International Journal on Economics, Finance and Sustainable Development (IJEFSD)

e-ISSN: 2620 – 6269
p-ISSN: 2615 - 4021

Volume: 7 Issue: 4 | December 2025

https://journals.researchparks.org/index.php/IJEFSD

Article

Understanding Discontinuous Usage Intention of Short Video Platforms: A Social Media Perspective

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Abstract: The advancement of communication technology and the prevalence of mobile devices have significantly transformed individuals' work and lifestyle patterns. Short video social media has proliferated to fulfil users' demands for social interaction, entertainment, education, and professional engagement. Short video social media has surged in popularity among smartphone users globally. However, over time, when confronted with an abundance of short films that fail to meet expectations, users display negative feelings, such as disappointment, and subsequently lose their intention to utilise the site. Prior research has concentrated on the discontinuous usage intention of social media users; nevertheless, there is a deficiency in comprehensive theoretical investigation and elucidation of the internal mechanisms behind short video users' discontinuous usage intention. This study seeks to investigate the impact of felt overload and perceived value on the discontinuous usage intention of short video consumers. This study develops a discontinuous usage intention model based on the Cognition-Affection-Conation (CAC) theory, Expectancy Disconfirmation theory, and Self-efficacy theory, and proposes the relevant research hypothesis. The perceived overload and perceived value pertain to users' cognition of the platform used for short videos, which affects users' emotions (dissatisfaction). Furthermore, the degree of discontent influences consumers' conation, namely their decision to discontinue usage.

Keywords: Short Video Social Media, Discontinuous Usage Intention, Perceived Overload, Perceived Value, Dissatisfaction, Self-efficacy

Citation: Congmin, Z., Mohamad, S. H. B. Understanding Discontinuous Usage Intention of Short Video Platforms: A Social Media Perspective. International Journal on Economics, Finance and Sustainable Development (IJEFSD) 2025, 7(4), 265-286.

Received: 30th May 2025
Revised: 11th Jun 2025
Accepted: 25th Jun 2025
Published: 9th Jul 2025

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1. Introduction

Smartphones are pervasive gadgets engineered to provide rapid access to diverse information and facilitate effortless internet conversation. In China, short video social media platforms enable more than 888 million people to articulate their thoughts and attitudes, frequently mirroring individual preferences. These technologies augment textual communication with visuals obtained from high-quality smartphone cameras (Savic, 2021). The rise of short video social media has created a novel format that adeptly fulfils social requirements. Abkenar et al. (2021). This has resulted in the swift proliferation of short video social media platforms that disseminate video material, news, and social entertainment in less than five minutes (Kaye et al., 2020). These platforms provide novel avenues for social interaction and amusement. Despite the endeavours of short video providers to introduce innovative content and services, these initiatives have failed to consistently maintain viewers on the platform. Competitive short video platforms, such as TikTok, had a rapid rise in user attrition during the recession (Yang & Lee, 2022). In 2024, global social media users spend an average of 143 minutes daily on social media, a decrease from 151 minutes in the preceding year (Statista, 2024). Following the highest average daily usage of TikTok at 40.0 minutes in 2021, the time spent by adult users in the US commenced a fall, as seen in Figure 1 (Sara, 2022). The Quest Mobile Short Video 2019 Half-yearly

Report indicates that the number of applications in the short video sector seeing year-on-year growth has declined relative to 2018.

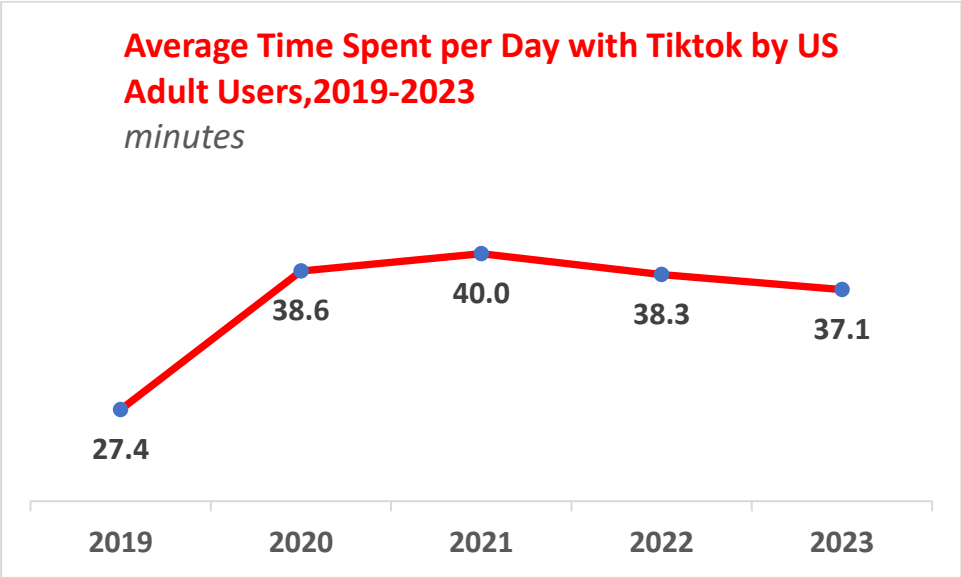


Figure 1. Average Time Spent with Tiktok from 2019-2023 (Sara, 2022).

Short films are categorised as useful, pleasure-oriented, blog diary, brand promotion, and other sorts based on their varied content. Functional short movies primarily focus on news, policies, expertise, and other information, providing users with efficiency and meeting their functional needs (Tian, 2023). Due to the high information efficiency of short videos and supportive national policies, these platforms garnered numerous functional accounts during their initial development, encompassing categories such as news dissemination, policy promotion, health education, traditional culture advocacy, and skills instruction (Amalric et al., 2023). These functional short movies have garnered substantial support from platform operators during their initial development phase and have been encouraged using strategies like as drainage, subject initiation, and red envelope incentives. In December 2020, the proportion of Key Opinion Leaders (KOLs) producing short political information films on TikTok was the highest among the top ten sectors, accounting for 9.7% (Wang et al., 2020). Short videos have increasingly become a significant tool for the government to improve the city's image, disseminate policies, promote positive values among citizens, and serve as a vital channel for the public to access authoritative information, gain knowledge, and comprehend current events (Cao & Hou, 2021). Functional short films enjoy significant popularity.

Nonetheless, as short video platforms progressively retract traffic support for these films, the problem of insufficient user engagement for their sustained usage has become increasingly evident. Certain functional short videos exhibit issues including excessively intense professional themes, overly serious and blunt expressions, unengaging formats, and a deficiency in vibrancy and interest in the content, leading to diminished user motivation to continue viewing such videos (Zeng, 2023). Users generally depend solely on the video distribution system of the short video application to either casually view videos or search for them based on specific practical requirements, making it challenging to cultivate sustained engagement behaviours, such as homepage browsing and post-following exploration, which results in adverse outcomes, including the attrition of functional short video users. Consequently, intermittent usage has emerged as the principal paradox and challenge that functional short videos must address at this juncture. Understanding and advocating for the sustainable use of functional short videos has emerged as a pressing issue for academics and short video producers.

Unlike functional short films, hedonic short videos have constantly been favoured by the majority of users and serve as the principal attraction for users on the platform hosting short videos (Gong Yanping et al., 2020). Hedonic short movies predominantly showcase humorous and adorable pets, aesthetics, singing, and dancing, providing users with hedonic efficacy and satisfying their hedonic desires, hence facilitating physical and mental enjoyment and relaxation. Hedonic short movies offer several benefits, including engagement, novelty, stimulation, and visual appeal, resulting in significant user immersion. Although consumers derive pleasure from hedonic short movies, they experience unpleasant feelings due to the overwhelming information, intricate system features, and interactions with peers on the network.

Consequently, the informational utility, entertainment value, and consumers' adaptability of short videos Social networks can all affect users' intermittent usage behaviour on the sites. The rapid proliferation of short movies has attracted considerable interest from researchers inside the academic world. Current study predominantly focusses on marketing techniques, communication methods, developmental ideologies, and user behaviour. User behaviour, a multifaceted phenomenon shaped by various factors including individuals and their environment, will experience a nuanced evolution in the use of short videos, transitioning from initial adoption to sustained engagement and ultimately to cessation (Soliman & Rinta-Kahila, 2020). Currently, researchers have primarily focused on participation behaviour (Gong et al., 2020), usage behaviour (Guan & Li, 2020), addictive behaviour (Tian et al., 2023), sharing behaviour (Du et al., 2022), continued usage intention (Song et al., 2021), travel intention (Liao et al., 2020), user stickiness (Ren et al., 2021), and loyalty (Cui & Liao, 2019), while neglecting the phenomenon of discontinuous use at the conclusion of the life cycle. In recent years, an increasing number of academics have examined information system behaviour concerning negative behavioural intents, transfer, and loss behaviour; nevertheless, the pertinent study is predominantly focused on the realm of social media (Maier, Laumer, Weinert, et al., 2015; Turel, 2015). In recent years, user engagement on Facebook and Twitter has diminished (Cao & Sun, 2018). Statistics reveal that several social media networks are poised to forfeit a substantial segment of their user base. Subsequent to its zenith in 2014, the quantity of active Facebook users commenced a downward trajectory (Cannarella & Spechler, 2014). As reported by Trefis (2015), in March 2015, Renren.com, a prominent publicly listed social networking business in China, had a 10% decline in its monthly active user base. In 2020, statistics from the United States indicated that 45% of Facebook users, 34% of Snapchat users, and 32% of Twitter users were considering departing from their respective platforms (Statista, 2021b).

A same trend was seen among British social media users, with 43% of Facebook users, 37% of Snapchat users, and 31% of Twitter users contemplating exit from these sites (Statista, 2021c). In 2017, the population of young WeChat users diminished, with around 95% of users actively seeking to alleviate the adverse impacts of social media. They accomplished this by deliberately regulating the frequency and length of their usage, which involved abstaining from social media at specific periods and, in certain instances, even removing the applications (KANTAR, 2019). Researchers have examined users' quantitative characteristics to comprehend the emerging phenomena of social networking site discontinuation. For instance, certain findings indicated that users' pleasure with the service may diminish due to excessive engagement with social networking sites, while the degree of satisfaction may be regarded as the primary factor in comprehending users' propensity to discontinue the use of SNSs (Kross et al., 2013; Yamakami, 2012). Subsequently, researchers examined the fundamental aspects that affect users' intents to cease using social networking services. The behaviour may be attributed to "perceived overload" (Fu, 2020; Kim et al., 2013; Zhang et al., 2016). Moreover, scholars employed the Stressor-Strain-Outcome (SSO) framework, the Stimuli-Organism-Response (SOR) framework, the Cognition-Affection-Conation (CAC) framework, the Push-Pull-Mooring

(PPM) framework, and Fatigue theory, among others, to investigate the mechanisms behind users' intentions to quit usage. Nevertheless, limited research has investigated the intermittent usage patterns of short video social media that include both "content + social" characteristics. Simultaneously, variations in platform operational tactics and their effects on user psychological well-being are yet inadequately examined (Lin et al., 2021).

Unlike social media platforms such as WeChat, Weibo, and Facebook, the factors influencing users' intermittent usage intentions in short video contexts necessitate further investigation and elucidation, while the overall effects of multifaceted causes require additional exploration and synthesis. There exists significant potential for research into the determinants of discontinuous usage intention, particularly through a comprehensive examination of cognition, the impact of negative emotions, and self-efficacy regulation. Additionally, the influencing processes, effect variances, and interactions warrant further investigation.

Recent research have revealed an increase in self-initiated intermittent activities, suggesting that perceived value and cognitive fatigue are significant intrinsic factors (Lin et al., 2021). These aspects are often recognised as factors that modify emotional states and motivational levels, thereby influencing behaviour. Perceived overload occurs when a user encounters an overwhelming quantity of system features, information, or social interactions that beyond their capacity for acceptance. Perceived overload often constitutes a primary element in studies investigating the intermittent use of social media platforms (Fu, 2020; Zhang et al., 2022). Recent studies primarily focus on the effects of social media overload on triggering negative psychological reactions (Cao et al., 2019; Cao & Sun, 2018) and explore how perceived value influences attitudinal willingness (Chen et al., 2023). Research has established a correlation between feelings of overload and perceived value with intermittent social media usage patterns (Feng et al., 2024; Fu, 2020; Lin et al., 2021; Vaghefi et al., 2020); however, the impact of the interplay between overload and perceived value on motivation and behaviour requires further investigation.

Although researchers have begun to explore the reasons contributing to discontinuities in the utilisation of short video social media platforms, the examination of such discontinuous use behaviours is yet inadequately developed. Current study mostly reveals discontinuities in usage caused by perceived overload, highlighting the genesis of discontinuous behaviour from a holistic view of internal environmental cognition. Secondly, although widely recognised and established scales for assessing dissatisfaction exist in psychology, there is a dearth of research that combine psychological insights with the analysis of discontinuous usage in Information Systems (IS). Thus, the methods via which platform operations and services might prevent or alleviate discontinuous usage patterns remain predominantly unclear. It is essential to tackle the substantial obstacles faced during the onboarding of new users (Ma et al., 2021) and to formulate operational strategies to enhance user loyalty and reduce discontinuous engagement. These tactics are essential for enabling rapid adaption and effective integration of short video social platforms (Maier, Laumer, Eckhardt, et al., 2015; Zhang et al., 2016). Thirdly, the predominant study on the intermittent use of short video social media has mostly used frameworks such as the PPM (Fu et al., 2021), SSO (Lin et al., 2021), and SOR (Luqman et al., 2017) for its analysis.

The threshold for producing user-generated content on short video platforms is significantly minimal, since it is not restricted by the creator's professional qualifications, geographic position, or topic limitations. The value derived from brief video material, however, is variable and often very homogeneous. The open-comment interaction setting encourages discussions on controversial topics, where users' emotional reactions may differ from their intellectual expectations. (Ye et al., 2022). Despite the expectation disconfirmation model being recognised as the predominant framework for examining discontinuous use intention and validated by multiple researchers, its application in the

realm of short video social media has notable shortcomings. Firstly, it overlooks the influence of external circumstances, akin to the technological adoption model. The expectation disconfirmation model alone accounts for the impact of consumers' perceived value on their attitudinal intention, excluding the role of external circumstances. Secondly, user perceived value is solely assessed through perceived utility, neglecting the delight derived from user experience in mobile short video applications, hence inadequately encompassing user perceived value.

The Cognition–Affection–Conation Theory (CAC) and the expectation disconfirmation model have been extensively employed to examine patterns (Turel, 2015; Cao et al., 2020b; Fu and Li, 2022), with self-efficacy serving as a crucial concept, indicating an individual's ability to evaluate their own competencies (Bandura, 1977). Individuals possessing elevated self-efficacy may adeptly direct their enthusiasm, cognitive abilities, and requisite resources towards achieving their desired objectives (Bandura & Schunk, 1981). Social media techniques are generally customised to correspond with users' psychological states (Huang et al., 2014), along with the related emotions and awareness (Folkman and Moskowitz, 2004). While CAC and self-efficacy frameworks have demonstrated a connection between overload and perceived value in user behaviour (Jeong et al., 2019; Kim et al., 2020; Berte et al., 2021), this relationship will only be definitively confirmed by more study on the discontinuous consumption of short video social media.

This study aims to address the research gap and achieve a comprehensive understanding of the mechanisms underlying short video users' discontinuous intention by integrating the dual perspectives of expectation disconfirmation and self-efficacy. It will examine the emotional factors related to the information and service environment of short video platforms, alongside individual user characteristics, thereby enhancing the cognitive and emotional dimensions at the internal factor logic level. Additionally, it will explore the influencing factors, specifically perceived value and overload, that contribute to dissatisfaction in the use of short video social media. The primary objective of this study is to examine the mechanism underlying the discontinuous usage intention of users on short video social media platforms.

2. Materials and Methods

There are many scholars defining social media from different perspective. Table1 presents the different definition of social media.

Table1. Definition of Social Media.

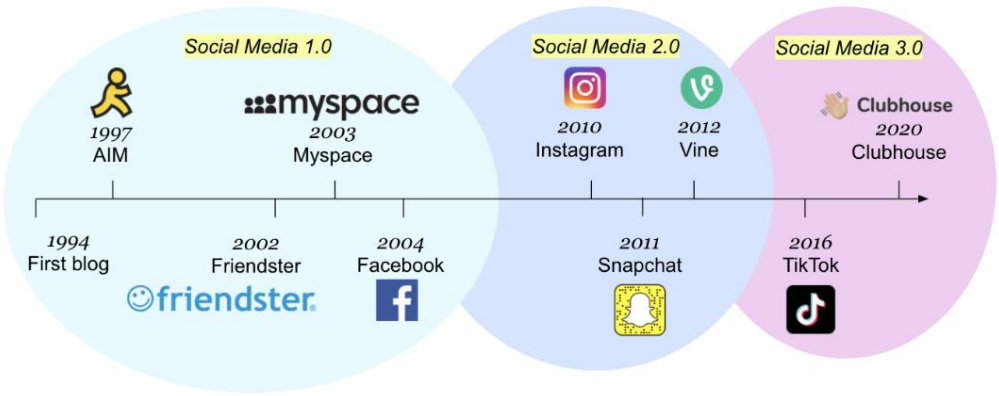
Year	Author	Definition of Social Media
2010	Kaplan and Haenlein	A group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content (UGC).
2012	Tang et al.	Something made by users themselves. It's a way for people to make and share information online about all sorts of things like products, brands, services, famous people, and important topics. They do this to help each other learn more about these things.
2014	Bharati et al.	A type of technology that's more about working together and talking with people in different groups, whether they're part of the company or not, rather than just buying and selling things.
2015	Spagnoletti et al.	Tools on the internet to help people to create, change, update, and share things they make, and connect with others who are doing the same thing. It's like a big online community where everyone can be a part of the conversation and share what they make with others.

Year	Author	Definition of Social Media
2016	Lundmark et al.	A novel communication platform, amalgamating various sources of credibility. Consequently, it offers a distinctive and significant perspective for the exploration of the subject matter. In essence, social media serve as conduits for the propagation of information that is both internally and externally generated, encompassing matters related to companies, industries, and the broader societal context.
2016	Schlagwein and Hu	A collection of internet-driven channels for communication and collaboration, which have been prevalent since the year 2005. From the vantage point of IS, these social media tools, along with their encompassing organizational and managerial frameworks, are considered to be social information systems.
2016	Wakefield and Wakefield	A composite IS artifact, consisting of technical, informational, and relational subsystems that interact uniquely based on the context of their application
2016	Miranda	A place where everyday folks, not just the news reporters, can make their own news stories.

According to the aforementioned table, social media may be defined as diverse user-driven platforms that enable the dissemination of engaging content, the formation of conversation, and communication with a wider audience. It is fundamentally a digital realm established by individuals for individuals, facilitating an atmosphere favourable to interactions and networking across several domains, including personal, professional, business, marketing, political, and societal (Kapoor et al., 2018).

Evolution of Social Media

The development and evolution of social media may be traced to the early phases of the Internet. Figure 2 illustrates that as technology advanced and consumer demands evolved, social media had three developmental stages (Rex, 2021). Social Media Era 1.0 (late 1990s to mid-2000s): In the nascent stages of the Internet, social contact mostly occurred through online forums, instant messaging applications (such as ICQ and AIM), and email distribution lists. These techniques mostly depended on textual content and basic picture transmission. The advent of Web 2.0 brought the concept of User-Generated Content (UGC), leading to the fast evolution of social media platforms. The founding of Facebook in 2004 led to the extensive proliferation of social networking. This period also saw the rise of notable platforms like YouTube (video sharing) and Twitter (short message dissemination).



source: from Woodbury 2021

Figure 2. the Evolution of Social Media.

The Social Media 2.0 Age (2010s): Because of the widespread availability of smartphones and the rapid expansion of mobile Internet, the usage of social media has grown and intensified. Platforms like Instagram and WeChat leverage mobile applications to deliver a more pleasant user experience, increasing social media's worldwide popularity. Era of Social Media 3.0 (2010s-present): Social media sites provide not just text and photos, but also videos and live streaming. During this time, video-sharing apps such as TikTok and Snapchat appeared, offering unique social experiences to young people. Social media has evolved from simple online groups to sophisticated, multimedia-rich global networking platforms. It has had a tremendous influence on business, politics, and society, in addition to changing communication and socialisation.

Types of Social Media

Nowadays, social media encompasses a much larger range of websites and online platforms, broadly social media can be divided into 7 clear categories, showing in the flowing figure3 (Bhandara, 2020):

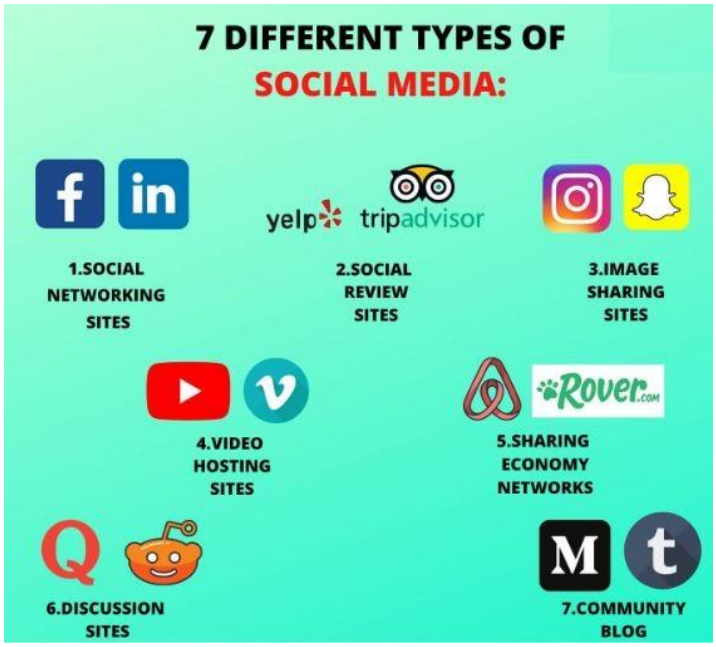


Figure 3. The Types of Social Media (Bhandara, 2020).

Social networking sites, like Facebook, Instagram, and Twitter, allow users to post photos, establish groups, add followers, invite acquaintances to events, comment on photographs and videos, tag pals, and express their support. Social Review Sites: Digital platforms such as Yelp, TripAdvisor, and Amazon provide as forums for individuals to express their thoughts and views about various products, services, and experiences. These forums are critical in helping customers make educated selections. Furthermore, they have a huge influence on organisations' reputations by influencing public opinion and giving critical information for enhancing their goods and services. Image sharing systems enable users to create, view, and distribute visual information such as photographs, infographics, and drawings in a range of sizes from thumbnails to medium and full-sized images. The emphasis is on identifying these photos to improve searchability and discoverability. Instagram, Imgur, and Snapfish are among the most popular photo sharing services.

Sharing Economy Networks: Platforms such as Airbnb and Rover provide not just low-cost vacation rentals and pet-sitting services, but they also play an important role in the sharing economy. These networks connect individuals with extra resources to those in need, allowing exchanges that might not otherwise occur. These communities use

technology to promote large-scale resource aggregation, revealing countless opportunities that might otherwise be unreachable.

Discussion Platforms: While Facebook is regularly used for heated arguments, sites like Reddit and Quora are explicitly created to encourage engagement. These platforms enable users to ask questions or voice their opinions, attracting others with similar interests and curiosity. In contrast to Facebook and Instagram, people often give less personal information, keeping a higher level of anonymity.

Community Blog: These systems allow users to constantly publish and maintain content in a blogging format, which is improved by the interactive aspects of social networking. Examples include WordPress, Medium, and Tumblr. They let users to create and distribute messages, communicate with peers via comments and shares, and create a dynamic digital community based on common interests and opinions.

Video Hosting Platforms: These sites serve as repository and distribution hubs for video content. These platforms allow people to upload and view films while also interacting with the content. The platforms provide a wide range of video genres, from instructional to entertainment content, and frequently include social features that allow viewers to comment, like, and share films. The most popular short video social media platforms include YouTube, Facebook Watch, TikTok, Instagram Reels and Stories, Snapchat, Douyin, and Kuaishou.

In contrast to traditional text and picture forms in social media content, video information is more understandable, and its distinctive shortness corresponds to current consumers' fragmented time consumption patterns. Short video social media is a multimedia format that blends visuals, music, and movement, with strong visualisation and an intuitive user experience (Su, 2018). Throughout the Covid-19 outbreak, short video platforms on social media emerged as the dominant source of entertainment for individuals looking to pass the time at home. Furthermore, it has showed the potential to educate the public about health issues (Gever et al., 2021) and acts as a novel technique of spreading education in developing countries (Laato et al., 2022). Short video social media stands apart from other types of social media because of its content. It allows those who are unable to connect with traditional media to entertain themselves informally by creating short films. Furthermore, these films allow anyone to gain notoriety or even become a phenomenon simply by publishing their own recordings. Currently, social media users with large followings are learning skills and earning money through these platforms. The creation of viral video material, particularly with applications like TikTok, which are popular among a younger audience, has the potential to build global trends and initiate cultural shifts that integrate into the everyday lives of many people. The study focusses on the field of short video social media.

Short Video Social Media

Short video According to Kaye et al. (2020), social media platforms provide video, news, and social entertainment in 5-minute bursts. These platforms provide new social and recreational opportunities. Maximum video duration raised to 10 min in February 2022 (Alley & Hanshew, 2022). Recently, TikTok, Instagram Reels, and YouTube Shorts have led the way in short video social media. 2024 (Chloe) Fun skits and dancing videos are common in short-form videos. But they can also be used for education or advertising. Businesses can creatively promote their products and services with short films (Chloe, 2024). Short video social media has revolutionised social media. Viddy, the first short video in people's eyes, was developed in the US in 2011 and lets users film and edit autonomously, replay instantly, and have flexible and various features. TikTok has popularised short-form videos and changed social media (Lisa, 2022). TikTok has over 100 million monthly active users in the U.S. and 2 billion downloads worldwide since its 2018 premiere. TikTok rose to worldwide prominence overnight in 2019 and joined Facebook

and WhatsApp in large markets including the US and India (Kaye et al., 2020). Instagram and YouTube introduced Instagram Reels and YouTube Shorts after its success.

Short video social media platforms are popular because they offer consumable and entertaining content. Videos under 60 seconds can be created and shared on these platforms. These short movies are perfect for grabbing attention and providing information fast.

Short-form videos affect social media for various reasons. First, shortened attention spans make longer-form information harder to engage (Splice, 2021). Short-form videos meet this demand by providing rapid, bite-sized material. Second, viewers' repeated interaction makes short-form video material powerful on social media. Users may effortlessly navigate through many short films in one session, improving interest and interactivity.

Short video social media has also spawned venues for distinct consumers and content providers. Figure 4 displays the 2024 short-form video platform timeline (marketing):

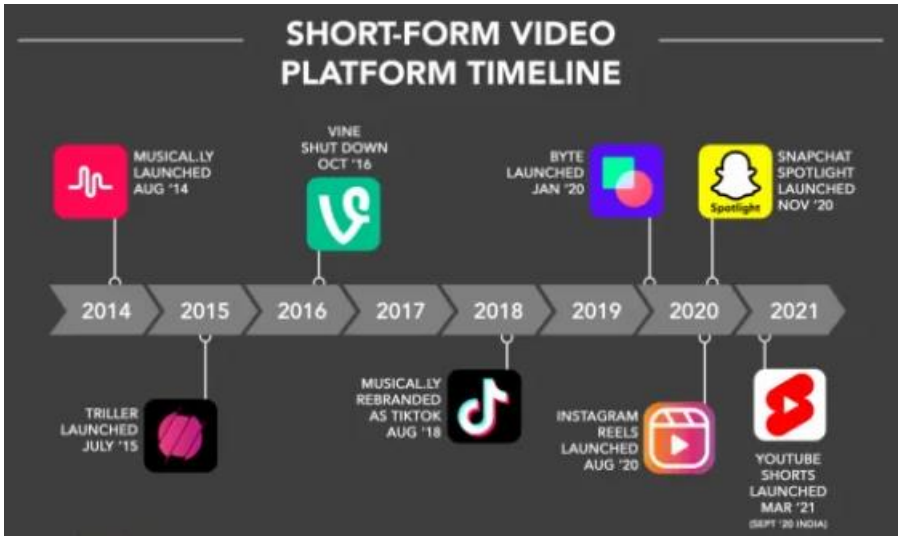


Figure 4. The Short-form Video Platform Timeline (Bhandara, 2020).

Douyin, a prominent Chinese short video platform, is the study setting. As of June 2022, CNNIC reported 962 million short-video platform users (CNNIC, 2022). In June 2022, Douyin has 680 million active users (Questmobile, 2022). Douyin makes searching, communicating, and sharing easy. Additionally, Douyin's powerful recommendation algorithms may actively suggest many resources (GMW, 2021). However, Douyin is experiencing more information and system feature overload. Such events cause Douyin users to feel discontent, flow, and regret. User usage of Douyin has decreased. Thus, this study should examine Douyin.

Advantage of Short Video Social Media

Short videos have several advantages in the digital media world, making them popular in social media and content development. Short videos have these major advantages:

(1) Quick to watch and share: Short videos are generally between a few seconds and a few minutes long. This brief feature helps viewers absorb information fast, improving the chance of watching and sharing video material.
(2) Attraction and interactivity: Vivid visual and aural aspects draw the audience in, while animation, special effects, and speedy editing enhance the viewing experience. Short video content also encourages audience participation and comments, making social

media platforms more interactive. Additionally, short video social media like Tiktok tailors content to users' preferences and most-watched videos (Aruman, 2020).

(3) Adapting to mobile devices: Smartphones and tablets make playing and sharing short films easier. This allows users to access and share short videos anytime, anywhere, boosting their reach and effect.

(4) Branding and marketing: Short movies tell brand stories and provide product information. Short video ads may quickly spread throughout social media, reaching a wide audience and increasing brand visibility.

Overall, short videos' concise, vivid, and easily spreadable qualities make them an important content form in the digital media environment, providing users with rich audio-visual experiences and creative expression spaces and effective communication platforms for brands and marketing activities.

Short Video Social Media Drawback

Short video offers numerous benefits, but it may also cause issues in content generation, user experience, and the social media ecosystem:

(1) Insufficient detail: Due to time limits, short movies seldom convey adequate detail. This makes explaining complicated issues in short films challenging, which may lead to one-sidedness or misconceptions. Too much fast-paced, throwaway content: Visual and cognitive stimulation from short films' fast-paced and frequent switching elements may make it hard for viewers to ponder deeply. Visual effects and surface information may distract viewers from the content's significance.

(2) Platform algorithms and short-term effects: Short videos on social media typically proliferate and draw audiences based on platform algorithms and short-term trends. This dependency may cause content providers to prioritise platform algorithmic demands over content quality and audience recognition.

(3) Privacy and copyright problems: Short video platforms may have privacy and copyright difficulties when sharing and reusing content. Unauthorised content sharing might cause legal or societal issues. Short videos are effective at engaging viewers and spreading content, but content creators and viewers must manage their limitations and challenges to create a healthier and more meaningful digital media environment. Discontinuing short video social media has these behaviours:

First, temporarily cease using (Adhikari and Panda, 2020; Dindar and Akbulut, 2014; Franks et al., 2022; Lin, 2020; Liu, 2021; Luqman, 2020; Masood, 2021). Users have limited energy, and overusing short video social media sites will cause psychological and physiological stress and tiredness. To manage stress and exhaustion and recuperate, users often avoid stressors and temporarily halt short video social media use. Brief interruptions are used to reduce stress caused by short video social media and last a short time. The user may quickly halt short video social media activities to relax, regenerate, and return to regular engagement. However, numerous identical encounters will diminish users' participation in short video social media activities, reducing individual behaviour or engagement.

Second, lower usage intensity (Cao and Sun, 2018; Adhikari and Panda, 2020; Lin, 2020; Liu, 2021; Luqman, 2020; Masood, 2021). Short video social media networks are underdeveloped, thus consumers must utilise them frequently. As dependency on short video social media sites grows, individuals begin to recognise a predisposition towards addiction and deliberately restrict their use. To limit time spent on short video social media networks, check in after a particular time. Users eventually notice that short video social media networks' material gets monotonous and discordant with their expectations after continuous exposure. They eventually realise that social networks are no longer innovative and that short video social media platforms have practically no material they like, reducing usage and behavioural control.

Third, quit using permanently. Some users may lose their patience and stop utilising short video social media services. This cessation behaviour can be compared to fatigue or an extreme state of fatigue marked by emotional exhaustion, which leads the user to stop using short video social media and suspend their participation until they are ready to reactivate their account. The termination of short video social media is more substantial than just terminating or restricting its usage, but it does not mean consumers will never use it again.

Fourth, try another short video platform (Cao and Sun, 2018; Turel, 2015; Maier et al., 2015; Hong and Oh, 2020; Lin, 2020; Masood, 2021). Transfer usage is different from interruption, control, and stop usage, but follows them. Users may transfer usage during discontinuance, control, or cessation. Users who are unhappy with the original short video social media platform may want to cease using it and have the behavioural propensity to discontinue, control, or stop using it. Additionally, you can move to other short video platforms or goods..

3. Results and Discussion

The term "overload" initially emerged in physics to describe excessive load in structural contexts, among others. Subsequently, term was included into psychology, denoting an individual's subjective experience and assessment of phenomena that exceed their cognitive processing capacity (Zhang et al., 2016). Numerous researchers have proposed the notion to articulate an individual's awareness of elements in the external world that exceed their capabilities. Overload is frequently seen as an external stimulation that induces alterations in cognition, emotion, and motivation, hence influencing the user's behaviour (Lazarus & Folkman, 1984b). This study presents information overload, social overload, and system feature overload in short video platforms. Information overload (IO) denotes the volume of information that an employee must manage, surpassing their processing capacity (Eppler & Mengis, 2008). This sort of overload is extensively examined under several conceptualisations, including infobesity, information avoidance, and information anxiety (Bawden & Robinson, 2009; Roetzel, 2019). Through SNS, employees may encounter substantial volumes of material pertaining to both their professional and personal lives, which might be redundant, conflicting, disorganised, pertinent or extraneous, beneficial or superfluous. This may hinder employees from making proper decisions or compel them to engage in obsessive behaviour, hence escalating their information intake to fulfil their desires (Bouattour Fakhfakh & Bouaziz, 2023; Wang et al., 2015). Extraneous material and information saturation result in user dissatisfaction (Zhou et al., 2018). Recently, Instagram users expressed their frustration with the inundation of unnecessary items in their feeds (Silberling, 2022).

IO is a significant component of Cognitive Load Theory (CLT) (Chen et al., 2012), indicating that it serves as the cognitive variable in this study approach. When cognitive capacity surpasses its prior limits, it results in worry, boredom, exhaustion, and other adverse psychological impacts (Tarafdar et al., 2020). In the mobile media landscape, people have cultivated the practice of accessing information at any location and at any time. Their use of, and reliance on, short video social media is increasing in frequency and intensity. Numerous people have transitioned from seeking additional pertinent information to being inundated with excessive data. When information overload occurs, the volume of data surpasses a user's capacity to organise it efficiently, complicating the discovery of essential information (Ye et al., 2022). The usage intents of short video consumers complicate knowledge acquisition, while information overload induces stress, weariness, tension, and discontent, culminating in cognitive dissonance (Pentina et al., 2013). Users are susceptible to significant interference due to IO. Excessive cognitive capacity may result in regrettable acts, such as impulsive purchases (Xiang et al., 2022). In such instances, the user remains unaffected by prior information. When consumers are repeatedly confronted with disengaging and new material, cognitive dissonance arises,

resulting in psychological weariness and discomfort, which subsequently leads to dissatisfaction (Chen et al., 2023; Fu, 2020).

With population growth, greater investment of time and effort will be required to sustain increasingly intricate social relationships (Chen et al., 2023). This will result in a phenomenon termed social overload (SO), wherein employees are compelled to address an excessive volume of social support requests from their online connections, thereby surpassing their interaction capacity (Bouattour Fakhfakh & Bouaziz, 2023; Fu, 2020; Maier, 2014; Zhang et al., 2016). Consequently, consumers' original perceptions of social platforms are disrupted, leading to the emergence of unpleasant emotions (Soroya et al., 2021). In organisational settings, viewers of short video social media may get professional or private messages that suggest they are accountable for aiding friends or colleagues, or for gaming activities. With the escalation of online friends and communications, the volume of social support requests may increase, potentially overwhelming users (Maier, Laumer, Weinert, et al., 2015).

In social platforms, system feature overload (SFO) denotes consumers experiencing capabilities that above their functional technological needs (Grandhi et al., 2005). The characteristics of the new short video social media, as a hedonic system, facilitate user interaction and enhance their capacity to gather information (Tian et al., 2023). From the standpoint of social network services, it is evident that product developers often incorporate several new features to maximise user attraction and enhance user retention. Nonetheless, this will augment the load of information reception and processing for users, leading to feelings of fatigue and ennui (Lee et al., 2016), aligning with the Theory of Feature Exhaustion (Thompson et al., 2005). While each platform feature serves a distinct purpose, users frequently engage with only select features. An excess of features can alter users' cognitive processes, necessitating the assimilation of substantial new information, thereby imposing an unwarranted burden on them (Cenfetelli & Schwarz, 2011; Fu, 2020). Social networking service providers have endeavoured to enhance service quality by incorporating innovative features to mitigate the decrease in active usage. However, it appears that these tactics do not consistently yield the anticipated effectiveness (Zhang et al., 2016). Since 2012, Facebook has introduced several features, including mention tagging, privacy settings, and trending topics; nonetheless, these enhancements have not mitigated the decline in active users. SFO will diminish product usability, necessitating consumers to allocate additional time and effort for learning (Chen et al., 2023; Zhang et al., 2016). When users encounter challenges with new system features, they will experience a loss of control, leading to dissatisfaction with the platform.
This study posits that, according to the expectation disconfirmation model, users' perceived value significantly negatively impacts discontent, which then detrimentally influences users' decision to discontinue use. Numerous scholarly research indicate that a positive perceived value by users influences their subjective assessment of technology or related issues. In other words, as the user's perceived value throughout the usage process is elevated, their unhappiness will proportionally diminish. Notwithstanding the variations in the disciplines examined by researchers, the findings have converged on the conclusion that the perceived value by users adversely affects their usage attitude, specifically resulting in unhappiness.

Mobile short video social media functions as a hedonic information system, with users engaging for both its use and recreational enjoyment. Davis included felt enjoyment into the technological acceptance paradigm (Davis, 1993). He argued that external motivation may be indicated by perceived usefulness, but interior motivation may be shown by felt enjoyment. Consequently, akin to perceived usefulness, felt enjoyment will similarly impose a detrimental effect on consumers' usage attitude, specifically resulting in unhappiness. This study employs perceived utility and perceived enjoyment to assess users' perceived worth, considering the attributes of short video social media.

Perceived utility is a fundamental concept in the technology adoption paradigm. It relates to the degree of utility that consumers subjectively recognise to improve their job efficiency while employing new technology or information goods. This type of subjective feeling endures in users' behavioural patterns for a prolonged duration. As consumers' engagement increases, their perceived utility will be consistently adjusted in accordance with the updates and iterations of new technologies or information items. The perceived utility of new technologies or information products impacts user happiness and directly determines their propensity to persist in usage (Bhattacherjee, 2001).

Short video social media provides users with a plethora of video content resources, broadening their perspectives, mitigating the stress associated with work and study during fragmented intervals, and thereby improving their effectiveness in these domains. In this study, perceived utility denotes the extent to which consumers believe they derive benefits from using mobile short video. Lieberman initially introduced the notion of entertainment in 1977, positing that it is a subjective emotional experience arising from the interaction between the user and the computer (Liebermann, 1977). Moon et al. advanced the notion of entertainment into perceived entertainment, defining it as the extent of fulfilment of intrinsic motivation throughout the interaction between the user and the Internet (Moon & Kim, 2001). Moon further suggested that intrinsic motivation encompasses three components: 1) Concentration refers to individuals' attention being directed towards a specific activity, resulting in a loss of self-awareness and a disregard for surrounding stimuli, leading to a state of immersion; 2) Curiosity denotes the engagement process that incites individuals' inquisitiveness and encourages further exploration; 3) Pleasure signifies that individuals perceive their interactions with the Internet as highly engaging, experiencing significant enjoyment, which increases their propensity to utilise the Internet. He demonstrated through empirical study that perceived entertainment favourably influences individuals' Internet usage behaviour. Nysveen et al. (2005) assert that perceived entertainment significantly influences users' acceptance of a certain service. Lin et al. incorporated the entertainment perception component into their research on the sustained usage behaviour of portal website users, experimentally concluding a positive association between entertainment perception and users' desire to continue using portal websites (Lin et al., 2005). Zhang and Wang investigated the sustained usage patterns of instant messaging application users and discovered that a high level of interest in a particular information system stimulates continuous usage behaviour (Chen, 2018; Zhang & Wang, 2010).

Perceived enjoyment significantly enhances users' motivation to engage and is a crucial element affecting their post-use behaviour. Mobile short video applications are classified as entertainment software, allowing users to derive enjoyment from activities such as recording and uploading short films, as well as viewing a variety of short movies. Consequently, the variable "perceived entertainment" should be considered a determinant of the non-continuous usage intention among mobile short video application users.

4. Conclusion

Individuals' habits of work and lifestyle have been drastically altered as a result of the proliferation of mobile devices and the development of communication technology. In order to satisfy the needs of users for social contact, entertainment, education, and professional involvement, the proliferation of social media platforms that include short videos has occurred. Short videos on social media have seen a boom in popularity among people who use smartphones all around the world. However, over time, when users are presented with a large number of short videos that do not live up to their expectations, they exhibit negative sentiments such as disappointment, and as a result, they lose the intention to utilise the website. The discontinuous use intention of social media users has been the focus of previous study; however, there is a lack of extensive theoretical examination and explanation of the internal processes that are responsible for the

discontinuous usage intention of users viewing short videos. The objective of this study is to evaluate the influence that felt overload and perceived value have on the intention of users of short videos to discontinue their usage of the technology. In this work, a discontinuous usage intention model is developed based on the Cognition-Affection-Conation (CAC) theory, the Expectancy Disconfirmation theory, and the Self-Efficacy theory. Additionally, the relevant research hypothesis is proposed. Users' perceptions of the platform that is utilised for short films have an effect on their feelings (dissatisfaction), and the perceived overload and perceived value are related to perceptions of the platform. In addition, the level of dissatisfaction has an effect on the last choice that customers make, which is whether or not they will stop using the product.

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