

забезпечить потрібної віддачі в роботі, або не буде працювати взагалі. Саме тому, для керівництва підприємства першочерговим стратегічним завданням є налагодження дієвої системи мотивації персоналу.

Функція мотивації реалізується через вплив на трудовий колектив підприємства у формі спонукальних мотивів до ефективної праці через колективні та індивідуальні заохочувальні заходи. Сутність мотивації полягає в тому, що персонал підприємства виконує роботу відповідно до делегованих йому прав і визначених обов'язків, погоджуючись з прийнятими управлінськими рішеннями. На більшості крупних підприємств головну роль продовжує грати саме матеріальний вид мотивації. Але в наш час молодих спеціалістів та робітників важко спонукати до якісного виконання завдань лише матеріальною складовою, саме тому все більший розвиток отримує система нематеріальної мотивації.

Нажаль, сучасні керівники, менеджери по персоналу та спеціалісти по мотивації персоналу незаслужено недооцінюють роль нематеріальної мотивації у спільній системі мотивації персоналу. Хоча, моральна мотивація грає велике значення і, до того ж, не потребує великих фінансових затрат. Як приклад можна привести такі фактори нематеріальної мотивації: виконання керівником обіцянок, визнання значущості працівника, увага з боку керівника та ін.

Таким чином, політика мотивації праці персоналу є основою для встановлення необхідних відносин між кадрами та керівником, орієнтованих, перш за все, на формування балансу інтересів, підтримки конкурентоспроможності підприємства за допомогою правильної мотивації робітників. Мотивація праці – це процес, орієнтований на досягнення цілей підприємства шляхом залучення та утримання висококваліфікованих працівників на основі стійких ідей стимулювання праці, сформованих з використанням системи стимулювання праці.

*Сініта Марія Олегівна*  
*Державний біотехнологічний університет*  
*Наукові керівники – ст. викл. Муравйова О.М., ст. викл. Крупей М.І.*

#### THE ECONOMIC PROFIT OF ANIME, MANGA AND GAMES (ЕКОНОМІЧНИЙ ПРИБУТОК ВІД АНІМЕ, МАНґИ ТА ІГОР)

For many years the Japanese government did not focus on these new developments in popular culture and did not acknowledge or focus on these products as a form of soft power. From the 1990s, anime broadcasting rights were sold around the globe on a large scale, with the United States being one of the largest buyers.

Not only does anime travel in the sense of distribution and worldwide markets, but the role of fans and the internet play a huge role as well: the internet has become one of the most important platforms for anime fans around the globe to interact and collaborate with each other. Fan gatherings such as anime-cons and comic-cons and sales of merchandise play a huge role in terms of anime as an economic product, and being 'adopted' as a subculture by other countries.

The Japanese economy has faced major challenges and ups and downs in the past decades. The 90s and early 2000s in particular saw an economic downturn and Japan has been facing major economic difficulties. Since the 50s Japan's economy had been rapidly growing. Japan was a massive exporter of products such as consumer electronics which contributed to the economy. From the 70s until the late 80s Japan was economically stable, and its economy was growing (albeit less rapidly than in earlier years) an average 3.9 percent in Gross Domestic Product. From 1989 onwards, Japan's GDP started to decline dramatically, and Japan's bubble finally came to burst in 1991, leading to recession and slow or even no economic growth. The economy went into recession from which it is still trying to recover to this day.

Arguments about what might have caused the recession involve structural problems: banking sector issues, improper monetary policies, high interest rates and cultural factors. One of the

important factors within Japan's economic problems are that its economy was characterized by a broad supply of products but a lack of domestic demand. Profits had to derive mostly from Japan's foreign export markets and needed to be expanded and successful in order for Japan to be economically stable.

This is exactly where the relation of anime to Japan's current economic status comes in. Anime is no longer just 'animation', it is no longer just a form of media created for the enjoyment of its spectators. Anime has become an economic force, a cultural product and an economic necessity chosen as one of the cultural products to improve Japan's economic status.

Part of Japan's strategy is to stimulate Japan's soft power in order to grow economically, and therefore the government has formed the 'Cool Japan Fund' and has been trying to financially stimulate Japanese cultural goods as a soft economic power as the anime industry plays a significant role in this scheme. This is a bold choice, because the anime industry has not exactly escaped recession either. Current debates by both economists and anime creators demonstrate the fears and worries one might have about the future perspectives and consequences of the Cool Japan Fund.

Japanese anime, videogames, music, food and fashion have all been popular Japanese cultural products in the past decades. Not only are these products well received in Asia, but also in Europe and the United States. Since the late 1980s Japan's global cultural market started to attract more international academic and media attention.

Japanese media such as anime and computer games rapidly started to grow in popularity and anime became one of the symbols of Japanese culture. Japan has been known for its cultural products, but due to the growing popularity of anime and video games in the 90s these products especially became part of international export markets and thus became a significant part of global cultural economy.

Anime and video games are examples of how mass-distributed pop culture can become effective tools for the economy. Even though the economic position of popular Japanese content is big, anime creators in Japan have been struggling.

The Japan Times reported in May 2012 that the anime industry was at a peak in overseas sales in 2006 with approximately 161 million dollars, going down to approximately 90 million dollars in 2010.

Anime at that time was turning into a less profitable export product, and the future economic status of anime and anime-related products did not look promising. Even though the anime fan base was increasing, the industry was no longer translating into profits.

Reasons for the decreasing sales in the West include the growing popularity of illegally downloading content online via video sharing sites and growing on-demand services, but are also to be found in a changing audience and a lack of mainstream acceptability combined with expensive title licenses.

Anime creators in recent years have expressed their concerns, with the recession having a negative effect on their industry, resulting in agencies downsizing or even going bankrupt. The quality of anime has been decreasing too with the recession eating away at production fees and new productions in return being focussed on profits and mass production rather than quality.

When Shinzō Abe announced the Cool Japan Fund, it seemed good news for the anime-industry along with other popular cultural industries such as music, video games and fashion. The government would now be officially investing in the industry to thrive again and to function as one of the economic ambassadors of Japanese culture, boosting Japan's image and to opening up foreign export markets. Fiscally stimulating anime as a part of Japan's cultural export market would help to increase productions, create jobs and be financially beneficial for the industry, the people involved and Japan's economy.

The government supports cultural and media industries on a broad variety of levels such as education, technology, employability and also on sharpening distribution and copy write laws to protect the industry: when Japan's content industries became part of a national economic strategy, the Japanese government also decided to tackle copyright violation.