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The Mediating Role Of Dissatisfaction Between The Overload And The Discontinuous Usage Intention Of Short Video Platforms In China

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Abstract
The evolution of communication technology and the widespread adoption of mobile devices have profoundly altered the work and lifestyle patterns of individuals. The emergence of short video social media platforms has significantly expanded to meet users' needs for social interaction, entertainment, education, and professional engagement. The proliferation of short video social media platforms has experienced a significant increase in popularity among smartphone users worldwide. Nonetheless, as time progresses, users encounter a plethora of short films that do not fulfil their expectations, leading to adverse emotions, including disappointment, which ultimately diminishes their intent to engage with the site. Previous studies have primarily focused on the discontinuous usage intention of social media users; however, there exists a notable gap in thorough theoretical exploration and clarification of the underlying mechanisms influencing short video users' discontinuous usage intention. This research aims to examine the influence of experienced overload and perceived value on the intention to discontinue usage among consumers of short videos. This research constructs a model of discontinuous usage intention grounded in the Cognition-Affection-Conation (CAC) theory, Expectancy Disconfirmation theory, and Self-efficacy theory, while also presenting the associated research hypotheses. The perceived overload and perceived value are related to users' cognitive assessment of the short video platform, influencing their emotional responses, particularly leading to dissatisfaction. Moreover, the extent of dissatisfaction affects consumers' conative responses, specifically their choice to cease usage.
Keywords: *Short Video Social Media, Discontinuous Usage Intention, Perceived Overload, Perceived Value, Dissatisfaction, Self-efficacy*

INTRODUCTION

Smartphones are ubiquitous devices designed to offer swift access to a wide array of information and enable seamless online communication. In China, short video social media platforms facilitate the expression of thoughts and attitudes for over 888 million individuals, often reflecting personal preferences. The integration of these technologies enhances textual communication through the incorporation of visuals captured by high-quality smartphone cameras (Savic, 2021). The emergence of short video social media has introduced an innovative format that effectively meets social needs. Abkenar et al. (2021) conducted a comprehensive study. This has led to the rapid expansion of short video social media platforms that distribute video content, news, and social entertainment in under five minutes (Kaye et al., 2020). These platforms offer innovative pathways for social engagement and entertainment. Notwithstanding the efforts made by short video providers to implement novel content and services, these initiatives have not succeeded in reliably retaining viewers on the platform. Competitive short video platforms, exemplified by TikTok, experienced a swift increase in user attrition amid the recession (Yang & Lee, 2022). In 2024, the average daily time spent on social media by global users is recorded at 143

minutes, reflecting a decline from the 151 minutes observed in the previous year (Statista, 2024). After reaching an average daily usage peak of 40.0 minutes in 2021, the duration of engagement by adult users in the US began to decline (Sara, 2022). The Quest Mobile Short Video 2019 Half-yearly Report reveals a decrease in the year-on-year growth of applications within the short video sector compared to 2018. Short films can be classified into several categories, including those that serve practical purposes, those aimed at providing enjoyment, blog diaries, brand promotion, and various other types, reflecting their diverse content. Functional short films predominantly emphasise news, policies, expertise, and various forms of information, thereby enhancing user efficiency and addressing their practical requirements (Tian, 2023). Given the elevated information efficiency associated with short videos and the backing of national policies, these platforms attracted a multitude of functional accounts during their early stages of development. These accounts spanned various categories, including news dissemination, policy promotion, health education, advocacy for traditional culture, and skills instruction (Amalric et al., 2023). The development phase of these functional short films has received considerable backing from platform operators, who have implemented strategies such as drainage, subject initiation, and red envelope incentives to foster their growth. As of December 2020, the share of Key Opinion Leaders (KOLs) generating brief political information videos on TikTok reached its peak among the leading ten sectors, representing 9.7% (Wang et al., 2020). Short videos have emerged as an important instrument for governmental efforts to enhance the city's image, communicate policies, foster positive values among the populace, and act as a crucial medium for the public to obtain authoritative information, acquire knowledge, and understand contemporary issues (Cao & Hou, 2021). Functional short films exhibit considerable popularity.

However, as short video platforms gradually withdraw traffic support for these films, the issue of inadequate user engagement for their continued utilisation has become increasingly apparent. Certain functional short videos present challenges such as excessively intense professional themes, overly serious and blunt expressions, unengaging formats, and a lack of vibrancy and interest in the content, which ultimately results in reduced user motivation to persist in viewing these videos (Zeng, 2023). Users typically rely exclusively on the video distribution system of short video applications to either casually watch videos or search for them based on particular practical needs. This reliance complicates the development of sustained engagement behaviours, such as browsing the homepage and exploring posts after following, leading to negative consequences, including the loss of functional short video users. As a result, intermittent usage has become the primary paradox and challenge that functional short videos need to confront at this point in time. The comprehension and promotion of the sustainable utilisation of functional short videos has become an urgent concern for scholars and creators in the short video domain.

In contrast to functional short films, hedonic short videos have consistently been preferred by a significant portion of users, acting as the primary draw for audiences on platforms dedicated to short video content (Gong Yanping et al., 2020). Hedonic short films primarily feature amusing and charming pets, visual aesthetics, musical performances, and dance, delivering hedonic efficacy and fulfilling users' hedonic cravings, thereby promoting both physical and mental enjoyment and relaxation. Hedonic short films present a multitude of advantages, encompassing engagement, novelty, stimulation, and visual allure, which culminate in considerable user immersion. While consumers find enjoyment in hedonic short films, they also encounter negative emotions stemming from excessive information, complex system functionalities, and social interactions within the network. As a result, the informational utility, entertainment value, and adaptability of consumers to short videos on social networks can significantly influence users' intermittent usage behaviour on these platforms.

The swift emergence of short films has garnered significant attention from scholars within the academic

community. The present investigation primarily emphasises marketing strategies, communication approaches, developmental frameworks, and user behaviour. The behaviour of users, a complex phenomenon influenced by a multitude of factors encompassing both individual characteristics and environmental contexts, is poised to undergo a detailed progression in the utilisation of short videos. This trajectory will move from initial adoption through sustained engagement and ultimately to cessation (Soliman & Rinta-Kahila, 2020). At present, the scholarly discourse has predominantly concentrated on various aspects of user engagement, including 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). However, there remains a notable oversight regarding the phenomenon of discontinuous use as it pertains to the conclusion of the life cycle. In recent years, a growing body of research has scrutinised information system behaviour in relation to negative behavioural intents, transfer, and loss behaviour. However, the existing literature primarily concentrates on the domain of social media (Maier, Laumer, Weinert, et al., 2015; Turel, 2015). In recent years, there has been a notable decline in user engagement on platforms such as Facebook and Twitter (Cao & Sun, 2018). Data indicates that numerous social media platforms are likely to lose a significant portion of their user demographic. Following its peak in 2014, the number of active Facebook users began to decline (Cannarella & Spechler, 2014). According to Trefis (2015), in March 2015, Renren.com, a notable publicly listed social networking enterprise in China, experienced a 10% decrease in its monthly active user base. In the year 2020, data from the United States revealed that 45% of individuals utilising Facebook, 34% of those on Snapchat, and 32% of Twitter users were contemplating leaving their respective platforms (Statista, 2021b).

A similar trend was observed among British social media users, with 43% of Facebook users, 37% of Snapchat users, and 31% of Twitter users considering leaving these platforms (Statista, 2021c). In 2017, there was a notable decline in the population of young WeChat users, with approximately 95% of individuals actively pursuing strategies to mitigate the negative effects associated with social media. Their achievement was realised through a systematic regulation of both the frequency and duration of their engagement, which included periods of abstention from social media and, in some cases, the complete removal of the applications (KANTAR, 2019). Scholars have investigated the quantitative attributes of users to gain insights into the emerging trends associated with the discontinuation of social networking sites. For example, some findings suggest that users' enjoyment of the service might decline as a result of excessive interaction with social networking sites, whereas the level of satisfaction could be seen as the key element in understanding users' likelihood to cease using SNSs (Kross et al., 2013; Yamakami, 2012). Following this, scholars investigated the essential factors that influence users' intentions to discontinue their engagement with social networking services. The observed behaviour can be ascribed to the concept of "perceived overload" as discussed in the literature (Fu, 2020; Kim et al., 2013; Zhang et al., 2016). Furthermore, researchers utilised various theoretical frameworks, including 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, to explore the underlying mechanisms influencing users' intentions to discontinue usage. Nonetheless, there exists a paucity of research examining the intermittent usage patterns of short video social media platforms that encompass both content and social characteristics. Concurrently, the variations in operational strategies employed by platforms and their implications for user psychological well-being remain insufficiently explored (Lin et al., 2021).

In contrast to social media platforms like WeChat, Weibo, and Facebook, the determinants affecting

users' sporadic usage intentions within short video contexts warrant deeper examination and clarification, while the comprehensive impacts of various factors call for further investigation and integration. There is considerable opportunity for investigation into the factors influencing discontinuous usage intention, especially through an in-depth analysis of cognitive processes, the effects of negative emotions, and the regulation of self-efficacy. Furthermore, the processes of influence, variations in effects, and interactions require additional exploration.

Recent studies have indicated a rise in self-initiated intermittent activities, highlighting the importance of perceived value and cognitive fatigue as significant intrinsic factors (Lin et al., 2021). These elements are frequently acknowledged as determinants that alter emotional states and motivational levels, consequently impacting behaviour. Perceived overload arises when an individual is faced with an excessive amount of system features, information, or social interactions that exceed their ability to manage effectively. Perceived overload frequently serves as a fundamental component in research examining the sporadic engagement with social media platforms (Fu, 2020; Zhang et al., 2022). Recent research predominantly examines the impact of social media overload on eliciting adverse psychological responses (Cao et al., 2019; Cao & Sun, 2018) and investigates the role of perceived value in shaping attitudinal willingness (Chen et al., 2023). Existing literature has identified a relationship between feelings of overload and perceived value in the context of intermittent social media usage patterns (Feng et al., 2024; Fu, 2020; Lin et al., 2021; Vaghefi et al., 2020). Nonetheless, the effects of the interaction between overload and perceived value on motivation and behaviour warrant additional exploration.

While scholars have initiated investigations into the factors influencing discontinuities in the use of short video social media platforms, the analysis of these discontinuous usage behaviours remains insufficiently advanced. The present investigation primarily uncovers disruptions in usage attributed to perceived overload, emphasising the emergence of discontinuous behaviour through a comprehensive perspective of internal environmental cognition. Secondly, while there are well-established and recognised scales for evaluating dissatisfaction within the field of psychology, there remains a significant gap in research that integrates psychological insights with the examination of discontinuous usage in Information Systems (IS). Consequently, the mechanisms through which platform operations and services could potentially mitigate or reduce discontinuous usage patterns are largely ambiguous. Addressing the significant challenges encountered in the onboarding process for new users (Ma et al., 2021) is crucial, as is the development of effective operational strategies aimed at improving user loyalty and minimising instances of disengagement. The implementation of these strategies is crucial for facilitating swift adaptation and efficient incorporation of short video social platforms (Maier, Laumer, Eckhardt, et al., 2015; Zhang et al., 2016). Thirdly, the prevailing research on the sporadic engagement with short video social media platforms has primarily employed analytical frameworks such as the PPM (Fu et al., 2021), SSO (Lin et al., 2021), and SOR (Luqman et al., 2017).

The barrier to entry for generating user-generated content on short video platforms is notably low, as it is not constrained by the creator's professional credentials, geographical location, or subject matter restrictions. The value obtained from concise video content, nonetheless, exhibits variability and is frequently quite uniform. The open-comment interaction environment fosters dialogue on contentious issues, wherein the emotional responses of users may diverge from their cognitive anticipations. (Ye et al., 2022). While the expectation disconfirmation model is widely acknowledged as the leading framework for analysing discontinuous use intention and has been substantiated by numerous scholars, its implementation within the context of short video social media reveals significant limitations. Firstly, it neglects to consider the impact of external factors, similar to the technological adoption model. The expectation disconfirmation model solely addresses the influence of consumers' perceived value on their attitudinal intention, omitting the consideration of external circumstances. Secondly, the assessment of

user perceived value is limited to perceived utility, overlooking the enjoyment derived from user experience in mobile short video applications, thereby failing to fully capture the essence of user perceived value.

The Cognition–Affection–Conation Theory (CAC) and the expectation disconfirmation model have been rigorously utilised to analyse patterns (Turel, 2015; Cao et al., 2020b; Fu and Li, 2022), with self-efficacy emerging as a pivotal concept, reflecting an individual's capacity to assess their own competencies (Bandura, 1977). Individuals with high self-efficacy are capable of effectively channelling their motivation, cognitive skills, and necessary resources to accomplish their goals (Bandura & Schunk, 1981). Techniques employed in social media are typically tailored to align with the psychological states of users (Huang et al., 2014), as well as the associated emotions and levels of awareness (Folkman and Moskowitz, 2004). Although the frameworks of CAC and self-efficacy have illustrated a link between overload and perceived value in user behaviour (Jeong et al., 2019; Kim et al., 2020; Berte et al., 2021), a conclusive affirmation of this relationship necessitates further investigation into the discontinuous consumption of short video social media.

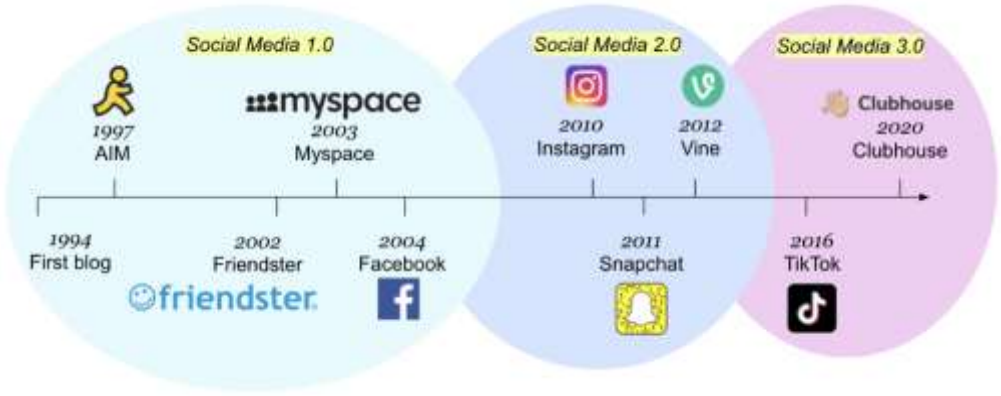
This research seeks to fill the existing gap in the literature and provide an in-depth analysis of the mechanisms that influence short video users' discontinuous intention, utilising the combined frameworks of expectation disconfirmation and self-efficacy. This study will analyse the emotional elements associated with the information and service landscape of short video platforms, in conjunction with individual user traits, thus enriching the cognitive and emotional aspects at the internal factor logic level. Furthermore, this study will examine the factors that influence user dissatisfaction in short video social media, with a particular focus on perceived value and overload. This study aims to investigate the mechanisms that contribute to the discontinuous usage intentions of users on short video social media platforms.

LITERATURE REVIEW

A multitude of scholars delineate social media from various perspectives. Table 1 delineates the various definitions of social media. The table presented indicates that social media can be characterised as varied user-centric platforms that facilitate the distribution of captivating content, the establishment of dialogue, and interaction with a broader audience. The digital landscape is essentially constructed by individuals for the benefit of individuals, creating an environment conducive to interactions and networking across various domains, such as personal, professional, business, marketing, political, and societal (Kapoor et al., 2018).

Evolution of Social Media

The progression and transformation of social media can be linked to the initial stages of the Internet. Figure 2 demonstrates that with the advancement of technology and the evolution of consumer demands, social media underwent three distinct developmental stages (Rex, 2021). Social Media Era 1.0 (late 1990s to mid-2000s): During the early development of the Internet, social interactions primarily took place via online forums, instant messaging platforms (including ICQ and AIM), and email distribution lists. The methodologies primarily relied on textual content and fundamental image transmission. The emergence of Web 2.0 introduced the notion of User-Generated Content (UGC), resulting in the rapid development of social media platforms. The establishment of Facebook in 2004 catalysed a significant expansion of social networking platforms. This era witnessed the emergence of significant platforms such as YouTube, which facilitated video sharing, and Twitter, which enabled the dissemination of brief messages.



source from Woodbury 2021

Figure1 the Evolution of Social Media

The era of Social Media 2.0 (2010s) witnessed a significant increase in social media utilisation, driven by the ubiquitous presence of smartphones and the swift proliferation of mobile Internet access. Platforms such as Instagram and WeChat utilise mobile applications to enhance user experience, thereby contributing to the global rise in popularity of social media. Period of Social Media 3.0 (2010s-present): Social media platforms offer a diverse array of content, including text, images, videos, and live streaming capabilities. In this period, platforms for video sharing, notably TikTok and Snapchat, emerged, providing distinctive social interactions for the youth demographic. The evolution of social media has transitioned from basic online communities to complex, multimedia-enhanced global networking platforms. It has exerted a significant impact on business, politics, and society, while also transforming communication and socialisation practices.

Social networking platforms such as Facebook, Instagram, and Twitter facilitate user engagement through various functionalities, including the ability to share images, create groups, accumulate followers, invite contacts to events, comment on visual content, tag friends, and convey support. Social Review Platforms: Digital platforms such as Yelp, TripAdvisor, and Amazon serve as venues for individuals to articulate their opinions and perspectives regarding a range of products, services, and experiences. These forums play a pivotal role in assisting customers in making informed decisions. Moreover, they significantly impact the reputations of organisations by shaping public perception and providing essential insights for the improvement of their products and services. Image sharing systems facilitate the creation, viewing, and distribution of visual information, encompassing photographs, infographics, and drawings, across various dimensions from thumbnails to medium and full-sized images. The focus is on recognising these images to enhance their searchability and discoverability. Instagram, Imgur, and Snapfish represent some of the leading platforms for photo sharing in contemporary digital culture.

Sharing economy networks exemplify the functionality of platforms like Airbnb and Rover, which offer affordable vacation rentals and pet-sitting services while significantly contributing to the broader framework of the sharing economy. These networks facilitate the connection between individuals possessing surplus resources and those who require assistance, thereby enabling exchanges that may not take place under normal circumstances. These communities leverage technology to facilitate extensive resource aggregation, uncovering numerous opportunities that may remain inaccessible otherwise.

Discussion Platforms: While Facebook often serves as a venue for intense debates, platforms such as Reddit and Quora are specifically designed to foster meaningful engagement. These platforms facilitate the inquiry and expression of opinions among users, drawing in individuals who share analogous interests and curiosity. Unlike Facebook and Instagram, individuals tend to disclose less personal information,

thereby maintaining a greater degree of anonymity.

Community Blog: These systems facilitate the continuous publication and maintenance of content in a blogging format, enhanced by the interactive features inherent to social networking. Illustrations encompass platforms such as WordPress, Medium, and Tumblr. Users are afforded the opportunity to generate and disseminate messages, engage in peer communication through comments and shares, and cultivate a vibrant digital community rooted in shared interests and perspectives.

Video Hosting Platforms function as repositories and distribution centres for video content. These platforms facilitate the uploading and viewing of films, while also enabling user interaction with the content. The platforms offer a diverse array of video genres, encompassing both instructional and entertainment content, and often incorporate social features that enable viewers to comment, like, and share videos. The leading platforms for short video content in the social media landscape comprise YouTube, Facebook Watch, TikTok, Instagram Reels and Stories, Snapchat, Douyin, and Kuaishou. Unlike conventional text and image formats in social media content, video information offers enhanced clarity, and its unique brevity aligns with the fragmented time consumption habits of contemporary consumers. Short video social media represents a multimedia format that integrates visuals, music, and movement, characterised by robust visualisation and an intuitive user experience (Su, 2018). During the Covid-19 pandemic, short video platforms on social media became the primary source of entertainment for individuals seeking to occupy their time at home. Moreover, it has demonstrated the capacity to inform the public regarding health matters (Gever et al., 2021) and serves as an innovative method for disseminating education in developing nations (Laato et al., 2022). Short video social media distinguishes itself from other forms of social media due to its unique content characteristics. This platform facilitates informal entertainment for individuals who find it challenging to engage with conventional media by enabling them to produce short films. Moreover, these films provide individuals the opportunity to attain recognition or even achieve a status of phenomenon through the mere act of disseminating their own recordings. At present, individuals on social media with substantial followings are acquiring skills and generating income via these platforms. The production of viral video content, especially through platforms such as TikTok that resonate with a younger demographic, possesses the capacity to establish worldwide trends and catalyse cultural transformations that become woven into the daily experiences of numerous individuals. This research examines the domain of short video social media.

Short Video Social Media

Brief audiovisual presentation Kaye et al. (2020) assert that social media platforms deliver video, news, and social entertainment in concise 5-minute segments. These platforms offer novel avenues for social engagement and recreational activities. The maximum duration for videos was increased to 10 minutes in February 2022 (Alley & Hanshew, 2022). In recent times, platforms such as TikTok, Instagram Reels, and YouTube Shorts have emerged as frontrunners in the domain of short-form video content within social media. 2024 (Chloe) Engaging skits and choreographed dance sequences frequently characterise short-form video content. However, they may also serve purposes in education or advertising. Organisations have the potential to innovatively market their offerings through the medium of short films (Chloe, 2024). Concise visual presentation Social media has fundamentally transformed the landscape of communication. Viddy, recognised as the pioneering short video application, was established in the United States in 2011. It empowers users to autonomously film and edit content, facilitates instant replay, and offers a range of flexible and diverse features. TikTok has significantly popularised the format of short-form videos, thereby transforming the landscape of social media (Lisa, 2022). TikTok boasts more than 100 million monthly active users in the United States and has achieved 2 billion downloads globally since its launch in 2018. TikTok achieved global recognition in 2019, positioning itself alongside major platforms such as Facebook and WhatsApp in significant markets like

the United States and India (Kaye et al., 2020). Following their success, Instagram and YouTube launched Instagram Reels and YouTube Shorts.

Brief audiovisual content Social media platforms have gained widespread popularity due to their provision of easily digestible and engaging content. Short-form videos, specifically those lasting less than 60 seconds, can be produced and disseminated across these platforms. These brief films are ideal for capturing interest and delivering information efficiently.

Short-form videos influence social media dynamics for a multitude of reasons. Initially, diminished attention spans render it increasingly challenging to engage with longer-form information (Splice, 2021). Short-form videos effectively address this need by delivering concise, easily digestible content. Furthermore, the repeated engagement of viewers significantly enhances the influence of short-form video content on social media platforms. Users can seamlessly explore a variety of short films within a single session, enhancing engagement and interactivity. Concise visual presentation The emergence of social media has facilitated the creation of unique platforms for diverse consumers and content creators. The study is conducted within the context of Douyin, a leading short video platform in China. According to a report by CNNIC in June 2022, there were 962 million users of short-video platforms. As of June 2022, Douyin reported a total of 680 million active users (Questmobile, 2022). Douyin facilitates seamless searching, communication, and sharing. Furthermore, the robust recommendation algorithms employed by Douyin are likely to actively propose a multitude of resources (GMW, 2021). Nevertheless, Douyin is encountering an excess of information and an overload of system features. Such occurrences lead to a sense of dissatisfaction, emotional turbulence, and remorse among Douyin users. The utilisation of Douyin among users has experienced a decline. Therefore, this research aims to investigate Douyin.

Short Video Social Media Drawback

The short video format presents a variety of advantages; however, it can also lead to challenges in content creation, user engagement, and the overall dynamics of the social media landscape. Lack of adequate information: Given the constraints of time, short films often fail to provide sufficient detail. The complexity of conveying intricate issues in short films presents significant challenges, potentially resulting in a lack of balance or the emergence of misunderstandings. Excessive rapid-fire, ephemeral content: The rapid transitions and dynamic elements inherent in short films can impede viewers' capacity for deep contemplation. The presence of visual effects and surface information has the potential to divert the audience's attention from the underlying significance of the content. Algorithms of platforms and their immediate impacts: Short videos on social media generally disseminate widely and attract viewership through the mechanisms of platform algorithms and the influence of ephemeral trends. This dependency could lead content providers to prioritise the demands of platform algorithms at the expense of content quality and audience acknowledgement. Issues related to privacy and copyright: Short video platforms encounter challenges concerning privacy and copyright when it comes to the sharing and reuse of content. The dissemination of unauthorised content has the potential to engender both legal ramifications and societal challenges. Short videos serve as a potent tool for engaging audiences and disseminating content; however, it is imperative for both content creators and viewers to navigate the inherent limitations and challenges in order to foster a more constructive and significant digital media landscape. The cessation of short video social media platforms is associated with the following behaviours: Initially, it is advisable to suspend the utilisation of the works by Adhikari and Panda (2020), Dindar and Akbulut (2014), Franks et al. (2022), Lin (2020), Liu (2021), Luqman (2020), and Masood (2021). The consumption of short video social media platforms can lead to significant psychological and physiological stress, resulting in fatigue due to the finite nature of users' energy resources. In order to effectively manage stress and fatigue, individuals frequently engage in the avoidance of stress-inducing factors and implement a temporary cessation of short video social media consumption. Brief interruptions serve to alleviate the

stress induced by short video social media and are of limited duration. The individual may promptly cease participation in short video social media activities to recuperate, rejuvenate, and subsequently resume standard engagement. Nonetheless, a plethora of similar experiences is likely to lead to a decline in user engagement with short video social media platforms, ultimately resulting in diminished individual behaviour or participation.

Secondly, reduced usage intensity (Cao and Sun, 2018; Adhikari and Panda, 2020; Lin, 2020; Liu, 2021; Luqman, 2020; Masood, 2021). Short video social media networks remain in a nascent stage of development, necessitating frequent utilisation by consumers. With the increasing reliance on short video social media platforms, individuals are beginning to acknowledge a tendency towards addictive behaviours and are taking conscious steps to limit their engagement. To mitigate the duration of engagement with short video social media platforms, establish a specific time for check-ins. Users ultimately observe that the content on short video social media platforms becomes repetitive and misaligned with their expectations following prolonged exposure. They ultimately come to understand that social networks have ceased to be innovative, and that short video social media platforms offer little content that appeals to them, leading to a decline in usage and behavioural regulation. Third, cease permanent usage. It is possible that certain users may experience a decline in patience, leading them to discontinue their engagement with short video social media platforms. This cessation behaviour can be likened to fatigue or an intense state of fatigue characterised by emotional exhaustion, prompting the user to cease engagement with short video social media and halt their participation until they feel prepared to reactivate their account. The cessation of short video social media extends beyond mere termination or restriction of its use; however, it does not imply that consumers will refrain from utilising it in the future.

Fourth, consider exploring an alternative short video platform (Cao and Sun, 2018; Turel, 2015; Maier et al., 2015; Hong and Oh, 2020; Lin, 2020; Masood, 2021). It is important to note that transfer usage is distinct from interruption, control, and cessation of usage, yet it is influenced by these factors. Users are permitted to transfer their usage rights in instances of discontinuance, control, or cessation. Individuals expressing dissatisfaction with the initial short video social media platform may exhibit a tendency to withdraw from its use, demonstrating a behavioural inclination towards discontinuation, regulation, or cessation of engagement with the platform. Furthermore, one may consider transitioning to alternative short video platforms or products.

Conceptual framework

The research framework is developed on the basis of the CAC framework and the preceding discussion, which is summarized in Figure 3.1. The model hypothesis holds that the cognitive assessment of short video social media users (i.e. overload and perceived value) induces expectancy disconfirmation affection (dissatisfaction) responses that consequently drive their behavioral intentions (i.e. discontinuous intention and behavior related to short video social media). This study also cites previous studies (Yu et al., 2018; Dai et al., 2020) to extract a number of demographical variables (including age, educational experience, frequency and gender) that it then relates to short video social media. When the technical functions or new functions furnished by the product are overly complex, the user frequently experiences a perception of imbalance between the system feature settings and the usage requirements. Occasionally, new features are developed to enhance the convenience of the product; however, each additional feature brings along its own set of issues. Although the requirements of users are diverse, the functions that each user actually employs will not surpass half of those offered by the system, and the remaining superfluous functional products will, to a certain extent, augment the pressure on users during usage and generate negative feelings of dissatisfaction.

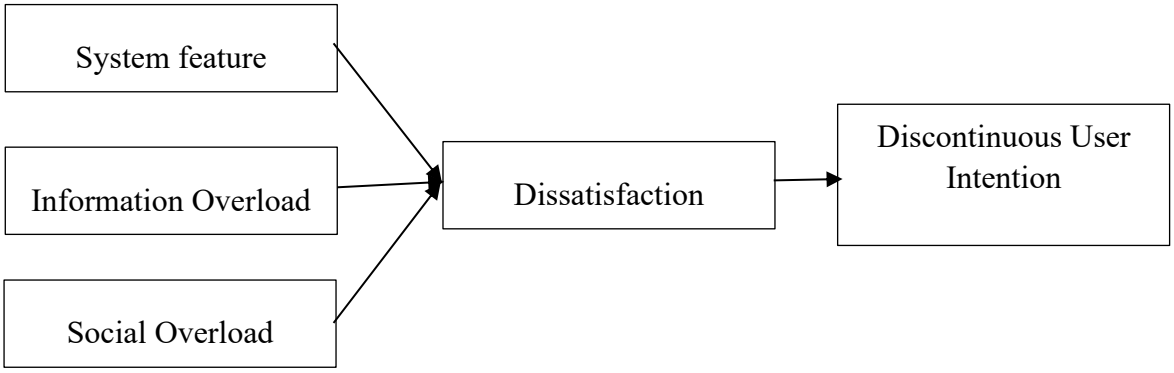


Figure 2 Research conceptual framework

Findings

The measuring indicators include the dependability of individual items and the internal consistency, as stated by Hair et al. (1998). Factor loading is used to assess the dependability of individual items. Latent variable composition reliability (CR) and Cronbach's alpha are used to assess internal consistency. The minimum suggested value must exceed 0.7. Validity pertains to the accuracy of the scale instrument, and the measurement indicators include convergent validity and discriminant validity. Convergent validity primarily assesses the relationship between items that share the same dimension and identifies the average variance extraction (AVE). The suggested threshold must exceed 0.5, as stated by Bagozzi and Yi in 1988. Discriminant validity is a statistical metric used to assess the connection between items that have diverse characteristics. It is evaluated by calculating the square root of the average variance extracted (AVE). If the square root of the diagonal AVE is larger than the correlation coefficient of either the horizontal or vertical column, it indicates discriminative validity (Fornell & Larcker, 1981). The Cronbach's alpha and Composite reliability scores for all dimensions exceed 0.7, suggesting strong reliability and internal consistency. The values vary from 0.820 to 0.883 and 0.861 to 0.905, as shown in Table 1. The average extracted variance (AVE) for each dimension exceeds 0.5, which suggests strong convergent validity within the range of 0.630 to 0.692. Table 2 demonstrates that the square root of the diagonal AVE is higher than the other correlation coefficient values in the matrix, which vary from 0.661 to 0.756, as seen in Table 2. Table 3 demonstrates that all values, as identified by heterotrait–monotrait analysis, are below 0.9. This suggests that there is strong discriminant validity, with values ranging from 0.710 to 0.803, as given in Table 3 (Henseler, Ringle & Sarstedt, 2015).

Table 1. Construct Reliability and Validity

	Cronbach's Alpha	Rho_A	Composite Reliability	Average Variance Extracted (AVE)
System feature Overload	0.820	0.838	0.861	0.689
Information Overload	0.846	0.870	0.879	0.630
Social Overload	0.883	0.894	0.905	0.692
Discontinuous User Intention	0.828	0.883	0.868	0.637

Table 2. Discriminative validity

	System feature Overload	System feature Overload	System feature Overload	System feature Overload

System feature Overload	0.702			
Information Overload	-0.569	0.724		
Social Overload	-0.590	0.681	0.756	
Discontinuous User Intention	-0.570	0.811	0.694	0.701

Table 3. HTMT

	System feature Overload	System feature Overload	System feature Overload	System feature Overload
System feature Overload				
Information Overload	0.710			
Social Overload	0.615	0.803		
Discontinuous User Intention	0.593	0.832	0.783	

Table 4. Direct relationship

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values
System feature Overload -> Discontinuous User Intention	0.155	0.146	0.053	2.910	0.004
Information Overload -> Discontinuous User Intention	0.807	0.802	0.039	20.936	0.000
Social Overload -> Discontinuous User Intention	0.138	0.124	0.070	1.970	0.049

Hypothesis 1 posited a substantial correlation between System feature Overload and Discontinuous User Intention. Table 4 shows that there is a noteworthy correlation between System feature Overload and Discontinuous User Intention, with a score of ($\beta = 0.155$, $t = 2.910$, $p < 0.05$). Furthermore, hypotheses 2 and 3 postulated that there is a substantial correlation between System feature Overload and Discontinuous User Intention with proactive conduct. The findings in Table 4 indicate a strong correlation between Information Overload and Discontinuous User Intention with proactive conduct, with coefficients of ($\beta = 0.807$, $t = 20.936$, $p < 0.05$) and ($\beta = 0.138$, $t = 1.970$, $p < 0.05$), respectively.

Table 5. Indirect relationship (Mediation effect)

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values

Dissatisfaction -> Discontinuous User Intention	0.111	0.100	0.058	1.922	0.055

Hypothesis 4 proposed that Dissatisfaction plays a mediating role in Overload and Discontinuous User Intention. The data presented in Table 5 demonstrate a significant mediation effect of Dissatisfaction in the relationship between Overload and Discontinuous User Intention. The mediation effect is represented by a score of $\beta = 0.111$, with a corresponding t-value of 1.922 and a p-value less than 0.05. These results may be seen in Table 5.

Table 6. Indirect relationship (Mediation effect)

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values
Overload -> Dissatisfaction -> Discontinuous User Intention	-0.017	-0.042	0.037	0.449	0.653

Hypothesis 5 suggests that Dissatisfaction plays a key role in mederating the association between Overload and Discontinuous User Intention. According to the information provided in Table 6;

Table 7. R Square

	R Square	**R Square Adjusted**
Overload	0.706	0.703
Discontinuous User Intention	0.651	0.650

The coefficient of determination, often known as R square, quantifies the extent of variation between two variables under the assumption of a linear relationship (Sanchez, 2012). (Sanchez, 2012). Table 7 presents the R2 and goodness of fit scores. Table 7 shows that the R2 value for Overload is 0.703, indicating that 70.3% of proactive conduct can be accounted for by Overload, Discontinuous User Intention as a mediating variable. Discontinuous User Intention is defined by Dissatisfaction, accounting about 65% or 0.650.

DISCUSSION

The concept of "overload" originated in the field of physics, primarily to denote an excessive load within structural frameworks, among other applications. Subsequently, the term was incorporated into the field of psychology, signifying an individual's subjective experience and evaluation of phenomena that surpass their cognitive processing capabilities (Zhang et al., 2016). A multitude of scholars has put forth the concept of expressing an individual's cognizance of aspects in the external environment that surpass their abilities. Overload is often perceived as an external stimulus that brings about changes in cognition, emotion, and motivation, thereby affecting the behaviour of the user (Lazarus & Folkman, 1984b). This research examines the phenomena of information overload, social overload, and system feature overload within the context of short video platforms. Information overload (IO) refers to the quantity of information that an employee is required to handle, exceeding their ability to process it effectively (Eppler & Mengis, 2008). This phenomenon of overload has been thoroughly investigated through various conceptual frameworks, such as infobesity, information avoidance, and information anxiety (Bawden &

Robinson, 2009; Roetzel, 2019). Employees may encounter significant amounts of content related to their professional and personal lives through social networking services, which can be characterised as redundant, conflicting, disorganised, relevant or extraneous, advantageous or unnecessary. This could impede employees' ability to make sound decisions or drive them towards compulsive behaviour, thereby increasing their information consumption to satisfy their needs (Bouattour Fakhfakh & Bouaziz, 2023; Wang et al., 2015). The presence of extraneous material and an overload of information lead to user dissatisfaction (Zhou et al., 2018). Recently, users of Instagram have articulated their dissatisfaction regarding the overwhelming presence of superfluous content in their feeds (Silberling, 2022). Information overload is a crucial element of Cognitive Load Theory (CLT) (Chen et al., 2012), suggesting its role as the cognitive variable within the framework of this research methodology. The surpassing of cognitive capacity beyond its previous thresholds leads to negative psychological consequences, including worry, boredom, and exhaustion (Tarafdar et al., 2020). Within the realm of mobile media, individuals have developed the habit of retrieving information regardless of their location or the time of day. The frequency and intensity of their use and reliance on short video social media are on the rise. A significant number of individuals have shifted from pursuing relevant information to being overwhelmed by an abundance of data. In instances of information overload, the sheer volume of data exceeds an individual's ability to organise it effectively, thereby hindering the identification of critical information (Ye et al., 2022). The intentions behind short video consumption present challenges for knowledge acquisition, as information overload leads to stress, fatigue, tension, and dissatisfaction, ultimately resulting in cognitive dissonance (Pentina et al., 2013). Users are highly vulnerable to considerable disruption as a result of IO. An overabundance of cognitive capacity can lead to unfortunate behaviours, including impulsive buying decisions (Xiang et al., 2022). In these scenarios, the individual is not influenced by previous information. The repeated exposure of consumers to unengaging and novel content induces cognitive dissonance, culminating in psychological fatigue and discomfort, which ultimately results in dissatisfaction (Chen et al., 2023; Fu, 2020).

As the population continues to expand, a heightened allocation of time and effort will be necessary to maintain the increasingly complex social relationships (Chen et al., 2023). This phenomenon, referred to as social overload (SO), occurs when employees are required to manage an overwhelming number of social support requests from their online networks, ultimately exceeding their capacity for interaction (Bouattour Fakhfakh & Bouaziz, 2023; Fu, 2020; Maier, 2014; Zhang et al., 2016). As a result, the initial perceptions that consumers hold regarding social platforms are altered, giving rise to negative emotional responses (Soroya et al., 2021). In organisational contexts, consumers of short video social media may receive professional or personal communications indicating their responsibility for supporting peers or engaging in gaming activities. The rise in online friendships and communication channels may lead to an increase in social support requests, which could overwhelm users (Maier, Laumer, Weinert, et al., 2015).

Within social platforms, the concept of system feature overload (SFO) refers to the phenomenon where consumers encounter capabilities that exceed their essential technological requirements (Grandhi et al., 2005). The attributes of the emerging short video social media platforms, functioning as a hedonic system, promote user engagement and augment their ability to acquire information (Tian et al., 2023). From the perspective of social network services, it is clear that product developers frequently integrate various new features to optimise user engagement and improve user retention. Nevertheless, this will increase the burden of information reception and processing for users, resulting in sensations of fatigue and boredom (Lee et al., 2016), consistent with the Theory of Feature Exhaustion (Thompson et al., 2005). Although each platform feature is designed to fulfil a specific function, users often interact with only a limited number of these features. The presence of an abundance of features can significantly impact users'

cognitive processes, requiring the integration of considerable new information and consequently placing an undue strain on them (Cenfetelli & Schwarz, 2011; Fu, 2020). Providers of social networking services have sought to improve service quality through the integration of innovative features aimed at counteracting the decline in active user engagement. Nonetheless, it seems that these strategies do not reliably produce the expected outcomes (Zhang et al., 2016). Since 2012, Facebook has implemented various features such as mention tagging, privacy settings, and trending topics; however, these advancements have not alleviated the decrease in active users. The implementation of SFO is likely to reduce product usability, thereby requiring consumers to invest more time and effort in the learning process (Chen et al., 2023; Zhang et al., 2016). Users facing difficulties with new system features may perceive a diminished sense of control, which can result in dissatisfaction with the platform.

This research asserts that, in line with the expectation disconfirmation model, the perceived value experienced by users has a significant negative effect on discontent, which subsequently adversely affects users' decisions to cease usage. A substantial body of research demonstrates that users' positive perceived value significantly impacts their subjective evaluations of technology and associated matters. Consequently, as the user's perceived value during the usage process increases, their dissatisfaction will correspondingly decrease. Despite the differences across various fields of study, the results consistently indicate that users' perceived value negatively influences their usage attitude, leading to dissatisfaction.

The mobile short video social media platform operates as a hedonic information system, wherein users participate for both functional purposes and recreational pleasure. Davis incorporated felt enjoyment into the framework of technological acceptance (Davis, 1993). The author posited that external motivation could be reflected in perceived usefulness, whereas internal motivation might be evidenced by the experience of enjoyment. As a result, similar to the concept of perceived usefulness, the experience of enjoyment will likewise exert a negative influence on consumers' usage attitude, ultimately leading to dissatisfaction. This research utilises perceived utility and perceived enjoyment to evaluate users' perceived value, taking into account the characteristics of short video social media.

The concept of perceived utility serves as a cornerstone within the framework of technology adoption. This pertains to the extent of utility that consumers perceive in enhancing their job efficiency through the utilisation of new technology or information goods. This particular subjective experience persists within users' behavioural patterns over an extended period. As consumer engagement intensifies, their perceived utility will be continually recalibrated in response to the advancements and modifications of emerging technologies or informational elements. The perceived utility of novel technologies or information products significantly influences user satisfaction and directly affects their likelihood of continued engagement (Bhattacherjee, 2001).

The emergence of short video social media platforms offers users an extensive array of video content resources, which enhances their perspectives, alleviates the stress linked to work and study during brief interludes, and consequently boosts their efficiency in these areas. This research defines perceived utility as the degree to which consumers feel they gain advantages from utilising mobile short video. In 1977, Lieberman first articulated the concept of entertainment, suggesting that it constitutes a subjective emotional experience that emerges from the interplay between the user and the computer (Liebermann, 1977). Moon et al. expanded the concept of entertainment to encompass perceived entertainment, characterising it as the degree to which intrinsic motivation is satisfied during the interaction between the user and the Internet (Moon & Kim, 2001). Moon further posited that intrinsic motivation consists of three fundamental components: 1) Concentration is characterised by the focused attention of individuals on a particular task, which often results in diminished self-awareness and a neglect of external stimuli, culminating in a profound state of immersion; 2) Curiosity embodies the process of engagement that stimulates individuals' inquisitive nature and fosters a desire for further exploration; 3) Pleasure

indicates that individuals regard their interactions with the Internet as exceptionally engaging, deriving considerable enjoyment, which enhances their likelihood of Internet usage. The empirical study conducted illustrates that perceived entertainment positively impacts individuals' behaviour regarding Internet usage. Nysveen et al. (2005) contend that the perception of entertainment plays a crucial role in shaping users' acceptance of a specific service. Lin et al. integrated the entertainment perception element into their investigation of the sustained usage behaviour of portal website users, experimentally determining a positive correlation between entertainment perception and users' intention to persist in utilising portal websites (Lin et al., 2005). Zhang and Wang examined the ongoing usage patterns of users of instant messaging applications and found that a strong interest in a specific information system encourages continuous usage behaviour (Chen, 2018; Zhang & Wang, 2010). The perception of enjoyment plays a significant role in augmenting users' motivation to participate, serving as a critical factor influencing their behaviour following usage. Mobile short video applications are categorised as entertainment software, enabling users to engage in activities such as recording and uploading brief films, in addition to viewing a diverse array of short films. As a result, the variable "perceived entertainment" ought to be regarded as a significant factor influencing the intention for non-continuous usage among users of mobile short video applications.

CONCLUSION

The habits of individuals regarding work and lifestyle have undergone significant transformation due to the widespread adoption of mobile devices and advancements in communication technology. The emergence of social media platforms featuring short videos has arisen to meet users' demands for social interaction, entertainment, educational opportunities, and professional engagement. The proliferation of short videos on social media platforms has garnered significant attention and engagement from smartphone users globally. Nevertheless, as time progresses, users confronted with an abundance of short videos that fail to meet their expectations tend to display adverse sentiments, including disappointment, which ultimately leads to a diminished intention to engage with the website. The intention of social media users to engage in discontinuous usage has been a subject of prior research; however, there remains a notable deficiency in comprehensive theoretical analysis and elucidation of the underlying mechanisms that drive users' discontinuous usage intentions when consuming short video content. This study aims to assess the impact of felt overload and perceived value on users' intentions to cease their engagement with short video technology. This study presents the development of a discontinuous usage intention model grounded in the Cognition-Affection-Conation (CAC) theory, the Expectancy Disconfirmation theory, and the Self-Efficacy theory. Furthermore, the pertinent research hypothesis is put forth. The perceptions of users regarding the platform employed for short films significantly influence their emotional responses, particularly feelings of dissatisfaction. Furthermore, the concepts of perceived overload and perceived value are intricately linked to users' perceptions of the platform itself. Furthermore, the degree of dissatisfaction influences the final decision made by customers regarding their continued use of the product.

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