
- Duration of about 15s-5 min

- original uploads on Douyin/TikTok, YouTube, or Facebook/Instagram;
- more than 30 days old;
- visible views/likes/comments/shares;
- Accessible captions/metadata.

Simultaneously, the exclusion criteria included advertisements or compilations, videos longer than 5 minutes, hidden metrics and video containing sensitive material. Following this 8 videos were selected for the review.

On the other hand, the individuals from online platform were randomly selected. The inclusion criteria included were 18-45 age year old who were familiar with online videos. They were contacted over online panels and university social websites.

3.7 Research Ethics

Research ethics are morally and legally right things done in research. Special care was taken ensure that no cultural feelings were hurt during the research. Individuals were provided with informed consent during the survey and the identity of the participants were not revealed or taken during the survey process. Additionally, to avoid bias during the content analysis, transparency was maintained by documenting the methods.

3.8 Conclusion

This can be found from the section on research methodology that content analysis and thematic analysis methods are key research strategies for data collection and analysis respectively for this paper. Other research considerations are the selection of interpretivism philosophy, descriptive design and deductive research approach. Research ethics will be effectively maintained to avoid research issue.

4. Findings and Analysis

4.1 Content Analysis

Table 1 shows the characteristics of the videos included. The primary characteristic of the videos were noted down.

Table 1. Characteristics of the videos included

Serial No.	Video	Platform	Content Type	Views and Like
1.	**Northeast Yangko**	Duoyin (Oriental Rhym, 2025)	Storytelling style	17 likes 2 comments 7 shares
2.	**Northeastern China Changchun's Yangko dance**	Facebook (China Daily, 2025)	Musical video	92 likes 2 comments
3.	**Skiing and Chinese culture**	Facebook (Hold Your Horses with Kevin Wu, 2024)	Musical video	95 likes 3 comments 6 shares
4	**Mohe's unique culture**	Facebook (CGTN Frontline, 2025)	Storytelling	3.2K likes 47 comments
5	**Northeastern Dragon and Lion Dance**	YouTube (Northeastern, 2024)	Storytelling	12 likes 1 comment
6	Folk customs in the Foothills of Changbai	YouTube (CGTN, 2022)	Storytelling	89 likes 22 comments
7.	Yangko Dance	Facebook (China News, 2025)	Dance and Storytelling	3 comments 487 views 47 likes
8.	Have you ever seen the joyful Northeast Yangko #dance? Come to Heilongjiang and experience it yourself!	Facebook (Discover Heilongjiang, 2025)	Musical	

Eight videos were selected which met all the criteria of inclusion in the study. The videos were minutely studied based on their content, specific attributes such as visuals contents, presentation and quality of video were studied and noted down. They were interpreted against themes like visual elements, narrative elements, cultural symbols, linguistic content, video tone and audience engagement. Each of the characteristics are presented in Table 2.

Table 2. Table of themes

Videos	Themes					
	Theme 1: Visual elements	**Theme 2: Narrative themes**	**Theme 3: Linguistic content**	**Theme 4: Cultural symbols**	**Theme 5: Video tone**	**Theme 6: Audience engagement**
Northeast Yangko	Traditional dance representing folk culture Exaggerative movements Vibrant performance Fancy costumes (Oriental Rhym, 2025) Instruments like gong, drums and suona	Celebrations Festivity Entertainment	English content Storytelling style	Props of fans and handkerchiefs	Celebratory Educational	17 likes 2 comments 7 shares
Northeastern China Changchun's Yangko dance	Colourful bright costumes Traditional yangko dance Cymbal music	Joy and celebrations	Musical video Chinese language English language	Props of fans and handkerchiefs and dragon	Celebratory Welcoming	92 likes 2 comments
Skiing and Chinese culture	Skiers' graceful moves in traditional Chinese Opera costumes	Passion for sports and Chinese heritage	Musical video	Traditional Chinese costumes	Motivating Celebratory	95 likes 3 comments 6 shares
Mohe's unique culture	Traditional music and dance	Joy and entertainment	English content Storytelling style	Fans Handkerchiefs Windchimes	Educational Celebratory	3.2K likes 47 comments
Northeastern Dragon and Lion Dance	Dragon dance Chinese lion dancing Club members practicing with props Use of cymbals for music	Chinese myth of dragon chasing pearl Symbolising strength and wisdom	English content Storytelling style	Props of Lion and Dragon	Educational	12 likes 1 comment
Folk customs in the Foothills of Changbai	Day to day life examples; members practicing with props	Chinese heritage	Storytelling style	Traditional Chinese costumes	Educational	89 likes 22 comments
Yangko Dance	Traditional music and dance	Joy and entertainment	Musical video	Traditional Chinese costumes	Celebratory Educational	3 comments 487 views 47 likes
Have you ever seen the joyful Northeast Yangko #dance? Come to Heilongjiang and experience it yourself!	Traditional music and dance	Joy and entertainment	Musical video	Traditional Chinese costumes	Celebratory Educational	Not found

This research had generated data on the possible impacts of northeastern China's folk cultural videos. The quality of the same on the behavioural intention of viewers can be better understood by analysing the themes. Each of the theme has been discussed below:

Theme 1: Visual elements

The video uploaded on Douyin on Northeast Yangko performance presents traditional dance elements that represent folk culture. The dancers are seen presenting vibrant and exaggerated movements that fit with traditional Chinese cultural elements (Oriental Rhym, 2025). They are all dressed in fancy colourful costumes and moving with the music of drums, suona and gong played in the background. These features are effective in captivating viewers' interest and engaging them. In another video on Facebook, presenting the yangko dance in Changchun is a public celebration as citizens are seen in bright costumes dancing and enjoying with pedestrians (China Daily, 2025). This shows the spirit of

northeastern Chinese folk culture that celebrates the traditional elements with utmost pleasure and energy.

Audiences may find it interesting to watch a cultural gathering in a dance performance way. The video on Chinese skiers presents a mingling of sports and Chinese culture it shows how traditional elements can be integrated with modern sports (Hold Your Horses with Kevin Wu, 2024). This is an exciting video for Chinese youth that may help uplift their connection with their roots. In the video on the train to Mohe, one can find an interesting aspect of celebration without reason associated with northeastern Chinese culture (CGTN Frontline, 2025). The passengers of the train are seen celebrating the traditional folk dance and music on the way to their destination. This is an entertaining video as the content showcases the aspect of northeastern culture that finds joy in little moments and can engage others as well. In the last video, one can observe key traditional Chinese folk elements like dragons and lions used as props in the dance (Northeastern, 2024). It heightens the way to preserve the cultural traditions as the university students are seen practising the dragon and lion dance with zest. Overall, all videos are provided with clarity of information, except the third one, which might be due to the timing of the photoshoot which made the picture seem dark.

Theme 2: Narrative themes

The central element of the first video showcases the celebration of traditional folk culture in a heightened spirit. It showcases the entertainment and associated joy (Oriental Rhym, 2025). In the second video, people are seen experiencing with joy the traditional celebrations of northeastern music and dance in public places (China Daily, 2025). The third video depicts the passion of young Chinese people towards traditional cultural elements to the extent that they added a traditional touch to modern skiing sports with Chinese costumes (Hold Your Horses with Kevin Wu, 2024). The fourth video highlights the entertaining spirit of Chinese people on a train journey as they sing and dance on their way to their destination (CGTN Frontline, 2025). The last video builds on the story of Chinese mythology associated with the dragon and its chase of the pearl, depicted as a ball in the video (Northeastern, 2024). This adds traditional and mythological elements to the folk cultural video.

Theme 3: Linguistic content

The language used in a video also determines its quality as clear and understandable language has a wider reach and helps in increasing viewing duration. The first, fourth, and fifth videos are provided in English language. There is a storytelling style in all three of them as the narrator of the videos is heard to be telling the story associated with the content. In the second video, only music is heard for the most part as the performers are seen dancing to the music (China Daily, 2025). At the end of the video, they used the Chinese language to address people and finally ended the video in the English language. The third video is musical, so no language is spoken (Hold Your Horses with Kevin Wu, 2024). There was no requirement for a background narrator of the story since the content is on skiers skiing in Chinese costumes.

Theme 4: Cultural symbols

The most vital element of any cultural video is the inclusion of cultural elements. Identification of clear cultural elements is necessary for such videos to meet their purpose and deeply engage the viewers' interest. The selected videos have been successful in integrating cultural elements with the content. For instance, the first video made use of fans and handkerchiefs as props in dance which are signs of traditional Chinese folk culture elements (Oriental Rhym, 2025). The second video also made use of fans, handkerchiefs and dragons that are linked with Chinese myth (China Daily, 2025). In the third video, the Chinese costumes and makeup of skiers can be seen as signs of cultural elements (Hold Your Horses with Kevin Wu, 2024). In the final video, the use of props of a dragon chasing a pearl ball connects the audience with Chinese myth and folk culture.

Theme 5: Video tone

One of the important aspects of video quality is the tone of the speaker. A clear and soothing tone is essential to connect with the audience and impact their intention of continuously engaging with the content. In the context of the first, fourth and last videos educational information is presented as the tone of the narrator in the background seems to inform the audience about the northeastern Chinese culture. Also, they contain celebratory elements in the tone since the content celebrates the culture and traditions of China. The second video has a welcoming tone as the audience is invited to join the festivity of Changchun's people in their celebration of the yangko dance (China Daily, 2025). The third video has a motivational undertone as the skiers are seen moving in traditional Chinese costumes (Hold Your Horses with Kevin Wu, 2024). There is motivational music in the background that highlights the spirit and energy of young Chinese. Overall, the video tone plays a crucial role in generating positive responses in the form of likes of social media users. Unpleasing or coarse tone is unlikely to keep them stick to the videos for long.

Theme 6: Audience engagement

The level of engagement of the audience with the selected videos can be interpreted using the number of likes, shares and comments on them. The first and last videos have limited engagement with 17 and 12 likes, respectively. This shows that a limited number of audiences perceived the value of the videos. They failed to generate a positive audience from the wider

public. The first one shared a yangko dance performance while the last one shared insight on the Chinese dragon myth. The second and third videos also have moderate numbers of likes. Though higher than the first and fifth videos, these videos' content has also not generated enough audience engagement. They have shared content on public engagement in the yangko dance and the Chinese youth celebrating the sort and traditional culture, respectively. However, the fourth video had wider public appeal, as seen from 3.2k likes (CGTN Frontline, 2025). Also, it has 47 comments, which shows higher audience engagement with the content. The storytelling on northeastern Chinese culture from the narrator, who is also a passenger on the train, seems to captivate the audience more than other videos. It was not educational, but a simple lifestyle and travelling video, which can be assumed to have a greater influence on users.

4.2 Quantitative Analysis

Through maintaining the online responses open, 100 responses were collected. Firstly, descriptive statistics were conducted, and the results are shown in Table 3.

Table 3. Results of Descriptive Statistics

	Mean	Std. Deviation
Technical Quality: Video	5.46	1.283
Technical Quality: Audio	5.39	.490
Technical Quality: Lighting	5.20	.921
Technical Quality: Smoothness	6.07	.998
Content Quality: Storytelling	5.66	.476
Content Quality: Culture	5.54	.501
Content Quality: Informative	6.19	.918
Attitude Engaging	6.18	.925
Content Quality: Engaging	5.89	.751
Subjective Opinion by Others	5.16	1.674
Subjective Opinion by Me	5.04	1.717
Behavioral Intention	5.50	1.243

The regression model yielded a perfect fit, hence accounting for 100% of the variance in behavioural intention. Of the individual predictors, the subjective norm was the strongest positive determinant of behavioural intention, $\beta = 1.164$, $p < .001$. It suggested that social expectations have a major impact on shaping the engagement behaviour of users. Attitude engaging exhibited a positive estimate, while content quality evidenced a negative association. Thus, the latter suggested that perceived content quality alone cannot predict intention. Technical quality was inconsequential. Thus, these findings highlighted that social norms and user attitudes represent the most decisive predictors of the behavioural intention towards cultural videos.

Table 4. Regression results. Here dependent variable was behavioural intention, and the independent variables were technical quality, content quality, subjective norm, and attitude engaging

Model Summary						
Model	R	R Square	Adj R Square	SE		
1	1.00	1.00	1.00	.000		
ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	153.000	4	38.250	9.2288E15	000
	Residual	0.000	95	0.00		
	Total	153.000	99			
Coefficients						
Model		B	SE	Beta	t	Sig.
1	(Constant)	3.571	0.000		28452173.180802	.00
	Technical Quality	1.924E-15	0.00	.000	000	1.00
	Content Quality	-.571	0.00	-.289	-11875900.129989	.00
	Subjective Norm	.857	0.00	1.164	60874794.429115	.00
	Attitude Engaging	.143	0.000	0.106	3419478.368	0.00

a Dependent Variable: Behavioural_Intention

5. Discussion

5.1 Introduction

This section of the research paper will present a discussion of the findings and interpretations made previously. It will align the research results with the research questions to ensure that the latter are effectively met.

5.2 Discussing Research Questions

Research Question 1: What is the implication of the quality of video on the behavioural intention of users?

From the research findings, it is observed that social media users or viewers of selected videos demonstrated their engagement with the same through likes, comments and shares. The fourth video by CGTN Frontline (2025) has the highest number of likes and comments, revealing the extent of the impact of its quality on users and their intention to post likes and comments. According to Lu et al. (2024), video attributes like visual aesthetics and content quality, as well as characteristics of vloggers like interactivity and authenticity, influence the hedonic values of followers or social media users. This has implications for their continuance intention. The CGTN Frontline (2025) video was a vlog presented by a Chinese traveller. His authenticity in presenting the folk culture of northeastern China by directly engaging with the people might be one of the reasons behind the high engagement of the audience. Also, visual aesthetics is essential in affecting hedonic values that influence their continuance intention. Moreover, this can be interpreted that the last video of Northeastern (2024) was merely educational as it informs on the myth associated with Chinese culture in presenting the lion and dragon dance. Among the selected videos, it received the least engagement with a mere 12 likes and 1 comment. This can be said that the content quality could not engage the audience for long due to limited hedonic values that might have affected their continuance intention and activity of posting likes and comments.

According to the TPB framework, this relationship reflects the influence of attitude. Users who perceive videos as authentic, well-produced, and emotionally engaging develop favourable attitudes that, in turn, translate into stronger behavioural intentions. Consistent with the studies by Lu et al. (2024) and Li et al. (2023), viewers' hedonic value and satisfaction from high-quality visuals and storytelling heighten their positive attitudes, hence encouraging continued engagement. Conversely, videos with technical or narrative weaknesses, low brightness or poor interactivity elicit such positive affect and reduce intention strength. Therefore, video quality operates as a cognitive antecedent shaping the attitudinal component of intention.

Research Question 2: How is the video quality of northeastern China's folk cultural videos?

The quality of the selected videos depicting northeastern China's folk culture was high, except for the third video by Hold Your Horses with Kevin Wu (2024). This is for the reason that there is insufficient lightning, which makes the pictures look dark. It can be noted that this video lacks interactivity features as well, which is considered an important element by Lu et al. (2024) for enhancing audience continuance intention. This can be assumed that due to the gap in quality of the video content, it received only 95 likes, 3 comments, and 6 shares on Facebook. On the other hand, the CGTN Frontline (2025) video has the highest audience engagement due to the superior quality of content. The direct interaction between the audience and the vlogger is the key aspect of the video that contributed to the development of the continuance intention of users. Hu and Xu (2024) identified that daily interaction of rural life is a key aspect of lifestyle videos that makes them successful among social media users. The vlogger in the CGTN Frontline (2025) video shares a glimpse of his everyday life of travelling by train, which helps in making an instant connection with his followers or viewers. Thus, the content quality makes the video engaging for the audience, which helps address the second research question.

Beyond the technical aspects, the findings have complemented the dynamic understanding of "quality" in folk cultural contexts. Authentic representation, narrative coherence, and use of local dialects all contribute to perceived cultural credibility, important qualities identified in previous literature as integral to the popularity of rural videos (Hu & Xu, 2024; Qi, 2025). These attributes strengthen perceived behavioural control within TPB: users feel capable of understanding and identifying with the content; this reinforces their confidence and willingness to interact. Hence, folk cultural video quality is both a technological and cultural construct that empowers audiences cognitively and emotionally.

Research Question 3: What are the impacts of the video quality of folk cultural videos of northeastern China on viewers' behaviour?

Short videos have allowed users to interact with a global audience and share their cultural values. According to Zhang and Liu (2025), vloggers act as messengers of folk culture. In the context of the selected northeastern Chinese videos, vloggers, as in CGTN Frontline (2025), act as envoys of folk culture in sharing the key characteristics of traditional Chinese to a global audience. High-quality content like this on folk culture impacts the behavioural intention of users by

developing their interest towards traditional Chinese culture. It also contributes to the development of their social media activities, like posting likes and comments, which mark the success of high-quality content. However, poor or limited content quality on folk culture hurts viewers' behaviour and social media activities.

This dynamic corresponds to the subjective norm component of TPB. As social media audiences witness others liking, sharing, and commenting on folk cultural videos, a normative expectation forms that such engagement is valued behaviour. The regression results reinforce this theoretical link-subjective norm emerged as the strongest predictor, confirming that users' behavioural intentions are shaped more by perceived social approval than by technical or content quality alone. This insight echoes the findings of Xu et al. (2024), who observed that engagement with cultural heritage on digital platforms is highly socially driven.

From the audience engagement of Northeastern's (2024) video content, it can be observed that the limited aesthetic value of the video impacted its overall impression. This affects users' continuance intention and their social media activities. This way, video characteristics as well as the vlogger's capability of interacting with the audience are key aspects that contribute to the successful reach of traditional folk culture videos.

Besides, given that the influence of content quality is relatively weak or negative, there seems to be a saturation effect: when most cultural videos reach baseline technical competence, differentiation is primarily made through social endorsement rather than incremental quality gains. Hence, user behaviour toward folk cultural videos could best be seen as an interaction between perceived social norms and attitudinal appreciation. Overall, this can be said that effective content quality, both visual and tone of the video, are essential features of a quality video. This way, the third research question has been addressed.

The discussion has thus provided insights into the way research questions are achieved by the researcher by discussing the themes and the findings. It helps to know that the quality of videos that can be identified from the content quality can impact the interest and behaviour of the audience in the form of liking, commenting or sharing the same. The Northeastern Chinese folk culture videos seem to be engaging, but only one of them generated higher likes and comments. This shows that a close association with the narrator is an important element of videos.

6. Conclusion

6.1 Conclusion

It can be concluded from the research study that an effective literature review has been presented on the impact of video quality on users' behaviour. Different research papers have been selected to investigate the way different aspects of video, such as audio, resolution and others affect the viewer's engagement. It is also found that Chinese cultural videos are of high quality. The research methodology selected for this paper has resulted in a successful connection and analysis of data generated from the content analysis method. The thematic analysis allowed us to analyse the information based on themes. From the findings, it is found that five videos on northeastern Chinese folk culture have been selected using non-probability sampling techniques from social media platforms. These short video contents are found to be engaging and celebrate the traditional Chinese culture. Among them, only one cold generated a higher reach and audience engagement, which depicts its quality as superior than other videos. The research contributes to the gap in the existing literature by providing an analysis of some short video content on social media that depicts northeastern Chinese folk culture. The existing research studies on the same topic have not assessed the implications of video quality on users' behaviour. This research by addressing the same, fills the deficiency in existing literature. To sum up, the research paper has met the purpose of understanding the implications of the quality of videos on the behaviour of viewers.

6.2 Limitation

The key limitation of this study is its relatively limited sample size, constricting the generalizability of the results. Only eight northeastern Chinese folk cultural videos are analysed, limited for the representation of various cultural manifestations and forms of production in the northeast region. Similarly, the survey sample comprised 100 respondents, which might not be fully representative of all user perceptions from a demographic or digital use perspective. A greater sample size with more heterogeneity would provide much higher levels of statistical reliability, together with deeper insight into patterns of behavior. Future studies should expand both the video and participant samples to improve the external validity of and strengthen cross-platform comparative analyses.

6.3. Future Scope

Future research could further develop this study by taking a broader and more diversified methodological approach. First, comparative analyses could be conducted across different regions within China or between Chinese and international folk cultural videos regarding cultural differences in user engagement. Second, AI-driven video quality assessment tools in combination with multimodal analytics can objectively measure the visual, audio, and narrative

quality. Third, longitudinal studies could trace how user engagement and behavioral intentions unfold in the longer term. Finally, combining survey data with interviews and even digital analytics could produce a more fully rounded view of how social norms, attitudes, and technology together shape cultural media consumption.

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No additional data are available.

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