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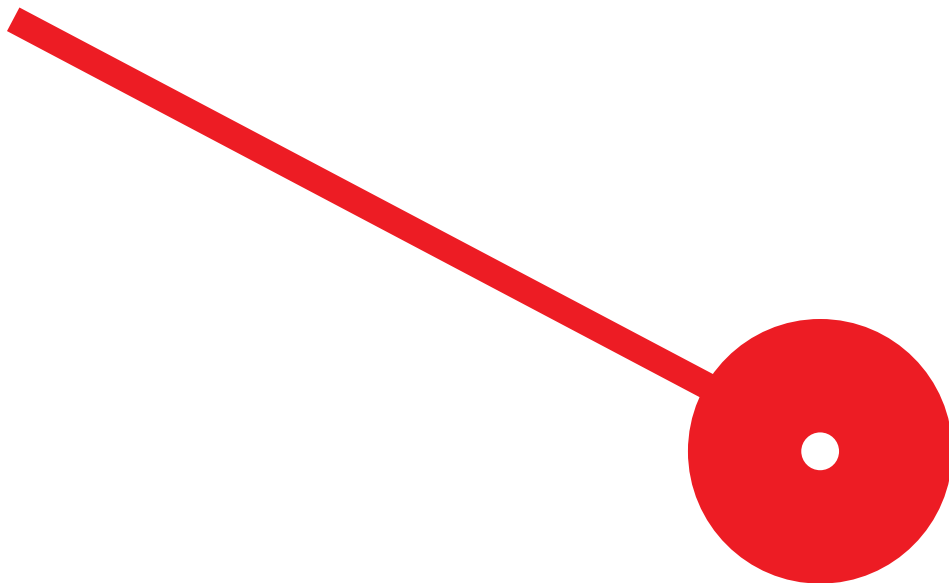# Exposure to anime as motivation for learning Japanese language and culture in Portugal

Ricardo Manuel Miranda Silva Oliveira

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Exposure to anime as motivation for learning Japanese language and culture in Portugal

Ricardo Manuel Miranda Silva Oliveira

Dissertation presented to Instituto Superior de Contabilidade e Administração do Porto / Porto Accounting and Business School to obtain the Master's Degree in Intercultural Studies for Business, under the supervision of Professor Laura Tallone.

Ricardo Manuel Miranda Silva Oliveira. Exposure to anime as motivation for learning Japanese language and culture in Portugal

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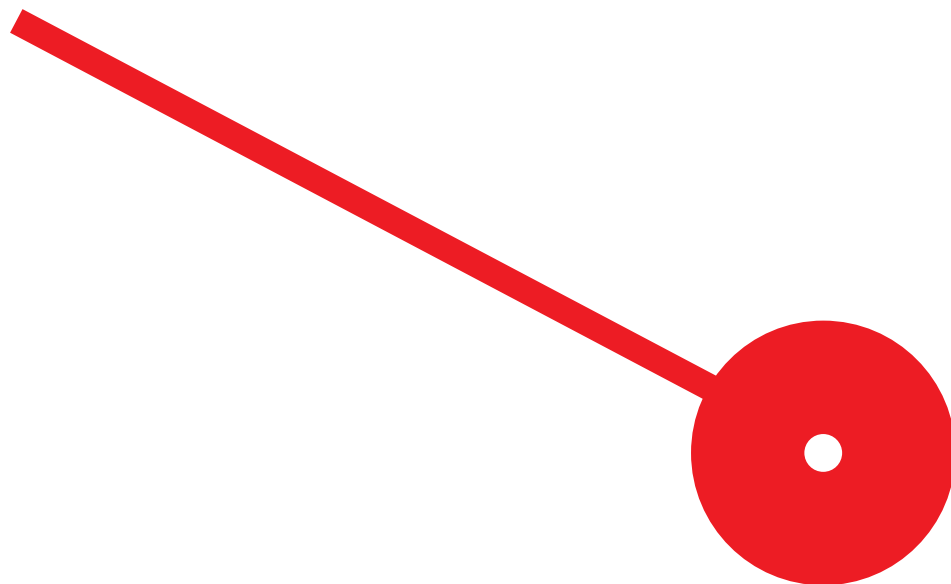
Acknowledgments

There is a quote by Hellen Keller that says "Alone, we can do so little; together, we can do so much".

Although this dissertation has my name on it, I could not have done it without the support of the ones who have believed in me.

Paula, my mother, who is the strongest woman I know and has been my main inspiration throughout my life. My brothers Pedro and Leandro, that gave me the tools to become a better student and made so many sacrifices so that I could continue my studies in higher education. My sister Manuela and my cousins Eulália and Margarida for the unparalleled emotional support.

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Resumo

Fora do Japão, o termo "anime" refere-se especificamente à animação japonesa. A penetração do anime no mercado dos EUA começou em 1961. Posteriormente, as animações populares japonesas continuaram a ser importadas até ao início dos anos 80, com uma maior diversidade e escala e, eventualmente, chegaram à Europa.

O objetivo desta dissertação é fazer uma análise dos fatores que influenciam o interesse dos portugueses na aprendizagem da língua e cultura japonesa. Para esse efeito, é selecionado um produto cultural de divulgação relativamente recente na Europa, o anime, e é estudada sua inclusão como mais um elemento do entretenimento das faixas etárias mais jovens e como incentivo à aproximação à cultura japonesa, incluindo a língua.

A metodologia utilizada para chegar à conclusão foi mista, ou seja, quantitativa e qualitativa. Para recolher dados quantitativos realizou-se um questionário online com uma amostra válida de 526 inquiridos. Relativamente aos dados qualitativos, foram entrevistados 10 professores de língua japonesa. Estes dados evidenciaram que a cultura popular japonesa é de facto uma das principais motivações para a aprendizagem da língua e cultura japonesas e permitem concluir, ainda, que o anime pode ser utilizado como uma ferramenta de ensino.

O uso da cultura popular é uma excelente forma de adquirir conhecimentos e é algo que deve ser sempre considerado para implementação na educação formal. Com isto em mente, deve-se considerar a possibilidade de, por exemplo, intensificar o estudo de autores e obras não canónicos e fazer um uso eficiente da cultura popular como uma ferramenta de aprendizagem.

Palavras-chave: anime, Japão, cultura popular japonesa, cultura, aprendizagem

Abstract

Outside of Japan, the term "anime" refers specifically to Japanese animation. The penetration of anime into the US market began in 1961. Subsequently, popular Japanese animations continued to be imported until the early 1980s, with greater diversity and scale, and eventually reached Europe.

The aim of this dissertation is to carry out an analysis of the factors that influence the interest of Portuguese people in learning the Japanese language and culture. For this purpose, a cultural product of relatively recent dissemination in Europe, anime, is selected, and its inclusion is studied as another element of the entertainment of younger age groups and as an incentive to approach Japanese culture, including the language.

A combined methodology was used to reach the conclusion, i.e., quantitative and qualitative. To collect quantitative data an online questionnaire was conducted with a valid sample of 526 respondents. Regarding qualitative data, ten Japanese language professors were interviewed. This data showed that Japanese popular culture is indeed one of the main motivations for learning the Japanese language and culture and allows us to conclude that anime can also be used as a teaching tool.

The use of popular culture is a valuable way to acquire knowledge and is something that must always be considered for implementation in formal education. With this in mind, further consideration should be given to, for example, studying non-canonical authors and works and making efficient use of popular culture as a learning tool.

Keywords: anime, Japan, Japanese popular culture, culture, learning

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JPC – Japanese Pop Culture

JFL – Japanese as Foreign Language

The term "anime" is believed to be a word borrowed from the English word "animation" and has been included in several dictionaries. In order to provide a simple definition of the term, in Japan "anime" is used to refer to all kinds of animation, without considering the country of origin. However, outside of Japan, this term refers specifically to Japanese animation. During the 1970s and 1980s, Japanese animation was known precisely as "Japanese animation" or "Japanimation", but these terms have been replaced by the word "anime" since the 1980s (Otmazgin, 2014, p. 54).

The penetration of anime into the US market started in 1961. Subsequently, popular Japanese animated features continued to be imported through the early 1980s, with greater diversity and scale, which allowed anime to offer an array of genres and products that targeted mainstream consumers (Otmazgin, 2014, p. 59). It was the earlier agreements between Japanese and American producers that provided the abundance of TV anime in Europe from the 1970s onwards (*idem*). To some extent, those agreements opened the way for collaborations between European television stations and/or production companies and Japanese studios (Kubo, 2017; Pellitteri, 2010), as well as led to the widespread popularity of anime in Europe.

This dissertation aims to analyze the factors that influence the interest of Portuguese people in learning Japanese language and culture, carried out through quantitative and qualitative surveys. For this purpose, anime, a cultural product [1]of relatively recent dissemination in Europe, is selected and its inclusion is studied as another element of entertainment for younger age groups and as an incentive to approach Japanese culture, including the language. Two main objectives can therefore be highlighted: to find out whether anime may be considered a major motivation for wanting to learn the Japanese language and culture, and to understand if this cultural product can be used as a teaching tool.

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[1] According to Aiello & Cacia (2014, p. 20) "Cultural products: are goods and services that include the arts (performing arts, visual arts, architecture), heritage conservation (museums, galleries, libraries), the cultural industries (written media, broadcasting, film, recording), and festivals."

This study is divided into four chapters. The first chapter is concerned with the literature review, aiming to explain what anime is, which is a term currently used to refer to an animation of Japanese origin (Otmazgin, 2014, p. 54), the subject matters that anime includes, its visual characteristics and also the different genres of anime. Subsequently, the rise of anime as a mainstream phenomenon outside of Japan is explained, as well as its penetration into Western markets (the United States and Europe). Finally, the chapter discusses how anime can be used as a tool to learn Japanese.

The second chapter deals with the methodology and aims to respond to the research objectives defined. In detail, this section is made up of the justification of the methodology, the data collection techniques, the survey structure, the population and sample, and the data analysis techniques.

The third chapter introduces and examines the results obtained in order to confirm or refute the data present in the literature review, as well as to include a descriptive analysis of the sociodemographic characteristics of the survey sample and a statistical analysis that correlates anime consumption, knowledge of foreign languages, consumption of entertainment of Asian origin, and motivation, or lack of it, to learn the Japanese language and culture.

Finally, the fourth chapter offers a discussion of the results, establishing the relationship between the literature review, as discussed in chapter one, and the objective of this research. The questionnaire specifically designed for the purpose of this dissertation and the interviews carried out with Japanese teachers will be the key pieces of this work, since, without these elements, it would not be possible to achieve the intended objectives.

1. LITERATURE REVIEW

In order to provide the necessary theoretical context for the empirical research conducted for the purpose of this dissertation, in the following pages the concept of anime will be defined, tracing its growth to become a mainstream phenomenon outside Japan, and its penetration into the Western markets (the United States and Europe). The chapter ends with the relevance of using anime and Japanese pop culture in general as teaching tools for learning Japanese.

1.1. What is anime?

The concept of anime is very often related to the concepts of cartoons and there are several ways of defining it. According to Napier (2005), to define anime as mere 'Japanese cartoons' gives no sense of the extent and variety of what it really is. Anime productions include everything that Western audiences are used to watching in live-action films. Thus, anime in Japan is a mainstream popular cultural phenomenon, that is enjoyed by everyone, including adults. (Napier, 2005, p. 6-7).

The term "anime" is believed to be a word borrowed from the English word "animation" and has been included in several dictionaries, such as the Longman Dictionary and the Oxford English Dictionary[2]. Therefore, it can be said that "anime" is a doubly borrowed word, as it was originally borrowed from the English word "animation" but, consequently, it was borrowed back into English (Chan et al., 2017, p.94).

In order to simplify this question, in Japan the term "anime" is used to refer to all kinds of animation, without considering the country of origin. However, outside of Japan, this term refers specifically do Japanese animation. During the 1970s and 1980s, Japanese animation was known precisely as "Japanese animation" or "Japanimation", but these terms have been replaced by the word "anime" since the 1980s (Otmazgin, 2014, p. 54).

Japanese anime and traditional American animation deal with several common themes, as they both focus on human relations, challenges and universal struggles such as love, war, work, dreams, good and evil, beauty and ugliness, life and death, courage,

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[2] "anime (noun): Japanese film and television animation, typically aimed at adults as well as children" (Oxford Learner's Dictionary, n.d.)

power, friendship, gender roles, spirit, individuality, equality, etc. (Hamada, 2007, p. 198). However, despite the many similarities that they have, there are subtle differences in the way anime and traditional American animation deal with these themes, as the American's traditional animation scope is not as wide. According to Manion (2005, p. 18), "[i]t is impossible to participate in anime fan culture, except at the very shallowest level, and not be exposed to other forms of Japanese popular culture and traditional Japanese culture, and thereby be encouraged to explore them further," and, "[a]s a cultural product that emerges from Japan, it has become virtually impossible to divide anime from people's understanding of Japan."

Ordinarily, the visual characteristics of anime can be identified as exalted physical attributes such as colorful hairstyles and large eyes, but they strongly vary from artist to artist (Chan et al., 2017, p.95). One of the most unique features of anime lies in the faces of the characters. Anime characters may possess bodies with relatively proportional body parts, while the heads, hair, and facial expressions are usually exaggerated and brightly colored. In fact, most of the exaggerated elements of anime occur with regard to the faces, actions, expressions, and colors that are used (Show Me The Animation, 2015).

The most prominent physical exaggeration typically occurs in the characters' eyes. The eyes are huge, and at times can take up almost half of the character's face. They also have other distinctive features, such as a slant, black centers, and a colored outer edge. It is through the large eyes that animators bring out the emotions of the characters. However, there are a number of other physical characteristics that distinguish anime from other types of animation. Characters often have exuberant and unusually colorful hair (*ibidem*).

The characters' facial expressions and actions are also often exaggerated. For example, large tears are standard representations of embarrassment or other types of distress. The purpose of all these physical characteristics and exaggerated elements is to portray the inner self of the character (*ibidem*).

Anime can be generally classified similarly to other forms of media such as action, adventure, romance, comedy, horror, and 'slice of life' (or daily life); however, this form of animation is not restricted only to these categories. Like the manga, Japanese anime is produced for targeted genders and age groups, therefore they are often uniquely classified into various genres such as *kodomo* (children's), *shoujo* (girls'), *shounen* (boys'), and

various ranges of genres targeting the adult audience such as *josei* (women's), and *seinen* (men's) (Poitras, 2000).

Among the many different genres of anime, the two most popular are *shoujo* and *shounen*. The first difference between the two is the intended target audience. *Shoujo* anime is usually marketed to young girls and *shounen* anime is mostly marketed to young boys. Both shoujo and shonen anime are equally popular with boys and girls. Nevertheless, the target audience affects several aspects, such as the art styles, and themes (Jamilia, 2021).

Regarding the themes of the shoujo genre, these consist of young girls who want to be part of a group of cool girls or who want to date their first boyfriend and get married. Some of the most popular anime like *Kiss Him, Not Me, Say I Love You*, and *Ao Haru Ride* have love-centered as the main character's ultimate desire. Even when love is not the ultimate goal, it is still a defining theme of the series. Popular animes like *Sailor Moo*n, *Cardcaptor Sakura*, and *Yona of the Dawn* have an action plot, but there is still an emphasis on romance throughout the course of the story (*idem*)

Unlike *shoujo*, *shounen* is more action-centric, so the themes of the stories focus mainly on courage, strength, and being the best. The young boy usually starts out as a weak person who is incapable of doing things on his own, but over the course of the story, he gets stronger and eventually becomes one of the most powerful beings in the universe in which he is placed. Romance may be present, but it is not the main focus of the show, and very little screen time will be devoted to romantic relationships. *Dragon Ball*, *One Piece*, and *Attack on Titan* are all popular shonen anime that focus on strength and courage, but also have a bit of romance (*idem*).

1.2. The rise of anime as a mainstream phenomenon outside Japan

The golden age of Japanese animation in the United States occurred from the mid-1990s onwards, and it generated high economic revenues, reaching an incredible peak in 2003 with more than US$4.84 billion in sales, which was a higher value than the export value of Japanese steel production to the United States in the same year. However, these numbers have dropped in the following years, with US$2.741 billion in 2009, for example (Otmazgin, 2014, p. 54).

The decline in revenues has resulted from the saturation of low-quality anime series in the market. Nonetheless, anime television shows are still being produced and merchandise continues to be marketed and consumed. Furthermore, a great number of collaborations between Japanese and American production companies take place, and events related to anime keep drawing thousands of American anime fans, such as the Los Angeles Anime Expo and Baltimore's Otakon (*ibidem*).

The introduction of anime into the American market occurred due to several reasons, such as the important role of fans as cultural agents (Kelts, 2007; Napier, 2005; Lee, 2011), the adaptation and editing of anime to suit American taste (Mckevitt, 2010), and the capacity of the Japanese anime industry to produce new and creative genres at a constant pace (Condry, 2013) as being part of a worldwide flow of Japanese popular culture and "soft power"[3] (Daliot-Bul, 2009).

Besides being a media product, anime is also a form of visual culture and a type of entertainment for the popular masses. Furthermore, for many people, it's their first and only contact with Japanese culture. In Japan, anime is regarded as a very important form of pop culture and it is present in the daily lives of millions of Japanese, regardless of their age, gender, social class, or educational level (MacWilliams, 2008).

The success of anime in the United States and Europe may be partially accounted for by the very origin of the genre, which dates back to the nineteenth century, when Japan opened its doors to the West. At that time, manga and anime were products of artistic cooperation between Japanese, American, and European cultures (*idem*). The first animated project to be released in a movie theatre was *Imokawa Mukuzō Genkanban no Maki* (Mazuko Imokawa The Doorman), in 1917, while the first animated film *Momotarō no Umiwashi* (Momotaro's Divine Sea Warriors) was exhibited in 1945 (Otmazgin, 2014, p. 57).

Between 1945 and 1952, under American occupation, anime remained a small genre that was very often disrupted by the authorities' pursuits to supervise its content.

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[3] "In today's international politics the term 'soft power' is used in order to both supplement and conceal the exercise of military and economic power. The goal underlying the use of this concept is for a country, particularly one with global influence, to convince the world of the correctness of its principles and ideas and to have these principles and ideas accepted" (Otmazgin, 2007, p. 76).

However, in the mid-1950s, Japan was freed from much of the censorship it had gone through, which allowed anime to develop into a growing industry. The increased popularity of television allowed animators to deliver their work by new means, something that permitted the introduction of the televised format of anime. Anime continued to spread in the 1960s accompanied by the growing expansion of television and the need to provide quality content for a flourishing television industry (*idem*, p. 58).

During the 1960s, anime diversified its portfolio and developed into new genres, starting with *Otogi Manga Karendaa* (*Otogi Manga Calendar*) in 1961, which contributed to the proliferation of children's anime in Japanese television. Tezuka Osamu established his own production studio in the same year, Mushi Productions, and created Japan's first television cartoon studio, alongside the acclaimed series *Tetsuwan Atomu* (*Astro Boy*). There were other series that also became popular among children at that time, such as *Tetsujin 28-gō* (*Gigantor*) and *Mahōtsukai Sarī* (*Little Witch Sally*) (*ibidem*). It was Tezuka's work, alongside abundant anime production by the Toei Animation Studio, founded in 1956, that turned anime into a tremendous industry (Hu, 2010).

During the 1970s, stronger cooperation between music studios, toy companies, and publishers led companies in Japan to pay attention to the toys and marketing accessories that were based on the anime series. It was by 1980 that anime had become a mainstream phenomenon, diversified into several genres. Besides being shown on television and in movie theatres, it was also featured on video game consoles and adored by both the young and old generations alike (Otmazgin, 2014, p. 58).

Initially, the target market of anime was preschoolers, with series such as *Tetswan Atom, Pokémon, Digimon* and *Dragonball Z*, that became popular among children of all age groups. At the same time, adult-oriented anime, such as *Neon Genesis Evangelion* "enabled grown-ups to find intellectual depth, as well as enjoyment" (*ibidem*).

1.3. Anime's globalization and penetration into the Western markets

1.3.1. United States of America

After its massive success in Japan, anime began being exported on a large scale and its biggest market became the United States. The penetration of anime into the US market started in 1961, with the distribution of three anime productions by Toei

Animation: *Hakujaden* (*The Legend of the White Snake*, 1958), *Shōnen Sarutobi Sasuke (Magic Boy*, 1959), and *Saiyūki* (*Alakazam the Great*, 1960) (Daliot-Bul, 2013). Two years later, it took place the debut of Japan's first animated TV series *Astro Boy*, the story about a robot who was attempting to be a real boy while saving the world (Otmazgin, 2014, p. 59).

The formation of organized anime fandom in the United States started in 1977, with the creation of the first fan club directly conceived in order to promote Japanese animation to American fans (Patten & Macek, 2004). Subsequently, popular Japanese animated features continued to be imported through the early 1980s, with greater diversity and scale, which allowed anime to offer an array of genres and products that targeted mainstream consumers (Otmazgin, 2014, p. 59). The anime market of the United States saw its greatest boost at the end of the 1990s with the introduction of the acclaimed Pokémon series, in which the cultural anthropologist Anne Wilson called "the 'Pokémonization of America" (Allison & Cross, p. 234).

An official report made by the Japanese government estimated that the market for anime in the United States in 2002 was worth US $4.36 billion, which accounted for 3.5 percent of total exports from Japan to the United States. It was in 2003 that the animation export value reached its highest point, totaling more than US $4.84, a value that included videos (US$ 72 million), movies (US$ 2 million), DVDs (US$ 316 million) and character-related merchandise (US$ 4.45 billion). (JETRO, 2003).

1.3.2. Europe

In order to analyze the penetration of anime in the European market, one must discuss the examples of Italy and France, due to the fact that they are two of the most relevant cases by history and revenues, in relation to their population. There are some key aspects that may be applied specifically to these two markets (Pellitteri, 2020).

The first factor that should be taken into account is the number of Japanese animated films and series that aired in a given country through nation or nationally syndicated broadcastings. In the case of the two aforementioned countries, the number of anime productions released since 1959 is considered to be high. In Italy, the number of anime productions distributed from 1976 to 2018 amounted to over 1500 titles (Anime Click, n.d.; Pietroni *et al.*, (2000); Castellazzi, 1999). In France, the number is around

1200, which makes it the second European country of anime distributed nationally (Planète Jeunesse, n.d).

The second factor to be considered is the amount, relevance and sales of Japan-related press and goods for youth. In Italy and France, the number of manga series and volumes for children published as from the late 1970s is enormous with regard to the variety, circulation, and copies sold, which make France and Italy the two non-Asian countries with the highest number of published manga titles (Anime Click, 2020; Castellazzi, 1999; Di Fratta, 2005; Manga News, n.d.).

The third factor is the frequency of references to anime in the general press and the consequent intensity of its dissemination through mainstream media in the country where anime and manga are exported (Pellitteri, 2020). Another factor is the media history of merchandised toys related to anime fictional characters, where France and Italy are the most relevant recorded in any non-Asian market (Bouissou, 2010; Castellazzi, 1999; Pellitteri, 2014; Pruvost-Delaspre, 2016; Signora & Merendi, 2010).

In order to authenticate the aforementioned factors, one must draw a comparison between Italy and France, on the one hand, and the United States, on the other, as the latter is believed to be the most important national market in terms of exportation of manga and anime. In 2016, as an example, 13.6 million copies of manga were sold in France, a country with a population of 67.6 million, while fewer than 2.8 million copies were sold in the United States, with a population of 325.4 million (Hibbs, 2017; Kubo, 2017).

The number of Japanese anime TV series and animated films in France and Italy since 1978 is the highest in all non-Asian countries. Moreover, in France and Italy, the anime productions have been and are still released at a national level, and the number of home-video editions in these countries is greater than in any other, aside from Japan (Pellitteri, 2020).

The abundance of TV anime in Europe from the 1970s onwards is a phenomenon that was promoted by the earlier agreements between Japanese and American producers (Otmazgin, 2014). These agreements, to some extent, opened the way for collaborations between European television stations and/or production companies with Japanese studios (Kubo, 2017; Pellitteri, 2010).

It was Japan's low-cost labor during the 1980s that encouraged publishers and companies from the Netherlands, Germany, France, and Italy to co-produce films and series with Japanese studios. Thus, the success of anime in France, Italy, Spain, and other European countries, in the 1970s and 1980s, was generated by involuntary policies of penetration into European markets based on extremely cheap prices (Rivera Rusca, 2012a and 2012b).

However, the history of anime in Europe does not commence with the broadcasting of TV series in the mid-1970s, as theatrical movies had already been released since the year of 1959 and 1960s in Italy, and consequently in France and Spain, and other European countries. In fact, some of these movies had been aired on Italian television in 1970, 1972, and 1976 (Tavassi, 2017). However, unlike what happened in the United States, they were released in Europe through festivals and other minor distribution channels, such as cinema theatres. Thus, there were very few TV shows sold to European TV channels before 1975, such as: *Jungle Taitei* (*Jungle's Emperor*, 1965–67) and *Ribon no Kishi* (*Princess Knight*, 1967–68), which were broadcasted in France in 1972 and 1974, on ORTF (Pellitteri, 2020, p. 31).

Subsequently, the anime shows aired during 1976-1978 were the result of the aforementioned collaborations between European countries and Japan, which gave place to series such as: *Barbapapa*, *Alps no Shōjo Heidi* (*Heidi, Girl of the Alps*), *Chiisana Viking Vikke* (*Vicky the Vicking*), and *Mitsubachi Maya no Bōken* (*The Adventures of Maya the Bee*). All these anime series were produced in 1974-75 and purchased by several broadcasters from Europe. In fact, some European countries were involved in their creative progress (Bainbridge, 2010).

Consequently, Europeans began consuming more anime and there are certain TV series, which were broadcasted in France and Italy from 1978 on, that deserve a special mention, such as: *UFO Robot Grendizer*, *Candy Candy*, *Uchū Kaizoku Captain Harlock* (*Space Captain Harlock*), and *Lupin III* (Castellazzi, 1999; Pellitteri & Giacomantonio, 2016; Pruvost-Delaspre, 2016). Consequently, in the 1980s, Europe saw an unexpected success in anime, which can be regarded as a historical phenomenon (Pellitteri, 2020).

The history of anime in Portugal began when RTP, the public Portuguese broadcaster, in the 70s, started showing anime titles for children, such as *Heidi*, *Marco*, and, later on, *The Adventures of Maya the Bee* (broadcast until the beginning of the 80s).

The importation of Japanese animation was done in a contained way in those two decades that RTP was the only broadcaster, at least until the launch of private channels SIC and TVI, in the 90s. This decade brought Portugal to the great golden age of anime broadcasting on television (Simões, 2021) and to the widespread popularity of the genre among young audiences.

For two decades (1990-2010), from the most popular (e.g. *Dragon Ball*, *Pokémon*) to the most niche (e.g. *Trigun*, *Golden Boy*), Portugal imported and broadcast several anime titles through open channels (e.g. SIC, TVI) and cable channels (e.g. Canal Panda, Sic Radical), and even channels dedicated exclusively to anime and Japanese content (e.g. Locomotion, Animax) (*ibidem*).

Furthermore, the Portuguese anime community is quite ample. The study of the Portuguese otaku community can be approached from the standpoint of the venues that support, encourage, and spread its culture, as is the case with the gatherings, which include conventions and meets. Meets consist of events that can be organized overnight and are typically merely advertised through social networks because they do not entail any kind of organizational formalities (space rental, for example). There is no entry fee for these intimate gatherings, which last an afternoon and are only attended by anime enthusiasts. Consequently, they are fan events with no intention of making money (Navio & Jorge, 2013, p.9).

The conventions, on the other hand, are bigger occasions. The major ones are held on a national level, and some of them are held annually, including *Iberanime*, which has editions in Porto and Lisbon, *Photoshoot* in Lisbon and *Portoshoot* in Porto, both during Carnival, *Japan Weekend* in Lisbon, and *Yukimeet* in Porto. These conventions, for which admission tickets must previously be purchased, often last two to three days. They are set up in spacious areas and offer a variety of visitor-friendly activities, including tents with shops selling goods, game tournaments, and even a small bar with Japanese goods. This aspect of fandom-centered consumption satisfies fans' need to purchase items related to their favorite series and genres (*idem*, p.10)

1.4. Anime as a tool to learn Japanese

Over the last two decades, interest in JPC (Japanese Pop Culture) can be observed in regions such as North and South-East Asia, Europe, North America, and Australasia. Eventually, the private consumption of JPC has made several educators, across all sectors,

use it in their classrooms and maintain what seems to be one of the biggest reasons for students to continue taking Japanese language classes in particular (Armour & Iida, 2014, p. 32).

Thus, the link between the motivations of students to take Japanese language learning classes in formal education and JPC has created what Armour & Iida (*ibidem*) believe to be the JPC effects argument. Many scholars, such as Fukunaga (2006), Allison (2006), and Shamoon (2010) support the idea that JPC does, indeed, encourage enrolments into Japanese as foreign language (JFL) classes in formal settings.

Swenson (2007) collected observation data and conducted interviews in order to answer the following question: "What sparks interest in Japan among American college students?". According to Swenson's observation data (2007, p.109), anime, manga, and martial arts were the only attractions features in all venues of evaluation outside of Japanese language classrooms, Japanese knowledge contests, anime film screenings, and Asia Day festival. On the other hand, modern art, literature, religion, history, music, and traditional arts were only featured in two or fewer venues.

Regarding the students enrolled in the course that were attending on-campus open film screenings showing anime, studying Japanese was secondary, as most part were more interested in the films instead of the language, and all of them knew anime (Swenson, 2007).

Northwood & Thomson (2012) research attempts to answer another question: "What keeps learners of Japanese going in formal study?" Their investigation focused on the motivation and learner autonomy of 164 Japanese language learners at four universities in Sydney, Australia. Their sample was divided into two groups: the "drop-off" and the "stay-in". Students in the "drop-off" group resorted to three main reasons for leaving Japanese lessons: the fact that Japanese requires too much time, it is very difficult and there was no room in the program. On the other hand, the three major reasons to "stay-in" were anime/manga, interest in culture, and travelling to Japan (*idem*).

The Japan Foundation (2011) also provides solid data in order to support the JPC effects argument. The Foundation has conducted a survey to 13,998 individuals, that represented an international distribution of Japanese language learners, in order to discover their "Purposes of Japanese-Language Study". In their category of "knowledge-based tendencies", in 2009, the response of 'learning about manga, anime, etc.' accounted

for 50.6 percent of the sample, a value that was higher than the previous most chosen item in previous surveys - 'learning about history, literature, etc.', which ended up accounting 47.4 percent of the sample (The Japan Foundation, 2011, p.8).

In order to assert their theoretical underpinnings, Armour & Iida (2014) combine the concepts of public pedagogy, informal/formal learning, and outside curriculum in order to learn from popular culture. According to Usher, Bryant, and Johnson (1997), it is not possible to understand contemporary adult learning without an interpretation of the role played by consumption and the culture of the consumer. As already stated, the consumption of JPC seems to be a strong feature in recent accounts of individuals' motivation for studying the Japanese language and culture (Armour & Iida, 2014).

According to Sandlin (2008), the links between learning consumption through formal educational institutions, learning consumption trough social practices, and learning where the market and institutions collide is something that must be explored. Usher (2008) states that by linking learning to consumption, knowledge must be seen as decentralized with the consequent recognition of multiple approaches to knowledge and ways of knowing. With this in mind, a re-signification of "learning" is conceived and following the reasoning of Deleuze and Guattari (1988), Usher (2008) conceptualizes learning as being more rhizomatic rather than being bound by the pre-defined goals of the modern education.

Thus, public pedagogy, i.e., "educational activity and learning in extra-institutional spaces and discourses" may be combined with "a concept focusing on various forms, processes, and sites of education and learning occurring beyond formal schooling and is distinct from hidden and explicit curricula operating within and through school sites" (Sandlin *et al.*, 2011, pp. 338 - 339).

Moreover, public pedagogy involves learning in institutions such as libraries, museums, or zoos, and even in informal places of education, which include media, commercial places, the Internet, and popular culture (*ibidem*).

In fact, language is indeed a crucial component in intercultural communication. Children, teenagers, and young people all throughout the world can learn informal Japanese through anime. Because Japanese is not a widely spoken language worldwide, anime fans feel special when seeing animated films in languages other than their native tongue. The Japanese language was less popular than English even in the

Southeast Asian nations that Japan had invaded in the early 21st century. However, anime has contributed to informal education among young people everywhere (Hidayat & Hidayat, 2020).

Sandlin *et al.* (2011) have conceived several categories in order to obtain a better understanding of public pedagogy, which include "sites of learning through which public pedagogy is enacted, including popular culture and everyday life" (pp. 343 – 347) and "informal institutions, and dominant cultural discourses" (p. 339). Thus, it is possible to conclude that schools are not the only places that enable learning, and sometimes, they are not even the most influential (*idem*).

The concept of "informal learning" is directly related to public pedagogy (Jubas, 2011; Marsick, 2009). According to Marsick and Watkins (2001, p. 25), "formal learning" is typically institutional and takes place in a classroom, with a very accurate and defined structure, while "informal learning" is a phenomenon that may occur in institutions, but it's not mandatory to be highly structured or in a classroom, and the control of learning is mainly upon the decisions of the learner. Furthermore, it is also stated that "informal (and incidental) learning takes place wherever people have the need, motivation, and opportunity for learning" (*idem*, p. 28).

Cross (2007) describes the link between formal and informal learning as a continuous way of learning, rather than a simple binary, which indicates that the combination of in-class learning and the cultural-linguistic immersion through an informal method is the ideal way to learn the Japanese language and culture. The idea of continuous learning is essential in order to understand the JPC effects argument, as it can characterize a tense relationship between people, knowledge, and expertise (Armour & Iida, 2014).

Shamoon (2010) contributes with a set of strategies in order to teach JPC in formal contexts, in this case a university, with prominence on the "formal analysis" of the selected texts by using textbook materials that were designed for film, television, and comics analysis. Shamoon's (2010) discussion of "The Otaku" (someone who is regarded as an obsessive fan") is of interest in this subject. The aforementioned tension concerns how the identities of "fan" and "scholar" have been conceived through how they have accessed knowledge and what they can do with JPC. The otaku is regularly confronted with the will of challenging the "authority of the teacher" and is resistant to "academic

analysis of the material (*idem*, p.16). This leads to the bifurcation of the paths to learning through one's identity and their opinion on how JPC has been consumed.

The importance of this example refers back to the connection of the notion of curriculum outside of school (Schubert, 2010). When "curriculum" is crudely defined as something to learn (or consume), and there are implicit and explicit focuses, it does not have to be tied to only one context, namely a formal learning context (school or university). Schubert (2010, p. 13) points out that Ralph Tyler, one of the doyens of curriculum design theory, emphasized: "(a) the student as active social learner, and (b) the need to understand the non-school curriculum". This "non-school curriculum" is what everyone consumes through peer groups, families, communities, and the media.

It can be concluded, therefore, that it was from the 1990s onwards that the golden age of anime began in the United States, which translated into great economic profits (Otmazgin, 2014, p. 54). The introduction of anime to the American market was due to several factors, such as the role of fans as cultural agents (Kelts, 2007; Napier, 2005; Lee, 2011), the adaptation of anime to suit the American taste (Mckevitt, 2010), and the ability of the anime industry to produce new genres at a steady pace (Condry, 2013). Subsequently, this expansion was also seen in Europe, mainly in France and Italy, which broadcast the largest number of anime series when it comes to non-Asian countries (Pellitteri, 2020). Portugal did not stand out for being one of the European countries broadcasting the most anime, however, its television channels showed several anime titles, such as *Dragon Ball* and *Pokémon*, and even anime series more targeted to specific niches. Furthermore, it even had channels dedicated exclusively to anime and Japanese content, such as Animax and Locomotion (Simões, 2021). This growth of anime on a global scale, and the respective growth of Japanese popular culture have led many scholars to study this cultural product as a motivation for wanting to learn Japanese, and also to be used as a tool for Japanese language teaching (Armour & Iida, 2014; Fukanaga, 2006; Allison, 2006; Shamoon, 2010; Swenson, 2007; Northwood & Thomson, 2012). The next chapter presents the methodology used to analyze the most relevant factors for Portuguese people to want to learn Japanese and whether Japanese popular culture can be a relevant teaching tool in order to learn the Japanese language.

2.1. Introduction

The aim of the dissertation is to analyze the factors that may influence the interest of Portuguese people in learning the Japanese language and culture, and if anime pop culture can be used as an educational tool, carried out through quantitative and qualitative surveys. For this purpose, a cultural product of relatively recent dissemination in Europe, anime, is selected and its inclusion as another element of entertainment for younger age groups and as an incentive to approach Japanese culture, including the language, is studied.

This chapter presents the methodological approach to respond to the research objectives defined in the aforementioned paragraph. In detail, this section will be made up of the justification of the methodology, the data collection techniques, the survey structure, the population and sample, and the data analysis techniques.

2.2. Justification of methodology

According to the research objectives, both quantitative and qualitative methodologies were chosen (mixed methodology). There are certainly strengths and constraints in both qualitative and quantitative methodological approaches. If used within the limits of their specificities, both can effectively contribute to the quest for theory building, formulation, and testing of hypotheses (Minayo and Sanches, 1993).

Quantitative methods can be useful to practically all social sciences, especially quantitative sociology. Mathematics, in general, introduces logic, simplicity, and elegance to analysis (Bäckman and Edling, 1999). There is no social science discipline that cannot contemplate the quantitative approach, just as there are no serious developments in social science in school settings that can deny the importance of the contribution of research by quantitative methods (Scott and Xie, 2005); according to the authors, feelings against quantitative, anti-positivist methods range from distrust of numerical information and associated statistical methods to ignorance about contemporary quantitative research. For Goldthorpe (2003), the attacks, in sociology as in the social sciences generally, by proponents of qualitative sociology, have as one of

their few commonalities the rejection of quantitative methods in sociology and of any kind of systematic, reasoned, and transparent methods for data selection and analysis.

Developments in sociological methodology and quantitative sociology have always been closely related to developments in statistical theory, methodology and computation (Clogg, 1992). While quantification is a strategy that explicitly emphasizes each step of the research (measurement techniques, data, evaluation methods), there is no accepted model for good qualitative research with consensual criteria for evaluating its true contents (Oakley, 1998).

Regarding qualitative research, today it covers a transdisciplinary field, involving the human and social sciences, assuming traditions or multi-paradigm of analysis, derived from positivism, phenomenology, hermeneutics, Marxism, critical theory, and constructivism, and adopting multi-methods of investigation for the study of a phenomenon situated in the place where it occurs, and finally, seeking both to find the meaning of this phenomenon and interpret the meanings that people give to them (Chizzotti, 2003, p. 221)

The term qualitative implies a dense sharing with people, facts, and places that constitute objects of research, to extract from this coexistence the visible and latent meanings that are only perceptible to sensitive attention and, after this practice, the author interprets and translates into a text, carefully written, with scientific insight and competence, the patent or hidden meanings of his research object (Chizzotti, 2003, p. 221).

Overviews of qualitative research show the breadth and diversity of trends that fall under the epithet 'qualitative'. Different philosophical orientations and epistemological trends sign up as research directions under the qualitative umbrella, advocating the most varied research methods, such as interviewing, participant observation, life history, testimony, discourse analysis, case study, and qualify research as clinical research, participatory research, ethnography, participant research, action research, grounded theory, cultural studies, etc. The research takes, in turn, original textual forms, making use of all linguistic resources, whether stylistic, semiotic, or different literary genres, such as short stories, narratives, reports, or memoirs. Differentiated stylistic resources allow for the results of investigations to be presented in an innovative way, creating an exciting universe of possibilities (Chizzotti, 2003, p. 222).

The qualitative versus quantitative debate reinvigorates, on one hand, the contestation of the single research model, the criticism of the hegemony of experimental assumptions, the absolutism of measurement, and the crystallization of social research in a deterministic, causal and hypothetical deductive model: criticism of the ontological, epistemological and methodological assumptions of the conventional model are intensified, recognizing the relevance of the subject, of the values of the meanings and intentions of the research, affirming the interdependence between theory and practice, the importance of the creative invention, of the context of the data and the inclusion of the voice of social actors; on the other hand, qualitative research, still tied to positivism, strives to give a rigorous foundation and formalize qualitative scientific methods, resorting to some quantitative expedient (Chizzotti, 2003, p. 228).

Onwuegbuzie (2000), based on the qualitative/quantitative polarization, called *uini-researchers* to those researchers who restrict themselves to only qualitative or only quantitative research methodologies. In the same vein, Tashakkori and Teddlie (2003), claim that these researchers are unable to conduct *bilingual research*, and that relying on only one research paradigm can be extremely limiting. In recent decades there have been several debates between the two paradigms, thus proving that the debate between qualitative and quantitative is divergent and the exclusive use of one of the research paradigms can be understood as an obstacle to the development of social sciences (Onwuegbuzie & Leech, 2005). Mixed methodology (reconciliation of qualitative and quantitative research) has several advantages in research among sports fans, as well as in other social science disciplines, and may be able to improve the quality of research findings (Jones, 1997).

With this in mind, Howe (1988) mentions that another phase of research methodology has emerged, sustaining that the two paradigms (qualitative and quantitative) are neither incompatible nor interchangeable. Onwuegbuzie (2002), for his part, believes in the existence of the subjective and objective orientations, using both deductive and inductive logic, advocating the unification of the two research paradigms. Quantitative researchers use a set of statistical analyses and generalizations to determine the pattern of the data and its meaning, while qualitative researchers use phenomenological techniques and their worldview to extract meaning. In short, researchers adhering to both paradigms use analytical techniques to extract meaning (Dzurec and Abraham, 1993).

2.3. Data collection techniques

2.3.1. Survey

To carry out a survey, the platform 'Google Forms' was used, in which responses were collected anonymously from Portuguese individuals who like to watch anime. A survey is a range of structured and predefined questions directed to a sample of the population that makes the researcher able to conduct statistical analysis and generalize the results across a population (Pinsonneault & Kraemer, 1993). One of the first purposes of this instrument was to understand a social problem, and it became popular because it makes it possible to collect huge amounts of standardized and comparable data in an economical way. Therefore, it is considered the most practical and viable instrument for this type of research (Saunders, Lewis, Thornhill & Bristow, 2021; Groves, Jr., Couper, Lepkowski, Singer & Tourangeau, 2009).

Additionally, surveys are used to analyze how and why a specific phenomenon of a current time is happening (Pinsonneault & Kraemer, 1993). Thus, the structured questions of these research surveys will be applied to test the impact of different variables on the individuals' likelihood of attending Japanese classes motivated by watching anime.

2.3.1.1. Pre-test

Before the launch of a survey, it is important to conduct pre-tests since this procedure is used to clarify the survey design and to detect possible errors, such as specific word meanings, which may only be visible to the research target population (Reynolds, Diamantopoulos & Schlegelmilch, 1993). To obtain valuable feedback, a sample of 5 persons from the different age cohorts covered by this research dissertation was selected. Yet, to ensure more informed and constructive criticism a pre-test was also completed by the supervisor of this dissertation research. All the participants were asked to provide honest feedback regarding the expressions used and the writing style, the time of response, possible doubts, and improvement suggestions. After analyzing the results, additional changes were made to ensure a clearer exposition of concepts.

2.3.1.2. The questionnaire structure

This questionnaire (see Appendix 1) was designed based on the findings retrieved from the literature review, with each additional set of questions aiming to contribute to a specific research objective, as is possible to observe in Table 1. Furthermore, other

aspects that are recommended to consider when developing a questionnaire were also properly fulfilled. First, an introduction was written, stating the purpose of the research, to appeal to respondents (Yaddanapudi & Yaddanapudi, 2019). Then, the questions were clear and neutral, to avoid bias and to allow everyone to properly understand and reply to what was being asked. Also, the questionnaire included items regarding different topics, thus different sections were created so respondents could realize that the context had changed (Mooi, Sarstedt & Mooi-Reci, 2018). Finally, the questionnaire only contained multiple-choice and short-answer optional questions, as they are easier to answer (Yaddanapudi & Yaddanapudi, 2019).

Table 1 - Survey structure (Source: own elaboration)

Specific objectives	Question/items
Sociodemographic data	1. Age 2. Gender 3. Education level
The amount of anime consumption in daily life	1. What percentage of all the entertainment content you consume does anime take up? 2. What kind of devices do you use to watch anime? 3. How long have you been watching anime? 4. What was your incentive to start watching anime? 5. Do you usually watch movies (not anime) or listen to music of Japanese and Asian origin?
Knowledge of foreign languages and culture	1. Do you speak foreign languages? 2. Please indicate which foreign languages you speak and your level of fluency.

Anime as motivation to learn Japanese language and culture	1. Do you think you have learned anything thanks to the consumption of anime, concerning Japanese language and culture? 2. Do you know or are you learning the Japanese language?
Japanese language learning site	1. Where are you learning the Japanese language?
Reasons not to learn Japanese	1. What are the main reasons for not learning Japanese?

2.3.1.3. Dissemination of the survey and data collection

The developed survey was launched on March 11 and was available until April 1. To disseminate the survey, the strategy adopted was online distribution. This way, surveys can be disseminated in a time-efficient, flexible, and convenient manner, in other words, surveys can be developed and shared via different formats with low costs, and individuals are allowed to answer at a time they find convenient, which contributes to obtaining a large sample size. Furthermore, surveys are simple to complete, and the data is properly organized for further analysis. It is also easier for the researcher to know the respondents' characteristics, to control and follow-up the sample, for instance, by sending follow-up messages (Evans & Mathur, 2005).

Researchers have suggested that social media channels should be considered as a potential tool to reach participants in social science studies, finding that these users are responsive and eager to contribute to the research (Kayam & Hirsch, 2012). Therefore, to make the sharing process more efficient, the survey was shared through regular social media publications. Moreover, a list of Facebook and MyAnimeList groups composed of Portuguese anime enthusiasts was created in order to share the survey with its target audience. To reach the target sample more efficiently, direct emails were also sent to all the students that study in Faculdade de Letras da Universidade do Porto, which is a faculty that is known for its Japanese courses of further education. Furthermore, Japanese is one of the available courses in the bachelor's degree in Applied Languages.

2.3.1.4. Target Population and Sample

The target population is defined as the type of identities, for instance, individuals or companies, about which the researcher wants to draw conclusions (Hill & Hill, 2009). For this dissertation, individuals 15 years old or above that live in Portugal and enjoy watching anime were defined as the target population.

2.3.2. Interviews

The interview is a research technique that has long been used in social research. Because of its flexibility, the interview is adopted as a fundamental research technique in the most diverse fields (Batista & Nascimento, 2017). Professionals who deal with human problems, such as psychologists, sociologists, pedagogues, and social workers, among others, use this technique not only for data collection but also for diagnosis and orientation purposes. In other words, an important part of the development of social sciences in the last decades was due to the use of the interview (Gil, 2008).

To use an interview to obtain information is to seek to understand the subjectivity of individuals through their statements, since it is about the way that subjects observe, experience, and analyze their historical time, moment, social environment, etc. It is extracting from what is subjective and personal of the subject and thinking in a collective dimension (Batista & Nascimento, 2017).

The intersubjective relationship of interviewer and interviewee is seen as a central feature of the qualitative interview, for allowing the negotiation of views of reality resulting from the social dynamics where participants construct knowledge and seek to make sense of the world around them (Minayo, 2010).

To better understand if anime may be considered a motivation to learn Japanese language and culture, 10 Japanese language teachers working in Portugal were interviewed. The group of interviewees consisted of teachers in private practice, language institutes, and universities. The least experienced teacher has been teaching for 7 years, while the most experienced one has been teaching for over 20 years. Although they all

teach in Portugal, not all are Portuguese, as 40% of the sample corresponds to Japanese teachers.

The teachers' contact details were obtained through websites of the Japanese Embassy in Portugal, publications on social networks such as Instagram and LinkedIn, and through other professors. They were given 3 questions (shown in table 2) in which they had the option to respond in writing (email or WhatsApp) or by an interview in video format (Zoom and Discord). Only 3 chose to answer the questions via video call.

Table 2 - Interview structure (Source: own elaboration)

Questions
1. How long have you been teaching Japanese, and in that time have you noticed differences in the number and demographics of your students and their motivations?
2. Is there a greater/lesser interest in learning about Japanese culture among students learning the language? Do you think anime can be a significant factor in this?
3. Do you use anime as a teaching tool? If yes, why? What do you think are the advantages and disadvantages?

2.4.   Results treatment

2.4.1. Questionnaire

To make a due study of all the results of the questionnaire, a thorough analysis was carried out by reading graphs. Furthermore, correlations were established in order to achieve more precise data. Although the primary objective was to trace the conception of the anime fan and their willingness to learn Japanese, based on their habits and content consumption habits, it would be virtually impossible to survey all the readers in Portugal. Also, obtaining and analyzing such an extensive body of answers would not be feasible and would not fit the time limit for the execution of this dissertation.

2.4.2. Interviews

In order to make a complete study on anime as a motivation to learn Japanese culture and language, interviews were also conducted through open-ended questions to proceed with content analysis. This technique allows data relating to a specific context to be analyzed through the opinions and meanings attributed by a group or culture (Krippendorff, 1989), which fits perfectly with the purpose of the open-ended questions and served as a space for teachers to express whether they thought anime was a great motivation for students to want to learn Japanese and whether they use it as a teaching tool.

To carry out this procedure correctly, the necessary steps of content analysis were duly investigated. This technique goes through three phases, pre-analysis, exploration of

the material, and treatment of the results (Bardin, 2009). The first phase aims at outlining the initial ideas proposed by the theoretical framework and identifying indicators for the interpretation of the collected information. By concluding this stage, the second phase involves the coding process, which consists of cutting, aggregating, and enumerating sections of the text, based on precise rules concerning textual pieces of information that represent the characteristics of the content (Silva & Fossá, 2015). However, for this particular case, a different approach was taken since coding would be unnecessary as three of the questions put to the professors led to similar thorough answers. The final step is the treatment of results, which is to capture the manifest and latent contents present in the collected material (Silva & Fossá, 2015).

3. RESULTS

With the data from the questionnaire and interviews collected, this chapter introduces the results obtained and confirms or rejects the data present in the literature review. First, a descriptive analysis of the sociodemographic characteristics of the survey sample will be conducted to provide an overview of the data set. This is followed by a statistical analysis that correlates anime consumption, knowledge of foreign languages, consumption of entertainment of Asian origin, and motivation to learn, or not, the Japanese language and culture.

3.1. Survey

3.1.2. Sample characterization

In total, 530 responses were collected to the questionnaire, 526 of which were considered valid[4]. As previously mentioned, the dissemination of the questionnaire was done exclusively online, by sharing the link to the questionnaire on social networks, anime forums (MyAnimeList) and by sending the aforementioned link in mass through the Sigarra platform, of the University of Porto, to the students of the Faculty of Arts of the University of Porto. Participation in this questionnaire was voluntary and anonymous.

The basic variables for the characterization of the individuals were, specifically, age, gender, and level of education. These are, therefore, the elements that allow for the main characteristics of anime fans to be established.

With respect to the weight that anime occupies in the daily life of each fan, they were asked questions such as the percentage that anime occupies of all entertainment consumed, the type of devices used to watch anime, how long ago they began to watch anime, what was the stimulus to start watching anime and if they usually watch movies or listen to Japanese and Asian music not directly related to anime (see Appendix 1). Regarding language and culture, it was asked if they know how to speak foreign

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[4] Four responses were removed, as they provided invalid or nonsensical information.

languages and, if so, which ones and their level of fluency. Later on, regarding the acquisition of linguistic and cultural knowledge, it was questioned if they perceived to have learned anything thanks to the consumption of anime and if they know or are learning the Japanese language. Regarding the last question, if the individual answered that he is indeed learning, he would consequently be asked where he is learning. However, if he answered no, he would be asked the reasons for not doing so.

3.1.2.1. Age

In order to achieve a more concise and simpler presentation of the data, it was necessary to reorganize the answers obtained by age groups, in order to find out the respective variations according to the age of the individuals.
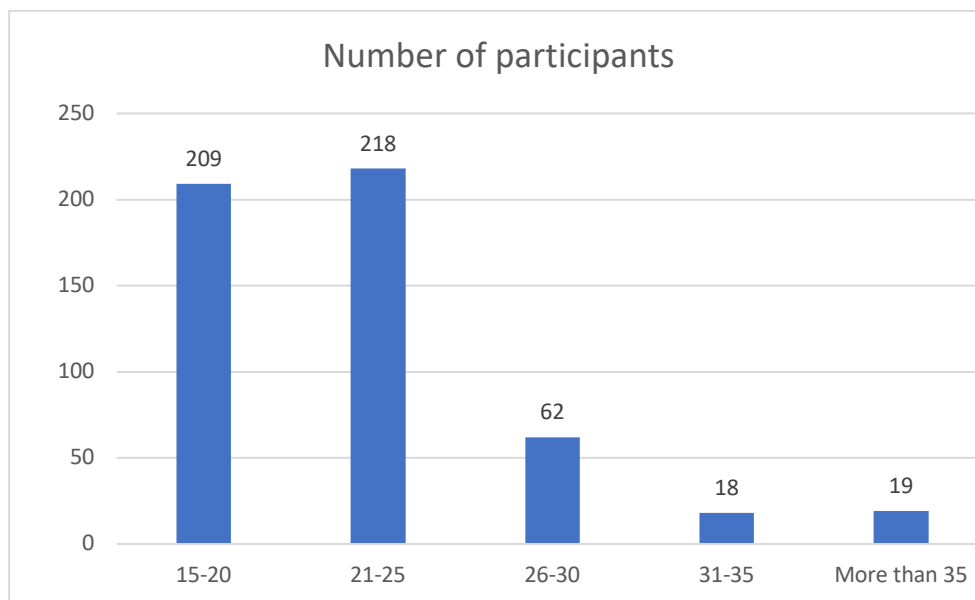
Graphic 1- Characterization of the sample by age group. Own elaboration

In this way, and taking into consideration the information presented, it is clearly inferred that the most expressive age group is that of 21 to 25 years old, with 218 participants (41.4%), closely followed by the group between 15 and 20 years of age, with 209 answers (39.7%). Well behind are the groups of individuals between the ages of 26 and 30, representing 11.8%, and the age groups over 30 years of age, accounting for 19 responses (3.6%) and 18 responses (3.4%), in the groups over 35 and between 31 and 35, respectively. From these main results, it is possible to characterize our sample as young.

It should be taken into account that the dissemination of the questionnaire through FLUP's dynamic e-mail and social media made this result expectable, consisting of a younger sample, and had as a consequence a less representative sample of the Portuguese population.

3.1.2.2. Gender
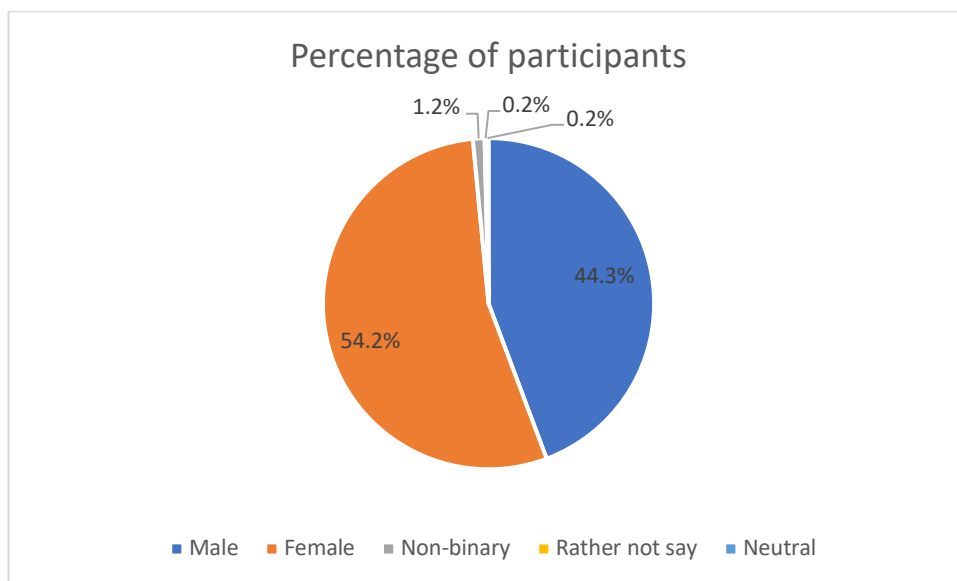
Graphic 2 - Characterization of the sample by gender. Own elaboration

Of the 526 respondents, 233 (44.3%) are male, 285 (54.2%) are female, 6 (1.2%) are non-binary, 1 answered "neutral" (0.2%), and 1 declined to answer that question.

3.1.2.3. Level of instruction

Depending on the audience to whom this survey was distributed and taking into account the age estimate that was calculated, three main levels of educational attainment were established: elementary, secondary, and higher education.
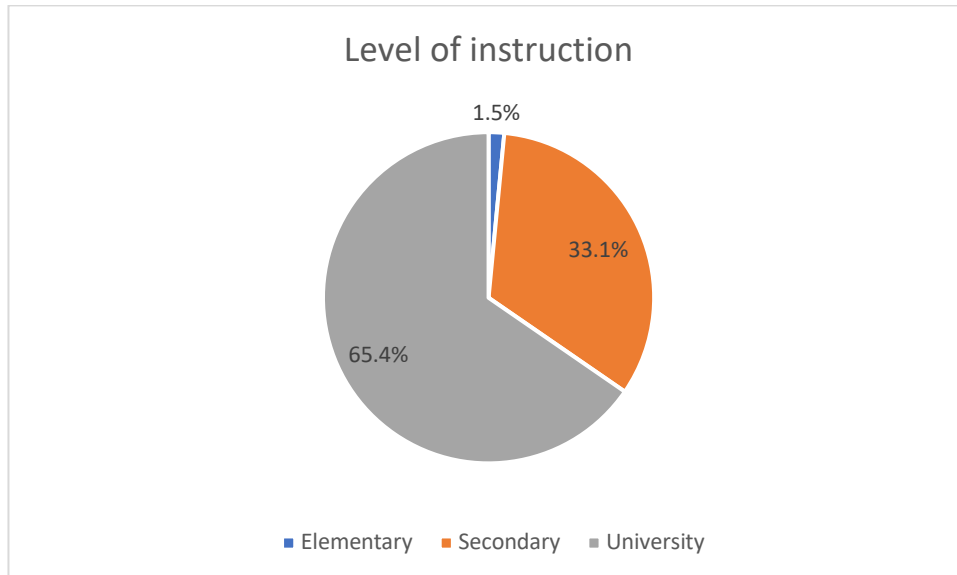
Graphic 3 - Characterization of the sample by education level.

Thus, it was found that 8 participants have the 9th grade of school (1.5%), 174 have the 12th grade of school (33.1%), and 334 of the respondents have a higher education degree, be it a bachelor's, master's, or doctor's degree (65.4%).

It is necessary to take into account that the level of education, in most cases, is in accordance with the age of the subjects. For example, the percentage of people in the 12th grade logically corresponds to the group of people between the ages of 15 and 20. Given this, the respondents have a level of education that corresponds to their age. Although it has not been done a thorough reading of this data to correlate education level with age, this sample is considered valid, because for someone to want to learn Japanese they need at least the minimum educational level.

3.1.2.4. Analysis of the percentage of all the entertainment content consumed that anime takes up

In order to get a thorough set of answers and truly illustrate the amount of time spent watching anime, a multiple-choice question was designed, with only one possible answer. The aim of this question was to discover the percentage of anime that is consumed by the sample, in the totality of all the entertainment content that the respondents watch. The responses included the options: 0 - 25%, 26 - 50%, 51 - 75%, and 76 - 100%.
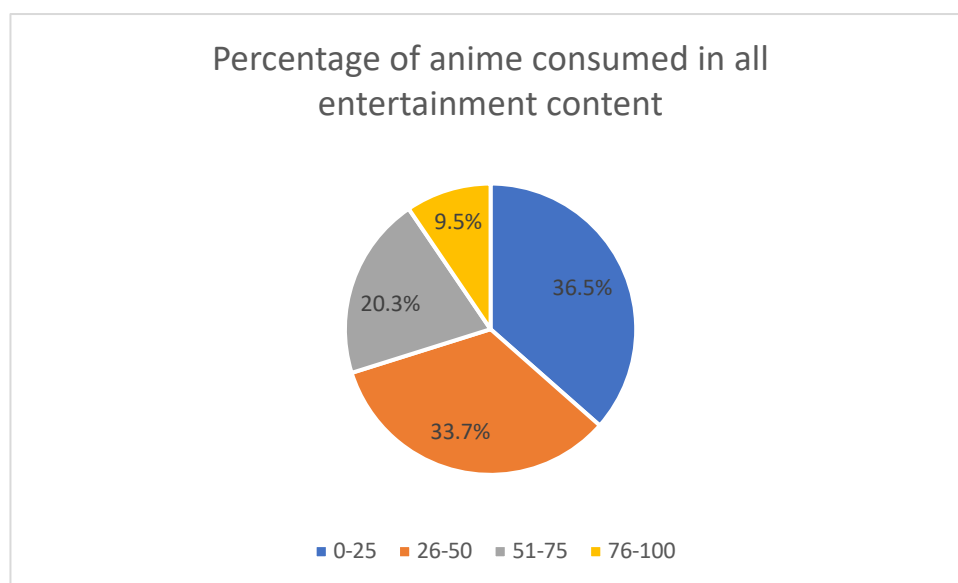
Graphic 4 - Percentage of anime consumed by the sample, in the totality of all entertainment content they watch. Own elaboration

The respondents could only select one answer and, therefore, from this question, the following results were obtained: 192 respondents (36.5%) say that anime takes up 0-25% of all the entertainment content they consume, 177 respondents (33. 7%) state that anime occupies 26 - 50% of all entertainment content they consume, 107 (20.3%) of the respondents state that anime occupies 51 - 75% of all entertainment content they consume and 50 (9.5%) of the respondents state that anime occupies 76 - 100% of all entertainment content they consume.

3.1.2.5. Correlation between age group and percentage of all the entertainment content consumed that anime takes up

One of the goals set for this chapter was to establish a correlation between the percentage anime occupies in all entertainment content consumed among the different age groups.

In the questionnaire, participants could choose only one option among the following: 0-25%, 26-50%, 51-75%, and 76-100%. We then proceeded to count these cases within each age group, resulting in the conclusions presented below, as well as their graphical representation, produced using Microsoft Excel.

Graphic 5 - Percentage of anime consumed by 15 to 20 year olds, in the totality of all entertainment content they watch. Own elaboration

After analyzing the results of the first age group (15 to 20 years old) it is understood that the first place belongs to the percentage "0-25%" with 32% of responses (which equals 67 cases within the responses obtained among anime fans aged 15 to 20 years old), closely followed by the percentage "26-50% with 31% (64 cases). The percentage "51-75%" comes in third place with 28% of the total responses (58 cases) and well behind, in last place, is the percentage "76-100%" with 9% (20 cases).
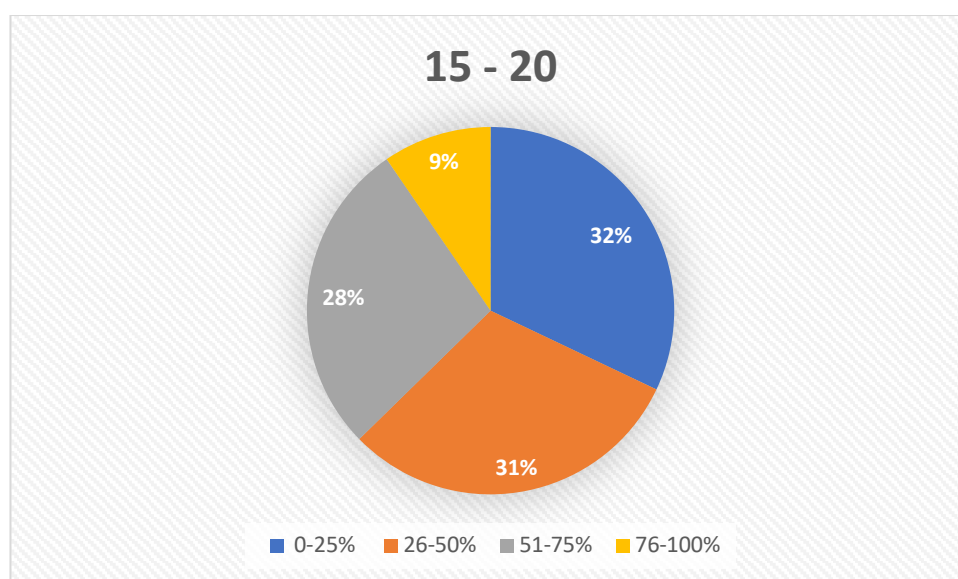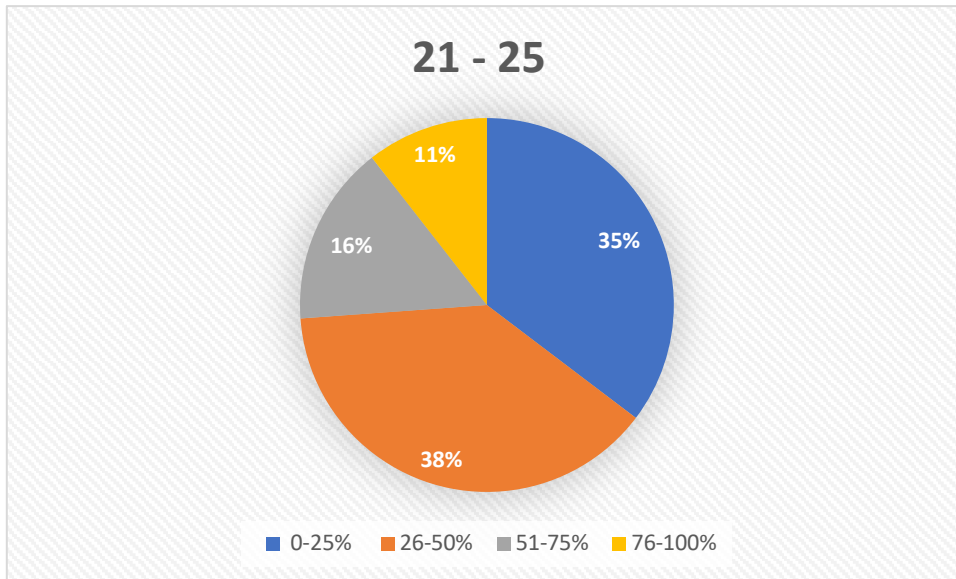
Graphic 6 - Percentage of anime consumed by 21 to 25 year olds, in the totality of all entertainment content they watch. Own elaboration

With regard to the second age group (21 to 25 years old), it is understood that the first place belongs to the percentage "26-50%" with 38% of responses (which equals 84 cases within the responses obtained among anime fans aged 21 to 25 years old). Subsequently, in, second place is the percentage "0-25%" with 35% (77 cases). The percentage "51-75%" comes in third place with 16% of the total responses (34 cases) and, finally, is the percentage "76-100%" in last place with 11% (23 cases).

Graphic 7 - Percentage of anime consumed by 26- to 30-year-olds, in the totality of all entertainment content they watch. Own elaboration

Similar to the first age group, according to the third age group (26 to 30 years old) it is understood that the first place belongs to the percentage "0-25%" with 43% of responses (which equals 27 cases within the responses obtained among anime fans aged 26 to 30 years old). Closely behind, in second place, is the percentage 26-50% with 39% (24 cases). The percentage "51-75%" comes in third place with 16% of the total responses (10 cases) and well behind is the percentage "76-100%" with 2% (1 case).
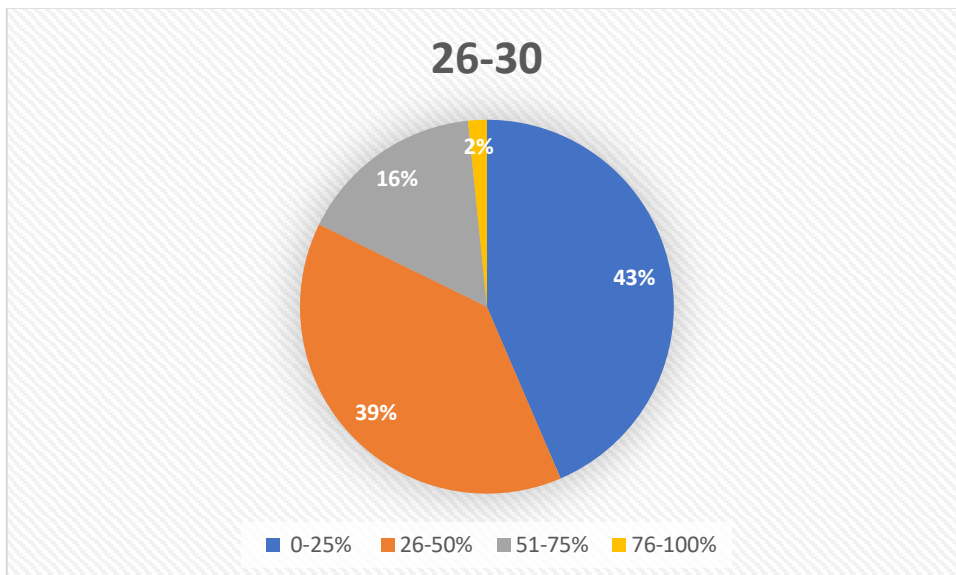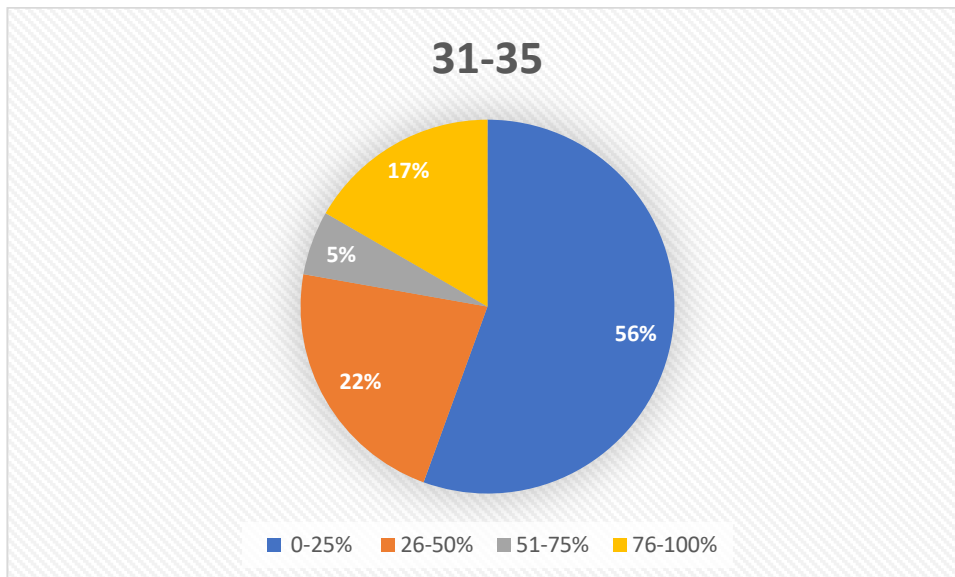

Graphic 8 - Percentage of anime consumed by 31- to 35-year-olds, in the totality of all entertainment content they watch. Own elaboration

Like the two previous age groups, according to the fourth age group (31 to 35 years old), it is understood that the first place belongs to the percentage "0-25%" with 56% of responses (which equals 10 cases within the responses obtained among anime fans aged 31 to 35 years old) and in second place is the percentage 26-50% with 22% (4 cases). However, unlike any other age group, the percentage of "76-100%" comes in third place and in last place is the percentage "51-75%".
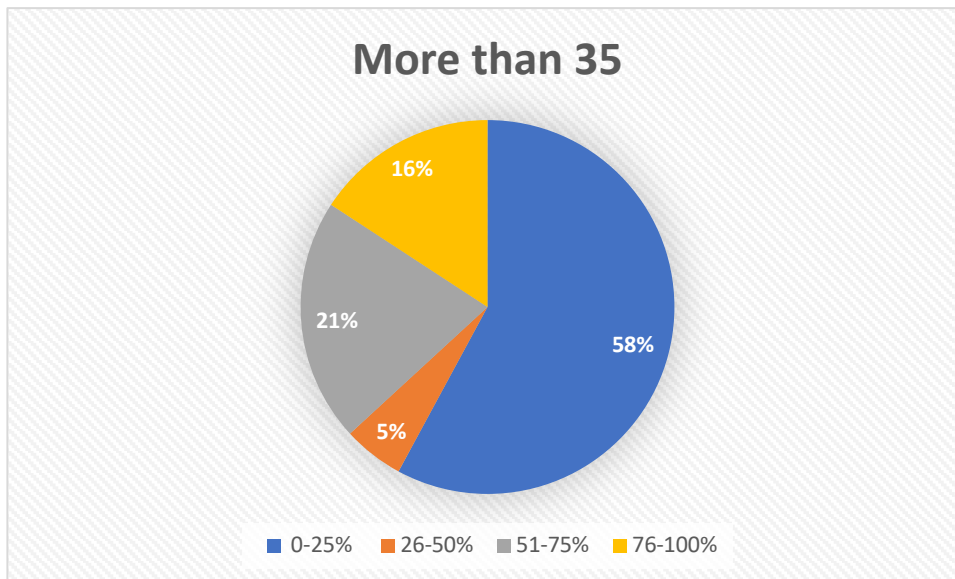
Graphic 9 - Percentage of anime consumed by people with more than 35 years old, in the totality of all entertainment content they watch. Own elaboration

After analyzing the results of the last age group (over 35 years old), it is understood that the first place belongs to the percentage "0-25%", similar to the other three age groups, with 58% of responses (which equals 11 cases within the responses obtained among anime fans aged 15 to 20 years old). However, unlike any other age group, in second place is the percentage 51-75% with 21% (4 cases). The percentage "76-100%" comes in third place with 16% of the total responses (58 cases) and in last place is the percentage "26-50%" with 5% (3 cases).

3.1.2.6. Correlation between level of instruction and percentage of all the entertainment content consumed that anime takes up

It was also defined, as one of the objectives of the analysis of the data obtained through this questionnaire, to establish a correlation between the percentage anime occupies in all entertainment content consumed among the different educational levels, in order to assist in the characterization of the target audience that is being analyzed, within the scope of this questionnaire, through the sample collected.

Just like the previous section, we shall go through the cases within each educational level group, resulting in the conclusions presented below.
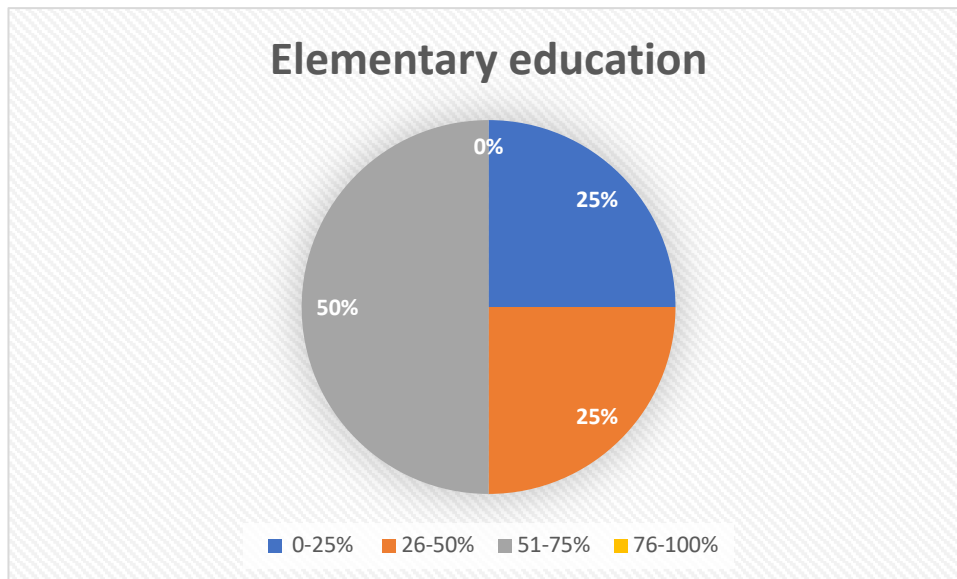
Graphic 10 - Percentage of anime consumed by people with a elementary educational degre, in the totality of all entertainment content they watch. Own elaboration

It was possible to ascertain, for individuals with a basic education level of instruction, that the most chosen option was the time percentage "51-75%", with 50% of the answers (which equals 4 cases). In second place were the percentages "0-25%" and "26-50%," simultaneously, with 25% of the responses each (2 cases each). Well behind is the percentage "76-100%", with 0% of the answers (0 cases).
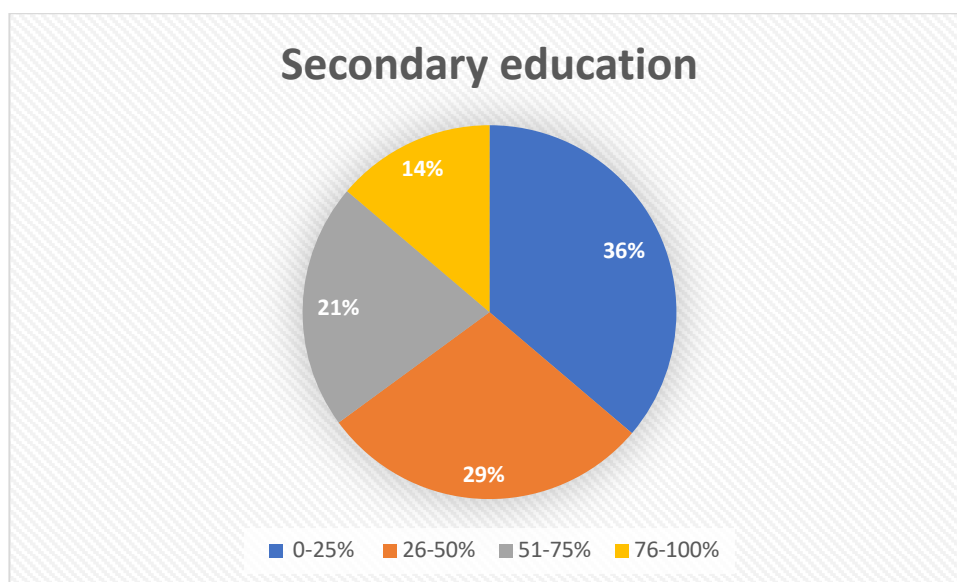
Graphic 11 - Percentage of anime consumed by people with a secondary educational degree, in the totality of all entertainment content they watch. Own elaboration

Regarding the individuals with a secondary education level of instruction, the most chosen option was the percentage "0-25%" with 36% of the answers (63 cases). Closely behind, there was the percentage "26-50% with 29% of the answers (50 cases), and in third place was the percentage "51-75%" with 21% of the answers (37 cases). The last chosen percentage was "76-100%" with 14% of the answers (24 cases).
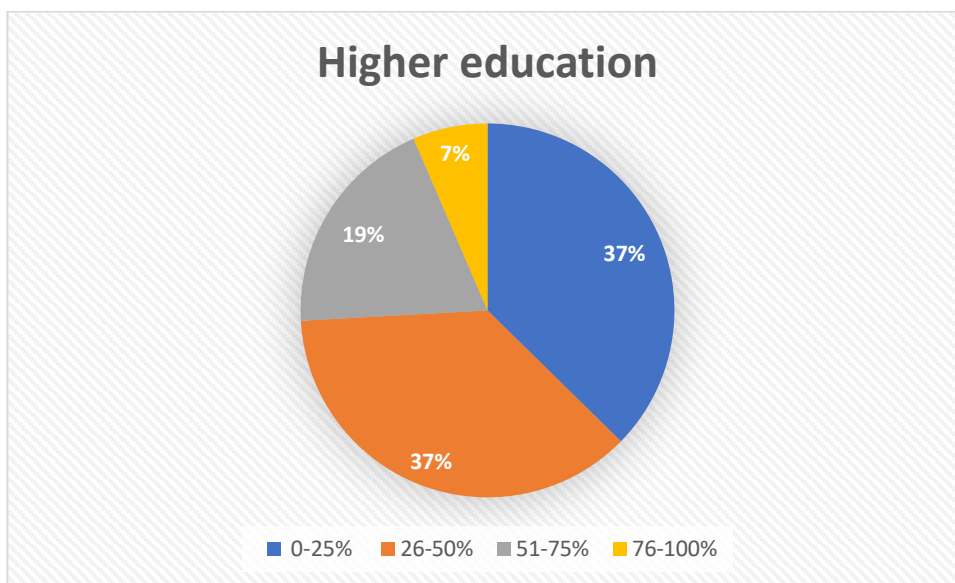
Graphic 12 - Percentage of anime consumed by people with a higher educational degre, in the totality of all entertainment content they watch

Similarly to the first education level group, the individuals with a higher education level of instruction also had the same percentage of choice in the options "0-25%" and "26-50%", each with 37% of the answers (127 and 125 cases, respectively), reaching the first and second place. In second place was the percentage "51-75%", with 19% of the answers (66 cases), and the last percentage was "76-100%", with 7% of the answers (22 cases).

Through the data analysis, it is possible to observe that the people who watch anime the most are those with a high school diploma. It is possible to observe this because the majority of the sample chose these two levels of education, with higher education getting 340 responses and secondary education 174 responses. It is possible to make a simple deduction by taking into account that no one with elementary education chose the "76-100%" option.

To conclude who watches anime the most, the percentages "51-75" and "76-100%" will be assumed. In secondary education, 61 people chose these percentages, that is 35% of this particular sample. While in higher education, 88 people chose such

percentages, or 26% of the sample. Taking that into account, it can be said that those who watch anime the most are people who have completed their secondary education.

3.1.2.6. Most used devices to watch anime

In question 2, "What kind of devices do you use to watch anime?", the aim was to find out which devices anime fans use the most to consume their respective content. Respondents, in this question, could select more than one answer and even had the option "Other" in which they could insert another device.
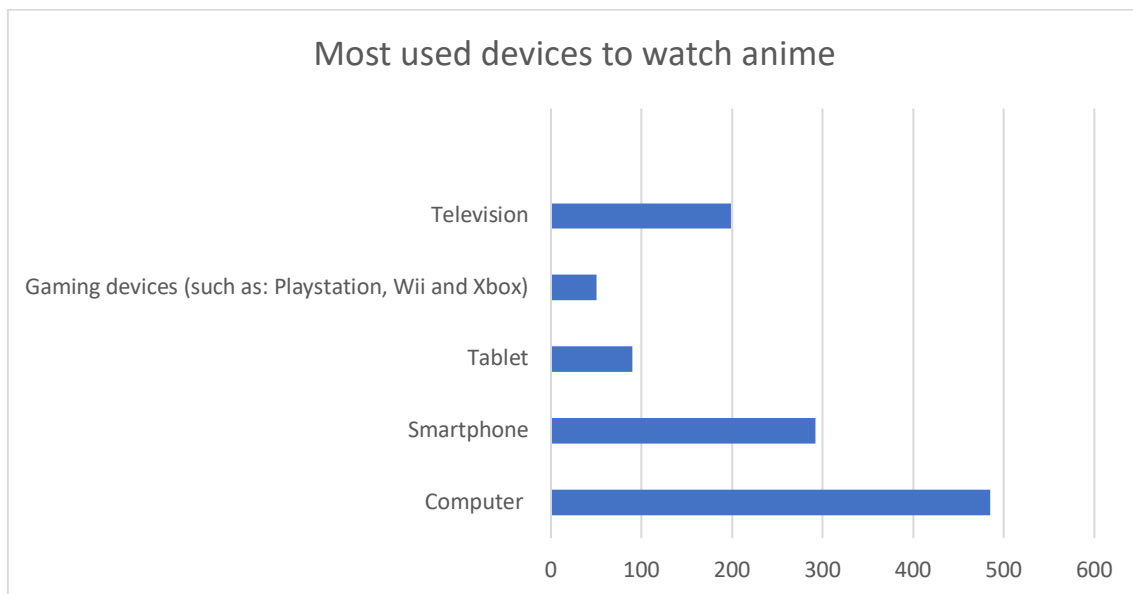
Graphic 13 - Number of fans per device used to watch anime. Own elaboration

Through this graphic, it is possible to conclude that the most used device to watch anime, by the sample, is the computer, chosen by 485 respondents (92.2% of the sample). Subsequently, the most used device is the smartphone, selected by 292 respondents (55.5% of the sample). The third most used device is the television, selected by 199 respondents (37.8% of the sample). The fourth most used device is the tablet, selected by 90 respondents (17.1% of the sample) and, finally, the fifth most used device is the game consoles, such as Playstation, Wii and Xbox, among others, selected by 50 respondents (9.5% of the sample).

This result means that most respondents do not use traditional streaming devices, but modern internet access devices. That is, the fact that most of the answers are "computer" and "smartphone" means that there is an active search by people for those contents. For example, on television we consume what we are provided with, but on a

device with internet access we consume what we want. This could mean that those who watch anime do so because they have a specific interest in that genre of content and do not watch it accidentally because it is what is being broadcast at the moment.

3.1.2.6. How long has the sample been watching anime
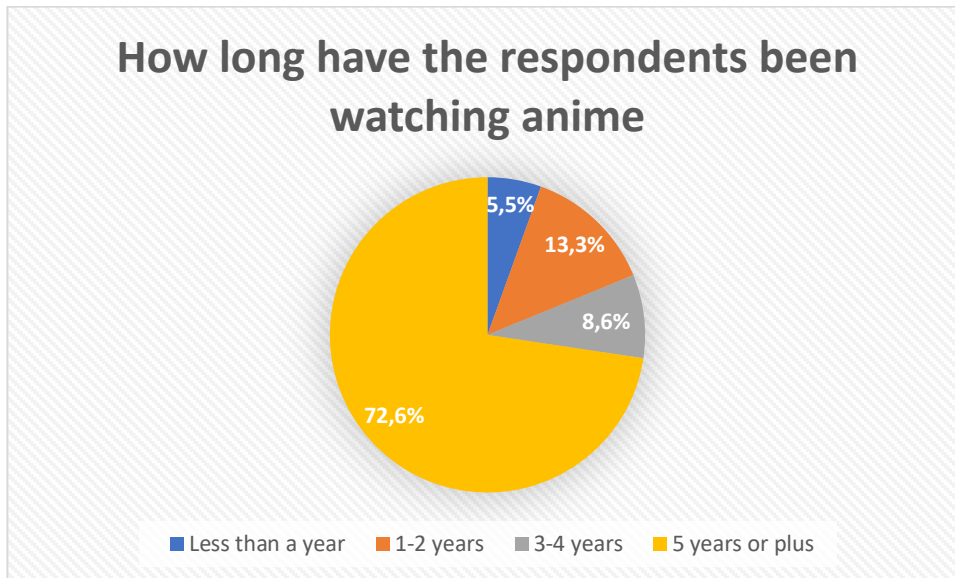
Graphic 14 - Relationship between the number of respondents and how long they have been watching anime. Own elaboration

According to the graphic, it is possible to conclude that most respondents have been watching anime for more than five years, an option that was chosen by 72.6% of the sample (382 responses). The second most chosen answer, which is far behind, was "1-2 years", chosen by 13.3% of the sample (70 answers). Subsequently, the third most selected answer was "3-4 years," which has 8.6% of the sample (45 answers). Finally, the least chosen was "less than a year", which counts for 5.5% of the sample (29 responses).

The results of the chart make it evident that most of the sample is actually a set of people who have been watching anime for a long time and are well qualified to answer this survey. Accordingly, people who have been watching anime for less than a year are the smallest set of people in the sample, and thus do not occupy such a high percentage in the weight of the results.

The group of people who have been watching anime for the least amount of time (1-2 years) consists of those with an elementary school, high school, and college degree. Taking this into account, it can be concluded that, at least for those in elementary school, they have been watching anime for a short amount of time due to the fact that they are

much younger than the rest of the sample. For those with a high school and superior education diploma, this analysis no longer applies, because these are also the groups that watch the most anime, and therefore these small minorities within those groups may have started to watch anime because it was unknown to them, and they probably started watching due to the influence of friends or family, as shown by a high number of the responses.

3.1.2.7. Stimulus to start watching anime

Question 4 aims to find out what is (or was) the main stimulus for respondents to start watching anime. They were therefore asked a question where they could answer with more than one option, and there were 6 fixed options: friends, family, TV program, magazine, Japanese class, and internet. However, there was also a seventh option, where respondents could manually enter a different stimulus. Two of the manually entered answers met the fixed option "friends", as they mentioned their boyfriend and the name of a specific friend, and will therefore be counted as "friends". Another manually entered answer, "social media", meets the fixed option "internet" and will therefore be counted as "internet". In addition, some respondents placed the same answers under "other" but through different words, however, these answers will be counted in the same category.
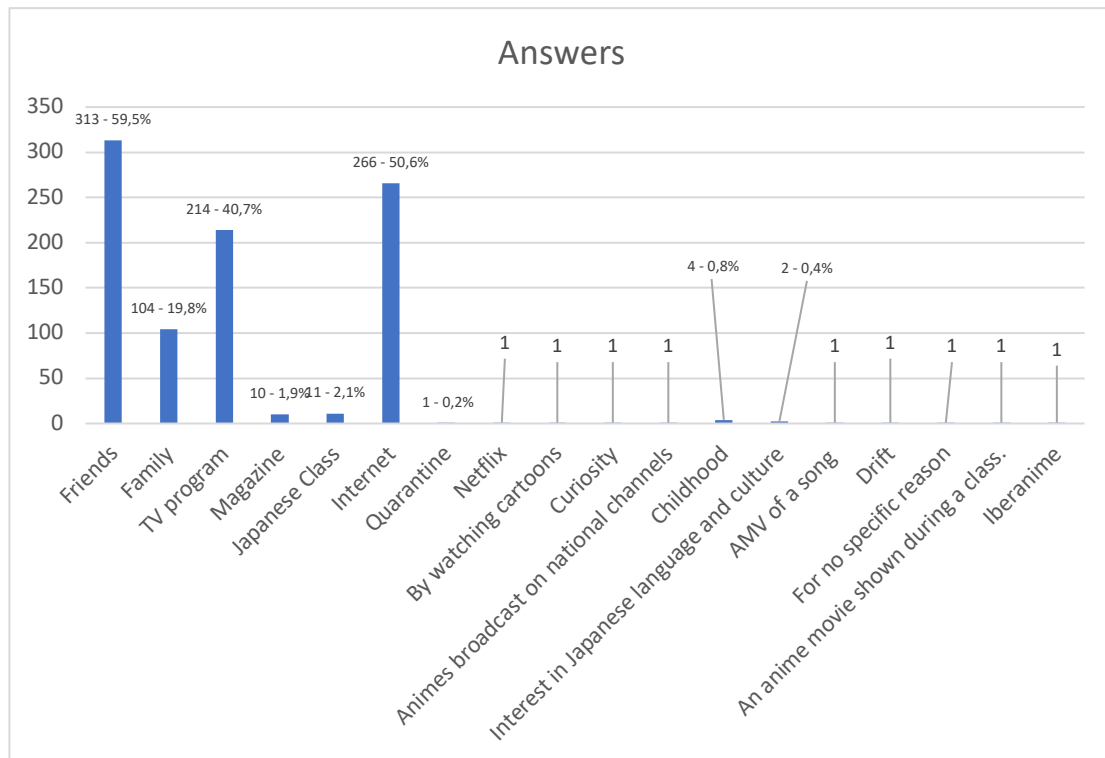
Graphic 15 - Relationship between the number of respondents and their stimulus to start watching anime. Own elaboration

Through the analysis of the graphic it is possible to conclude that the greatest stimulus to start watching anime, on the part of the respondents, was undoubtedly friends, as the option "friends" was chosen by 313 respondents (59.5% of the sample). The second most selected stimulus, which is closely behind, was the option "internet", which was selected by 266 respondents (50.6% of the sample). In third place is the option "TV programmes", which was selected by 214 respondents (40.7% of the sample). Subsequently, in fourth place comes the option "family", which was selected by 104 respondents (19.8% of the sample). Subsequently, the fifth most chosen option was "Japanese class", which was selected by 11 respondents (2.1% of the sample). Next was the "magazine" option, which was selected by 10 respondents (1.9% of the sample). Afterwards, the sixth most chosen option was to start watching anime in childhood; the option "childhood" was therefore selected by 4 respondents (0.8% of the sample). Subsequently, we have the seventh most chosen option "Japanese language and culture", which was chosen by 2 respondents (0.4% of the sample). Lastly, in eighth place, there are the options "quarantine", "Netflix", "by watching cartoons", "anime broadcast on national channels", "AMV of a song", "drift", "for no specific reason", "an anime movie

shown during a class", and "Iberanime"; each of these options was selected by 1 individual (0.2% of the sample, each).

Although with a lower percentage, these answers have some importance, and some even need to be explained. An "AMV" is an anime excerpt in which a song by a particular artist is placed instead of the original soundtrack (for example: a Naruto battle with a Linkin Park song). Iberanime is a Japanese popular culture event in Portugal. The option "drift" was manually entered and, probably, the respondent in question is fond of cars and started venturing into anime through a series related to cars and "drift"

3.1.2.8. Enjoyment of Asian culture

Question 5 "Do you usually watch movies (other than anime) or listen to Japanese and Asian origin music?" is a single response question (yes or no) and aims to find out whether the sample, in addition to anime, consumes other types of Asian origin content.
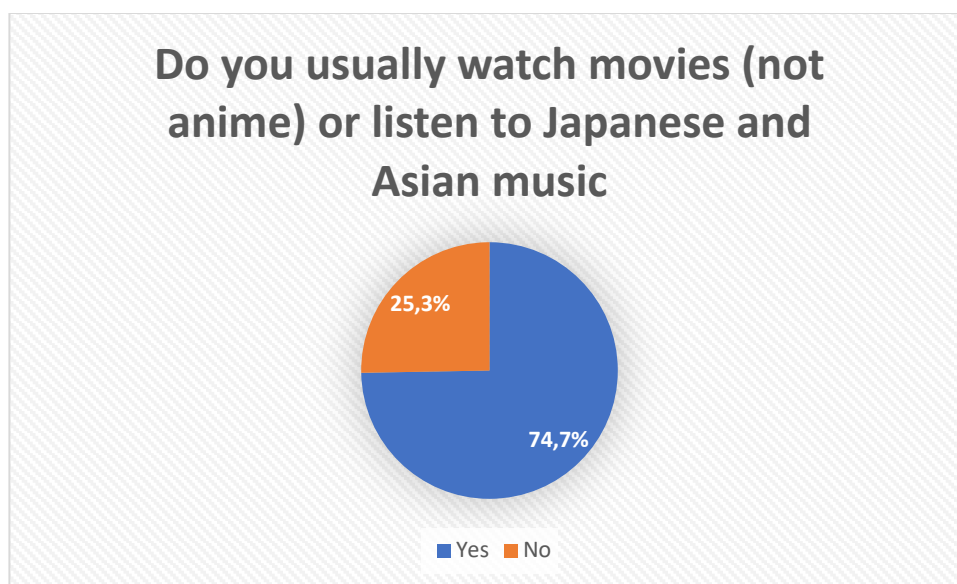
Graphic 16 - Percentage of respondents who enjoy other Asian content other than anime. Own elaboration

Through the graphic, it is possible to conclude that most of the sample actually enjoys other entertainment content of Asian origin, not only anime. This is visible by the fact that 74.7% of the sample (393 respondents) chose the option "yes" and only 25.3% of the sample (133 respondents) chose the option "no".

This means that interest is not restricted solely to anime. The fact that anime consumers are interested in other types of Asian-origin content may indicate a greater

interest in Oriental culture and, thus, a greater motivation to learn the Japanese language and culture.

3.1.2.9. Knowledge of foreign languages

Question 5 has a single answer (yes or no) and aims to find out whether the sample speaks foreign languages, that is, any language other than Portuguese.

Graphic 17 - Percentage of respondents who speak foreign languages. Own elaboration

According to the analysis of the graphic, it is possible to conclude an overall majority actually speaks foreign languages, compared to an extremely small minority who do not speak foreign languages. A percentage of 97.7% (514 respondents) selected the option "yes", while 2.3% (12 respondents) answered "no".

If respondents answered "yes" to question 5 "Do you speak foreign languages", they would be taken to question 6 "Please indicate which ones, and the respective level of fluency". In this question, respondents could choose more than one option and had the fixed answers "English", "French", "Spanish", "German", and "Italian". Furthermore, they could manually enter a language in the option "other". The levels provided for response were "A1", "A2", "B1", "B2", "C1", "C2" and "native".
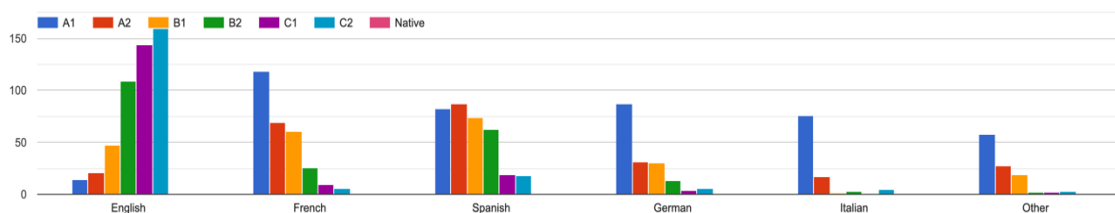
Graphic 18 - Relation between the number of respondents and the which foreign languages they speak, with the respective levels of fluency. Own elaboration

According to the analysis of Graphic 18 (available in the appendices for a more comprehensive viewing – Appendix III), the most spoken foreign language is English, with 386 answers, and the most spoken level is C2, with 160 answers. The second most spoken foreign language is Spanish, with 342 answers, and the most spoken level is A2, with 87 answers. The third most spoken foreign language is French, with 289 answers, and the most spoken level is A1, with 118 answers. The fourth most spoken language is German with 171 answers, the most spoken level being A1 with 87 answers. The fifth most selected option was "Other" with 111 answers, the most spoken level being A1 with 58 answers The sixth most selected language was Italian with 102 answers, with the most spoken level being A1 with 76 answers.

Within the "Other" option, the most selected language was Japanese with 62 responses, the second most selected language was Russian with 5 responses, the third Mandarin with 4 responses, and the remaining selected languages only had one option each, not being relevant for a detailed analysis.

3.1.2.10. Anime as motivation for learning Japanese

After the language section, the question "Do you think you have learned anything from watching anime, related to Japanese language and culture?" is asked, in which respondents could select more than one answer from the ones defined, and also manually insert other answers.
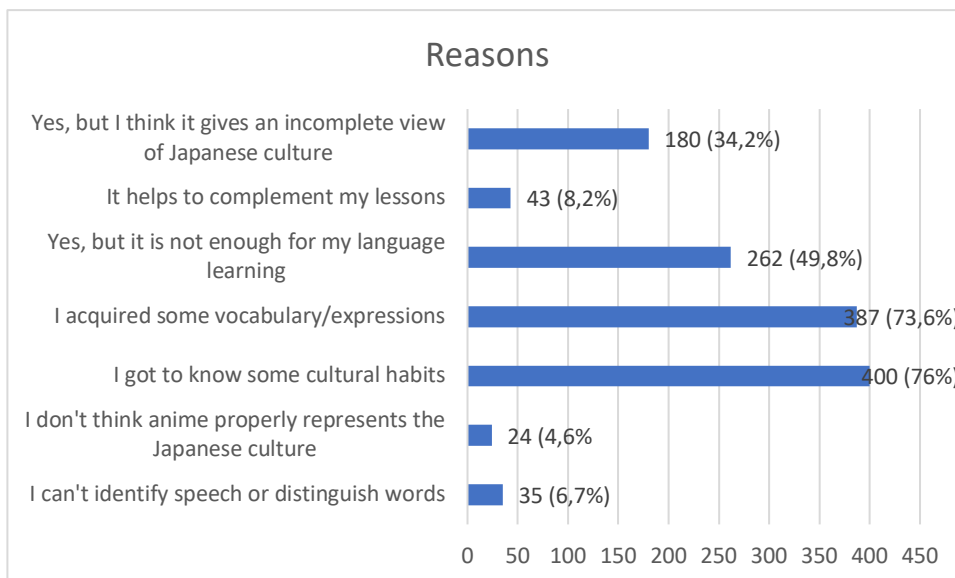
Graphic 19 - Reasons why respondents think they have or have not learned anything from anime concerning Japanese language and culture. Own elaboration

According to the analysis of the graphic, it is possible to conclude that most of the sample believe they got to know some cultural habits and acquired some words/expressions. On a deeper analysis, the most selected option was "I got to know some cultural habits" with 400 answers (76% of the sample). The second most selected option, closely after, was "I acquired some vocabulary/expressions" with 387 answers (73.6% of the sample). The third most chosen option, well behind, was "Yes, but it is not enough for my language learning" with 262 answers (49.8% of the sample). The fourth most popular option was "Yes, but I think it gives an incomplete view of Japanese culture" with 180 responses (34.2% of the sample). Subsequently, the fifth most chosen option was "I can't identify speech or distinguish words" with 35 responses (6.7% of the sample). The sixth most popular option was "I don't think anime properly represents Japanese culture" with 24 responses (4.6% of the sample).

Another 8 responses were manually entered and each of them was only selected once, i.e. each of them has one selection and represents 0.2% of the sample. Therefore, this data is not relevant for in-depth analysis and inclusion in Graphic 19. Furthermore, the responses in question were somewhat along the lines of those that were already present, such as "It comes in handy at first to get familiar with the language, which helps a lot when you start learning" and "It helps supplement my independent study of Japanese".

3.1.2.11. Correlation between the reasons why respondents think they have or have not learned anything from anime concerning Japanese language and culture, and the percentage of time watching anime.

One of the goals that had been set for this chapter was to establish a correlation between the reasons why respondents think they have or have not learned anything from anime concerning the Japanese language and culture, and the percentage of time watching anime.
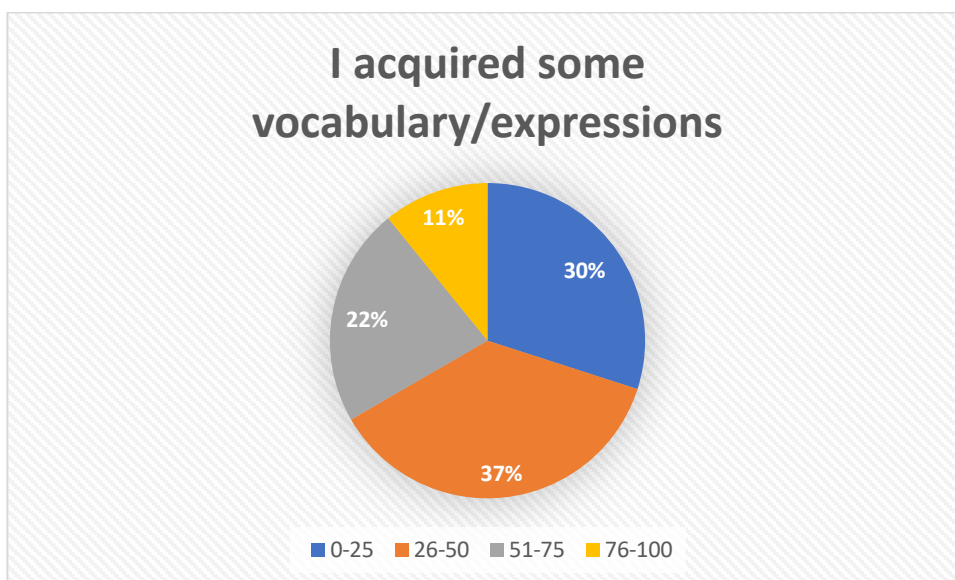
With that in mind, 7 different graphs were made to correlate each answer to the question "Do you think you have learned anything from watching anime, related to Japanese language and culture?" with the percentage of anime that the sample consumes out of the total content consumed.

Graphic 20 - Correlation between the number of respondents who answered "I acquired some vocabulary/expressions" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 20, it can be concluded that the part of the sample that thinks it has acquired some vocabulary or expressions is the one that consumes anime between 26-50% of the total of content that is consumed, with 37% of the answers. This percentage is closely followed by those who consume 0-25% anime, in the total of content that consumed, thus coming in second place with 30% of the answers. In third place is the set of people who consume 51-75% anime in the total of content that is consumed, with 22% of responses. Last is the group of people who consume 76-100% of anime in the total of content that is consumed, with 11% of responses.

It helps to complement my lessons

19%

39%

30%

12%

■ 0-25 ■ 26-50 ■ 51-75 ■ 76-100
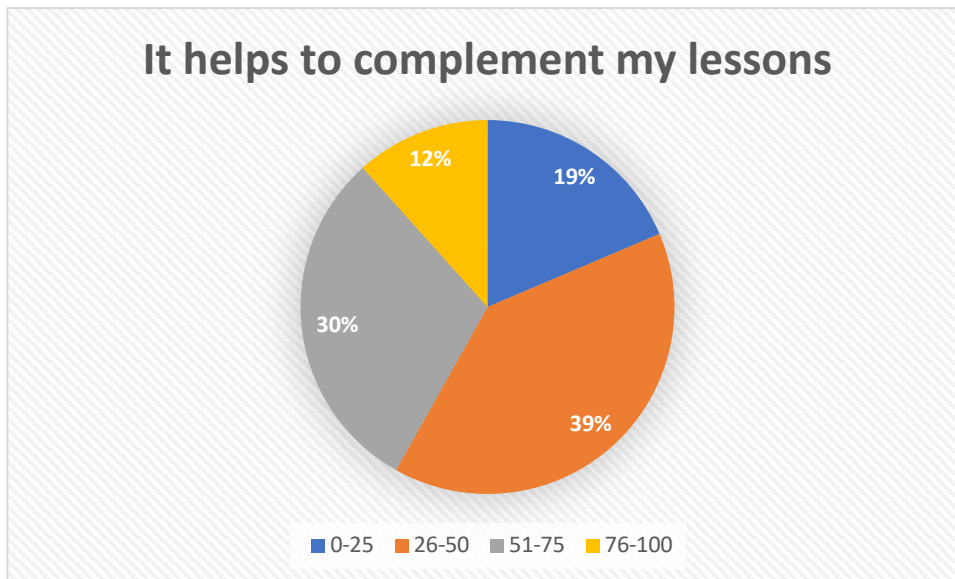
Graphic 21 - Correlation between the number of respondents who answered "It helps to complement my lessons" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 21, it can be concluded that the part of the sample that thinks that anime has helped supplement their lessons is the one that consumes 26-50% of anime, in the total of content consumed, with 39% of the responses. This percentage is closely followed by people who consume 51-75% anime in the total of content consumed, ranking second with 30% of the responses. In third place is the group of people who consume 0-25% anime in the total content consumed, with 19% of the responses. Last is the group of people who consume 76-100% anime in the total content consumed, with 12% of responses.

Yes, but it is not enough for my language learning

32%

38%

19%

11%

■ 0-25 ■ 26-50 ■ 51-75 ■ 76-100
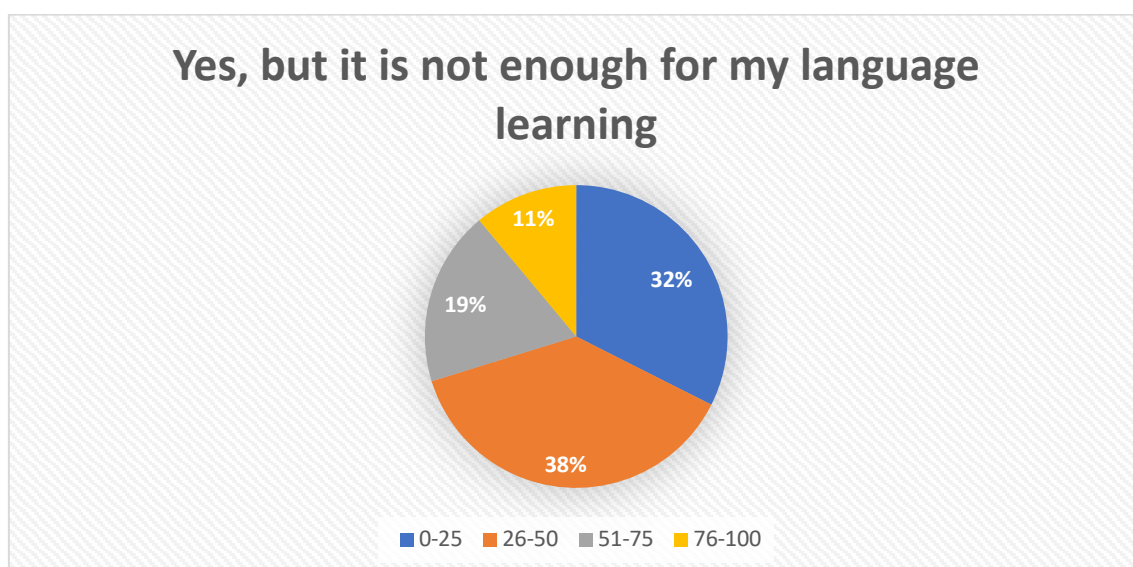
Graphic 22 - Correlation between the number of respondents who answered " Yes, but it is not enough for my language learning " and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 22, it is possible to conclude that the part of the sample that thinks they learned from anime, but that it is not enough for their language learning is the one that consumes anime between 26-50% of anime, in the total of content consumed, with 38% of the answers. This is closely followed by those who consume 0-25% anime in the total of content consumed, ranking second with 32% of the responses. In third place is the group of people who consume 51-75% anime in the total content consumed, with 19% of the responses. Last is the group of people who consume 76-100% anime in total content consumed, with 11% of responses.

Graphic 23 - Correlation between the number of respondents who answered "Yes, but I think it gives an incomplete view of Japanese culture" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 23, it can be concluded that the part of the sample that thinks they have learned from anime, but that it gives an incomplete view of Japanese culture is those who consume 26-50% of anime, in the total content consumed, with 38% of the answers. This is closely followed by people who consume 0-25% anime, in the total content consumed, thus coming in second place with 31% of the responses. In third place is the group of people who consume 51-75% of anime in the total content consumed, with 24% of the responses. Last is the group of people who consume 76-100% of anime in the total of content consumed, with 7% of responses.
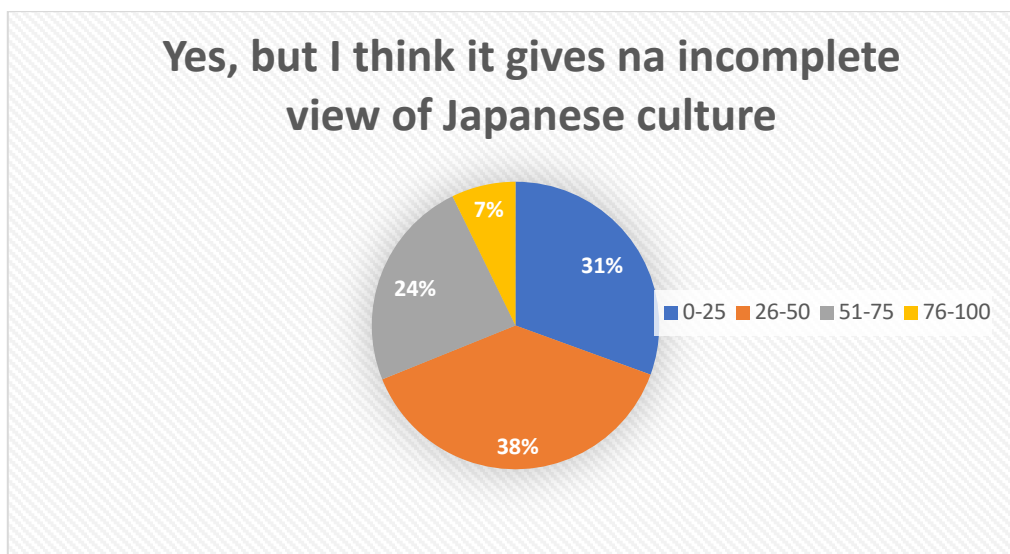
Graphic 24 - Correlation between the number of respondents who answered "I got to know some cultural habits" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 24, it can be concluded that the part of the sample that thinks it has acquired some cultural habits is the one that consumes anime between 26-50% of anime, in the total content consumed, with 37% of the answers. This percentage is closely followed by the people who consume 0-25% of anime, in the total content consumed, thus coming in second place with 32% of the responses. In third place is the group of people who consume 51-75% of anime in the total content consumed, with 21% of the responses. Last is the group of people who consume 76-100% anime in the total content consumed, with 10% of responses.

Graphic 25 - Correlation between the number of respondents who answered "I don't think anime properly represents the Japanese culture" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 25, it can be concluded that the part of the sample that anime does not properly represent Japanese culture is those who consume 0-25% of anime in the total content consumed, with 46% of the responses. This percentage is closely followed by people who consume 26-50% of anime in total content consumed, ranking second with 37% of responses. In third place is the group of people who consume 51-75% of anime in the total content consumed, with 13% of the responses. Last is the group of people who consume 76-100% anime in total content consumed, with 4% of responses.
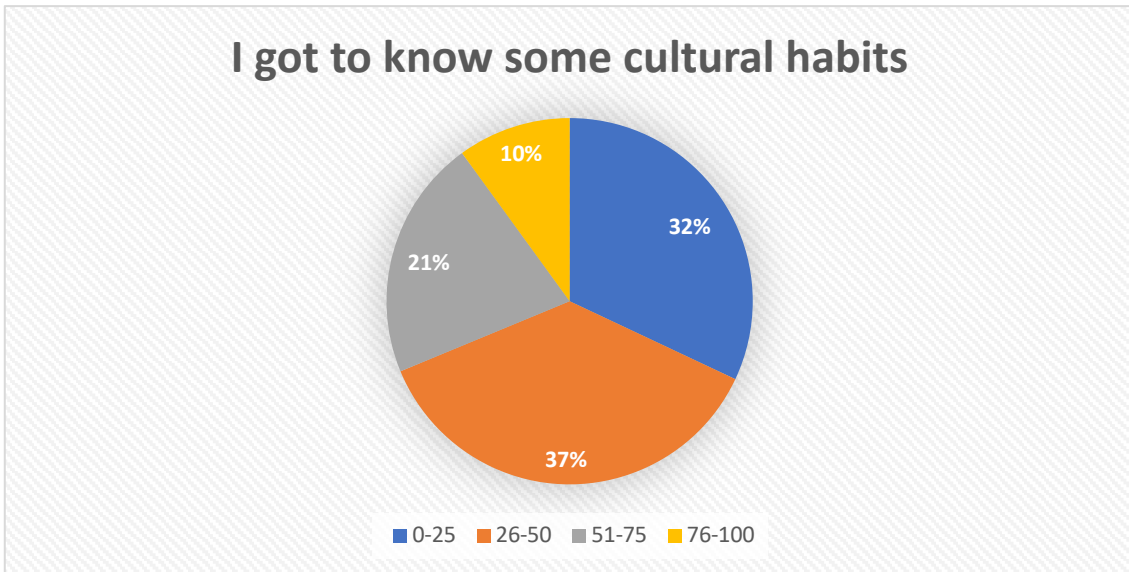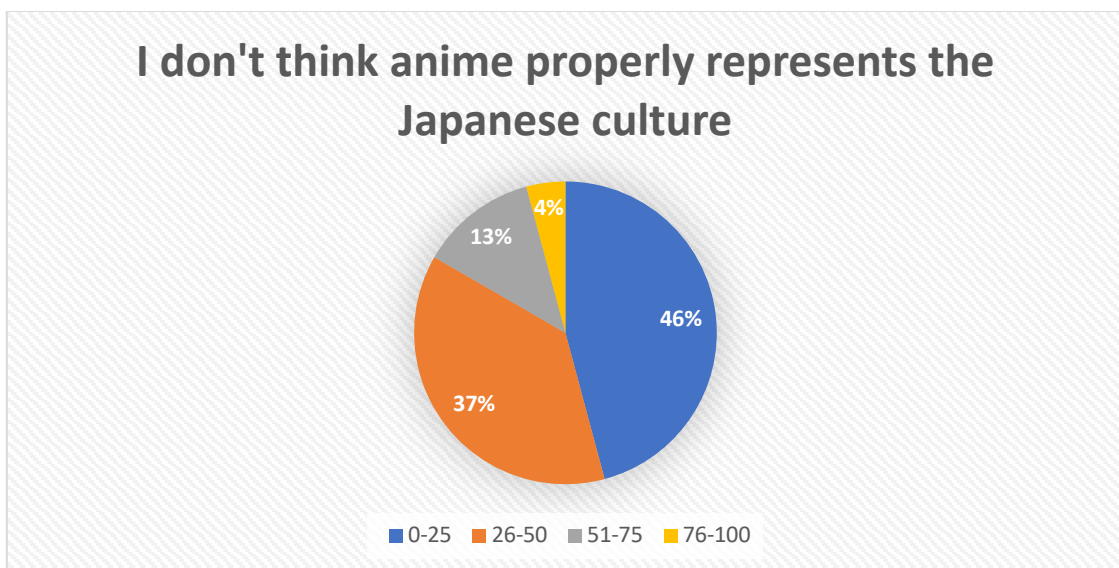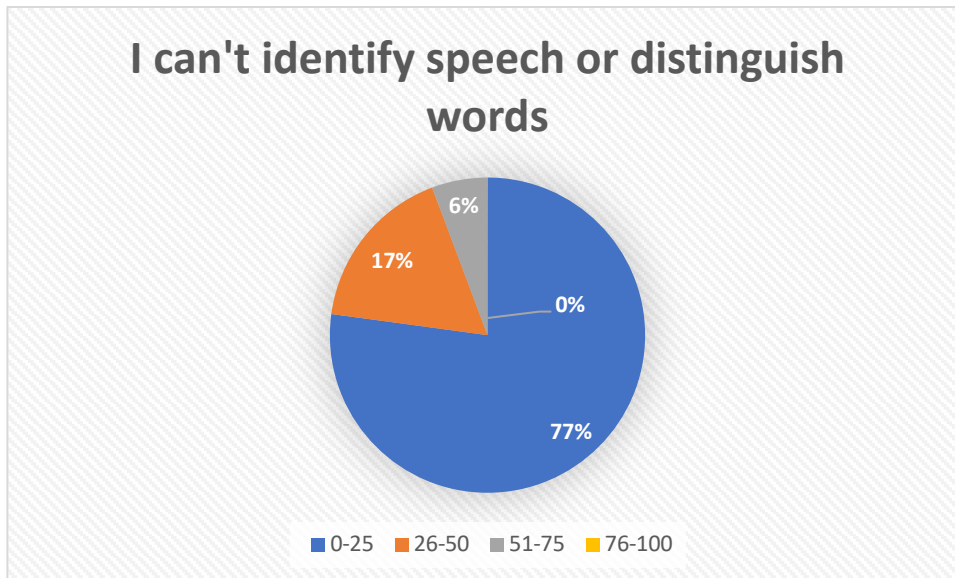

Graphic 26 - Correlation between the number of respondents who answered "I can't identify speech or distinguish words" and the percentage of anime they watch in the total of entertainment content consumed. Own elaboration

According to Graphic 26, it can be concluded that the part of the sample that cannot identify the speech or distinguish words is the one that consumes 0-25% anime, in the total content consumed, with 77% of the answers. This is followed by people who consume 26-50%, of anime in the total of content consumed by far, ranking second with 17% of responses. In third place is the group of people who consume 51-75% anime in the total of content consumed, with 6% of the responses. Last is the group of people who consume 76-100% anime in the total of content consumed, with 0% of the responses.

The conclusion that can be drawn from the interpretation of the graphics is that the answers do not vary much according to the percentage of anime consumed by the respondents in the total entertainment content they consume. There is a very uniform line of agreement in the belief that anime helps to acquire vocabulary/expressions; to

complement classes; to be a great learning tool but not enough for language learning; to be a good learning tool but give an incomplete view of Japanese culture; to be something that allows to acquire some cultural habits; and not to represent properly the Japanese culture. The only variation is found in the answer "I can't identify speech or distinguish words", which was mostly chosen by people who watch 0-25% of anime, in the total entertainment content consumed, with 77% of the answers. Very few respondents chose the other percentages, meaning that the people who watch the least anime are those who cannot identify speech or distinguish words, something that does not apply to the entire sample.

The only variation is found in the answer "I can't identify speech or distinguish words", which was mostly chosen by people who watch 0-25% of anime, in the total entertainment content consumed, with 77% of the answers, with very few respondents choosing the other percentages, meaning that the people who watch the least anime are those who cannot identify speech or distinguish words, something that does not apply to the entire sample.

3.1.1.12. Relationship between the number of respondents and their attitude towards learning Japanese.

Subsequently, the question "Do you know or are you learning the Japanese language" is raised, in which respondents can only select one answer from three: "yes", "no" and "no, but I would like to". If respondents answered "yes", they would be forwarded to the question "Where are you learning the Japanese language?". Should the respondents answer "no", they would be taken to the submission of the form. Should the respondents answer "no, but I would like to", they would be taken to the question "What are the main reasons for not doing so"?
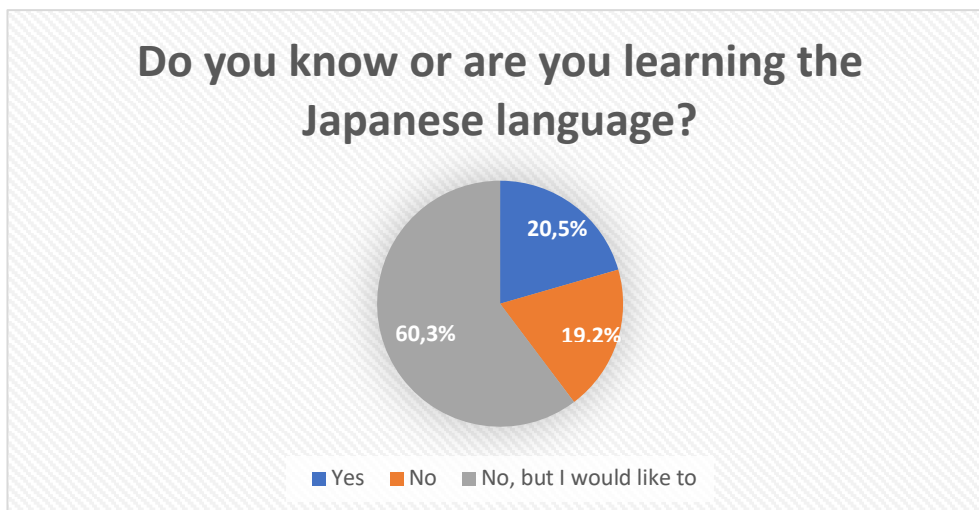
Graphic 27 - Relationship between the number of respondents and their situation towards learning Japanese. Own elaboration

By analysing Graphic 27, it can be concluded that the majority of the sample does not know Japanese but would like to learn it, with the option "no, but would like to" being selected by 60.3% of the sample (317 respondents). The second most chosen option was "yes", meaning that 20.5% of the sample (108 respondents) is learning the Japanese language. The least chosen option was "no", having been selected by 19.2% of the sample (101 respondents).

Regarding the question "Where are you learning Japanese?", respondents were given 5 options: "university", "private course", "internet" and "language academy". In addition, they were also given the opportunity to put another place/mode manually through the option "other". Respondents could only select one option. Taking into account that most of the answers manually entered were related to learning through apps, websites, or books, a new categorization was created for the making of the chart - the category "Self-learning", in which the category "internet" was inserted.
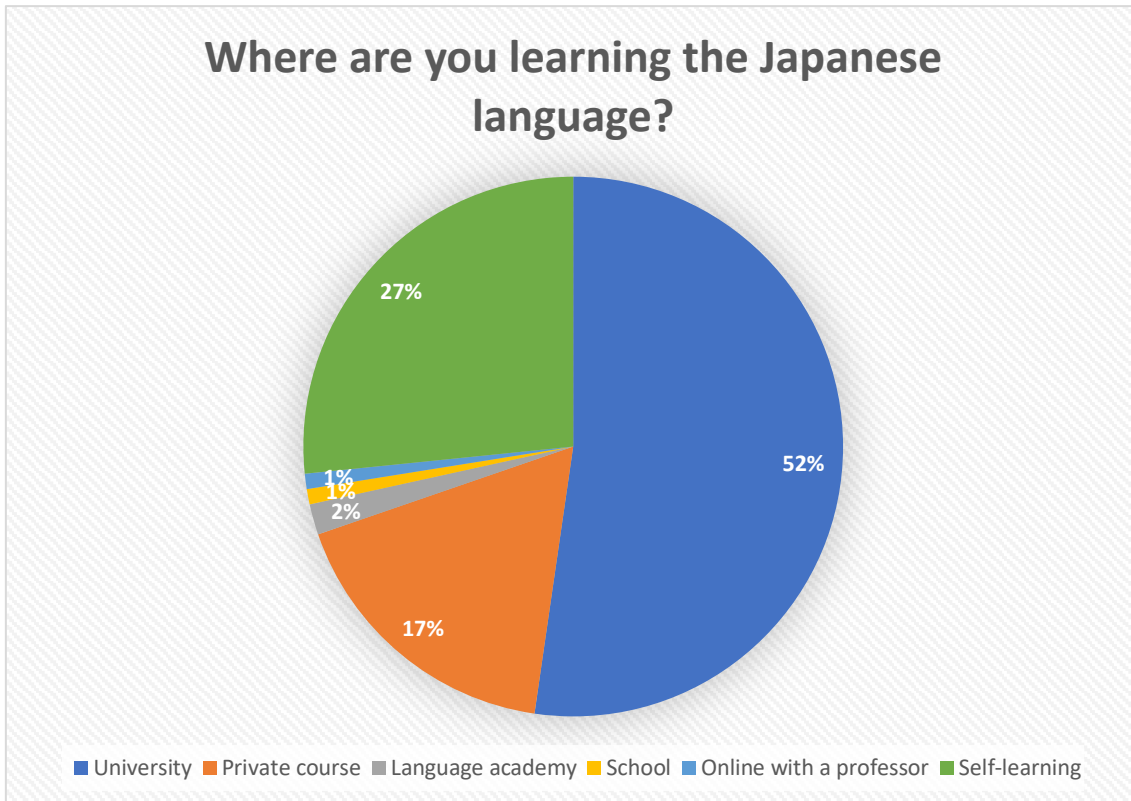
Graphic 28 - Relationship between the number of respondents who are learning the Japanese language and where/how they are doing it. Own elaboration

Through the analysis of Graphic 28, it can be concluded that 52% of the sample (57 respondents) who are learning Japanese are doing so at university, this being the most selected option. The second most selected option was "self-learning" which has 27% of the sample (29 respondents). The third most chosen option was "private course" which was selected by 17% of the sample (19 respondents). The fourth most chosen option was "language academy", which was selected by 2% of the sample (2 respondents). In last place are the options "online with a teacher" and "school", both constituting 1% of the sample (1 response each).
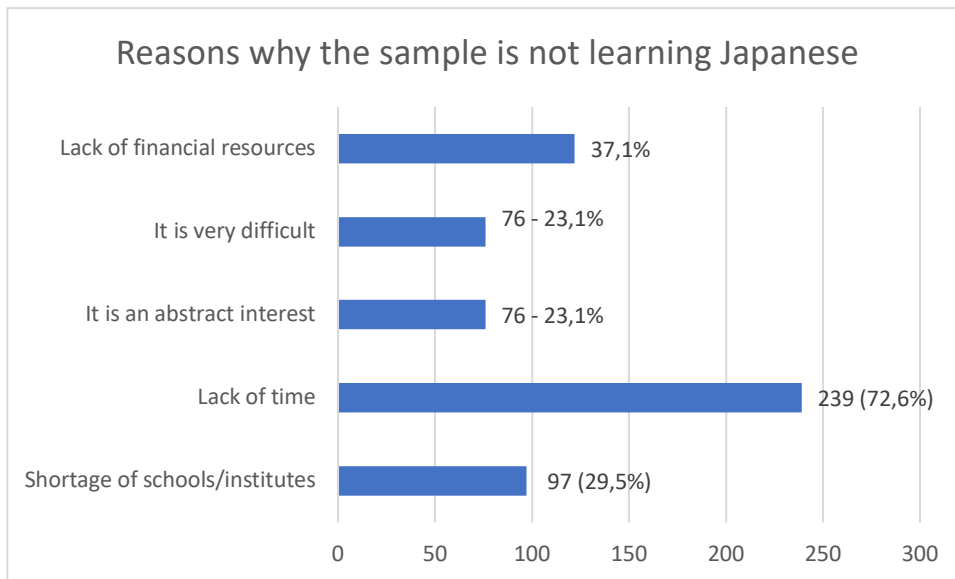
Graphic 29 - Relationship between the number of respondents who are learning the Japanese language and where/how they are doing it. Own elaboration

According to Graphic 29, the biggest reason for the sample who responded that they are not learning the Japanese language but would like to is "Lack of time", which was selected by 239 respondents (72.6% of the sample). Next is the option "Lack of financial means", selected by 122 respondents (37.1% of the sample). In third place, there is the answer "Lack of schools/institutes", selected by 97 respondents. In fourth place, there are the options "It is an abstract interest" and "It is very difficult", each with 76 responses (23.1% of the sample each).

Another 16 responses were manually entered and each of them was only selected once, i.e. each of them has one selection and represents 0.2% of the sample. Therefore, this data is not relevant for in-depth analysis and inclusion in Graphic 22. Furthermore, the responses in question were somewhat along the lines of those that were already present, such as "Laziness", "Unwillingness", and "I don't see what I would use it for later".

3.2. Interviews

After the completion of the quantitative analysis that allowed us to discover the motivation of anime fans towards Japanese language learning, the content analysis will be carried out with the qualitative data collected from the interviews conducted with the

Japanese language teachers (see section 2.3.4 on the Methodology chapter) The main objective of this analysis is to understand whether anime may effectively be considered a major factor in Japanese language learning and whether this cultural product can be used as a teaching tool. To make the qualitative analysis process more ergonomic, the data was analyzed with the support of the qualitative data research software Nvivo.

Through the analysis of the interviews, it can be observed that most of the teachers have a great deal of experience in teaching Japanese: "I have over 20 years of experience teaching Japanese in Portugal" (Appendix II – Professor 4). This suggests that the teachers interviewed have long experience, so the observations are based on an extended period of time, which gives a more solid basis to the answers provided.

There are two different opinions regarding the differences in the number and demographics of students and their motivations. Four teachers state that they have not noticed any significant differences regarding this aspect: "There is no significant differences regarding the numbers, demography and motivation among students (...)" (Appendix II – Professor 1). On the other hand, the remaining 6 teachers state that there has been a growth in demand over time and that the big boom happened due to the pandemic: "I noticed a slight growth in demand over time, but the biggest boom was shortly after the confinement started" (Appendix II – Professor 3). According to the teachers, this is due to people having much more free time and being distracted from being confined: "I think people took a bit of advantage of the time at home to engage in what they always wanted to do before but were constantly putting off due to lack of time etc., also a bit to distract themselves and the search for things that are easy to do online and at home" (Appendix II – Professor 3). This reveals that there is a general upward trend in demand for Japanese language learning and that this has intensified even more after the establishment of the lockdown in Portugal caused by the COVID-19 pandemic. This could be a consequence of people spending time at home with nothing to do and taking advantage to doing things they have never done before due to lack of time. Furthermore, they also started engaging in Japanese classes in order to distract themselves through online resources.

Regarding demographics, teachers giving private lessons have a general opinion that the demographic range of students is getting younger: "Nowadays there are more

young people, from the age of 14 to 20. Before, it was people in their 30s and 40s, who needed Japanese to work in Japan or had an interest in Japan, particularly women in their 40s. But now it consists of younger people, especially after the pandemic" (Appendix II – Professor 10). With regard to university lecturers, they state that most of their students are under 30 and most are between 17 and 21: "(...)This is a university course. Most of our students are under 30. They enter university when they are 17 or 18, so the first-year students are about this age and in 3 years' time they will be 20 or 21. Sometimes we get students a bit older, like 25 - but it's only one or two" (Appendix II – Professor 10). This allows us to observe that a younger age group has started to become interested in Japanese and the motivation for this is not to work in Japan. In other words, these are not work-related motives, they are motives purely related to interest in Japanese culture.

With reference to gender, the vast majority of teachers state that it depends on the years: "Some years I have more boys, other years I have more girls", "The proportion of male and female students is almost the same" (Appendix II – Professor 9). Only 1 teacher stated that the number of female students is higher than males: "It depends on the years, but normally we get more female students, 80% are female" (Appendix II – Professor 8).

Regarding whether there is less or more interest in culture among students, there is a general opinion that everyone is interested in culture. There are even reports that students are more interested in culture than the language itself: "My students are very interested in learning Japanese culture, maybe more than learning the language itself" (Appendix II – Professor 1). With this in mind, it is possible to observe an immersion in the process of involvement with learning. In the past, people learned the culture of a country because they started to learn the language, and now it is the other way around: for the current group of people learning Japanese, having cultural products that allow them to learn about Japanese culture is a motivation to learn the language. So, it is the opposite of what used to happen. For this dissemination of Japanese culture, anime is completely essential.

When it comes to anime being a significant factor in this, all teachers, without exception, state that anime is indeed one of the most significant elements for wanting to learn Japanese, being considered by many as the greatest motivation for wanting to learn Japanese: "I think there is a great interest in getting to know Japanese culture through Pop

Culture, namely manga, anime and video games whose influence is significant."
(Appendix II – professor 4), "I think 90% of my students to date have had anime as a
trigger to their interest in Japan." (Appendix II – Professor 7), "Yes, it's almost all anime.
I only met 1 or 2 people whose motivation wasn't anime (..) the rest were all anime
regardless of age.", "In the past, it was because of martial arts such as karate, but
nowadays anime is the main motivation for people to learn Japanese" (Appendix II –
Professor 9). This is in line with all the research done so far, showing that anime is indeed
a major motivation, if not the biggest motivation, for people currently wanting to learn
Japanese. However, it can be seen that Japanese popular culture was already a very
important variant for language learning, since Karate is very popular due to the martial
arts movies of the 1960s and 1970s.

Regarding whether teachers use anime as a teaching tool or not, 6 professors use
anime as a teaching tool, however, the general opinion of those who use it is that this
method should only be used with students who already have relatively more advanced
Japanese skills: "Yes, I do, but only from the intermediate level on. I do not use anime
and manga to teach beginners" (Appendix II – Professor 4).

As for those who do not use anime, they do not do so because the language used
in anime is not the language used in the daily life of Japanese people and is quite informal:
"No, I don't use anime as a teaching tool. I don't use anime as a tool because the Japanese
spoken in anime is not the same as the Japanese spoken in everyday life." (Appendix II –
Professor 2), "The language of anime is informal. If you learn the language only through
anime, you will get there and get into trouble" (Appendix II – professor 10). However,
even those who decide not to use it recognize its relevance as a pedagogical tool.

When it comes to advantages and disadvantages, there is a general opinion. The
advantages are that anime is one of the main motivators for language learning and
facilitates the absorption of information: "I encourage students to watch anime and films
and listen to Japanese music, as the auditory component makes learning the language
much easier. I notice that younger students who watch a lot of anime already know a lot
more vocabulary and have a much more advanced ability to recognize and reproduce
sounds than those who watch little or no anime." (Appendix II – Professor 6), "Japanese
has the advantage of having anime to absorb the language, unlike French for example,

there is always something to listen to and learn. Anime is great for learning because you absorb the information" (Appendix II – Professor 9). Therefore, it can be concluded that students who watch anime have an easier time absorbing vocabulary and expressions, and can recognize and reproduce sounds even better than those who watch no or little anime. In other words, anime is something that, combined with formal language instruction, allows students to learn more than what they are taught in class, and gives them a stronger Japanese language base compared to students who do not watch anime.

Regarding the disadvantages, besides those mentioned above, is the fact that for anime to be used as a teaching tool, an anime and a specific scene must be carefully chosen, which is something inconvenient: "In the bad side, the teacher has to select the scene very well and most of the parts are hard to understand. Therefore, it is not very convenient" (Appendix II – Professor 8). Therefore, it is possible to conclude that anime should only be used as a teaching tool from a level in which the student is already more advanced and has greater command of the language, since the language used in anime is informal and, therefore, not appropriate for everyday use.

An illustration of the interviews was made, in order to give an immediate view of them, through a word cloud with the most expressed words. For the design of this word cloud, words that are already taken for granted, such as "anime" and "Japanese", were removed. The most expressed words were, therefore, the following: students (58 times), language (41 times), years (36 times), learning (24 times), use (24 times), culture (23 times), learn (19 times), teaching (17 times), interest (12 times), and course (11 times).

Table 3 - Word's frequency. Own elaboration

Word	References
Students	58
Language	41
Years	36
Learning	24
Use	24
Culture	23
Learn	19
Teaching	17
Interest	12
Course	11

Figure 1 - Word cloud. Own elaboration

As can be seen, the interviews revolved around Japanese language students, which have increased over the years. When it comes to anime, it made the conversation focus on the fact that it is a cultural product that can be used as both a driving force for wanting to learn Japanese and a tool for learning it. With this in mind, the general subject of the interviews was that culture is the main interest for students wanting to learn a language, in this case Japanese, and to engage in courses, or private lessons, in order to properly learn it.

After having analyzed the qualitative and quantitative results from this research, it is important to relate them with the literature review previously presented and with the objective of this research.

As stated above, this dissertation aims to highlight that anime is a motivating factor for learning the Japanese language and culture, and that it can also be used as a teaching tool. According to Armour & Iida (2014, p. 32), the interest in Japanese popular culture and its respective private consumption have led teachers to use it in their classrooms, and anime is one of the biggest reasons for students to continue taking Japanese classes.

Indeed, such scholars as Fukunaga (2006), Allison (2006) and Shamoon (2010) support the idea that Japanese popular culture is effectively linked with the increased attendance in JFL classes. Swenson (2007) even conducted interviews to answer the question "What sparks interest in Japan among American college students?" and according to her observation data (2007, p.109) anime, manga, and martial arts were the only attraction features in all venues of evaluation outside of Japanese language classrooms, Japanese knowledge contests, anime film screenings, and Asia Day festival.

Several other scholars have conducted investigations, such as Northwood & Thomson (2012), whose research focused on the motivation and learner autonomy of 164 Japanese language learners at four universities in Sydney, Australia. In that research, they found that the main reasons for learning the Japanese language were interest in anime/manga, culture, and traveling to Japan. As already stated, the consumption of JPC seems to be a strong feature in recent accounts of individuals' motivation for studying Japanese language and culture (Armour & Iida, 2014).

The data from the quantitative and qualitative study corroborate the literature review. According to the quantitative study, 60.3% of the respondents who are anime fans are not learning the Japanese language, but would like to, and 20.5% are actually learning

it. For those who are not learning but would like to, the main reasons for not doing so are lack of time (72.6%) and lack of financial resources (37.1%).

Though no official numbers can be found to show whether there has been increased interest in learning Japanese, the teachers interviewed for this work have provided some clues. One of them refers a 66.6% rise in the number of students observed in the past 7 years: "This year is my seventh year. I started teaching Japanese in 2015 at the University of Minho […] when I started in 2015, there were about 30 students per year. But now, after seven years, there are almost 50 students" (Appendix II - Professor 8).

The data from the qualitative research also confirms what has been revealed by the literature review, highlighting that currently, the main reason for wanting to learn Japanese is indeed anime: "I think 90% of my students to date have had anime as a trigger to their interest in Japan." (Appendix II – Professor 7), "Yes, it's almost all anime. I only met 1 or 2 people whose motivation wasn't anime (..) the rest were all anime regardless of age.", "In the past, it was because of martial arts such as karate, but nowadays anime is the main motivation for people to learn Japanese" (Appendix II – Professor 9).

Regarding whether anime can be used as a teaching tool in a formal classroom setting, most of the respondents already use anime as a teaching tool. However, the general opinion of those who use it is that this method should only be used with students who already have relatively more advanced Japanese skills: "Yes, I do, but only from the intermediate level on. I do not use anime and manga to teach beginners" (Appendix II – Professor 4).

According to Sandlin (2008), the links between learning consumption through formal educational institutions, learning consumption through social practices, and learning where the market and institutions collide is something that must be explored. Usher (2008) even states that by linking learning to consumption, knowledge must be seen as decentralized with the consequent recognition of multiple approaches to knowledge and ways of knowing. Thus, public pedagogy can be combined with a concept focusing on various forms, processes, and sites of education and learning that occur beyond formal schooling (Sandlin *et al.*, 2011, pp. 338 - 339).

Cross (2007) describes the link between formal and informal learning as a continuous form of learning, which indicates that the combination of in-class learning and cultural-linguistic immersion through an informal method is the ideal way to learn Japanese language and culture.

The quantitative data corroborates this link between formal and informal. By observing the answers to the question "Do you think you have learned anything from watching anime, related to Japanese language and culture?", it is possible to conclude that most of the sample believe they got to know some cultural habits, as well as acquired some words/expressions. On a deeper analysis, the most selected option was "I got to know some cultural habits" with 400 answers (76% of the sample) and the second most selected option, closely after, was "I acquired some vocabulary/expressions" with 387 answers (73.6% of the sample).

The qualitative analysis also corroborates the aforementioned link and allows us to conclude that students who watch anime have an easier time absorbing vocabulary and expressions and can recognize and reproduce sounds better than those who watch no or little anime: "I encourage students to watch anime and films and listen to Japanese music, as the auditory component makes learning the language much easier. I notice that younger students who watch a lot of anime already know a lot more vocabulary and have a much more advanced ability to recognize and reproduce sounds than those who watch little or no anime." (Appendix II – Professor 6), "Japanese has the advantage of having anime to absorb the language, unlike French, for example, there is always something to listen to and learn. Anime is great for learning because you absorb the information" (Appendix II – Professor 9). Thus, anime is something that, when combined with formal language instruction, allows students to learn more than what they are taught in class and gives them a stronger Japanese language base compared to students who do not watch anime.

The process of writing this dissertation focused on the goal of finding out if a cultural product of Japanese origin, anime, could be considered a motivation to learn Japanese language and culture, and if it could be used as a teaching tool. To answer these objectives, a literature review, a quantitative study through an online survey directed to anime fans, and a qualitative study through interviews with Japanese language teachers were conducted.

In order to properly contextualize the topic, the literature review aimed to explain what is anime, which is a term currently used to refer to the animation of Japanese origin (Otmazgin, 2014, p. 54), the themes that anime portrays, its visual characteristics, and also the different genres of anime. Subsequently, the rise of anime as a mainstream phenomenon outside of Japan was explained, as well as its penetration into Western markets (the United States and Europe). Finally, it was discussed how anime can be used as a tool to learn Japanese.

The literature review evidenced that, effectively, Japanese popular culture is indeed one of the main motivations for learning the Japanese language and culture and that it can even be used as a teaching tool (Armour & Iida, 2014; Fukanaga, 2006; Allison, 2006; Shamoon, 2010; Swenson, 2007; Northwood & Thomson, 2012).

The data from the quantitative and qualitative research corroborate the results of the literature review. Regarding the quantitative study, more than half of the respondents who are anime fans are not learning the Japanese language but would like to, and a small minority are actually learning it. For those who are not learning but would like to, the biggest reasons are lack of time and lack of financial resources. The data from the qualitative research also confirms what was shown by the literature review, highlighting that currently, the main reason for wanting to learn Japanese is indeed anime: "I think 90% of my students to date have had anime as a trigger to their interest in Japan" (Appendix II – Professor 7).

Besides being a great motivation for wanting to learn Japanese, it is also confirmed through the qualitative study that Japanese can be effectively used as a teaching tool, however, from an intermediate level onwards, since anime presents a language too

informal to be learned in the first instance: "Yes, I do, but only from the intermediate level on. I do not use anime and manga to teach beginners." (Appendix II – Professor 4), The language of anime is informal. If you learn the language only through anime, you will get there and get into trouble" (Appendix II – professor 10)

It is, therefore, possible to conclude that anime may not be a direct motivation for learning Japanese, but rather an indirect one, because no one attends a Japanese class in order to be able to read Japanese manga or watch anime without subtitles. On the other hand, anime transmits values and characteristics of the culture, which makes many people take the plunge into learning the most essential element of the culture, which is the language.

After presenting the main conclusions retrieved from the results of this research, it is important to create opportunities for future investigations. The use of popular culture is a good way to acquire knowledge and its articulation with formal education should be considered. Cross (2007) describes the link between formal and informal learning as a continuous form of learning, which indicates that the combination of in-class learning and cultural-linguistic immersion through an informal method is the ideal way to learn the Japanese language and culture. With this in mind, one should consider the possibility of, for example, studying non-canonical authors and works and making efficient use of popular culture as a learning tool.

Usher (2008) states that by linking learning to consumption, knowledge should be seen as decentralized and that there are multiple approaches to knowledge. Therefore, a re-signification of 'learning' is conceived and following the reasoning of Deleuze and Guattari (1988), Usher (2008) conceptualizes learning as more rhizomatic, disconnecting it from the pre-defined goals of modern education. Thus, public pedagogy can be combined with "a concept that focuses on various forms, processes, and sites of education and learning that occur beyond formal schooling and is distinct from hidden and explicit curricula that operate within and across school sites" (Sandlin *et al*., 2011, pp. 338 - 339).

Consequently, in the same way that anime fans are motivated to learn Japanese language because of the cultural product itself, and there are teachers using Japanese popular culture as a tool for teaching and encouragement, more tools of public pedagogy can be used in language classes, as well as other subjects. Therefore, we can consider pop

culture as a highly important element in formal education and its inclusion should be thoroughly researched.

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Appendix 1 - Questionnaire

Exposição ao Anime - Motivação para aprender a língua e cultura japonesa

👁️‍🗨️ **ricardoesag99@gmail.com** (não partilhado) Mudar de conta

*Obrigatório

Dados sociodemográficos

Idade *

○ 15-20

○ 21-25

○ 26-30

○ 31-35

○ Mais de 35

Género *

○ Feminino

○ Masculino

○ Outra: _____

Nível de instrução *

○ Ensino Básico

○ Ensino Secundário

○ Ensino Universitário

Anime no seu quotidiano

1. Qual é a percentagem que o anime ocupa de todo o conteúdo de entretenimento que consome? *

○ 0 - 25%

○ 26 - 50 %

○ 51 - 75 %

○ 76 - 100 %

2. Que tipo de dispositivos utiliza para ver anime? *

☐ Computador

☐ Smartphone

☐ Tablet

☐ Consolas de Jogos (ex: Wii, Xbox, PlayStation)

☐ Televisão

☐ Outra: _____

3. Há quanto tempo vê anime? *

○ Menos de 1 ano

○ 1-2 anos

○ 3-4 anos

○ 5 anos ou mais

4. Qual foi o seu estímulo para começar a ver anime? *

☐ Amigos

☐ Familiares

☐ Programa de TV

☐ Revista

☐ Aula de japonês

☐ Internet

☐ Outra: _____

5. Costuma ver filmes (sem ser anime) ou ouvir música de origem japonesa e *
asiática?

○ Sim

○ Não

○ Outra: _____

Língua e cultura

Fala línguas estrangeiras? *

○ Sim

○ Não

Língua e cultura - continuação

Se a resposta à pergunta anterior tiver sido "sim", por favor indique quais e os respetivos níveis de fluência.

	A1	A2	B1	B2	C1	C2	Nativo
Inglês	○	○	○	○	○	○	○
Francês	○	○	○	○	○	○	○
Espanhol	○	○	○	○	○	○	○
Alemão	○	○	○	○	○	○	○
Italiano	○	○	○	○	○	○	○
Outra	○	○	○	○	○	○	○

Se a sua resposta à pergunta anterior tiver sido "Outra", por favor discrimine qual ou quais.

A sua resposta

Anime como motivação para aprender

Acha que aprendeu alguma coisa graças ao consumo de anime, relativo à língua e à cultura japonesa? *

- [ ] Não consigo identificar o discurso nem distinguir palavras
- [ ] Não acho que o anime represente devidamente a cultura japonesa
- [ ] Fiquei a conhecer alguns hábitos culturais
- [ ] Adquiri algum vocabulário/expressões
- [ ] Sim, mas não é o suficiente para a minha aprendizagem da língua
- [ ] Ajuda a complementar as minhas aulas
- [ ] Sim, mas acho que confere uma visão incompleta da cultura japonesa
- [ ] Outra:

Sabe ou está a aprender a língua japonesa? *

- ( ) Sim
- ( ) Não
- ( ) Não, mas gostaria

Local de aprendizagem

Onde está a aprender a língua japonesa? *

○ Universidade

○ Curso particular

○ Academia de línguas

○ Escola

○ Outra: _____

Motivos para não aprender japonês

Quais as principais razões para não o fazer? *

☐ Falta de escolas/institutos

☐ Falta de tempo

☐ É um interesse abstrato

☐ É muito díficil

☐ Falta de meios financeiros

☐ Outra: _____

Appendix II: Interviews

Questions
1.   How long have you been teaching Japanese, and in that time have you noticed differences in the number and demographics of your students and their motivations?
2.   Is there a greater/lesser interest in learning about Japanese culture among students learning the language? Do you think anime can be a significant factor in this?
3.   Do you use anime as a teaching tool? If yes, why? What do you think are the advantages and disadvantages?

Answers

Professor 1

1. I have been teaching the Japanese language for more than 20 years in total but here in Portugal just 4 years. There are no significant differences in the numbers, demography, and motivation among students during these 4 years.

2. My students are very interested in learning Japanese culture, maybe more than learning the language itself. Anime is one of the big reasons why they started to learn Japanese.

3. I sometimes use anime as a teaching material because it helps to keep students motivated for learning the language. This is one of the merits for using anime. If teachers chose proper anime and use it in a proper way, it can be an effective tool for learning the language. Many anime series contain lots of colloquial expressions, so that can be a demerit for beginners, I think.

Professor 2

1. I have been teaching for over five years. I haven't noticed any great differences in the profile of Japanese students.

2. Most of the students, being from a younger age, like Japanese pop culture. As for the more traditional culture, it depends on the students. Anime is perhaps the main reason for younger students to study Japanese.

3. No, I don't use anime as a teaching tool. I don't use anime as a tool because the Japanese spoken in anime is not the same as the Japanese spoken in everyday life. The disadvantage is the same as what I said before, an advantage is the students' learning/recognition of some words/phrases.

Professor 3

1. I have been teaching Japanese for about 9 years. I noticed a slight growth in demand over time, but the biggest boom was shortly after the confinement started. I think people took a bit of advantage of the time at home to engage in what they always wanted to do before but were constantly putting off due to lack of time etc., also a bit to distract themselves and the search for things that are easy to do online and at home. As for the motivations, I think they are always more or less the same, but what has changed maybe a bit is the attitude of the parents (talking about the students who depend on their parents to take the classes), and again in particular during the pandemic. It seems to me that parents are not only increasingly more receptive to this kind of interest of their children, but they also encourage them to explore what they like and do various activities for intellectual stimulation.

2. There are various motivations for learning the language. Japanese culture is very rich and popular, so people with different tastes are attracted to different aspects of their culture, but in general, everyone is very interested in learning about it, and it's that interest in the culture that leads to the interest in learning the language.

I think the main motivation for learning Japanese is definitely the influence of anime and video games, but most people with those interests are young people dependent on their parents' decision, and I don't think there are more people taking Japanese classes with that motivation because they are not financially independent. However, many anime fans start by studying on their own, using apps and online sites. Usually by the time an anime fan starts lessons with me, they already have some knowledge because they explored on their own, but they reached a certain point where they could no longer progress and decided to take lessons (or asked their parents to take lessons). Besides the interest in anime, there are many people who love Japanese cuisine, history (samurais etc), technology, music, martial arts, or simply a fascination for being a very different culture and a very advanced and respected society, which attracts people who simply have the desire to learn new languages and new cultures. A particular characteristic of those

who learn Japanese is that most of the time they learn it because they have an enormous interest in the culture or some cultural or historical aspect, and not by obligation (because they have to go to Japan in order to work or something like that). In fact, I can say that in 9 years I was only approached once for that reason, a family that was going to move to Japan for work reasons, but still in all of them there was a fascination and respect for the Japanese culture (and of course, the son already knew some expressions for having heard in anime).

3. I use very little, but it depends a lot on my students and the level they are at. When I have students who watch anime frequently, what happens is that they already recognize certain expressions and don't really know what they mean or where they come from, and then I make the association. This helps with learning, because they had already memorized it, so they simply know how to apply it. Of course, many expressions and words like "but", "I", "you", "I don't know", etc., are already known to students that watch anime. There are many styles within Japanese animation and, for example, Ghibli films, with simpler Japanese, with easier to understand contexts, can be useful for studying Japanese. So, for students of mine who already have some knowledge (JLPTN5 or more), I sometimes tell them, as homework, to watch Ghibli movies with Japanese subtitles (accessible on Netflix), to also practice reading faster while listening. Other types of anime, for other ages, may not be the best support for learning, especially at first, as the way characters speak often doesn't match what is normally spoken in reality. Having someone to enlighten you on these aspects before trying to apply what you hear does help, and can turn a disadvantage into an advantage. One thing that creators do a lot, is to use the way characters speak to reveal traits of their personality, so we often have the same anime characters speaking with an old Japanese style, dialects, formal and informal, more masculine or feminine speaking styles, young or old, from the country or the city, and for those who do not have at least some basics, it is difficult to distinguish. I've seen several times people apply expressions they learned in anime very incorrectly. So I think any exposure to the language is good and useful, to train your hearing and learn vocabulary, expressions, etc. in various contexts, but you have to be careful before applying them, especially as it's very easy to be rude in Japanese. Being formal when the situation requires it is part of Japanese culture. And of course, you can also be talking like a rude kid or a samurai from the era of the warrior states, and the Japanese person you're talking to won't correct you because they're too polite or because they don't want to hurt your

feelings. I usually suggest Japanese series (dorama), or reality shows like Terrace House, to get a better idea of what is actual and real Japanese in various life situations.

Professor 4

1. I have over 20 years of experience teaching Japanese in Portugal. I previously taught in the Department of Oriental Studies at a university in the USA. Until 2018, I lectured in the continuing education courses of the Faculty of Humanities of the University of Porto and, since 2013, I have been teaching in the Degree of Applied Languages of the same faculty. As far as enrolment is concerned, I have always had quite a few students at the beginning level. The training courses have a limit of 25 students. I have always had between 20 and 25 students. Most of the students study for 1 or 2 years. This trend is continuing until now. Japanese Language in the Bachelor of Applied Languages is optional. The number of students for this course started to increase this year. With no limit on enrolment, I had 43 enrolments at the A1.1 level, which is about a 30% increase from previous years. Many students are from Generation Z, born after 2000. Thus, they grew up with Japanese manga, anime, and gaming.

The study motive is mainly culture, manga, anime, and virtual games. More and more students are immersed in the world of anime, manga, and video games. Japanese pop culture began to flourish in the 1990s, which coincides with the time I started teaching Japanese. My students are mostly aged between 20 and 35. The proportion of male and female students is almost the same.

2. I think there is a great interest in getting to know Japanese culture through Pop Culture, namely manga, anime, and video games whose influence is significant. Anime is part of my students' childhood. I take this opportunity to add a piece of information: all my students have had TAMAGOTCHI. All of them, really.

3. Yes, I do, but only from the intermediate level on. I do not use anime and manga to teach beginners. Japanese is a language where the way of speaking and the level of language change depending on the relationship between the speaker and the other party. It is also known for its strong differences between formal and informal speech. The language used in manga and anime is mostly informal, as it is the world of native speakers. To students who are learning Japanese for the first time, it is not appropriate to teach them to use the common language seen in manga and anime. Furthermore, it should also be noted that there are significant differences between women's language and men's

language. However, manga and anime are used as very effective Japanese learning materials at the intermediate level, where students have already mastered basic grammar and formal/educated language.

Professor 5

1. Almost 15 years I don't think there are any differences in motivations. Young people's biggest motivation is subcultures like anime, manga, games, etc. Adults' biggest motivation is traditional cultures and jobs.

2. Students who are interested in things related to Japanese culture study harder. Anime is also one of the key motivators. But the world of anime or manga is not real. When students notice differences between reality and unreality in Japanese culture, some students try harder to study and others despair.

3. Fundamentally, for beginners, I don't use anime or manga because the language of manga and anime is very informal and complex. So it can cause confusion. For intermediate level and above I use it sometimes so that they learn the variety of expressions.

Professor 6

1. I have been teaching Japanese for over 10 years (before 2011 I was already giving occasional workshops but I started teaching in Setubal in the school year 2011-12). Right now, my youngest student is 9 years old and my oldest is 73. But I notice especially since the pandemic when I started teaching online, that the demographic range of students has gone down a lot. In the 1st year of the pandemic some students aged 11 and 12 started, something that was quite rare until then. In the last workshop I gave, last 12th (at the Anisama event), I noticed right away in the front row two fairly young kids, in their 10s or younger. The 9-year-old girl who is taking classes with her 17-year-old sister is the youngest student I have ever had. There are, however, variables. Note the following example: two of the girls I took with me to the Anisama event were 11 years old. One is a student of mine, the other was a friend. It was their first event. The girl who is my pupil is very motivated, although her learning pace is quite different from that of her older classmates (she has individual lessons, as do most of my students); her friend commented at one point that she found the idea of learning Japanese strange. She even made a rather derogatory comment when asked if she was studying Japanese. By this, I

just want to emphasize that watching anime and being interested in Japanese culture does not necessarily lead to a willingness to learn the language. It will depend on other personal factors, namely the ability to invest time and energy in a new language (and, in the case of younger people, whether their parents are willing to pay for lessons).

The number of students increased substantially, yes. In my first year of teaching it was not enough for me to survive, so I still spent some two years complementing Japanese teaching with explanations of Portuguese and English. Nowadays I even have to pass people on to other colleagues as I no longer have a timetable and I started giving 3 classes on Saturdays.

2. Yes, without a shadow of a doubt, anime is absolutely central as an incentive to learn Japanese.

3. As my classes are usually 1 hour long, the use of anime is a bit limited but it is a tool that I use sometimes, namely in small listening exercises in the beginning (for example with greetings), but I also usually draw attention to evidence of the cultural part in anime (e.g. cherry blossoms at the beginning of the school year). When a new student has their 1st lesson I always ask if they watch anime and which ones, in order to use examples of those anime (applied to issues like suffixes or typical expressions of some character, but not only). An example I can give you of a more advanced application with anime in the context of learning Japanese concerns the study of the kanji used in the days of the week and the differentiation between the readings "kun" and "on". The elements used in the days of the week are of water, fire, wood, earth, etc., which are used by the Hokage in the Naruto series. It has happened to me that I was explaining that Thursday is moku-youbi and, even before seeing the kanji, the student recognizes the reference from an anime, in this case again Naruto, but by a technique called "moku-ton". What is curious in all of this is that I haven't even seen Naruto but I end up mentioning these references, as well as others from One Piece, because they are anime that are watched a lot. Besides this context of exemplification, I encourage students to watch anime and films and listen to Japanese music, as the auditory component makes learning the language much easier. I notice that younger students who watch a lot of anime already know a lot more vocabulary and have a much more advanced ability to recognize and reproduce sounds than those who watch little or no anime.

Professor 7

1. I have been teaching Japanese since 2014. I have noticed differences in the number of young people and teenagers seeking Japanese lessons, mainly, and children as well. At first I think most of the people who came to me were young adults, university students, or people aged 25/35. With regard to the number of students during the time I have been teaching, I think it has increased, at least in my case. In fact, the number of teenagers and children has increased a lot.

2. All the students who come to me for Japanese lessons already know a little bit about the culture through anime, but they are always interested in learning more about life in Japan. I think 90% of my students to date have had anime as a trigger for their interest in Japan.

3. I use more manga, I never used anime because the level of my students doesn't reach that level yet. But I may use it in the future. I think it has advantages because it captures more of their attention. However, it's worth mentioning that the kind of speech and vocabulary used in popular anime are often not suitable for most everyday situations. It can be good for training your ear and grammar, still.

Professor 8

1. This year is my seventh year. I started teaching Japanese in 2015 at the University of Minho. In terms of number, it is increasing. As I teach in the undergraduate course at the University of Minho, it is not possible to increase easily. That is, when I started in 2015, there were about 30 students per year. But now, after seven years, there are almost 50 students. The University of Minho took into account the popularity of Asian languages and opened more vacancies. More and more students are becoming interested in learning these languages. The University allowed an increase in the number of students to enter the course. In our course, Chinese language is the most chosen language and Japanese is the least chosen language, so not all students have interest only in Japanese language. But in general, they are very interested in learning about oriental languages and cultures. But then, when you talk to the students more thoroughly, many students show interest in pop culture, whether it's Chinese or Japanese, and especially Anime - it's really one of the biggest interests. Again, this is a university course. Most of our students are under 30. They enter university when they are 17 or 18, so the 1st year students are about this age and in 3 years' time they will be 20 or 21. Sometimes we get students a bit older, like 25

- but it's only one or two. Gender - It depends on the years, but normally we get more female students, 80% are female.

2. Of course, they are very interested in Japanese culture. They used to say "I wanna be a translator " between Japanese and Portuguese. They are very interested in Japanese language and culture, especially anime. Of course, a few students say that they have never seen it, but they are a minority. Two thirds of the students are very interested in anime and do watch anime.

3. No, but I tried once. But it is a very informal way of talking and it's very difficult to teach proper Japanese, specially for the basics. You need to know a lot in order to understand a conversation in anime, so I gave up. It's the major student's motivation to watch anime without subtitles, but its very difficult to them and also for them to use anime as learning materials, at least for the basic levels. I don't use it. Of course anime uses very natural Japanese, so there are some advantages. Because they speak very clearly, it's easy to catch the words. So, if you use a short sequence, the teacher will have to select the scene in order to show it. But, in this sense anime, could be a good teaching tool and attractive. Depending on how to use it, it can be good. In the bad side, the teacher has to select the scene very well and most of the parts are hard to understand. Therefore, it is not very convenient.

Professor 9

1. Since 2003, 19 years. The number has a bit to do with the school years, it usually rotates. In September, there's a lot of demand, and in May it drops because that's when the university exams start. So, there's a tendency for demand to decrease because there are lots of exams or tests, especially for students. Normally, it's more college and school students than people who work because they give up more easily. However, if you have a job waiting for you in Japan, you will be more motivated. I've taken a 75-year-old man and the lessons were tiring because he didn't learn. I've also had a blind student and it was difficult. I've also had an autistic student at school age. But these are exceptions. In general, it is school and college students. Students who go to school is because they want to go to Japan and like anime, and college students it's because they like anime and have already been or are about to go to Japan. This year, I have two students who have already been to Japan, who have families and jobs. They have small kids but they don't give up, but it's hard to keep the classes. In general, the ages are very young. I've already had one

student with 45 years old, who I had to send Japanese teacher in order to improve his language skills. When I lose a student, I get another one, for example. I have good karma. The number tends to stay the same. When we talk to people, everyone knows what anime is, among other things, unlike in the past when people only knew about Karate. There's a different concept - the requests are the same, but it's easier for people to ask. Often, I have to pass on new students to colleagues because I have a small child and can't stretch my timetable any further. The number is more or less the same throughout the years. Some years I have more boys, other years I have more girls.

2. Yes, it's almost all anime. I only met 1 or 2 people whose motivation wasn't anime - 1 of them wanted to open a sushi restaurant, and the old man was because he worked with Japanese people. Also, the blind student wanted to learn Japanese because he was a masseur and had many Japanese clients. The rest were all anime regardless of age.

3. Very little, I use more manga. In anime, they use a familiar language. When you are a native speaker, you first learn the familiar language at home and with friends. Only then do we switch to the formal language. But when you are a non-native speaker and you are learning a new language, first you learn the formal language because there is a distance between you and the other person. I mean, we shouldn't learn the familiar language straight away, but animes are all in familiar language. It's harder to use that right away. Sometimes I use manga, but I have to choose carefully. I have an advanced student who's going to take a proficiency exam and I'm already translating manga with him because he's at a relatively advanced level. I always say "watch lots of anime if you don't have time to do homework". Japanese has the advantage of having anime to absorb the language, unlike French for example, there is always something to listen to and learn. Anime is great for learning because you absorb the information. On the downsides, anime uses an overly familiar language and register.

Professor 10

1. Nowadays there are more young people, from the age of 14 to 20. Before, it was people in their 30s and 40s, who needed Japanese to work in Japan or had an interest in Japan, particularly women in their 40s. But now it consists of younger people, especially after the pandemic. Men have also become interested in Japanese more recently.

2. In the past it was because of martial arts such as karate, but nowadays anime is the main motivation for people to learn Japanese. Also, there are students who want to go to university in Japan and need to prepare themselves. It's a lot, yes. The influence of anime is very big because it's broadcast a lot on TV. And now there's more variety of anime. There is a greater interest in Japanese culture for people who are learning the language. You first learn about Japanese culture from anime and then you become interested in the Japanese language. Then there is interest in the language as you continue to watch anime and learn more.

3. I don't use it as a tool. I have a guide. Some students want to work there, so I teach more the normal way of speaking. The language of anime is informal. If you learn the language only through anime, you will get there and get into trouble. I teach a more correct and polite language than the one used in anime. The advantages are that you get to know many words and the image of anime helps you to understand when words are used. The disadvantage is that the language is informal, but it is very good to keep watching anime in order to learn words and it is also useful to listen.