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<https://doi.org/10.51889/2021-1.2077-6861.12>**MARKETING AND ITS APPLICATION IN MUSIC IN PROFESSIONAL TRAINING
IN THE HIGHER EDUCATION SYSTEM***Abstract*

This article discusses the issues of the essence of marketing and marketing activities, their features in the non-profit service sector, namely in a higher musical educational institution. The marketing activity of modern institutions of music education has been studied. The experience of marketing activities in musical education institutions is summarized. The necessary and sufficient formal and substantial characteristics of marketing activities have been identified.

In addition, the authors made a bias towards the features of educational services that form the features of music marketing in this area - the main emphasis here is on the quality of interaction between an educational institution, on the one hand, as well as consumers and customers - students, future potential employers, government governing structures, on the other hand. In the field of music education, marketing is becoming a vehicle through which music or art educational institutions communicate and promote their goals, values and products to students, their employees and society at large. Marketing is closely related to managing the relationship between producers and consumers of services. In education, marketing is concerned with managing the relationship between teachers and students.

Keywords: marketing; music; society; education; educational institutions; students.

Introduction “Marketing is an organizational function and a set of processes for creating, promoting and providing a product or service to consumers and effective management of the relationship with the organization. In short, marketing is an activity aimed at meeting market needs for profit. In a broad sense, the purpose of marketing is to «identify and meet human and social needs» [1, P.47].

Main body. «Marketing is a social process aimed at meeting the needs and desires of people and organizations by ensuring the free competitive exchange of valuable goods and services for the buyer» [2, P.17]. «Marketing, in its broadest sense, is the process of social management in which individuals and groups of people get what they need by creating and sharing products» [3, P.339]. «Marketing is a market philosophy, a strategy

and tactics of thinking and acting of market relations: it consists not only of producers and intermediaries in commercial activities, but also of consumers, suppliers, practical economists, scientists, entire organizations and even government agencies» [4, P.28]. Kotler Philip and Armstrong explain the doctrine of marketing to Harry as follows and systematize the main issues: “Marketing is the formation of value for the consumer and consumer attraction; company and marketing strategy; partnership to attract customers and build value and build relationships; analysis of the marketing environment; provide marketing information needed to understand the consumer; consumer market and buyer behavior; marketing strategy based on consumer value: value formation for target consumers; product development; services and brands: value creation for

consumers; new product development and product life cycle management, etc.» [5, P.736].

Therefore, according to such definitions, we can summarize our understanding as follows: «Marketing is a vital principle that aims to achieve tangible results through the continuous improvement of ethical approaches and new directions of its implementation in the implementation of its commercial goals in a market society» [6, P.793]. «Marketing is an art on the one hand, pure experience on the other, a combination of theory and practice on the third, and on the other hand it determines the direction of results and profit. In this regard, we must note the aspects that are in harmony with the general social sciences, including pragmatism in philosophy, utilitarianism. Because it also corresponds to our research problem.

Methods. Pragmatism is one of the areas analyzed in terms of human activity and practical activities in the cultural and social life of the twentieth century. It is a movement that defines the qualities of human essence and considers the action, the goal-oriented activity, which is the central basis. Its representatives are Pierce and James, who proposed the term pragmatism, Dewey (analyzes the direction of instrumentalism), etc. Its origins lie in the Cambridge School of Metaphysics in the 1870. After these philosophers, this continued with the current of neopragmatism. The main values in this stream are: result, experience, transition from words to deeds, reality, etc. is «Utilitarianism is an ethical direction that understands that the highest goal of human activity is the pursuit of material efficiency, profit, well-being. Its founder, I.Bentham, balanced goodness and profit [7, P.182]. This is an impetus that meets the basic ideological requirements of today's market society» [7, P.280]. These trends later spread to all spheres of public life and were supported to some extent, and to this day, this channel has become one of the main pillars of our lives. For example, it is true that in the field of education, as well as in the arts, including music, such a position is based on a common methodological orientation, such as the «compass». In this regard, the market and commercialization of art in the

world, so Kazakhstan cannot stay away from it. Utilitarianism in the context of a market society in such a world required a theoretical study of this phenomenon, and due to the «marketing» of art, including music, in recent years, new ideas in art and culture have begun to be proposed. P.Yu. Nevostruev in his dissertation «Improvement of marketing research technologies in the market of music broadcasting on the basis of the use of mobile marketing tools» describes the role and relevance of marketing in music as follows: Currently, the current methods of studying the tastes and opinions of the audience are usually based on the processing of data on album sales, concert box office and other specific materials [8, P.124].

Research companies such as TNS Gallup and COMCON conduct syndicated studies on the size and characteristics of radio stations' audiences, not music material. Today, there is no effective mechanism for assessing the attitude of the target audience to a new musical material in the period before its release, all research practices are aimed at determining the popularity of a musical product. This approach does not allow to predict changes in the tastes of the audience and the attitude of the target audience to the new music material, which in turn leads to the loss of the target audience of the channel and, consequently, a decrease in revenue.

Here P.Yu. Nevostruev states that one of the main problems is the media coverage of the main directions of music marketing in public life. However, addressing the topical issues of music marketing through radio, he summed up his thoughts as follows: «The rapid development of modern information technology expands the possibilities of communication with the consumer. Following the development of Internet technologies in Russia, there is a rapid development of mobile technology. The high level of penetration of the latter into the business allows it to be used as a mass and accessible channel of communication with the consumer. Research using mobile marketing technologies not only increases the speed of data collection, but also reduces research costs, resulting in increased economic efficiency and

increased competitiveness of music products and their distribution channels. In this case, the leading position in the broadcasting segment of the market is achieved not only by the right choice of the target audience, but also by the entity that can offer music that meets his wishes and tastes.

Discussion. Placement of music material on all radio stations of the Holding will be possible only after its testing using the developed mechanism. In this case, you have to pay for music testing services, which are available to many performers, including certain groups. The advantages of this research technology are the transparency and formalization of the system of testing and selection of music material, differential exposure and increasing the relevance and representativeness of research results by covering different segments of the radio holding audience. leads to an increase» [8, P.128]

O.E. Shilova art management, optimization of the discipline in the structure of professional training of students of music specialization, features of mastering art management of students of music specialties, methods of research of art management of students of music specialties, methods of studying art management in modern professional training of students of culture and arts, music specialties experimental methods of studying the art management of students, modern musician, art manager model, etc. «Modern music activity is wide and diverse, it not only retains its traditional features, but also competent management, economic support in a market economy, competitiveness,» he said. without which the most highly qualified music group in the modern world cannot survive. In the broadest sense of the word, only through the synthesis of creative and managerial approaches to musical activity, it is possible to convey to the audience the true beauty of the works of great masters of both the past and modern music. [9, P.176]

Methodological bases of formation of A.M.Menshikov theater marketing and the analysis of processes of segmentation of the audience; brand acceptance and evaluation criteria; Analyzing issues such as CRM strategy

in the organization of the theater festival project, he emphasizes the relevance of his ideas about music marketing: This is an important part of the festival. “Festival performances allow us to see the outline of real changes in us and around us in one of the socially significant arts – the theater. The full picture of the modern festival process is formed from the mosaic of individual stage or value phenomena that depict the current life of the Russian theater with all its ups and downs, contradictions.

Festival is a difficult way to search for innovative ideas, implement non-traditional solutions, develop innovative forms of work, creative pursuits, attract new audiences. This requires organizers to have a clear and up-to-date market analysis, conceptual development, ongoing monitoring of processes and, on this basis, the development of a new marketing and «theater» strategy for the XXI century [10, P.254]

Focusing on the marketing aspects of cinematography, S.E. Danilova systematizes her views on the specific experience of its economic style and notes the urgency of the issue: is a complex and multifaceted management activity that requires knowledge and relevant skills. In the absence of trained specialists, business people from the cinematography department became producers of the festival, whose field of activity was art, not management and marketing. The lack of a theory of economics and festival project management significantly reduces the efficiency of the festival industry, makes it inefficient for production, slows down the development of the film festival movement and limits its artistic potential» [11, P.200]. A.A. Lisenkova, based on the program of development of social communication in the musical theater, connects the need for theatrical art and its main development project with the field of marketing: “Theater is a special social institution of artistic culture. It has specific socio-cultural goals and related functions, internal organizational structure and appropriate forms of interaction between the subjects of theatrical activity. Society creates specific tools to regulate these relations, as well as a system of management of various aspects of theatrical work [12, P.214].

A.Yu. Wuima focuses on the benefits of marketing marketing in music: “Music is a powerful tool for influencing a person’s feelings and emotions. When combined with powerful propaganda tools, such as advertising, music can amplify it many times over. Nowadays, advertisers do not have all the expressive means of music. Since this is possible in the near future, a thorough study is needed to determine the possible impact of music on consumers. This study identifies the principles of operation of this communicative process, regulates this process and protects it from any possible negative consequences» [13, P.207]. Weighing the pedagogical underpinnings of music management, S.V. Ivanov emphasizes the urgency of this issue: «The content of professional training of students of cultural universities in the management of music show business; system of methodical tasks for professional training in music show business management; optimization of students’ professional training in music show business management; As an organizer and leader of the team, performer and future creation of musical products (CD, CD, video, etc.), the specialist is faced with the need to promote music products on the market [14, P.172].

And next, Yu.V. Strakovic commented on the peculiarities of music culture in the digital age: «Today, at the beginning of the 21st century, music culture is once again at a turning point, where another transformation is taking place due to a new technical achievement, collectively called the» digital revolution». In terms of the scale of its impact on the music world, this transformation is no less than any of the previous ones, and today it seems so fundamental and important that it deserves the most careful study in this study”[15, P.249]

D.B. Tabakaev, studying the use of musical instruments in modern politics, draws the following conclusions: most musical and entertainment events are episodic or one-time and are organized mainly for advertising purposes. At the same time, well-planned ideological action, using appropriate musical instruments and considering the interests of a particular audience, can often form stereotypes

and attitudes and influence political behavior.

Also, the empirical side of research shows that music culture has a significant impact on the process of forming beliefs and political behavior, because in many cases it is impossible to accept them consciously. At the same time, more attention should be paid to musical images and associations, which form the basis of the psychological level of perception of musical instruments and motivate the audience to certain politically significant actions [16]

A.K. Akchurina in her research work «The system of training economists-managers to promote show business in universities of culture» focused on the «essence of music show business promotion»: «So what is a «promoter» and what are its tasks? A person of this profession is invited to communicate with the consumer in different ways. This can be a gift for the distribution of flyers, general presentations, tests, the purchase or use of the advertised product, which buyers especially like» [17, P.140]. As for the information about the promoter, we can get the following information: “The amount of demand and, accordingly, the profit of the organization that invests in the advertising company depends on how well the promoter connects with consumers and attracts them to the offered goods or products. Therefore, a lot of effort is put into the training of promoters. Their appearance is no less important. Important requirements for a candidate for this position are: communication skills; active life position; focus on the result; the majority; release; self-confidence; appearance” [17, P.148].

M.G. Snezhinskaya raises the issue of management in the music industry: «The evolution of ideas in musical life; main stages of development of the music industry; structure of the music industry and its main characteristics; emergence of the music industry as a socio-cultural; key actors in the music industry and their interests; basic and concrete forms of development of the music industry; problems and prospects of the domestic music industry, etc. MG Snezhinskaya continues to share her thoughts on the music industry: “The modern music industry is about the creation, production and distribution of musical works. The music

industry not only focuses on demand, but also shapes it based on the need to ensure its development and profitability» [18, P.226].

S.V. Kostylev pays special attention to the ethical aspects of art management: «The field of art is an emerging area of socio-cultural reality, where the listed features of ethical and moral regulation are clearly visible ...Management decisions in this area often have a double ethical and moral assessment, which is explained by the conflict of value systems (including ethical) of different stakeholders (products), incompatible products of art, «unity of contradictions»: material and spiritual values, terminal and instrumental (M. Rokech), values of different communities (religious (ethnic, professional, corporate, clan), the selfless creativity and business talent of the «hungry artist», which often replaces the «catechism of responsibility» with the «catechism of sales» [19, P.208].

Such orientations are one of the most important issues not only in art, but also in science and are part of the philosophy of science. This field is called bioethics or ethics of science. However, it should be noted that after marketing, in music, it always aims to make a profit in accordance with market relations. And in science, although it arose due to the ethical responsibility of the scientist, it is now established on a legal basis. In this regard, the requirements of the ethics of science can be summarized as follows. Ethics of science is a special doctrine that combines the moral issues of the scientist in the acquisition and acquisition of scientific knowledge, and also supports the mutual cooperation of the scientific community. The main problems of scientific ethics: the relationship between scientific knowledge and value thinking. According to the concept of «neutrality of science to values», the responsibility for the use of science for destructive purposes rests with such areas as business, government, industry. The neutrality of science to values (ethics) frees scientists from discussing ethical issues, ensures the independence of science.

Results. However, the following system of views is proposed: science is born of an ideological and political nature in order to freely

apply its goals to all, even moral situations; scientific knowledge itself is subject to ethical guidelines, such as simplicity, verifiability, wide application; a scientist cannot be equated with a subject of abstract cognition, he is not a computer, he is a researcher, educator, expert, public figure, etc.; such neutrality cannot be attributed only to the scientist, it is aimed at limiting the general responsibility of the scientist to society; instrumental thinking is not strictly separated from values; Rationality itself is able to discuss ethical issues ... The use of experimental tools that cause significant harm to humans and animals, the use of tools aimed at improving the lives of very valuable minorities, the implementation of large-scale (requiring industry-wide) individual projects, etc. The issues are being debated today. ..Ethics of science has created its own branch ethical teachings of special sciences. For example; ecological ethics (environmental) – ethical issues of environmental protection and protection in science, Biomedical ethics (bioethics) – transplant ology, reproductive technology, euthanasia, psychiatric issues, etc. Computer ethics – propaganda, propaganda, false information, computer crimes, etc.

Conclusion. As we can see, marketing in music, as well as the ethics of science, must adhere to its own moral norms in the promotion of art. For example, in computer and advertising ethics, we should not use music that has a negative impact on human health and psyche. Recently, not only the benefits of music therapy, but also the negative effects of some rock music (especially heavy metal) on the human psyche. And some melodies are sometimes pleasant, sometimes unpleasant or depending on the size. Unfortunately, it is one of the unexplored topics in our field of musicology. Some researchers, for example, suggest that excessive use of food singing (throat singing) is harmful to the human body and performers. Is that really so? This is one of the most important issues that needs to be studied on the basis of fundamental integrative and interdisciplinary communication.

G.Yu. Kvyatkovsky studies rock music from a sociological point of view and publishes his own new views: “The dynamics of rock music culture is complex. In our opinion, the development of rock music culture takes

place in different ways, depending on the level considered by researchers. Perhaps it is necessary to distinguish the individual, group and social level of rock culture. All kinds of dynamic processes will be presented in rock

music; ...The development of rock music culture depends on a set of factors and internal mechanisms. In this regard, we can assume that rock music culture is a complex system [20, P.183].

Table

In conclusion, we can summarize the main issues and interactions of music management and music marketing

Management and marketing	Management and marketing in music
Management and organization	From the conductor in the orchestra, to producers and production centers and other organizational and management institutions
Commercialization processes in the conditions of market relations	From simple commercials to music for financial purposes
Ethics in marketing and management	From phonograms to imitating other melodies and copying music
Advertising and self-promotion	From filming clips to self-promotion in the media
crowdfunding	Sponsorship of music and its public support
Conducting sociological research	Conducting scientific sociological research about oneself, starting with spontaneous opinions and tests in information networks
industrialization	Collective grouping through major music centers (from creating ensembles to creating large music centers)

So, next we will talk about the industry and its preservation in the field of musical traditions and innovative models and modernizations. In short, in the culture of music in general, there are some differences. However, it is impossible

for art to adapt to business or market society, and therefore, art has always been and will continue to satisfy the aesthetic needs necessary not only for art but also for society.

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Маркетинг и маркетинговая деятельность в высшем музыкальном образовательном учреждении

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Аннотация

В данной статье рассмотрены вопросы сущности маркетинга и маркетинговой деятельности, их особенности в некоммерческой сфере услуг, а именно в высшем музыкальном образовательном учреждении. Изучена маркетинговая деятельность современных учреждений музыкального образования. Обобщены опыты маркетинговой деятельности в учреждениях музыкального образования. Выявлены необходимые и достаточные формально-содержательные характеристики маркетинговой деятельности.

Кроме этого авторы сделали уклон на особенности образовательных услуг, которые формируют и особенности музыкального маркетинга в этой сфере – основной акцент здесь делается на качество взаимодействия образовательного учреждения, с одной стороны, а также потребителей и заказчиков – студентов, будущих возможных работодателей, государственных управляющих структур, с другой стороны. В сфере музыкального образования маркетинг становится средством, при помощи которого музыкальные учреждения или образовательные учреждения искусства сообщают и продвигают свои цели, ценности и продукты студентам, своим сотрудникам и обществу в целом. Маркетинг тесно связан с управлением взаимоотношениями между производителями и потребителями услуг. В сфере образования маркетинг связан с управлением взаимоотношениями между преподавателями и студентами.

Ключевые слова: маркетинг; музыка; общество; образование; образовательные учреждения; студенты.

Маркетинг және оның қазіргі қоғамдағы музыкада қолданылуы

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Аңдатпа

Бұл мақалада маркетинг пен маркетингтік қызметтің мәні, олардың коммерциялық емес қызмет саласындағы, атап айтқанда жоғары музыкалық білім беру мекемесіндегі ерекшеліктері қарастырылады. Қазіргі заманғы музыкалық білім беру мекемелерінің маркетингтік қызметі зерттелді. Музыкалық білім беру мекемелеріндегі маркетингтік қызмет тәжірибелері жинақталған. Маркетингтік қызметтің қажетті және жеткілікті формалды-мазмұнды сипаттамалары анықталды.

Сонымен қатар, авторлар осы саладағы музыкалық маркетингтің ерекшеліктерін қалыптастыратын білім беру қызметтерінің ерекшеліктеріне назар аударды – мұнда басты назар бір жағынан білім беру мекемесінің, сонымен қатар тұтынушылар мен тапсырыс берушілердің – студенттердің, болашақ жұмыс берушілердің, мемлекеттік басқару құрылымдарының өзара әрекеттесу сапасына аударылады. Екінші жағынан. Музыкалық білім беру саласында маркетинг музыка мекемелері немесе өнер оқу орындары студенттерге, олардың қызметкерлеріне және жалпы қоғамға өздерінің мақсаттарын, құндылықтарын мен өнімдерін жеткізетін және насихаттайтын құралға айналады. Маркетинг қызмет өндірушілер мен тұтынушылар арасындағы қатынастарды басқарумен тығыз байланысты. Білім беру саласында маркетинг оқытушылар мен студенттер арасындағы қарым-қатынасты басқарумен байланысты.

Түйін сөздер: маркетинг; музыка; қоғам; білім беру; білім беру мекемелері; студенттер.

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