

Not without music business. The higher education of musicians and music industry workers in Germany

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Abstract

This article discusses the higher education of musicians and music industry workers within the field of Popular Music in Germany. For a successful education, which enables a long-term sustainable career within the music industry, we argue that students need both artistic as well as entrepreneurial skills and knowledge. The last 15 years have seen the introduction of new degree programs with a strong focus on practical skills by giving their students a good knowledge of the music industry and a broad network to draw on as well as by encouraging creativity. This is in part done through cooperation with actors in the industry – be it through the teachers, the teaching projects or through tours and artistic collaborations with bands. This article demonstrates this approach through two case studies – one artistic (Popakademie Baden-Württemberg) and one music business (Macromedia University of Applied Sciences). The article also lists the current artistic and business-oriented degree programs at state-funded as well as private universities to give an overview of the available degree programs.

Keywords: Music industry, popular music, higher education, state-funded and private university, Germany, artistic education, music management, pop music design

1 Introduction

What do Frida Gold's album "Liebe ist meine Religion" (Love is my religion – Frida Gold, 2013), Tim Bendzko's album "Am seidenen Faden" (On

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a silken string – Bendzko, 2013), Caspar's album "Hinterland" (Backland – Caspar, 2013) and Cro's album "Raop" (Cro, 2012) have in common? Besides the fact that they each reached the number 1 chart position in Germany in 2012 and 2013 and were thus commercially successful, each of the albums was produced with the help of graduates of the Popakademie Baden-Württemberg – University of Popular Music and Music Business (short: Popakademie). Both Guerilla Entertainment (Frida Gold and Tim Bendzko) as well as Chimperator Productions (Cro) were co-founded by music business students Konrad Sommermeyer (Guerilla) and Sebastian Andrej Schweizer (Chimperator) while Four Music (Casper) is now run by the Popakademie graduate Michael Stockum. This was not just about the business side as the music was also created with the help of Popakademie graduates: Andreas Weizel (Frida Gold), Christian "Crada" Kalla (Tim Bendzko), Carl-Michael Grabinger (Cro) as well as Konstantin Gropper and Markus Ganter (both Casper) were involved as musicians and producers for the albums. In addition, the aforementioned bands as well as other big name (German) acts draw on a pool of Popakademie graduates for both their studio albums as well as for their live shows.

The Western Art Music label and market leader "Monalvo Records", Berlin-based show production company "Stars in Concert", international record label "Sony Music Entertainment" and record label "F.A.M.E. Recordings" also have something in common. Each hired music managers, graduates from the Macromedia University of Applied Sciences' (short: Macromedia) Media Management Bachelor degree program – of which Music Management is one of the twelve areas of studies. Today those graduates are successful senior managers in the music business.

While these are the most prominent examples the Popakademie and Macromedia's graduates are part of a highly successful new generation of musicians in new and established bands as well as music industry workers in established labels as well as running their own labels and booking agencies.

These examples support our main argument that for a successful education, which enables a long-term sustainable career within the mu-

sic industry, the students need both artistic as well as entrepreneurial skills and knowledge. This article aims to reflect on the higher education of musicians and music industry workers within the field of Popular Music by using the Popakademie and Macromedia as case studies. Besides a strong focus on theory *and* practice what makes both institutions rather unique within a European context is the strong links between the German music business and the Popular Music department (in the case of Popakademie) and a worldwide international exchange network (in the case of Macromedia). We first set out to examine the historical developments in Germany before focusing on the Popakademie and Macromedia as two case studies.

2 Higher Education in Germany

One aspect to consider when discussing various approaches to Popular Music and music business education is that of *Bildung* versus *Ausbildung*, which has come back into focus through the Bologna process and its focus on learning and competency-based education. The Humboldt-concept of *Bildung* which unites teaching and research and thus strives for a holistic approach to education has traditionally been the domain of universities while the concept of *Ausbildung* (education) that of Universities of Applied Sciences (*Fachhochschulen*). The latter concept places a stronger emphasis on giving the students specific tools they need for their future career rather than a *studium generale* approach. This includes internships so the students are able to acquire practical working experience. While the advantage is that the graduates are ready for the labour market one criticism is that it stifles critical thinking and that the curriculum is dictated by the labour market, not by the professors' teaching and research interests. The main criticism levelled at *Bildung* within the Bologna process is that graduates have no practical work skills and thus are not prepared for employment within their field of study and even lack a clear cut field of employment besides academia. Nonetheless most conservatory degree programs are in fact *Ausbildung*-focused (primary instrument, music theory, etc.).

Another important aspect is the tertiary education market in Germany, which not only includes universities divided by their different higher education approaches (as mentioned above), but also by different types of funding: Beside state-funded universities there are also private universities and religious affiliated universities, whose number has increased in recent years.²

While Christian Werner and Eberhard Steiner (2010: 484) argue that private institutions have no reason to exist in Germany, the needs of their "customers" (the students) are quite different and have significantly changed in the last few years. Complementing the state-funded universities the private universities broaden the number of available degree programs along with the quality as well as the number of available places. This also leads to significant differences between private and state-funded universities in terms of market-orientation and the ability to provide a flexible and efficient degree program. For all the institutions, but especially the private universities this generates the need to have clear profiles. The following table provides an overview on the number of accredited universities in Germany and their funding bodies:

	State	Private ³	Religious	Total
University with the right to award PhDs	88	12	10	110
University of Applied Sciences without the right to award PhDs	104	105	22	231
University of the Arts, University of Music/Conservatory	47	4	8	59
Total	239	121	40	400

Table 1: Number of higher education institutions by type and ownership (based on www.hochschulkompass.de, accessed 25/02/2015).

² An incorrect prejudice is that private universities are generally profit-oriented: At least 50 per cent function as non-profit-oriented enterprises (in German *GmbH*), foundations or other non-profit organizations.

³ Numerous private universities (e.g. Macromedia, Fresenius, SRH) have campuses in several cities, so the number here is higher than that of the total number of private universities.

Beside the oldest state-funded universities – the Ruprecht Karls University of Heidelberg (1386) and the University of Cologne (1388) – many universities were founded in the mid-20th century (e.g. Folkwang University of the Arts in 1927 and Frankfurt University of Music and Performing Arts in 1938). A second wave of state-funded institutions emerged in the 1960s (e.g. Ruhr-University Bochum) and 1970s (e.g. University of Hagen) and again in the early 1990s – especially in the former German Democratic Republic and structurally weak areas.

Putting the numbers in the table into a historical perspective only a few private universities were founded before 1990: Frankfurt School of Finance & Management (1950s), University of Applied Sciences Wedel (1960s), EBS University of Economics and Law (1970s) and University of Witten/Herdecke (1980s)⁴. After German reunification in 1990 the number of private universities increased, gaining more momentum in the 2000s: just in the nine years between 2000 and 2009 47 new institutions were founded, but since then the process has slowed down.⁵ The institutions in private ownership are mainly Universities of Applied Sciences.

By the winter semester 2014/2015 about 6 per cent of students (135,000 students from a total of 2.7 million) were studying at private institutions even though almost a quarter of the universities are privately funded. While the average number of students at state universities is more than 8,000, in private ones it is around 1,000. One reason for that is the different financial background of the institutions. State universities receive more than 70 per cent of their revenue from state funds and the rest comes from third party or private funds. A mere fraction (4 per

⁴ The oldest private university in Germany is the Technische Fachhochschule Georg Agricola in Bochum, which was founded in 1816 as Bergbauschule in Bochum. Both the Hochschule Fresenius (founded 1848) and the Handelshochschule Leipzig (founded 1898) also have a long history.

⁵ However, the geographical distribution of the private universities is very unequal: In Berlin alone there are 28 private Universities of Applied Sciences, which have their main campuses in the city – plus there are numerous campuses of accredited universities from other federal states. On the other hand, in North Rhine-Westphalia, the most populous federal state, there are "only" 22 institutions and there are none in Mecklenburg-Vorpommern. Besides the differing population of the federal states this inequality depends on the educational policy of the state governments. Thus, the structure of the approval process is one of the most important influences on the foundation of new universities (Werner & Steiner, 2010: 484).

cent) comes from tuition fees whereas this number at private universities in contrast is 55 per cent (cf. Frank et. al. 2010: 31).⁶ This form of financing also carries great risks, as most private universities are dependent on the number of enrolled students in order to ensure their economic survival.

Another difference between public and private universities is the range of subjects available: While a wide range of subjects within the humanities, medicine or STEM⁷ is available at state institutions, 60 per cent of the private ones focus on business-related degree programs with a strong output-orientation that follow the specific needs of the labour market. To be able to compete with state institutions, many private universities offer degree programs that are rarely or not available at state universities (e.g. Media Management), or where the state universities strongly limit access (e.g. Journalism, Design).

Returning to Werner and Steiner's opening statement private universities do have a reason for their existence in Germany since they offer the following benefits:

- Advice and support: due to a prescribed-by-law professor rate of 50 per cent, professors at private universities must teach half of the courses. In addition, the group sizes are usually smaller at private institutions than at the state ones offering a better professor-to-student-ratio.
- Labour market opportunities: many private institutions work closely with the labour market and many (part-time) professors are also active outside of academia with their own business.

⁶ The range of these fees depends on the institution and degree – but it can reach several thousands of EUR per semester resulting in the total cost of 40,000 EUR for a Bachelor's or Master's degree. Macromedia charges 4,900 EUR per term for a 7-semester Bachelor degree program. A Master degree program costs 5,400 EUR per term (cf. <http://www.macromedia-fachhochschule.de/studienberatung/studiengebuehren.html>, accessed 21/2/2015).

⁷ STEM is an acronym referring to the academic disciplines of science, technology, engineering and mathematics.

- Work skills and internships: practice-based projects and compulsory internships are part of the curriculum at private universities.

At the same time state-funded conservatories (e.g. Popakademie) draw on similar benefits since the main- and secondary instruments are one-on-one lessons and thus very expensive compared to large-scale lectures. In order to keep costs under control (and to ensure a high level of musical and artistic craftsmanship) the intake is limited both through entry exams as well as quotas on the number of students accepted in a given year.⁸ One aim of the article is to show that despite the different sources of funding the results and output are in this case similar.⁹

3 Artistic education in Germany today

While the German Popular Music scene thrived in the post-war period musicians usually did not have any formal Popular Music training. Some, like Holger Czukay (Can), Udo Dahmen (Kraan) and Florian Schneider-Esleben (Kraftwerk), had studied Western Art Music at conservatories but the majority were self-taught. In fact the armed forces radio (AFN, BFBS) and recordings heard at the GI-clubs in the Federal Republic of Germany played an important educational role by both featuring US-bands as well as German bands catering to the soldiers' musical preferences. Here German musicians picked up crucial skills through informal musical learning practices, which they also applied to their German language bands. Herbert Grönemeyer's former guitarist and co-producer Gagey Mrozeck is but one example of a musician who played the GI-circuit.

⁸ This quality control in form of entry exams not only applies for the artistic degree programs at the Popakademie, but also the music business programs.

⁹ The future will show whether the private institutions will survive, because the Standing Conference of the Ministers of Education and Cultural Affairs in Germany (Kultusministerkonferenz 2012), predict a decrease in the number of first-year students over the next years. Therefore, the competition between state and private institutions – and especially between private and private universities – will increase.

Musicians in the German Democratic Republic, however, needed a special state permission to perform in public (cf. Rauhut, 2002, p. 14 – similar to the VIA's in the Soviet Union). This led to departments in "Tanz- und Unterhaltungsmusik" (TUM – Dance- and Entertainment music) that included Popular Music. The conservatories in Berlin and Dresden were the first to offer classes starting in 1962 followed by Weimar in 1964 and Leipzig in 1974. The Berlin-Friedrichshain music school played a special role by also offering a non-conservatory TUM-program that started in 1959. The government awarded the music school a special status in 1963, which also permitted the music school to educate professional musicians (Rauhut, 1993: 48).

Founded in 1982 the first institutionalized Popular Music course in the Federal Republic of Germany was the "Kontaktstudiengang Populärmusik" at the Hochschule für Musik und Theater Hamburg. Still running today as the "Eventim Popkurs" the course offers musicians not only an artistic crash course but also covers music business topics in two three-week workshop phases.

Predating that course the first degree program to also cover Popular Music (in its broad sense) in the Federal Republic of Germany was Jazz at the Staatliche Hochschule für Musik Rheinland (now Hochschule für Musik und Tanz Köln) established in 1980/1981. While other degree programs followed that also incorporated Rock and/or Pop in the name (cf. Table 2 and 4 in appendix), these were primarily focused on Jazz together with some additional courses in Popular Music. The first German degree program only focusing on Popular Music was started with the Bachelor degree program "Pop Music Design" at the Popakademie Baden-Württemberg in 2003. The first German Masters degree program "Popular Music" was introduced at the Popakademie in 2011.¹⁰

While there are many degree programs today that include Popular Music only the Popakademie Baden-Württemberg, Hochschule Osnabrück, Hochschule für Musik, Theater und Medien Hannover, Folkwang

¹⁰ There are also pre-conservatory courses in Popular Music as part of a vocational training – e.g. Berufsfachschule für Musik in Dinkelsbühl, which has a Rock/Pop/Jazz program – as well as numerous private institutions offering certificate courses (e.g. SAE, Deutsche Pop).

Universität der Künste and Hochschule der Populären Künste currently offer degree programs dedicated to Popular Music on a conservatory level.¹¹ The other degree programs mentioned in the table below either combine Jazz (e.g. Hochschule für Musik und Tanz Köln) or focus on an academic degree with some practical skills (e.g. Universität Paderborn).

As the historical overview shows the institutionalisation of Popular Music education has gathered speed in the last 15 years. Musicians often see popular Music as a field where formal education is more of a hindrance than an asset – a point Green (2002) discusses using the terms "formal" and "informal music learning practices". While originality and creativity are essential to Popular Music, the professionalization within the field calls for highly skilled and versatile musicians to fulfil the requirements of the market'. In the past formal education within the realm of German higher education has been covered by the Jazz departments (and, as mentioned, to some extent even by the Western Art Music departments) from which highly successful musicians have emerged like bass player Dominik Krämer (heavytones and a graduate of the Staatliche Hochschule für Musik und darstellende Kunst Mannheim). There are, however, musical and stylistic differences between Jazz and Popular Music that call for a dedicated formalized Popular Music education.

Another important aspect is the need for an education qualification in music business to maintain a long-term career, a point raised by Endreß (2013). He argues that Popular Music is more strongly linked with the music industry than other fields of music. Furthermore, due to the music industry's declining revenues more and more bands are working on their own, especially at the start-up phase as well as later on in their career. In order to minimize their financial risks labels now look for acts with a sizable fan-base to sign rather than unknown newcomers. Raising a related point Scott Cohen, founder of the distribution company

¹¹ This is gradually changing with both established conservatories starting new degree programs in Popular Music (e.g. Musikhochschule der Westfälischen Wilhelms-Universität Münster) and new conservatories opening in Germany (e.g. BIMM – British and Irish Modern Music Institute planning a campus in Berlin).

The Orchard, pointed out on a panel during the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen's (AEC) PJP-Platform meeting (February 14th, 2015 in Valencia, Spain) that the music industry today is much more complex than it was 20 years ago and that today it is much harder to reach the target audience because the production tools are in everybody's hands and thus are being used by everybody. In order to cut through all the distraction a tech savvy team is needed to reach the band's target group. Bands whose members have the necessary business- and web-skills thus have a clear advantage in gathering and growing a fan-base and audience. Giving aspiring musicians the necessary skills in business, law, marketing and management not only prepares them for their future career and enhances their chances of pursuing a (major) deal (if that is what the band is striving for), but also opens up other income opportunities besides performing and teaching such as also working in the music industry. This is, however, not new. As Dedekind (2008) points out, many musicians and bands of the 1970s taught themselves about music business issues, partly a result of a lack of interest from the music industry and going so far as to founding their own labels (e.g. Ton Steine Scherben, Kraftwerk, Can). Due to recent changes within the music industry this issue, as we discuss in the next section, has taken on a fresh urgency in the past 15 years.

While Popular Music musicians are more or less predestined for self-employment in today's market this trend is also relevant to other music sectors. Drawing on studies of conservatory alumni in Germany and Austria Gembris (2014) points out that the amount of secure tenured jobs in orchestras, a goal for many Western Art Music graduates, are declining and that self-management and business skills are necessary for conservatory trained musicians. Besides the "traditional" pillars of artistic education and music pedagogy he also calls for two other pillars, freelancing and employment, as well as personal development to be added to conservatory curriculums in order to prepare the graduates for their future career. At the same time entrepreneurship within conservatory degree programs has been a focus of the European conservatory association AEC's project "Polyphonia" which examined professional

music training on a European level. Thus, what was pioneered within Popular Music education at institutions such as the Eventim Popkurs and the Popakademie (described in more detail below) is now also slowly being implemented within Western Art Music and Jazz degree programs.

4 Music management

In the last 25 years globalisation and the digitisation of media has radically changed the conditions in the music market meaning the industry is in continuous need of new ideas and innovation. A good music manager should combine creative qualities with entrepreneurial activity. But does one really have to study it? Or is it sufficient to gain experiences directly from the practice itself?

The education of music managers in the (Popular) Music business primarily evolved over the past decade. Franz Willnauer (1997: 224) wrote in 1997 that a specific (university) education for music management did not exist at that time and existing programs mainly focused on high culture. The "music manager" profession does not have a specific job description; it includes very different (managerial) activities and skills in the field of music as a product (production, distribution and consumption). Meanwhile, the situation illustrated by Willnauer has changed radically (see tables 3 & 5 in appendix). As of 2015 there are numerous degree programs with very different curricula and focal points. There are still many typical careers paths in the music industry such as A&R managers, label managers, and product managers as well as relatively new job profiles such as content aggregators that previously had no specific educational paths before the new wave of higher education possibilities.

Within the German dual system of secondary school education, vocational school (*Berufsschule*) or vocational academy (*Berufsakademie*), there are different options specialising in the music industry; Management Assistants in Audio-visual Media (*Kaufmann für audiovisuelle Medien*, established in 1998, aligned with the requirements of the music industry); Management Assistant in Event Organization (*Veranstaltungskaufmann*, established in 2001, focused on the live business); Manage-

ment Assistant in Digital and Print Media (*Medienkaufmann Digital und Print*, established in 2006, aimed at [music] publishing)¹² (Scholz, 2007 p. 78-109). In addition others can be added such as: the Music Salesperson (*Musikalienhändler*, established in 1954); Music Business Administrator (*Musikfachwirt* – established 2010), Event Assistant (*Veranstaltungsfachwirt* – established 2008) and Publishing Business Administrator (*Verlagsfachwirt*). Many companies in the music industry used to fill, and some still do, their lower and mid-level positions with people with the above-mentioned non-academic qualifications.

But what are the possible reasons for the significant increase in music management degree programs in the recent years and how have the programs historically developed?

4.1 Numbers in the German music industry

An important reason for establishing academic degree programs can be found in the economy. The global music industry has been in a (sales) crisis since at least 1997 and this has fundamentally changed the conditions for music production, distribution as well as reception.

At the introduction of the CD in 1984 the German music industry, at the time the world's third largest market, earned approximately 1.1 billion EUR from recording medium sales. Within 13 years those sales had more than doubled and by 1997, at the height of this development, brought in 2.7 billion EUR, of which 2.3 billion EUR was just for CD-sales (BVMI 2014: 7). Since 1997, however, numerous well-known developments, like Napster, MP3, CD-burning, ongoing digitisation have led to a dramatic drop in sales across the entire music industry (Limper & Lücke, 2013: 48-55). The current revenues of the German music industry are just slightly above 1.45 billion EUR (data from 2013)¹³, showing for the first time a modest growth (cf. BVMI 2014: 7). We have to add to the

¹² Previously this was the bookseller and publisher (*Verlagskaufmann*).

¹³ In an international context (e.g. Sweden 69.7 per cent, Norway 67.4 per cent or USA 59.6 per cent) Germany still occupies a special position since the majority of the revenues (77.4 per cent) are through physical products – 69 per cent alone through CDs. Digital revenues (download, streaming) consists of 22.6 per cent, of which only 4.7 per cent are from streaming (cf. BVMI 2014: 13). Internationally the digital revenue average is at 39 per cent (cf. BVMI 2014: 53).

numbers mentioned by the International Federation of the Phonographic Industry (*Bundesverband Musikindustrie [BVMI]*), that it includes both taxes and dealer profits, so if we deduct them from this number the result is more realistic: the net sales of the music industry is under 1 billion EUR.

Just as the traditional music industry has lost sales, jobs have also been lost. The latest official numbers recording this phenomenon are from 2010: While there were more than 13,000 people employed in the German music industry in 1997 this number had by 2010 dropped to less than 8,000 (BVMI 2011: 12).

Beside the music industry, the live industry is also an important part of the music market. The music market had been dominated by the music industry for a long time, but due to artists' declining income because of reduced sales of recordings, concerts (along with merchandising) have become an increasingly important source of income. However, it is clear that the increase in live industry numbers has not made up for the decline in sales of recordings. According to the German Federal Association of Concert Organizers (*Bundesverband der Veranstaltungswirtschaft*), the German live market earned approximately 2.45 billion EUR with music events in all genres (incl. Western Art Music, Opera, Musicals, Pop, etc.) in 1995. Nearly two decades later, in 2013, revenue had increased to 2.7 billion EUR (bdv 2014: 4).¹⁴ But the sales increase is not stable and the market is particularly dependent on macroeconomic conditions and the state of the economy. In 2009, in the year of the financial crisis, concert income was 2.27 billion EUR, below even 1995 levels.¹⁵

The most comprehensive numbers of the music industry come from the Cultural and Creative Industries Initiative of the Federal Government (*Kultur- und Kreativwirtschaft der Bundesregierung*), founded in 2007. The institution merged eleven different sectors together – such as music market, book market, art market etc. – and established them as an independent economic field. According to their monitoring from 2013

¹⁴ The highest revenues are through musicals (453 million EUR), followed by Western Art Music (387 million EUR) and foreign language pop and rock music (352 million EUR) (cf. bdv 2014: 10).

¹⁵ The highest revenue through concerts was in 2007: 2.82 billion EUR (cf. bdv 2014: 4).

(BMW 2013), the music industry (with a bullish tendency) included 13,812 companies generating annual sales of 7.42 billion EUR. This figure means average revenues are (only) about 0.5 million EUR per company and it is evident the German music industry primarily consists of one-person and small enterprises with only a few employees. The industry consists of 47,495 employees, of which nearly 34,000 are self-employed (cf. BMW 2013: 144).

The above numbers show the music industry is undergoing profound changes. While the number of employed people has decreased, the number of people in the industry is growing, primarily due to the many small and mostly low revenue companies. Within the traditional companies, the areas of activities have been changed due to the ongoing digitisation and globalisation. Therefore, there is a need for new degree programs combining a broader theoretical knowledge with practical elements to meet the challenges of the current market conditions. In the fields of production and distribution, the future of the music business is the development and long-term establishment of new business models. The new academic degree programs provide a suitable basis for those and trying to find solutions to the most pressing questions.

4.2 Historical development

Many degree programs in Germany, primarily business or law degrees, have indirectly provided the foundation for long-term career within the music industry. This is evident if we take a closer look at the educational backgrounds of some major music companies' CEOs. Frank Briegmann (Universal Music), Hubert Wandjo (formerly Sony Music, Columbia and Warner) studied business and Philipp Ginthör (Sony Music) studied law. Moreover, Rolf Budde (Buddemusic) and Christian Baierle (Roba Music) both hold a doctorate in law.¹⁶

As mentioned Willnauer described the specialised skills a music manager should have in 1997 including a knowledge of business, art and media law, accounting, organisation theory etc. The connection to the

¹⁶ The music industry also provided for further qualification for their workers once they reached senior management positions (personal conversation with Hubert Wandjo, 21.07.2014).

two previously mentioned disciplines is clear as a basic knowledge of business and law are the most important components in a music managers' education. Depending on the future work context Willnauer mentions that the implementation of various cultural disciplines might be also important. Moreover, a prospective music manager should have outstanding communication skills, as it is often claimed that the music industry is a "people's business" and that networking is thus a core activity (Willnauer, 1997: 225).

The origins of today's music management degree programs are rooted in the establishment of cultural management (*Kulturmanagement*) as an academic discipline in the late 1980s. In the German-speaking area, the first university course was introduced at the University of Music and Performing Arts Vienna in 1976. In Germany, the first full-time degree program began in 1989 at the Hochschule für Musik und Theater Hamburg. The next program was established in 1990 at the Hochschule Ludwigsburg. Meanwhile, according to the *Kulturpolitische Gesellschaft* (KuPoGe – Society for Cultural Policy) more than 360 degree programs (Bachelor, Master, further education) exist in cultural mediation, including numerous offerings in cultural management.¹⁷

Most cultural management curriculums focus on high culture (opera, orchestra, theatre, etc.), including the Masters degree program in Theater and Orchestra Management at Hochschule für Musik und Darstellende Kunst Frankfurt am Main (Schmidt, 2011: 83) or the Masters degree program in Music and Cultural Management at the Hochschule für Musik und Theater München founded in 2010. A specialisation in Popular or not supported art forms has been lacking for many years.

The Popakademie in Mannheim not only pioneered by offering a degree programs in Popular Music (Pop Music Design) but also by offering a Bachelor degree program in Music Business with a focus on Popu-

¹⁷ The following degree programs are included: Kulturwissenschaften, Culture Management, Kulturpädagogik, Kulturarbeit, Culture Journalism, Kulturphilosophie, Kulturelles Erbe, Kulturtourismus, Kultur und Technik, Kulturanthropologie, Volkskunde und Interculture – as well as specific programs such as Music Management and Museum Management (Blumenreich 2012: 16). Cf. <http://www.kupoge.de/studiumkultur.html> for a current online database of the degree programs.

lar Music when it opened in 2003. A central tenet of the Music Business program was (and still is) to establish practice-oriented courses that followed the needs of the music market in the digital age within the field of Popular Music. Since then numerous other degree programs with similar concepts have been established, mainly at private universities (e.g. Macromedia, Hochschule der populären Künste). On the other hand, state-funded universities like the Saarland University (Universität des Saarlandes) in Saarbrücken mostly focus on high culture (see table 3 in appendix) when catering to Music Management. There are also several Masters degree programs like Media and Music at the Hanover University of Music, Drama and Media established in 2008 and the Popakademie's Masters degree program "Music and Creative Industries" (established in 2011) (see table 5 in appendix).¹⁸

The orientation of the existing degree programs varies. Private universities are mainly practice oriented and prepare their students for management activities in the music industry. State-funded universities offer deep theoretical knowledge, which gives them a stronger academic character. For example the Masters degree program "Popular Music and Media" at the *University Paderborn*: "*The Masters Degree enables [you] to pursue a doctorate and thus an academic career or a privileged position within the music- or creative industry or within the artistic realm*" (Delhees & Nieland, 2010: 61 – translated from German). That said the amount of management components in many degree programs are sometimes relatively low with a good example being the Bachelor degree program "Music Management" at the Saarland University. From a total of 180 ECTS only 6 ECTS are given in the module Music Management, 12 ECTS in an in-depth module (including Cultural Management and Finance) and 21 ECTS to modules in the fields of economics and law. The majority of the courses (96 ECTS) cover different fields of musicolo-

¹⁸ Beside the mentioned degree programs private academies (*Privatakademien*) also offer further education for the music industry of which some are nationally accredited and some are not. The dominant actors are *Deutsche Pop* and *ebam* (with campuses in several cities); the *L4-Institute* in Berlin and the *Wirtschaftsakademie am Ring* in Cologne (Scholz 2007: 115-137). The internationally operating SAE (with campuses amongst others in Berlin, Cologne, Munich) plans to introduce a non-accredited, four-semester program in Music Business in autumn 2015 (Musikwoche 2015).

gy. At the previously mentioned Masters degree program in Paderborn 10 ECTS is given for the module Musical and Cultural Management, and a further 10 ECTS for Media Economics (from a total of 120 ECTS).

An important question is whether the number of degree programs is already too high given the fact there are few (permanent) jobs available on the market. This must on the one hand be seen from a critical point of view, because the private universities are financed mainly through tuition fees (up to 40,000 EUR) and have an interest in attracting more and more students. At the same time, there is a job market since many graduates go on to jobs within the music industry (e.g. Four Music is currently led by the Popakademie graduate Michael Stockum) or live off their own ideas and business models (e.g. the indie label Guerrilla Entertainment and Chimperator Productions were co-founded by the Popakademie music business students Konrad Sommermeyer [Guerrilla] and Sebastian Andrej Schweizer [Chimperator]). The graduates are also to some extent replacing the workers with a vocational education and thus creating an 'academization' of the music industry jobs.

Another relevant point is that most of these universities' curriculums are so broad that they provide skills (e.g. business, law, project management) that are relevant for the entire (media) economy. As future managers within a field covering media, entertainment, and the creative industry we argue that music management students have to learn how to fulfil core business functions. Moreover, they have to be prepared to lead diverse teams, often composed of people with different backgrounds. They should also be able to combine key business skills with an essential knowledge in music industry management. Therefore, Music Management Studies have to work across the disciplines of music, business and law. This is the focus of the next section where we will focus on the specific content of two degree programs – an artistic one (Popakademie) and a music business approach (Macromedia).

5 Two case studies

5.1 Pop Music Design – successful artists with music business skills

Creativity, originality, artistic craftsmanship and the concept of the student's own music are the four main tenets of the Bachelor degree program "Pop Music Design" (PMD) at the Popakademie. Within the areas of study Composition/Songwriting, Producing/DJ-Producing, Vocals, E-Guitar, E-Bass, Drums and Keyboard the program prepares the students for a sustainable long-term career as musicians with a solid artistic education while at the same time providing a thorough music business foundation and a large network within the German music scene (in part through internships, in part through bringing in active musicians and music industry agents as teachers).

While the students' skills and craftsmanship on their instrument are central in their education, the approach at the same time is to give the students a broad artistic background. Hence, the Popakademie's philosophy is not that of a master-apprentice approach common at Western Art Music degree programs, where the students follow the same main instrument teacher during the duration of their study. Instead, the teachers at the Popakademie usually change every year – the underlying philosophy being that the students get different ideas and impulses from each teacher. This broadens their artistic knowledge, gives them a broad technical and musical background and thus provides enough material for the students to continue to work on their musicianship after graduation.

Another important pillar in the education is the focus on the students' own music both on their main instrument as well as within their band work. Linked to that is the focus on creativity and originality. While repertoire knowledge is important (and part of the curriculum) writing one's own music not only means more royalties when performing and recording but also a better understanding of musical processes. In addition, while there always is demand for skilled session musicians, it is

good to have a broad income base and this can in part be achieved through writing and composing.¹⁹

A central tenet is the strong link between the degree program and the future professions of the students. While the Humboldt-concept of *Bildung* remains important, the educational philosophy at the Popakademie (as well as at Macromedia) is primarily based on the concept of *Ausbildung*. This means that a stronger emphasis is placed on giving the students the tools they need for their future career rather than a *studium generale* approach. Besides two mandatory internships being part of the Bachelor degree program (after the first and second year) this can at the Popakademie also be seen in the program's total duration of 6 terms (180 ECTS). This forces the students to think about and plan their career as freelance musicians already as they enter the program. The program's duration also breaks with other German conservatories whose 8 terms (240 ECTS) are common for artistic degree programs in music that award a Bachelor of Music (cf. the tables below). This is also the reason why the degree awarded by the Popakademie is a Bachelor of Arts. The link between theory and practice also applies to the non-musical/academic courses taught in the degree programs at both institutions.

As mentioned, courses in music business play a central role in the Pop Music Design degree program and are a mandatory part from day one. In the first year all the first year Pop Music Design students together with the first year Music Business students have to attend four survey courses (each 6 ECTS) two of which are on music business topics and two on topics within the artistic field. The first business course is an introduction to the music industry focusing on artist valorisation. The second course focuses on entrepreneurship and covers types of business organisation and management. Besides preparing the students for their future career as freelance musicians the course also gives them the tools

¹⁹ Another important aspect within this context is producing skills, which have become more and more central to being a successful musician. The curriculum has been adapted to include more producing courses for non-producers as well as establishing an area of study in the Master degree program Popular Music called Producing/Composing Artist. This area combines the producer and composer and is popular among instrumentalists who graduate from the Pop Music Design program. For a more in-depth look at the curriculum development cf. Wickström (2015).

to create a business plan for their enterprise. These two music business survey courses make up about 33 per cent of the required lecture time in the first year. The first artistic survey course covers music production from music theory and songwriting over the foundations of acoustics and recording to mastering. The second survey course focuses on band concepts and image covering everything from Pop-cultural influences on Popular Music over design, fashion and music videos to performance, stage lighting and stage sound.

These four survey courses provide the foundation for the courses the students have to take in the second and third year. Here the students can choose from a portfolio of courses depending on their interest, but they are, however, required to attend at least one 4 ECTS course in music business. Between 10 per cent and 40 per cent of the required lecture time in the second and third year are made up of music business courses (e.g. Artist Development, Publishing, Digital Applications, Media). Thus, during the three years at the Popakademie the students spend between 18 per cent and 32 per cent of the total required lecture time in music business lectures providing them with a solid foundation and giving them the necessary tools for a sustainable career as musicians. At the same time the students in the Music Business Bachelor degree program not only have a solid education in Music Business, but they also know how the artistic side works, which is essential when working with musicians and creative professionals.

Besides successful students playing in well-known bands and producing successful artists the strength and sustainability of this approach can be seen in the alumni survey of the Pop Music Design graduates.²⁰ Over 70 per cent of the reached graduates work as freelancers. The main areas of employment (which overlap) are as musicians (61 per cent, both in the studio as well as live), teachers (43 per cent), songwriters (42 per cent), producers (30 per cent) and playing in cover bands (29 per cent). In other words, the majority of the graduates are active as musicians

²⁰ Covering all the graduates from the Pop Music Design Bachelor degree program and the Popular Music Master degree program the survey was conducted during spring 2014 and the results are consistent with those of the previous years.

who partially supplement their income through teaching and other activities. Their average income is 1,733 EUR – well above the average income of freelance musicians, which according to the Künstler Sozialkasse (KSK) in 2013 was 1,052 EUR a month (N.N., 2014).

4.2 Music management – new media and business perspectives

Macromedia was founded as a private university in 2006 with four campuses in Munich, Stuttgart, Cologne and Hamburg.²¹ A fifth campus in Berlin was opened in 2009. In the early years the university focused on Bachelor degree programs within the field of media (e.g. Media Management, Journalism, Design and Film and Television). An English-language Masters degree program was established in 2011 and a management degree program in 2014. All degree programs are subdivided into different areas of studies to provide a variety of media-related topics and content. There are twelve areas of studies (referred to by Macromedia as branches of studies) in the Bachelor degree program Media Management. One of these areas is Music Management, which has been offered at all campuses since 2009 and accepts around 60-70 students a year. Music Management Studies include various genres represented by the music market. Dependant on the students' interests, they can focus on specific genres, such as Pop, Rock, Jazz, Western Art Music or even "Schlager", although the Popular Music genres dominate. The studies are based on the concept of *Ausbildung* and the main aim is to combine traditional music business (label, publisher), still dominant within market, with new developments (e.g. streaming, crowd funding) to offer the students a solid foundation of professional knowledge and industry-specific skills. The degree program's approach is to give an insight into almost all areas of the music industry, thus providing a broad approach. The importance of the Bachelor degree program lays in this generalist overview of different topics in a specific industry, which can then be deepened at a later stage during their professional life or a subsequent

²¹ The university's trustee company, Macromedia GmbH, was founded in 1993 and until 2013 consisted of two single shareholders. In April 2013 Macromedia GmbH became part of the Luxembourg-based international university network "Galileo Global Education".

Masters degree program. In order to adapt to the current developments of the fast changing media and music market, the curriculum is regularly changed and adapted to the actual conditions (e.g. streaming, crowd funding). Music Management Studies are divided into seven semesters with altogether 210 ECTS – as it can be seen in the following chart.²²

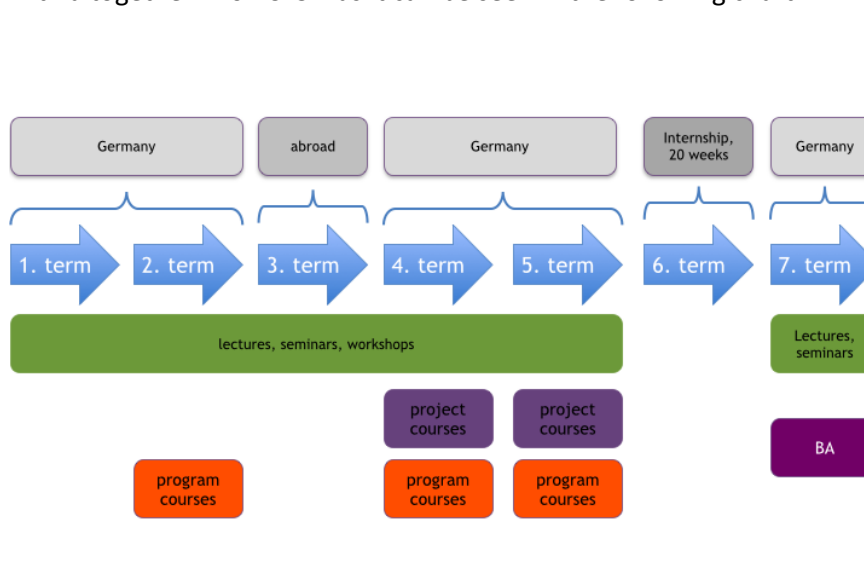


Figure 1: Bachelor Degree Program in Music Management at the Macromedia University of Applied Sciences

In the 1st semester the curriculum of the Music Management Studies students consists of general courses (e.g. Academic writing, Project Management, Business Administration, Accounting, Print Media Design and Technologies) together with other students from different areas of studies, which leads to an interdisciplinary exchange of knowledge.²³ In

²² A decree by the federal state of Bavaria states that Bachelor degree programs at Universities of Applied Sciences need a total of 210 ECTS (compared to 180 ECTS for universities).

²³ In all the degree programs and areas of studies the students have to follow a fixed course plan without any opportunity to choose. This is mainly due to financial reasons, since the courses offered can be planned more efficiently in advance.

the 2nd semester, the seminars and lectures are already area-specific (e.g. Foundations of Music Business, Contract and Copyright Law). In the 3rd semester the students have to study abroad as part of the so-called 5CU (Five Continent University) exchange program. They spend an entire semester at one of the 13 co-operating (private) partner universities (e.g. USA, Mexico, Ireland, England, Spain, South Africa, Australia, South Korea) where they follow the local university courses and at the same time improve their language and intercultural skills. With this mandatory semester abroad, the university not only takes the process of globalization into account but also intensively prepares its students at an early stage for an international professional life. For the 4th and 5th semesters the students return to Germany and the courses are focused on their areas of study (e.g. Music Marketing, Artist Management and Music and New Media). To also provide insight into Western Art Music the curriculum includes courses such as Orchestra Management and Publishing Industry. Courses such as Music Sociology or Music Psychology are taught to illustrate the social-psychological significance of music.

A central component of these two semesters are the so-called "teaching projects" (10 ECTS), which can be both practical- and research-oriented with the aim of combining practice and theory. Partners from the music industry mostly facilitate the teaching projects and they can also span two (or more) semesters. These are partly research projects (e.g. for Deezer, Sony Music) and partly conceptual work (e.g. developing new business models). Here the students have the opportunity to develop new ideas in small and intensively supervised groups and to present their ideas to decision makers in the music industry. The project seminars constitute 30 per cent of the semester's curriculum.

The 6th semester includes a 20-week internship (in Germany or abroad) at a company of the student's choice with the aim of applying the previously learnt approaches in a professional setting. The internship is also an important networking opportunity and it is thus an important career step. The students often start professional relationships with their subsequent employers during this period. The Bachelor's thesis and some general courses (e.g. Business start-up, Controlling) round off the

studies in the 7th semester. Preparing for self-employment takes place during the final semester since 30 per cent of the students will aim at freelance work pursuing and implementing new ideas (often developed during the studies).

Thus the degree program has a strong focus on providing the students with a broad overview of the music industry, practical skills and a big network. This is primarily achieved through the semester abroad, the teaching projects as well as the internships.

6 Conclusion

Both the Bachelor degree programs Pop Music Design as well as Music Management were started at a time when the music industry was going through a major upheaval. Declining revenues as well as new (and also illegal) distribution possibilities have forced the music industry as well as artists to rethink their revenue models. Old players lost their market share and relevance and new, to some extent music industry outsiders (e.g. Apple, Google, Facebook, MySpace), entered the market and changed the power balance. Both degree programs as well as their institutions aim to embrace these challenges and keep the programs up-to-date in order to provide their students with the tools needed for a successful long-term career. This is in part done by keeping the degree programs focused close to the labour market (*Ausbildung* not *Bildung*), by giving their students a good knowledge of the industry and a broad network to draw on as well as encouraging creativity thus providing the graduates with a good start. Here the cooperation with actors in the industry, whether through the teachers, the teaching projects or through tours and artistic collaborations with bands, is an essential part.

While the main differences between the two universities are in funding and tuition (being a state-funded university the Popakademie does not charge any tuition fees) the degree programs share several similarities:

Through small groups of students a very close teacher-student relationship and a familiar working environment is made possible. Both pro-

grams also collaborate very closely with the music industry, both on the artistic side as well as the management side, by drawing on teachers from the industry as well as successful and active musicians (Popakademie), by incorporating internships into the degree program and by implementing projects for the industry supervised by music industry workers. In other words, the degree programs are both practice-oriented and theoretically well founded, while being in a constant exchange with industry protagonists and decision-makers to keep the curriculum up-to-date.

While Macromedia's approach is similar to that of the Music Business Bachelor degree program at the Popakademie both in terms of courses offered as well as project based courses facilitated by music industry professionals (the equivalent to Macromedia's teaching projects are referred to as the Project Factory at the Popakademie), the main difference is that the Popakademie Music Business Bachelor degree program offers an in-depth specialisation in one of the following areas after the first year: Artist Developer, Marketing and Distribution Expert, Business Manager, Community Manager, Digital Innovation Manager. Each area has a different curriculum tailored to the specific course specialization.

As we have shown the changes in the music industry have resulted in new academic degree programs that give musicians an opportunity to study Popular Music on a conservatory level and provide tailored courses for music industry workers. This is an expanding market, which not only follows the shifts in the music industry but also a general generational shift. With an abundance of possibilities to study Western Art Music and limited opportunities for permanent jobs in orchestras and music schools musicians of all genres need skills to pursue a career as a freelance musician and to promote themselves. This is also relevant for degree programs focusing on the music industry and a knowledge of all genres, not only Western Art Music, is necessary. Here recently established state-funded universities (Popakademie) and private universities (Macromedia) are paving the way through pioneer work before the older (and, at times, more conservative institutions) follow.

Popular Music is constantly evolving and thus the curriculum also has to constantly change in order to stay update, in terms of course content (e.g. crowd funding) as well as new courses or even new areas of study (cf. Wickström, 2015). While focusing on Popular Music the tools provided enable the musicians to operate within a broad musical field.

Popular Music as a field is also in constant change producing new opportunities. This case in point can be seen in the expanding genre fields where the graduates work: two of the Popakademie alumni are part of the German Schlagersinger Helene Fischer's live band and the student Hannes Braun, vocalist in the Metal band Kissin' Dynamite, co-produced Heino's song "Schwarz Blüht der Enzian" (Heino, 2014).

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8 Appendix

Institution	Location	Name of degree program	Bachelor of Arts (B.A.) / Bachelor of Music (B.Mus.)	Private/ state funded	Number of semesters
Hochschule der populären Künste (hdpk)	Berlin	Bachelor of Arts in Audio Design AND Bachelor of Arts in Music Production (since 2010)	B.A.	private	7
Hochschule für Gesundheit & Sport, Technik & Kunst	Berlin	Bachelor of Music in Popular Music	B.Mus.	private	7
Hochschule für Kunst, Design und Populäre Musik Freiburg (hKDM)	Freiburg	Bachelor of Arts in Popular Music (German and English - since 2011)	B.A.	private	8
Hochschule für Musik Carl Maria von Weber Dresden	Dresden	Bachelor of Music in Jazz / Rock / Pop	B.Mus.	state	8
Hochschule für Musik, Theater und Medien Hannover	Hannover	Bachelor of Music in Popular Music AND Bachelor of Music in Jazz / Rock / Pop	B.Mus.	state	8
Hochschule für Musik und Tanz Köln	Cologne	Bachelor of Music in Jazz / Pop	B.Mus.	state	8
Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig	Leipzig	Bachelor of Music in Jazz / Popular Music	B.Mus.	state	8

Table 2: Artistic Bachelor degree programs in Popular Music in Germany, 2015

Hochschule für Theater und Musik Rostock	Rostock	Bachelor of Music in Pop- and World Music with Classical	B.Mus.	state	8
Institut für Musik der Hochschule Osnabrück (ifM)	Osnabrück	Bachelor of Arts Producing (main focus on pop and instrumental - since 2007)	B.A.	state	8
Johannes-Gutenberg-Universität, Hochschule für Musik	Mainz	Bachelor of Music in Jazz and Popular Music	B.Mus.	state	8
Munich Institute of Media and Musical Arts (MIMA)	Munich	Bachelor of Music in Pop Music & Sound Art (since 2011)	B.Mus.	private	8
Popakademie Baden-Württemberg	Mannheim	Bachelor of Arts in Pop Music Design (since 2003)	B.A.	state	6
Staatliche Hochschule für Musik und darstellende Kunst Mannheim	Mannheim	Bachelor of Music in Jazz / Popular Music (since 2006)	B.Mus.	state	8
Staatliche Hochschule für Musik und darstellende Kunst Stuttgart	Stuttgart	Bachelor of Music in Jazz / Pop	B.Mus.	state	8
Universität Paderborn	Paderborn	Bachelor of Arts in Popular Music and Media (since 2002)	B.A.	state	6

Table 2 (continued)

Institution	Location	Name of degree program	Bachelor of Arts (B.A.) / Bachelor of Music (B.Mus.)	Private/ state funded	Number of semesters
Akademie der media	Stuttgart	Bachelor of Arts in Media Management, area of study: Music Management / Music Production	B.A.	private	6
Europäische Medien- und Business-Akademie	Berlin	Bachelor of Arts in Music Management and Music Production	B.A.	private	6
Hochschule der populären Künste (hdpk)	Berlin	Bachelor of Arts in Media Management, area of study: Event Management (since 2010)	B.A.	private	7
Hochschule für angewandtes Management	Berlin, Erding, Treuchtlingen	Bachelor of Arts in Music & Cultural Management	B.A.	private	6
Hochschule für Gesundheit & Sport, Technik & Kunst	Berlin	Bachelor of Music in Popular Production	B.A.	private	7
Hochschule Macromedia	Berlin, Cologne, Hamburg, Munich, Stuttgart	Bachelor of Arts in Media Management, area of study: Music Management (since 2009)	B.A.	private	7

Table 3: Business-oriented Bachelor degree programs in Popular Music in Germany, 2015

Musikhochschule der Westfälischen Wilhelms-Universität Münster	Münster	Bachelor of Music in Music and Promotion	B.Mus.	state	8
Popakademie Baden-Württemberg	Mannheim	Bachelor of Arts in Music Business (since 2003)	B.A.	state	6
Robert Schumann Hochschule Düsseldorf	Düsseldorf	Bachelor of Music in Music and Media	B.Mus.	state	8
Staatliche Hochschule für Musik und darstellende Kunst Stuttgart	Stuttgart	Bachelor of Music in Music Theory (main focus on Music Management)	B.Mus.	state	8
Universität Erfurt	Erfurt	Bachelor of Arts in Music Promotion	B.A.	state	6
Universität des Saarlandes	Saarbrücken	Bachelor of Arts in Music Management	B.A.	state	6
Zeppelin Universität	Friedrichshafen	Bachelor of Arts in Communication and Cultural Management	B.A.	private	6

Table 3 (continued)

Institution	Location	Name of degree program	Master of Arts (M.A.)/ Master of Music (M.Mus.)	Private/ state- funded university	Number of semesters
Folkwang Universität der Künste	Bochum	Master of Music in Popular Music (since 2014)	M.Mus.	state	4
Hochschule für Musik, Theater und Medien Hannover	Hannover	Master of Music in Jazz / Pop / Rock	M.Mus.	state	4
Hochschule für Musik und Tanz Köln	Cologne	Master of Music in Jazz / Pop	M.Mus.	state	4
Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig	Leipzig	Master of Music in Jazz / Popular Music (artistic AND pedagogical)	M.Mus.	state	4
Johannes-Gutenberg-Universität, Hochschule für Musik	Mainz	Master of Music in Jazz and Popular Music	M.Mus.	state	4
Munich Institute of Media and Musical Arts (MIMA)	Munich	Master of Music in Pop Music & Sound Art (since 2011)	M.Mus.	private	4
Musikhochschule der Westfälischen Wilhelms-Universität Münster	Münster	Master of Music in Music and Promotion AND Master of Music in Music and Creativity	M.Mus.	state	4
Popakademie Baden-Württemberg	Mannheim	Master of Arts in Popular Music (since 2011)	M.A.	state	4
Staatliche Hochschule für Musik und darstellende Kunst Mannheim	Mannheim	Master of Music in Jazz / Pop (since 2006)	M.Mus.	state	4
Universität Paderborn	Paderborn	Master of Arts in Popular Music and Media (since 2005)	M.A.	state	4

Table 4: Artistic Master degree programs in Popular Music in Germany, 2015

Institution	Location	Name of degree program	Master of Arts (M.A.)/ Master of Music (M.Mus.)	Private/ state- funded university	Number of semesters
Hochschule für Musik, Theater und Medien Hannover	Hannover	Master of Arts in Media and Music (since 2008)	M.A.	state	4
Institut für Kulturmanagement Ludwigsburg	Ludwigsburg	Master of Arts in Cultural Management	M.A.	state	4
Institut für Kultur- und Medienmanagement	Hamburg	Master of Arts in Cultural and Media Management	M.A.	state	4
Musikhochschule der Westfälischen Wilhelms-Universität Münster	Münster	Master of Music in Music and Promotion AND Master of Music in Music and Creativity	M.Mus.	state	2
Popakademie Baden-Württemberg	Mannheim	Master of Arts in Music and Creative Industries (since 2011)	M.A.	state	4
Zeppelin Universität	Friedrichshafen	Master of Arts in Communication and Cultural Management	M.A.	private	4

Table 5: Business-oriented Master degree programs in Popular Music in Germany, 2015

