



Article

Intrinsic Motivation for Chinese Fansub Groups and Copyright Issues in the Digital Age

Qinqin Liu*

School of International Studies, Communication University of China, Beijing, China

Article Information	Abstract
Received : March 25, 2024 Revised : April 2, 2024 Accepted : May 27, 2024 Published: June 28, 2024	Fansubs are very popular these days in China because of the general public's expanding cultural need. However, the behavior of producing fansubs constitutes a violation of copyright law in essence both in China and in the world since all the audiovisual materials translated and distributed in China have not obtained authorization from copyright owners of foreign movies and television shows. The aim of this study is to explore the reasons why fansub groups in China would keep distributing foreign films and TV shows online with subtitles translated by them despite concern over piracy and copyright. This paper would adopt a method of qualitative research with a focus on content-analysis by observing and analyzing highly relevant discussions on Zhihu, Weibo and Douban, which are Chinese online platforms where users can engage in discussions on various topics. Based on observation and analysis, the paper would discuss the phenomenon of fansubbing in terms of three aspects: awareness of copyright infringement, intrinsic motivation for participation and material considerations. By examining the reasons for fansub participation and the operation mechanism for this practice situated in a copyright environment, the paper hopes to come up with possible suggestions for protecting the intrinsic motivation for fansubbers while enhancing legal justice, order of the market and creativity of the society.
Keywords Chinese fansub groups; copyright; piracy; digital age; fansubbing.	
*Correspondance liuqinqin2019@cuc.edu.cn	

INTRODUCTION

It can be asserted that the typical members of fansub groups are not explicitly aware of the specific legal statutes they may be violating. However, most fansubbers possess at least a general understanding that their activities exist in a legal grey area (Li, 2024; Wang & Chen, 2014). This point could be inferred from the following facts: fansubs contain a piece of information at the very beginning of the videos indicating that they are not for commercial use and that anyone who downloads them should delete them within 24 hours; all fansubbers use aliases or nicknames inside or outside the groups; and the downloading sources of fansubs released online can easily disappear due to governmental regulation (Sun, 2018). The study intends to explore the reasons why fansub groups in China continue to distribute foreign films and TV shows online with subtitles translated by them, despite concerns over piracy and copyright. The definition of concern here can take two forms: it could be individual fansubbers themselves clearly knowing that what they are doing is illegal, or fansub groups on a collective level being aware that fansubbing poses legal risks. Fansub groups do understand the copyright infringement problem in their practice, which is usually an unspoken concern.

The territory of fansubbing involves many aspects, including legal violations, the distribution model in the digital age, the formation of online communities, and cross-cultural communication (Zhao, [2021](#)). However, there seem to be few widely accepted theories or frameworks accurately interpreting or effectively regulating the whole situation. The lack of sophisticated theories and regulatory frameworks regarding fansubbing is partly due to the rapid development of technology, which makes it difficult to keep up. This, in turn, intensifies the existing problems in this territory because there is no consistent and solid guidance to follow, making the elusive state of the industry more prominent than before.

Although different fansub groups have different styles of translation and varying internal rules, the reasons and motivations for people joining such groups and the general environment in which they operate are usually not distinctly different. This paper does not aim to present a successful model for managing a fansub group, discuss the quality of translation by fansub groups, or gain insight into the daily operations of such groups by studying just one group within a limited time frame. The paper is expected to provide explanations that could apply to almost all fansub groups in China and therefore offer general suggestions for policymakers, fansubbers and the public to ponder over. The paper will examine this kind of industry as a whole and hopes to develop a systematic interpretation to explain the conflict existing between protecting intellectual property in the digital age and satisfying the public's need for learning about foreign culture. Focusing on a single group might narrow and constrain the understanding and perspectives on the research question. Given these considerations, observing, and analyzing discussions on Zhihu, Weibo, and Douban is a reasonable approach. The individuals contributing to these discussions are or have been members of various fansub groups, occupying different roles within these groups.

A fansub is a fan-produced, translated, subtitled version of a foreign audiovisual production, which is a tradition that began with the formation of the first anime clubs in the 1980s and gained widespread popularity in the mid-1990s with the advent of affordable computer software and the easy, free access to subtitling equipment available online (Díaz-Cintas & Sánchez, [2006](#)). In addition, the process of making fansubs is called fansubbing. Any person who participates in such practice is called a fansubber who usually is also a member of a particular fansub group and the fansubbed works are provided online at no charge at all (Díaz-Cintas & Sánchez, [2006](#)). There are different roles in a common fansub group, including translators, editors, technical personnel, and leaders. Situated in a cross-cultural communication background, fansubs have been very popular in China in recent years, helping the audience learn more about foreign languages, appreciate diverse audiovisual works in a relatively original form and understand different cultures in a vivid way (Lv et al., [2014](#); Shi, [2014](#)). Fansub groups constitute a range of online communities (Díaz-Cintas & Sánchez, [2006](#)). In such communities, members work together to promote knowledge collaboration or collective flow of knowledge for the well-being of the public as well as construct their own identities by developing feelings of membership, influence, and value in those communities (Faraj et al., [2011](#); Faraj et al., [2016](#); Preece & Shneiderman, [2009](#); Zhou, [2011](#)).

Intrinsic motivation refers to engaging in an activity for the sheer pleasure or challenge it presents, rather than for any external outcome or reward. When a person is intrinsically motivated, their actions are driven by internal satisfaction and interest, as opposed to external pressures, incentives, or rewards (Ryan & Deci, [2000a](#)). This concept is particularly relevant in the context of fansub groups, where individuals often put considerable time and effort into translating and subtitling foreign audiovisual content without financial compensation. Self-Determination Theory focuses on examining individuals' natural growth tendencies and intrinsic psychological needs, which construct the foundation for their self-motivation and integration of personality as well as explores the circumstances that promote these beneficial

and valuable processes (Ryan & Deci, [2000b](#)). For fansubbers, intrinsic motivation is often rooted in the pleasure of contributing to a community, the challenge of translation work, and the personal satisfaction of promoting cultural exchange.

However, intrinsic motivation driving fansub groups exists in a complex legal landscape, particularly concerning copyright issues. Actions of fansubbers translating and sharing unauthorized content intersect with legal constraints around intellectual property. In other words, while fansubs may contribute to the publicity, promotion, and popularity of the original works to some extent, they fundamentally constitute a violation of copyright law. According to Copyright Law of China ([2020](#)), to publish, perform, or produce audio and video products using works resulting from the adaptation, translation, annotation, arrangement, or compilation of existing works, permission must be obtained from the copyright owner of both the new work and the original work, and remuneration must be paid. Moreover, Berne Convention for the Protection of Literary and Artistic Works (1886), an international agreement regarding copyright protection, also emphasizes the right of translation by stating that “Authors of literary and artistic works protected by this Convention shall enjoy the exclusive right of making and of authorizing the translation of their works throughout the term of protection of their rights in the original works”. China is one of the 175 contracting parties to this agreement.

That said, the legal enforcement against internet piracy in China nowadays is still relatively lax and lacks effectiveness (Tian & Chao, [2013](#); Priest, [2016](#)). This current situation is partly related to the overwhelming development of the Internet and connected to certain cultural and historical roots of China that private property is not a high priority since Chinese society tends to place its emphasis on the dominance of the state over property, which would affect the economic system of China because copyright protection is intertwined with respect for private property (Liu, [2012](#)). However, it does not mean that China is not trying to change the situation or reform the existing copyright system by cracking down on activities violating copyright law or those performing activities related to copyright infringement such as unauthorized uses of the copyrighted works out of concern over commerce, business, innovation and international status (Yufeng, [2010](#); Liu, [2012](#); Tian & Chao, [2011](#)).

In general, this research adopted a method of qualitative research with a focus on content-analysis. Qualitative content analysis is a systematic process aimed at condensing raw data into meaningful categories or themes through valid interpretation, inductive reasoning, and meticulous examination (Zhang & Wildemuth, [2017](#)). To be more specific, the study was carried out by observing three highly relevant discussions on Zhihu, Weibo and Douban respectively. This study will systematically analyze online text to extract themes and patterns. The observed discussion topics are: (1) what is online fansubbers' motivation for doing fan-subtitled work and is it true that such groups never make a profit out of it (Zhihu); (2) stories of fansubbing groups (Douban); (3) is fansubbing a commercial endeavor or an idealistic pursuit (Weibo).

Based on self-disclosure from participants or users of discussions, a large number of them are or were members of different fansub groups. Some of them are familiar with discussion questions but have not had direct experience of fansubbing. Others are fans of foreign movies and TV series providing their insights. Besides, to provide credibility and authenticity of the analysis to a certain degree, screenshots of the most representative answers are given in the [Appendix](#). To better take a holistic look at the situation, the method of online observation is adopted by gathering opinions and perspectives from different members from different groups holding different positions.

RESULT AND DISCUSSION

Awareness of Copyright Infringement

By observing answers online, not many users have strengthened the matter of copyright infringement or piracy in general. However, there are still some users who commented on this matter in detail. User 1 specifically cited an article of Copyright Law of China about the right of translation and further explained that audiovisual materials acquired by fansub groups belong to their copyright holders and the way fansub groups acquire those films or TV series is unauthorized and therefore illegal. User 1 also stated that to avoid lawsuits about copyright infringement, fansub groups should keep their practice on a small scale especially if they want to make a profit out of it and that fansub groups could also be sued by copyright holders even if they are not gaining any profits from fansubbing. In addition, some users have talked about this topic in a vague and subtle way. For example, User 2 said that fansubbers are the ones walking in a grey zone of copyright law.

Motivation for Participation

Most users have mentioned the origins of motivation for fansubbers. Among those motivations, frequent and typical answers can be divided into four major categories: interest in foreign language and culture, sense of accomplishment, sense of responsibility and sense of community.

Interest in foreign language and culture

Almost every participant who has experience about fansubbing clearly indicated in the answers given by them that they started joining fansub groups and participating in fansubbing because of their passion. They may be passionate about specific foreign movies and TV series in a narrow sense or just eager to learn more about a foreign language and a foreign culture in a broad sense. User 3 said that a lot of people who want to do fansubs especially fansubs of American TV series are sharing their works with the public mostly because they hope that more people could get access to what they are passionate about in an easier way while User 4 expressed that he or she learned English primarily through watching American TV shows. Without fansub groups, he or she wouldn't have scored a 7.5 in his or her first IELTS speaking test without any preparation. User 5 said that fansubbing has helped him or her broaden personal knowledge of fields besides his or her major which is cryptography.

Sense of accomplishment

Another factor of participating in fansubbing – as mentioned by many users – is a sense of accomplishment. This sense of accomplishment could take a variety of forms. It could come from editors and fans who praise or acknowledge the efficiency and accuracy of one's translation or the excellent performance of one's technical support. It could also come from the actual works of fansubbing in which nicknames of fansubbers would appear. User 6 told the readers on Zhihu that he or she cried for the first time when seeing someone's comment online about thanking the fansub group for doing all this work and that he or she was truly delighted if sentences translated by him or her received less revisions from editors. User 7 said these fansubbing experiences and the time spent were worth it and the things he or she learned, along with the sense of accomplishment and joy gained, are incomparable.

Sense of responsibility

A lot of users who are or were fansubbers also explained that what they are doing cannot be separated from a sense of responsibility. Like a sense of accomplishment mentioned above, a sense of responsibility existing in fansub groups could vary between individuals. A fansubber

might feel a great responsibility to spread information about foreign culture or insights provided by foreigners within his or her capacity for language learning. At other times, fansubbers feel responsible for finishing what they have started. In this kind scenario, members feel the need to keep an unspoken and internalized promise existing between them and the audience by ensuring the high-quality of translation as well as producing fansubs in a continuing and timely manner as indicated by User 8.

Sense of community

Members of a certain fansub group are not just independent individuals who complete their part of the work based on instructions without communicating with others about their personal thoughts, feelings, experiences, and interests. A fansub group can be regarded as an online community where members work together to present satisfactory fansubs to their fans at a professional level as well as interact with each other during daily and casual conversations. As said by User 9, when there is no fansubbing work needed to be finished, members usually talk about a wide range of topics and the atmosphere is often warm, friendly, and relaxing. On occasions, there can even be offline meetings or offline relationships can be formed between certain fansubbers. User 10 remarked that the days spent on fansubbing were characterized by joyful interactions with like-minded individuals and collaborative activities.

Material Considerations

According to multiple interpretations offered by users, profit-making is a factor that almost all the fansub groups need to consider and deal with. But different fansub groups and different roles in each group would hold different opinions towards this topic due to what they have experienced and what they know. In terms of groups, relatively large and influential fansub groups are more likely to incorporate advertisements into the fansubs they have produced, put the advertisements on their official websites or translate copyrighted films and TV series for some Chinese video websites. Small fansub groups with less fansubbed works and less personnel which are not as popular and competitive as large fansub groups usually would not attract advertisements. In addition, there is a possibility for both kinds of groups to receive monetary support from social media platforms and their fans.

In terms of positions in a certain fansub group, those who are the managers or leaders would be more likely to obtain a larger number of monetary gains if there is any commercialization activity involved. Besides, it is not common for translators, editors, and technical personnel to receive material gains such as money, although it is not entirely impossible. In most cases, money obtained by fansub groups are spent on maintaining the technological infrastructure of websites, discussion forums or software applications owned by fansub groups. If there is anything left, it might be used to buy little gifts for members of the groups or be given to active fansub group members in the form of money itself. There is a chance for a fansub group as well as a member of the group to make a profit out of the process, but the amount of the profit is usually too little or too trivial to be counted as a living. As described by User 11, lots of fansub groups have never gained any money and members in this kind of situation usually would maintain the continuing operation of the groups by taking money out of their own pockets. User 12 reported that the "Renren Yingshi Fansub Group" was dismantled by police for copyright infringement related to film and television works. According to the report, the total amount involved in these infringements exceeded 16 million yuan. User 13 thought that fansubbing groups are often driven by a combination of passion and financial motives. When faced with the dilemma of choosing between passion and monetary gain, these groups tend to prioritize financial incentives over their initial enthusiasm.

CONCLUSION

Based on the result and discussion, it could be inferred that the current copyright protection of China is not effective enough to prevent people from infringing the legal rights of copyright holders and it is not just because the awareness of the public about copyright law is simply inadequate. It can be seen from the comment threads regarding copyright infringement caused by fansubbing that the general public who are the audience do not pay much attention to it even if such topic comes up, which may have something to do with the fact that they really enjoy watching movies and TV series with translation for free and are accustomed to this way of watching unauthorized audiovisual works. In the meantime, although there is concern over copyright infringement existing in fansubbers, it appears that the current enforcement of copyright protection in China during the digital age is not sufficiently strict or feasible to effectively deter fansubbers from creating fansubs. The fact that there are not many answers addressing the problem of copyright infringement in some sense implies people needed to be educated about it in a better way and copyright protection needs to be enhanced in a sensible manner.

Copyright protection should be strengthened in China. However, it does not mean that the solution here is to urge the government and relevant law enforcement agencies to take down fansub groups and their online platforms as many and quickly as possible. People who are practicing fansubbing are doing it mostly because of intrinsic motivation instead of external considerations such as money and pressure. The reasons behind their behaviors are quite encouraging and empowering. People should not be discouraged from doing something for the public good, achieving self-worth, pursuing information and knowledge, and sharing one's effort, capacity, and passion with others.

A better balance between the needs of people and the development of a society is indeed very difficult to achieve in this case, but it should not be an excuse for inactivity. Different sectors could work together to help realize this goal.

It would be beneficial for the government to consider easing the stringent barriers for the entry of high-quality foreign movies and TV series. Additionally, developing reasonable policies and systems could help foster a morally and legally positive translation industry. Currently, people are watching pirated audiovisual works made in foreign countries not only because they do not have to pay for watching fansubs, but also because there is no other way of watching them. They do not know how to acquire such films and TV series. Even if they have those works in hand, they may not be able to understand it due to lack of foreign language proficiency. The number and variety of foreign movies and TV series that are imported through official and authorized channels are not sufficient to meet the cultural needs of people during these days. Policymakers should seriously reflect on the deepest root of such problem or phenomenon. Besides promoting diversity of the officially authorized audiovisual works, the government can also discuss the possibility with foreign audiovisual material production companies for supporting Chinese fansub groups by granting them free permission to acquire, translate and distribute their works for a certain period to see the reaction of the Chinese public before officially entering the market of China.

Although it is quite altruistic for fansubbers to devote time and energy to producing and distributing audiovisual works containing rich and varied foreign cultures for free, it is still illegal to carry out such activities and it might ultimately hurt the innovation of media industry. Fansub groups should consider transforming the nature of their practice by cooperating with video websites who do have licensed works, asking for permission to acquire audiovisual materials, to translate and to distribute from copyright holders and doing such translation tasks by working for governmental institutions, private corporations, or legitimate non-profit

organizations. Furthermore, the copyright law related awareness of the public should be raised. It is hoped that the public will develop a greater respect for and adherence to copyright laws through gradual and effective education. Ideally, this would lead to a significant reduction in online copyright infringement.

In summary, intrinsic motivation of fansubbers is juxtaposed with the legal issues of copyright in the digital age. Comprehension of this dynamic can provide valuable insights for policymakers, fansubbers, and the public. By fostering a legal and cultural environment that acknowledges both the passion of fansubbers and the importance of intellectual property rights, a more balanced approach to addressing these issues can be achieved. For future research in this field, the methodology employed in this study could be enhanced by combining qualitative and quantitative approaches. Employing a mixed-methods design, which includes observations, interviews, and questionnaire surveys, could improve the validity of explanations or assumptions and provide deeper insights into the research questions.

REFERENCES

- Copyright Law of the People's Republic of China. (Nov. 11, 2020). Retrieved from https://www.gov.cn/guoqing/2021-10/29/content_5647633.htm
- Díaz-Cintas, J., & Muñoz Sánchez, P. (2006). Fansubs: Audiovisual translation in an amateur environment. *JoSTrans: The Journal of Specialised Translation*, 6, 37-52. Retrieved from <https://discovery.ucl.ac.uk/id/eprint/1451700/>
- Faraj, S., Jarvenpaa, S. L., & Majchrzak, A. (2011). Knowledge collaboration in online communities. *Organization Science*, 22(5), 1224-1239. <https://doi.org/10.1287/orsc.1100.0614>
- Faraj, S., von Krogh, G., Monteiro, E., & Lakhani, K. R. (2016). Special Section Introduction-Online Community as Space for Knowledge Flows. *Information Systems Research*, 27(4), 668-684. <https://doi.org/10.1287/isre.2016.0682>
- Li, S. R. (2024). Definition and legal regulation of online subtitle group behavior. *Hebei Enterprise* (05), 135-139. <https://doi.org/10.19885/j.cnki.hbqy.2024.05.035>
- Liu, W. Q. (2012). Reform of China's copyright legislation. *Journal of the Copyright Society of the U.S.A.*, 59(4), 845-849.
- Lv, L. Q., Zhu, H. Y., & Ning, P. Y. (2014). Subtitle translation of foreign movies and TV series under skopos theory. *Journal of Language Teaching and Research*, 5(4). Retrieved from <https://link.gale.com/apps/doc/A378103302/AONE?u=anon~c2dc639e&sid=googleScholar&xid=619be8d1>
- Preece, J., & Shneiderman, B. (2009). The reader-to-leader framework: motivating technology-mediated social participation. *AIS Transactions on Human-Computer Interaction*, 1(1), 13-23. Retrieved from <https://aisel.aisnet.org/thci/vol1/iss1/5/>
- Priest, E. (2016). Meet the New Media, Same as the Old Media: Real Lessons from China's Digital Copyright Industries. *George Mason Law Review*, 23(4), 1079-1092. Retrieved from https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2901073
- Ryan, R. M., & Deci, E. L. (2000a). Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary Educational Psychology*, 25(1), 54-67. <https://doi.org/10.1006/ceps.1999.1020>
- Ryan, R. M., & Deci, E. L. (2000b). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68-78. <https://doi.org/10.1037/0003-066X.55.1.68>

- Shi, X. (2014). On the translation of subtitles from the perspective of cultural dimensions. *Theory and Practice in Language Studies*, 4(7), 1395-1399. Retrieved from <https://link.gale.com/apps/doc/A381948734/AONE?u=anon~d7759a99&sid=googleScholar&xid=c7b55634>
- Sun, F. H. (2018). A preliminary study on the infringement issues of film and television subtitle groups. *Legal Expo*, (17), 94-95.
- The Berne Convention for the Protection of Literary and Artistic Works (Sept. 28, 1979). Retrieved from http://www.wipo.int/edocs/lexdocs/treaties/en/berne/trt_berne_001en.pdf
- Tian, D., & Chao, C. C. (2011). Strategies under pressure: USA-China copyright dispute. *Journal of Science and Technology Policy in China*, 2(3), 219-237. <https://doi.org/10.1108/17585521111167252>
- Tian, D., & Chao, C. C. (2013). Online copyright protection and innovation: International experiences and implications to China. *Journal of Knowledge-based Innovation in China*, 5(2), 111-128. <https://doi.org/10.1108/JKIC-03-2013-0003>
- Wang, T., & Chen Y. (2014). Subtitle groups under cross-cultural communication: Behind the seemingly infringement and illegality. *Media Observation*, (04), 14-16. <https://doi.org/10.19480/j.cnki.cmgc.2014.04.002>
- Yufeng, Li. (2010). Copyright Reform in China. In Kariyawasam, Rohan (ed), *Chinese Intellectual Property and Technology Laws*. Edward Elgar Publishing.
- Zhang, Y., & Wildemuth, B. M. (2017). Qualitative analysis of content. In B. M. Wildemuth (Ed.), *Applications of social research methods to applications to question in Information and library science* (2nd ed., pp. 318-329). Belmont, CA: Brooks/Cole.
- Zhao, L. L. (2021). Motives, patterns and dilemmas of online sharing: a qualitative investigation of online subtitle groups. *Publishing Science*, (06), 66-75. <https://doi.org/10.13363/j.publishingjournal.20211117.010>
- Zhou, T. (2011). Understanding online community user participation: a social influence perspective. *Internet Research*, 21(1), 67-81. <https://doi.org/10.1108/10662241111104884>
-

Appendix: Screenshots of Comments Given by User 1 to User 13

User 1 from Zhihu

84 人赞同了该回答

野生字幕作者一只参上。

前面的几个高分回答都不错。不过在下面还是有些经验想说说看，于是就写在这里了。

----2015/4/5更新----

根据现行《中华人民共和国著作权法》，「翻译权」系著作权人的权利。

所以任何非授权的翻译行为，理论上都是著作权侵犯。

(本句为个人理解，请咨询版权律师意见) 翻译行为的成果依然归译者所有。原文著作权人有权利要求译者停止侵权行为，但无权直接把此译文拿来任意使用，否则反过来构成对译者的侵权。

译者的位置还真是灰色地带啊。

----原回答----

首先回答字幕组盈利的问题。所知有限，可能不全面或者不准确，供参考。

通常来说，字幕组没什么盈利空间，毕竟你只能做字幕。大家通常习惯了看已经压制好了硬字幕的影片，但要命的是，虽然字幕是你自己的产权，可影片本身是版权方的财产，所以这已经是侵犯版权的行为。想靠这个盈利，做大了是会要吃官司的。维持免费的话相对事小点，这样版权方也乐意你给他们当免费宣传(虽然看情况依然有告你的可能)。

避免版权官司最安全的形式，自然是只放外挂字幕档。可是这肯定不可能盈利，而且从字幕源文件里可以轻松把译文拷出来(如果是ASS格式的话，还有样式代码啊动画特效什么的要费尽心设计

User 2 from Douban

2019-12-04 18:56:18

大家都在说“为爱发电”，这也是我最大的感受。

大多数字幕组都由于没有版权而游走在灰色地带，全靠粉丝自发组织起来完成找片源、翻译、拉时间轴、压制、发布、管理账号等一系列工作。

我们来自全国，也时有差党，组员们通过网线和自己喜欢明星相互联系起来，有的还会成为最好的网友。

我们在眼前的屏幕上做着现实中的旁人看不懂的免费劳动，却在网上有一个或者几个温暖的家庭，以及那些会给予你感谢和鼓励的粉丝们。做字幕，和打游戏、玩社交网站一样，都是互联网时代交流方式的一种，都给我们带来了属于自己的时代印记。

谢谢你，谢谢你们!

我加入(过)的字幕组: CaraDelevingne字幕组、壕豆字幕组、TJLC字幕组、All for BC字幕组(进了三天被发现还加了别的字幕组就把我踢了，他们好严格...)

User 3 from Zhihu

5 人赞同了该回答

我是sps辛普森一家字幕组的，不过好久没有做新任务，最近加入了衫果的游戏汉化组。我觉得主要是爱好吧，特别是美剧这样的，大部分人都是凭借爱好。还有一个就是一颗愿意分享的心，这里不光是分享自己的劳动力，更多的是希望更多的人能更容易的接触到自己喜欢的作品。我还有同学是steam translation server的，貌似全称是这个吧，缩写是sts。大家都一样，主要都是为了分享，让吸引更多的人。

发布于 2013-08-10

▲ 5 ▼ ● 1 条评论 ↗ 分享 ★ 收藏 ♥ 感谢

User 4 from Douban

2021-02-04 01:57:01

学英语基本上跟着美剧学的，所以真的没有字幕组也不会有雅思第一次裸考口语7.5。大概15年前后国内频频管制下的字幕组空间越来越小催使我不得不开始看生肉，但是他们也是我记忆和生活的一个重要片段。

User 5 from Zhihu

NSA视频字幕的制作得到了组长的认可，我也正式入群，专做安全相关的视频字幕。但是，安全相关的视频毕竟是少数，几周也拿不到一个。随后，组长找我私聊，希望我能够尝试一些其他类型题材的字幕制作。开始时做的不好也没关系，扩展知识、提高英语水平，以后就会越做越好。

这句话其实感动了我。这也是我为何至今坚持每周制作1-2个科技类视频的原因之一了（另一个原因一会说哈）。字幕组不仅是对制作字幕抱有热爱，更重要的是，字幕组对每一位成员都体贴有加，这是最为难能可贵的。至此，我开始接触并尝试制作非安全类的视频。这一做就是十几个。前天看了看自己字幕的成果，一共有20个作品，包括了各种主题。比较有意思的几个是：

- TED视频：口臭的始作俑者。【中字】口臭的始作俑者是？causes bad breath@阿尔法小分队教研组。这个视频我做的特别欢乐！虽然里面有很多专业词汇，我一点一点查出来的。但整个视频幽默的风格，以及风趣而不失严谨的态度，让我彻底爱上了TED系列。现在我自己也一直尽量优先选择TED的视频做。

User 6 from Zhihu

1 人赞同了该回答

伊甸园的来答一句。

首先真的没有任何报酬。哦没有物质报酬，其实精神报酬还是有的，每次交差都很开心。

大学毕业后刚开始工作的时候进的组，坚持做了三年多吧，其实现现在也没有退组，只是本身是IT类属行业，工作忙的真是没有太多时间来做。还有一个原因，就是最近组里的片子都很吓人啊！本人实在是胆小看不下去啊！

参加字幕组之后一直后悔早上大学的时候自己干啥去了。

为什么没有报酬还能坚持？

因为第一次看到有人留言感谢字幕组的时候就哭了，

因为校对改得句子越来越少了就会特别开心，

因为在地铁上瞄到别人手机看的美剧是自己翻的就差一点儿冲上去搭讪，

因为人需要认同，需要成长。就酱。

发布于 2016-09-22

▲ 1 ▼

● 2 条评论

↗ 分享

★ 收藏

♥ 感谢

User 7 from Douban

2019-12-05 22:10:45

纯纯粹粹的为爱发电了哈哈。
加入了一个为现在越来越火的Jordan Peterson教授某心理学系列课程做翻译的字幕组，翻译校对打轴全都做。
课程内容里一些专业性概念很多，教授词汇量也是惊人的大，有时候为了查一个术语或是做标注要查很多资料；为了确保翻译和校对的时候精准表达教授的意思死抠某个字眼；没有电脑的一段日子挤时间去图书馆每天蹭一小时的网也要坚持字幕组的工作.....然而这些经历和时间花得值，我从中学到的东西，获得成就感和快乐是什么也比不上的。
(但我们字幕组也是蛮随性的.....首先名字都没有，其次更新时间全看组长时间富余与否，我们已经断更更快两个月了吧😂
然后闲的时候也有独立翻译油管上自己感兴趣的一位youtuber的视频，真的纯粹是为了爱和兴趣发电啦。不过也已经断更很久.....要重新开张了！快落！

User 8 from Zhihu

最后还想唠叨一句，我从来不认为字幕组出产低质量字幕或者频繁撞车是理所当然的事情，并不是像一些粉丝说的“别人免费翻译给你看，你有什么资格指责的？”。字幕组是为流量而生的，而观众就是流量的来源，也是字幕组的立足之本，如果不能保证字幕质量，不能及时填坑，随意脱坑，都是对观众的不负责。

编辑于 2017-08-22

▲ 431 ▼ 94 条评论 分享 ★ 收藏 ♥ 感谢 收起 ^

User 9 from Zhihu

3. 同好间的交流

平时不做片子的时候，就在群里和其他组员东拉西扯，气氛也是很温馨欢乐的。大家经常一起熬夜做片抢首发，所以久而久之就形成了一种类似“战友”的情感。有时候还会搞搞线下聚会什么的，也都挺开心的。当时我们组里有个深圳的小姑娘，就一路寄宿在组员的家里，游历了大半个中国。当年她才20岁，现在回头想想其实还蛮危险的。

然而最后不得不说的是，由于没有经济利益的支撑，上述精神、技能层面的动力，持续性还是有限的。比如对语言能力的提高，只看动画的话，很快就会到瓶颈的，想要继续提高的话要找别的途径。再比如成就感，也是刚开始做片的时候最大，后来边际效应也是递减的，再后来也就慢慢麻木了。

因此字幕组里面也就核心层的几个人会呆得比较久（我当年的组长呆了5年），像我这样的普通组员一般也就1年多的活跃时间，然后就会因为毕业、考研、工作等种种原因逐渐淡出了。

编辑于 2016-01-10

▲ 15 ▼ 1 条评论 分享 ★ 收藏 ♥ 感谢

User 10 from Douban

2019-03-07 20:52:29

自愿劳动 为爱发电。其实除了严格卡准的在线时间和争分夺秒地翻译之外，总而言之是遇见同好，一起玩耍的愉快日子。翻译过电影和电视剧，看见自己jd在外挂字幕出现确实自我定位高大了，哇哈哈。后来爱过于满甚至去做了段时间轴... 眼睛都瞎了，完美主义者死穴。如此常见地出现在各剧字幕“招时间轴”让我明白，没有爱是没有字幕组的

User 11 from Zhihu

49 人赞同了该回答

本人是一个欧美纪录片字幕组的成员

很多人都是因为兴趣和爱好加入字幕组的 但是坚持不了太久的说 有的只坚持了几个月 字幕组成员的流动性还蛮大的 我见到的一直坚持着的组员不仅仅是靠着好奇和新鲜感 还是一种责任感 基本上做字幕成了吃饭睡觉一样 一直坚持着

我了解到的盈利 分好几种 1.字幕组网站or论坛投入广告 或者网友捐款 收入用来满足字幕组的花销 不赚过多的钱 不会把钱给组员
2.字幕组跟视频网站合作 定期提供字幕 赚的钱分配给组员个人 【这种就算是真正意义的赚钱了吧
3.成立公司 投放广告 卖吃的卖穿的 组织旅游 更多的收入来自于跟其他网站, 公司, 个人合作 【完全的盈利模式

这看字幕组的高层们的意愿了 无偿字幕组每年都要自己掏钱的 有的组坚持了十多年一直是不盈利的 很难得 我们也属于无偿 不采用任何方式盈利

字幕组内也不是那么单调的 不仅仅是网上交流 做字幕啊压制啊这类的 很多的时候大家都会是一起聊生活聊工作 还会约好一起去旅游 去面基 很欢乐的

我个人还是很庆幸自己加入了字幕组的

编辑于 2014-08-07

User 12 from Weibo

2021-2-4 来自 微博视频号 已编辑

【#字幕组是商业还是理想# ? #人人影视字幕组因盗版视频被查# 】

近日,上海注册用户超过800万,发布各类影视作品超过2万部的“人人影视字幕组”,近日因侵犯影视作品著作权被上海警方摧毁。据悉,共抓获以梁某为首的犯罪嫌疑人14名,查处涉案公司3家,查获作案用手机20部和电脑主机、服务器12台,涉案金额1600余万元。

或许人人影视对很多人来说是青春,在美剧流行的同时,字幕组给大家留下了难忘时刻。长期以来,无偿工作、游走在灰色边缘、被少数人谩骂等,字幕组的生存环境很恶劣。如今,人人影视字幕组被摧毁,更是给整个行业带来沉重打击。如何判定一个组织的性质是基于商业逻辑,还是基于“互联网共享精神”呢? #微博公开课#

📺 021视频的微博视频 收起

User 13 from Weibo

2021年02月05日 01:57 来自 Android客户端

一则为爱,一则为钱,当爱与钱不可兼得,舍爱而趋钱,而爱是宇宙,钱是黑洞,人心如星辰

#字幕组是商业还是理想##人人影视字幕组因盗版视频被查#