Vol.3 No.1 2022
https://doi.org/10.37420/j.cer.2022.009

The Development Predicament and Optimization Path of China's Accessible Video APP under the Fairness Perspective

Yani Zhang*
Hangzhou Normal University, Hangzhou, China
*Corresponding author, e-mail: sevenzqj@163.com

Abstract: *With the development of the Internet and the popularity of smartphones, China's major video APPs are mature, innovative, and rich in resources. However, the development of online-accessible movie APPs in China is relatively lagging, which greatly restricts the access of disabled people to movie and entertainment resources anytime and anywhere, which is not in line with the concept of social equity and harmonious development advocated by China. Therefore, this paper introduces the current development situation of accessible movies in China, analyzes the current development dilemma faced by domestic accessible movie APPs from the perspective of social equity, and suggests that the optimization paths such as trying to pay membership system, establishing a perfect customer service system, using technology to empower disabled groups and enhancing publicity and promotion are the keys to breaking the dilemma of accessible movie APP development.*

Keywords: *Equity perspective; Barrier-free film and television APP; Development dilemma; Optimization path*

At present, there are more than 85 million disabled people in China, among which the visually impaired and hearing-impaired people account for nearly 1/2 of the total number of people, and they enjoy the same need for access to film and television cultural resources as the able-bodied people. At the 19th National Congress of the Communist Party of China, Jia Zhangke, a famous Chinese film director, submitted the "Proposal on the Development of Barrier-free Films in China", suggesting to support the development of accessible film in terms of legal policies, theater construction and social care, which was highly recognized by the Party and the government (Li, 2019).

China's barrier-free film and television projects have been developed for more than ten years since it was launched in 2009, and hundreds of film and television works have been produced for people with disabilities, and "Project Sunshine", "My Voice, Your Eyes" and other offline activities have been carried out through associations of disabled people's associations, public libraries, special schools, and other public welfare organizations. "In 2020, China Braille Press, China Cultural Information Service Center for the Visually Impaired, Kangyi Barrier-Free Film and TV Development Center, and Shanghai Pretty Lady Culture Media Co. (Gu, 2019) This is a breakthrough in China's online exclusive barrier-free film and television platform, in addition to Youku, Xigua Video and other Internet platforms will also launch relevant online barrier-free film and television sections in 2021. However, there are problems such as lack of content, single function, and narrow audience group in domestic accessible film and TV APPs, which greatly limit the promotion of accessible film and TV resources.

Vol.3 No.1 2022
https://doi.org/10.37420/j.cer.2022.009

This paper firstly analyzes the social environment of the development of accessible film and television industry from the perspective of equity, secondly summarizes the development status of the domestic accessible film and television APP, and finally puts forward suggestions for the development dilemma of accessible film and television APP to promote the development of online-accessible film and television.

Analysis of the Development Environment of Accessible Film and Television from the Perspective of Social Equity

What is the accessible movie? It is a film in which the images of the film are narrated using spoken images without affecting the content of the original work so that visually impaired people can enjoy the film without barriers; at the same time, hearing impaired subtitles and sign language translation images are added, so that hearing-impaired people can better understand the film and eliminate the barriers to watching the film caused by physical limitations. (Gao, 2020) Even so, due to the uneven allocation of resources across the country, the coverage of accessible movies is relatively narrow, mainly concentrated in economically developed areas, and it is still difficult for people with visual and hearing disabilities in relatively backward areas to enjoy such cultural forms. Therefore, the development of accessible film and television in China still faces many difficulties.

Slow Development

By 2020, the total number of movie screens in China will reach 80,000, and movies have become a part of people's life and entertainment, and it has also become people's "spiritual food", in the process of watching movies, people broaden their horizons and gain emotional resonance. However, compared with China's film industry, the start of barrier-free film and television is late and slow. The first attempt at the barrier-free film in China was initiated by China Braille Publishing House in 2003, which was a film talk for the blind. The first attempt at the accessible film in China was initiated by China Braille Press in 2003, which helped some visually impaired people to "watch" and understand films through live film narration. Since then, this kind of live movie narration has been spreading from big cities to small cities, but the frequency of the movies is very low and the restrictions on the venues are high. In 2009, China officially launched the Accessible Film and Video Project, and Shanghai Film Publishing House started to produce accessible films, mainly descriptive films, which opened the era of oral films, and people with disabilities went into cinemas to watch films, but the number of venues and films in cinemas was not much, and the coverage was narrow. In 2018, the Communication University of China organized and established the Bright Cinema Project, and the teachers and students of the university jointly produced and completed 100 accessible films and put them into the public welfare project of cinemas, so that many people with visual and hearing impairment have the opportunity to watch movies, but such activities are still a drop in the ocean compared with ordinary people watching movies.

Low Degree of Marketization

In China, the development of accessible film and television is a public welfare project mainly organized by China Braille Press, the National Association of the Blind, major public libraries, and public welfare organi-

zations. In the process of accessible film and television production, they are bound to face the problems of insufficient funds and restricted copyright, which greatly restrict the development of accessible films. Whether it is offline cinemas or online accessible film-related software platforms, the number of films is limited, the speed of new films is slow, and the variety of films is single, which cannot meet the needs of the diversified market. Most of the cinemas in China do not have accessible cinema halls and no special schedule for people with visual and hearing disabilities, so most people with visual and hearing disabilities cannot go to cinemas to experience movies, and the market development of accessible movies is low.

Poor Dissemination Effect

Due to the limitation of the venue, many people with deafblindness need to travel a long way to reach the destination to watch the movie, which increases the safety risk during the journey. Online barrier-free movies allow people with deafblindness to enjoy the fruits of spiritual culture anytime and anywhere without leaving home and also ensure their life safety. However, the three major video sites, led by "You Ai Teng", are almost blank in the development of barrier-free movies. Only Youku, with the support of Ali's "Read Light Project", has built a barrier-free film and television network audiovisual platform with the Chinese Library for the Blind based on its technical accumulation and content resources, and will launch 100 barrier-free films in the next three years (Ali launches "Read the Light Project": Dharma Institute technology, serving visually impaired people, Youku will push accessible movies, 2020). At present, there are only a few accessible movies in the search engine, and the service targets are limited to visually impaired patients. Secondly, watermelon video, a medium video website with live streaming and short video as the core of development, officially launched the barrier-free cinema project in April this year, enabled media resources and dubbing team, and after taking 3 months, launched the barrier-free cinema channel in July this year, and kept more than 10 movies per month in quantity to provide update service. However, it is still far from the update speed and volume of foreign countries. The main service targets of the barrier-free movies of Watermelon Video are still visually impaired patients, and the remake process of the movies lacks subtitles and sign language expressions for the hearing-impaired viewers.

Problems in the Development of Accessible Film and Television APP in China

Based on the problems faced by the development of an accessible film and television environment in China and the rapid development of Internet technology, the development of accessible film and television apps has become an extremely important proposition. 2020, the launch of the China Accessible Film Mobile APP, which is a leap forward for the accessible film and television platform in China. When we enter the home page of the Accessible Film and TV APP and study it carefully, we will also find the lack of development of the platform.

The Content form Lags and the Function Service is Weak

According to Yang Hua, the secretary-general of Shenzhen Information Accessibility Research Association, to achieve real accessibility, we should first seek content accessibility, platform accessibility, and the online

Vol.3 No.1 2022
https://doi.org/10.37420/j.cer.2022.009

demand for perfecting the class compatible with the auxiliary technology operation. (Cui,2019) At present, opening the home page of the Accessible Film and TV APP in the navigation bar only recommended TV, movies, and documentaries on these four channels, the content provided only supports online on-demand, with no local download function. In terms of video quality, there are only two modes: SD and Super HD, which is a great disadvantage for the hearing impaired. The resources in the platform are slowly updated, the categories are too general, and the channels are not expanded enough, which makes it difficult for people with disabilities to keep up with the times, update their cognition, and lack spiritual and cultural inculcation. Secondly, the Accessible Film and TV App lacks interactivity and does not set up tags, punch cards, and interaction on topics such as circle square, which greatly reduces the sociality of the platform. The use of the platform is limited to the cell phone side of the lack of video placement function, the viewer can only watch on a small screen cell phone, for the film and television enthusiasts want to create a home theater atmosphere weakened the audio-visual effect. On the home page of the platform, there is a lack of content close to the life of people with disabilities and self-made content by people with disabilities, which greatly reduces the enthusiasm and participation of people with disabilities in the creation of literature and arts, making their psychological demands and emotional resonance are not met, thus it is difficult to attract them to continue to use the accessible film and television APP.

Single Operation Mode and Insufficient Marketing

At present, the operation mode of accessible film and TV apps only stays at the level of watching film and TV works, and the channel expansion of APP is weak, without creating an open platform ecosystem for the market and a diversified commercial realization mode, which leads to the death cycle of the platform in the initial stage. In contrast, Youaiteng and other film and television APPs pay special attention to product ecology and create a diversified ecological value model. First of all, these platforms are highly open and meet diversified market demands, attracting users to consume with massive film and TV resources and users becoming content producers themselves, enhancing the stickiness between users and the platform. To expand their influence and attract funds, the platforms adopt hard advertisement placement, soft advertisement implantation, membership payment, live streaming reward, channel sharing, and other ways to open the platform market and achieve commercial development. Therefore, given the development dilemma of accessible film and TV apps, it is necessary to actively explore and develop an operation mode that meets its actual situation, opens the market, and creates a differentiated competitive advantage and achievable profit model.

Lack of Professional Staff, Work Efficiency Needs to be Improved

Compared with the normal film production personnel, the production team and professional personnel of accessible films are relatively few, which largely limits the development speed of accessible films. Although representatives from all walks of life exchanged and discussed the accessibility of Chinese films in the Accessible Film and Television Forum, there are still only a few training institutions and personnel training for accessible film and television. Except for the "Sunshine Cinema" project initiated by the Communication University of China and the post-production by teachers and students from several professional colleges and universities in Shanghai, there are few universities and enterprises to train professionals related to barrier-free film and television, and a large number of films produced every year are only choreographed and produced by

a small number of professionals, which limits the development of barrier-free This limits the development of accessible movies. The dubbing of online movies does not match the environment of the movie, and the dubbing form of the actors and actresses is rather rigid and does not match the movie characters, which reduces the viewing effect of people with visual and hearing disabilities.

The Optimization Path of Accessible Movie Apps in the Perspective of Social Equity

Facing the dilemma of the development of accessible film and TV APP, the optimization of the path of accessible film and TV APP becomes the most effective way to solve the problem of movie watching for people with deafblindness. This not only allows people with deafblindness to get the freedom to watch movies but also makes them feel that society cares for them. Therefore, a barrier-free film and television APP platform needs to change its operation mode from the original pure public welfare to the profit mode of developing social value and economic benefits in both directions, using technology to empower the product, optimizing the product content for precise placement to users, and finally using social resources to strengthen publicity and dissemination to promote the platform forward.

Develop a Profit Model and form an Ecological Closed-loop Combining Economic Benefits and Social Values

As a purely public welfare APP software, Accessible Film and TV APP will inevitably encounter the problem of untimely updates of technology and works due to the lack of funds in the process of development. Therefore, it is imperative to develop a profit model to try paid membership system. Let the capital flow into the platform, study and learn from the three major network video platforms, build a set membership payment system, set up content to attract users before they enter the open film and television products, incentivize users to pay, such as the implementation of annual membership package monthly system, free to drive the payment, cross-subsidy payment model for the viewing and enjoyment of relevant films, so that the platform has economic benefits, improve the motivation of film and television enterprises to work. thus promoting the development of the platform and the renewal of film and TV works. This enables people with visual and hearing disabilities to see the latest films and TV works in time so that they can feel that society cares for them and realize the virtuous cycle of economic benefits and social values.

Utilize Technology to Empower and Precisely Deliver Personalization

In the era of rapid development of Internet technology, to break the bottleneck of development, accessible film and television apps should focus on the use of big data algorithms to achieve accurate matching of users and information. Using big data algorithms, according to the user's habits, the user's browsing video types, or viewing time to recommend the user's interested columns or works, to achieve personalized placement. (Liu, et al., 2016) For example, "Guess what you are interested in", "Guess what you like" and other columns on the three major platforms of Youaiteng can provide users with personalized services and content recommendations to retain users. At the same time, we can improve the user demand and feedback mechanism, further enhance the function of APP services such as adding voice function interactive square, circle, and other social

Vol.3 No.1 2022
https://doi.org/10.37420/j.cer.2022.009

behavior paths according to their interest in the topic tags in the platform to communicate, enhance the interactivity and entertainment of the user and the platform, to enhance user stickiness. It can also assist in content production based on algorithmic data and develop some theaters of interest to people with visual and hearing disabilities to play in the form of themes, making the platform ecological content-rich and expanding users' independent selectivity. In addition, the development of audio and video separation technology allows users to listen to film and television works without the need for images, greatly reducing user traffic and ultimately achieving synergy and co-prosperity between the platform and users.

Optimize the Content and Enhance the Functional Services of the Platform

To get a long development, the first thing to do is to make the content king and the works novel and close to the life of people with deafblindness. Platform managers need to go deep inside the audiovisual disabled people, understand their psychological demands, grasp their psychological characteristics such as low self-esteem and loneliness, sensitivity and suspicion, etc., and consider these factors in the works when selecting and creating works so that they can have emotional resonance in the process of enjoying the works. (Luo, & Li, 2020) Secondly, different types of people with visual and hearing disabilities should choose different movies, mainly divided into congenital and acquired disabilities, for some narrative films, which are more suitable for congenital disabilities, such as "Pushing Daisies", which has a rich sense of picture and strong sound effects, can be offered to people with acquired disabilities. (Liu, et al., 2016) This requires the platform to conduct research on the user's situation after he logs in, and then recommend works that meet his behavioral habits and viewing characteristics for him through algorithmic analysis. The platform can strengthen the cooperation with major film and television companies to create film and television works that are close to the lives of people with disabilities and have emotional resonance. It should also enrich the special channels of the platform, such as micro movies, creative videos, variety shows, music, hot news, etc. It should be more comprehensive in terms of color quality and video formats and provide 1080p, 4K, HDR, and other high-definition and smooth playback services to improve the viewing experience of users. In the comprehensive service section of the platform, the third-party accessibility service team is introduced, the feedback function is fully used in the background, the course training and rehabilitation treatment are updated in time, the live teaching mode of the expert team is opened, and the barrier-free film and TV APP is made into a comprehensive application platform for people with disabilities, which improves the usage rate of the platform for people with disabilities.

Integrate Resources and Strengthen Publicity and Dissemination

As a product of the joint intersection of Internet and broadcast film and television, Internet audio-visual is driving the traditional media industry to accelerate its integration and development. As a web audio-visual project serving people with disabilities, Accessible Film and TV APP also needs to seize the development torrent of the times and actively integrate resources to promote the development and dissemination of the platform. First of all, we need to cooperate with larger flow platforms, such as You Aiteng or Jieyin Watermelon and other interactive short video platforms, so that the resources of these large platforms can share the latest resources, introduce film and television copyright resources, integrate and optimize resources, and then through these platforms and large flow of social platforms such as "microblog, Xiaohongshu, well-known

WeChat public number Through these platforms and social platforms such as "Weibo, Xiaohongshu, and famous WeChat public number", we can strengthen the promotion and attract more users to know the existence of accessible movie APP and recommend it to people with disabilities around them. Secondly, through local associations of people with disabilities, public welfare civil organizations for people with disabilities, and the process of organizing line management activities for people with disabilities, enhance the promotion of the Accessible Film and TV APP. The person in charge of the relevant activities can introduce in detail the functions, features, and meaning of using this film and TV APP so that people with disabilities can feel the richness and convenience that this APP will bring to their lives. Finally, we can shoot a promotional video for the platform and put it on all the major traffic platforms and TV stations to let more people know about the barrier-free movie app, and we can ask popular celebrities to endorse the platform for public welfare to increase the exposure and enhance the public image of the celebrities themselves.

Conclusion

This paper analyzes the current situation of the development of domestic accessible movie apps, points out the problems faced by the industry such as lagging content, weak service function, and insufficient dissemination, and proposes that based on social equity, we should fully seize the opportunity of the era of Internet+ booming development, use advanced technology to empower the platform, and at the same time, use market-oriented tools and play the advantage of policy resources to create a comprehensive barrier-free service system, In addition, the government should help the benign development of barrier-free film and TV APP platform.

References

Li, Y. Q. (2019). Barrier-free movies benefit blind community friends Say a movie for you to "see". *Guangming Daily.*

Gu, J. (2019). "Barrier-free film and television" viewing platform online. China Press, Publication, *Radio and Television News.*

Gao, X. H., Cai, Y. (2020). Barriers and breakthroughs: an analysis of the current situation of barrier-free film in China. China Journalism and Communication Research, (01):19-30.

Ali launches "Read the Light Project": Dharma Institute technology, serving visually impaired people, Youku will push accessible movies. (2020). *International brand observation*, (35):79.[1]

Cui, C. F. (2019). Top products are doing this optimization! Information accessibility allows everyone to enjoy modern civilization equally. *China High-Tech Industry Herald.*

Luo, X., & Li, X. H. (2020). The development dilemma and optimization path of China's academic journal app under the perspective of knowledge payment. *Technology and Publishing,*(04):90-95.

Liu, Y, & Xiong, Y. Y. Z., & Huang, T. S. (2016). A brief discussion on the choice and way out of accessible films for the blind. *Drama House*, (05):133+159.