

Karen

From: James
Sent: 29 September 2004 10:33
To: Karen; Richard; Bryan
Subject: FW: Scottish Jazz Academy[Scanned]

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For info and record

-----Original Message-----

From: tommysmith [mailto:ts@spartacusrecords.com]
Sent: 27 September 2004 15:06
To: James
Subject: Scottish Jazz Academy[Scanned]

Hi James,

The only views I can add to your pot is regarding a Scottish Jazz Academy. This my be a little long winded but I thought I'd present everything to you.

The Scottish Jazz Academy doesn't have to be big, it could similar in size to Birmingham or the Academy in London. 8 to 12 students per year. Quality not Quantity! The SJA could employ the best and most inspiring Scottish Jazz Musicians/Educators.

"There is a story that the first European college jazz course began in Frankfurt, Germany, in the early nineteen thirties, but was promptly closed down after Hitler seized power in January 1933!"

Historical Notes of Scottish Jazz Education:

Here's the story of the Plight for a Scottish Jazz Academy

Scottish Saxophone and Educator Gordon Cruikshank had a dream of a Scottish Jazz Academy. Sadly he died before recognising his dream but his words were felt & heard at his recent funeral in York when the minister talked about his ambitions for a Jazz Academy in Scotland.

1976 Richard Michael began FYJO, now running in it's 28th year, has developed hundreds of fine musicians

1979 Platform Jazz started a programme of Saturday Jazz Schools held at Broughton High School. Teacher's included Gordon Cruikshank, Brian Keddie, Mike Travis, Kenny Ellis, Peter Vetessie

Attending the school: Tommy Smith (age13), John Rae (14), Phil Bancroft (14), Tom Bancroft (14) Kevin MacKenzie (14)

1990
Assembly Direct + (Tommy Smith, Kenny Ellis, Brian Kellock, John Rae) began Jazz at Broughton High School again. Bobby Wishart started SYJO which toured, commissioned music and developed players like Laura Macdonald, Ryan Quigley, Robert Henderson

1993
Tommy Smith started teaching a part time jazz improvisation course at Napier University, 24 contact days per year

1995
Eddie Severn took over from Smith at Napier

Tommy Smith/Bobby Wishart/Laurie Hamilton/David Milligan launch the National Jazz Institute Substitute teacher: Eddie Severn 3 year curriculum, 24 contact days per year, Saturdays only, student paid small fees - no funding Best Students: Mario Caribe, Konrad Wizzineski, Paul Towndrow, Martin Dibbs, Tom MacNiven, Garry Gibb, Stuart Gorman & Berklee in Glasgow Visiting Musicians from Europe & the USA

1996
SNJO continue workshops throughout Scotland privately
Assembly, Tom & Phil Bancroft started workshops throughout Scotland Developed their brainstorming: Apple, Banana, Carrot concepts...

RSAMD began jazz studies with Eric Rice. Tommy Smith (1997), Bobby Wishart (1998) then Eddie Severn then Rob Hall.....,
Phil Bancroft, Adrian Drover, Eddie Severn, Tom MacNiven continue to develop few jazz studies there

Fiona Duncan vocal workshops are a big hit and have continued to grow every year

St. Andrews University - Richard Ingham visiting jazz professor

Napier University and Assembly develop summer jazz school Hafter Medboe continues jazz education

More.....
NYJOS + (1999 Laura Macdonald & Tom Bancroft, Eddie Severn, Richard Michael)
Summer Courses w/top name UK jazz artists
Dumfries Youth Jazz Orchestra w/Christine Barbour and many visiting artists Dundee's People's Orchestra w/Kevin Murray Prestwick Academy Big Band w/Colin Wilson (best students Laura Macdonald & John Blease) Edinburgh's Youth Development Strategy/Jazz - Assembly Direct Fife Youth Jazz Orchestra - Richard Michael Strathclyde University - Stewart Forbes Fiona Duncan Vocal Workshops - Fiona Duncan South Lanarkshire Youth Jazz Orchestra - Elliot Murray/Laura Macdonald/Colin Bowen Edinburgh School's Jazz Orchestra - Dan Hallam Edinburgh Jazz Summer School - Rob Hall/Jewel & Esk Valley College Glasgow - Tron Jazz Course East Ayrshire Summer Jazz School St. Andrew's University RSAMD - Rob Hall/Phil Bancroft Napier University - Hafter Medboe Tommy Smith Youth Jazz Orchestra

Since jazz education began in Scotland it has been very sporadic but there have been many champions of the cause that should go down in the "jazz educators against all odds" Hall of Fame:

- Richard Michael
- Colin Wilson
- Gordon Cruikshank
- Christine Barbour
- Tommy Smith
- Eddie Severn
- Tom Bancroft
- Laura Macdonald

There are clearly many musicians out there committed to jazz education, and sometimes it's their only means of steady income but the majority are focused on passing on their knowledge and increasing jazz awareness - but not solving Scotland's biggest problem. That is the exodus of fine young jazz musicians to Leeds, Manchester, Guildhall, Trinity, London Academy.....Berklee.....

Past Students who have found jazz education outside Scotland

- Steve Hamilton - Berklee College of Music
- Laura Macdonald - Berklee College of Music
- Gail McArthur - Berklee College of Music
- Paul Towndrow - Berklee College of Music
- Nichol Thomson - Berklee College of Music
- Konrad Wiszniewski - Berklee College of Music
- Mark Wutherspoon - Berklee College of Music

Paddy O'Flattery - Berklee College of Music
Phil O'Malley - Guildhall, London
Tommy Smith - Berklee College of Music
Tom Bancroft - Banff, Canada
Martin Kershaw - Berklee College of Music
Richard Thompson - Berklee College of Music

Recent Scottish departures of Excellent jazz musicians go to Study fulltime in England for Specialised Jazz Education:

Ben Bryden - Birmingham Conservatoire
Calum Gourlay - Birmingham Conservatoire
Fraser Campbell - Berklee College of Music
John Blease - Royal Academy of Music
Aiden O'Donnell - Birmingham Conservatoire
Theo Forrest - Birmingham Conservatoire
Philip Cardwell - Birmingham Conservatoire
Tam De Villier - Leeds College of Music, Paris Conservatoire
James Cairney - Birmingham Conservatoire
Gordon Dixon - Birmingham Conservatoire
Hilary Michael - Academy, London

These big holes in our infrastructure introduce players late to jazz and when they finally get going they leave early to study in England or America.

Why, why, why?..... this does not need to happen! - we have ample resources here in talented educators, musicians and curriculum skills.

Many great musicians are never going to return to invigorate the scene and many are not going to be discovered. Pity!

RSAMD Principal John Wallace invited me to dinner in February 2002 and lunch in April 2002 to discuss jazz education in Scotland. He's extremely open-minded and loves jazz and creative music (we've performed some Gil Evans together), but he would like to start a small jazz program so not to undermined the classical focus of the RSAMD.

Scotland really needs our own jazz space or building to operate - possibly in the Capital, Edinburgh, since the scene is really developing there.

Junior Jazz Academy
(Best teacher's (in my opinion) are Laura Macdonald, Richard Michael & Tom Bancroft)

Scottish Jazz Academy
Possible teachers and developers of the curriculum:
Steve Hamilton
John Rae
Chris Greive
Mario Caribe
Tom Bancroft
Fiona Duncan
Laura Macdonald
Colin Steele
Brian Kellock
Tom MacNiven
Phil Bancroft
Richard Michael
Paul Towndrow
Martin Kershaw
Tommy Smith
Paul Harrison
Kevin MacKenzie
David Milligan
etc.....,

To bring you up to speed on the talks I've enclosed a small sample of correspondence between myself and some of the key players.

Tommy Smith Handed to Scottish Ministers on 16 October 2001 - Stockholm Deputy First Minister and Minister for Justice Jim Wallace QC MS

Minister for Tourism, Culture and Sport
Mike Watson MSP

Minister for Enterprise, Transport and Lifelong Learning
Iain Grey MSP

Jazz Education - Scotland

Dear Ministers,

Recently, I attended parties in Boston to celebrate Berklee College of Music's 50th anniversary, the world's greatest jazz college, and in Stockholm to celebrate the Royal Academy's Jazz School's 25th anniversary of jazz education for gifted Swedish musicians.

It's a matter of great concern that European countries including Sweden, Norway, Denmark, Holland, Belgium, Austria, France, Germany, Italy and England have full-time jazz schools and yet Scotland has none.

Perhaps it is because these countries consider it important to their culture to retain their talented musicians and most definitely because they do not wish their talented younger generation to leave their countries aged 18 in search of full-time jazz education.

In Scotland, every year for the past twenty years there has been an ever growing exodus of young jazz musicians seeking solid full-time jazz education. The closest are England's five jazz schools in Leeds, Birmingham and London (Trinity, Academy and Guildhall).

There are occasional jazz lectures at Napier University who also holds a Summer course, the RSAMD and St. Andrews University for a day here and there, a jazz strand at Strathclyde University which really takes off in year 3, and week-long summer courses held by the National Youth Orchestra of Scotland or in tandem with various jazz festivals. But, there is no full-time jazz course in Scotland; nothing to retain the jazz talented jazz musicians here in Scotland.

I know from experience that the young Scottish jazz musicians would stay in Scotland if there were a full-time jazz academy in Edinburgh or Glasgow that was equal or better to the five jazz schools in England. Sometimes because of a lack of finances the jazz student has to stay in Scotland and study at classical music institutions which does not fulfil the potential of a highly talented and creative jazz student.

The exodus of students to England is reinforced every year when I write references for our talented jazz musicians who leave Scotland in order to study at institutions in England and further afield. I myself studied jazz in Boston; USA aged 16 after funds were raised by the communities of Edinburgh & Glasgow.

Quite apart from offering the young jazz musicians of Scotland a choice to study in their home country, were Scotland to have a jazz school on a par with our European neighbours, we would consolidate and strengthen the pool of talent we have in much the same manner as the classical music degree courses have done. Musicians are, after all, an asset culturally and financially to the community.

I believe that now is the time to establish a jazz academy in Scotland so that we can retain our talented young musicians, increase our levels of musicianship and culture, and broaden the scope of musical education in Scotland. We have the expertise in the fields of jazz educators and jazz promoters. Let us use our resources to our fullest potential.

Now's the time... for a facility which would run a full time graduate jazz course to B Mus level and educate our talented youths.

Jazz Education - The Picture Elsewhere (still incomplete)

The Netherlands 12

- * Conservatorium van Amsterdam
- * Brabants Conservatorium
- * Conservatorium Alkmaar
- * Conservatorium Arnhem
- * Conservatorium Maastricht
- * Conservatorium Utrecht
- * Conservatorium Zwolle
- * Koninklijk Conservatorium Den Haag
- * Noord-Nederlands Conservatorium
- * Rotterdams Conservatorium
- * Stedelijk Conservatorium Oostende
- * Zuid Nederlandse Hogeschool voor Muziek

Austria: 4

- * GRAZ UNIVERSITY
- * VIENNA CONSERVATORY
- * BRUCKNER-KONSERVATORIUM LINZ
- * KONSERVATORIUM KLAGENFURT

Belgium: 9

- * CONSERVATOIRE ROYAL DE MUSIQUE DE BRUXELLES
- * CONSERVATOIRE ROYAL DE MUSIQUE DE LIEGE
- * JAZZ STUDIO ANTWERPEN
- * KONINKLIJK VLAAMS CONSERVATORIUM ANTWERPEN
- * CONSERVATORIUM GENT / JAZZ EN LICHTE MUZIEK
- * LEMMENS INSTITUUT
- * CIM BRUXELLES
- * ECOLE DE MUSIQUE NOUVELLE (JURBISE)
- * ACADEMIES DE MUSIQUE / AUTRES CONSERVATOIRES

Denmark: 1

- * Det Jyske Musikkonservatorium

England: 5

- * Leeds College of Music
- * Birmingham Conservatoire
- * Trinity College of Music, London
- * Academy of Music, London
- * Guildhall, London

Finland: 3

- * Sibelius Academy
- * Helsinki Polytechnic, Faculty of Culture and Services
- * Pohjois-Savo Polytechnic, Music and Dance, Kuopio

Germany: 9

- * Jazz Schule Berlin
- * Hochschule für Musik Hanns Eisler, Berlin
- * Hochschule der Künste Berlin
- * Jazzinstitut Darmstadt
- * Folkwang Hochschule Essen
- * Frankfurter Musikwerkstatt
- * Jazz & Rock Schule Freiburg
- * Staatliche Hochschule für Musik und Darstellende Kunst Mannheim
- * Hochschule für Musik 'Franz Liszt' Weimar

Italy: 1

- * Associazione Siena Jazz

Norway: 2

- * Trondheim
- * Oslo

Poland: 1

- * Academy of Contemporary Music and Jazz

Portugal: 1

- * Escola de Jazz do Barreiro

Russia: 1

- * Moscow College of Improvised Music

Spain: 3

- * Escola Superior de Música de Catalunya, Barcelona
- Taller de Musics
- Estudio, escola de música, Santiago

Sweden: 6

- * Royal Academy in Stockholm
- * Conservatory in Malmö
- * Conservatory in Gothenburg
- * Conservatory in Örebro
- * Conservatory in Arvika
- * Conservatory in Piteå

Switzerland: 4

- * Jazzschule Basel & Abteilung Jazz der Musikhochschule Basel
- * Jazzinstitut Kunstuniversität Graz
- * Conservatoire de Montreux
- * Musikhochschule Luzern, Fakultät

USA: Too many to list

My Official Statement to Ministers Ian Gray & Mike Watson on January 15th 2003 at the Scottish Executive

€ We consider jazz education to be vitally important to Scotland's developing culture. The establishment of a Scottish Jazz Academy will give our talented young jazz musicians a choice of whether or not to stay in Scotland for their jazz education. We also intend to attract talented jazz musicians and teachers to our shores from Europe and beyond, in order to raise the benchmark.

€ Despite the proliferation and growth that has occurred in the past twenty years regarding jazz music in Europe why doesn't Scotland have a first-rate, full time, jazz academy like those in Sweden, Norway, Denmark, Holland, Belgium, Austria, France, Finland, Italy, Poland, Spain, Portugal, Germany, Italy, Norway, Switzerland, Russia, America and England?

€ It is because Jazz in Scotland has been debilitated by classical oriented institutions for over seventy years. For jazz music's widespread institutional presence in Europe and America at the close of the 1970s, Jazz Education is still not considered to be required

training for music teachers and student musicians in Scotland. Classical institutions, to this day, are still filled with prejudice towards jazz music and its century of glorious history which has been literally swept under the carpet. Jazz music is seen by the classical institutions to be 'popular and commercial' not serious, classical art music to warrant complete integration into the music education club, it is not understood and neither is its pedagogy. At present no conservatory nor university in Scotland has ever introduced dedicated jazz education for students wishing to study it full time.

€ For the last 20 years, there has been an ever growing exodus of young jazz musicians in search of jazz education. They leave Scotland to study jazz full time mostly in England, America and Canada. Their jazz education continues to flourish abroad in the face of this estrangement from the Academia in Scotland, it does prevail...but we could be an essential part of the process.

€ We believe, now, 50 years after Berklee College of Music and 25 years after The Stockholm Jazz Conservatoire were established it is now the time to inaugurate a jazz academy in Scotland.

€ We will strive for excellence and develop an international reputation for Scotland as one of the most important centres for jazz education in Europe, and put Scotland at the vanguard of new artistic developments.

€ This will assist the advance and accelerate the jazz scene in Scotland which will flourish and enrich the lives of students, professional musicians and audiences, as well as contributing towards the well-being of the nation. Finally, it will catch up to the rest of the World.

€ Jazz education must be a catalyst for continued learning and the ability to relate self to society and to a profession filled with change and challenges incorporating music from every tradition.

€ The Scottish Jazz Academy would be there to serve the needs of a Nation.

2nd Feb 2003 Ian Gray & Mike Watson

Dear Iain and Mike,

We (Assembly Direct/Heriot Watt/myself) had a very positive meeting with SHEFC today and they accepted that there was justification for a Scottish Jazz Academy. In fact, if it weren't for the technical issues surrounding finance, we might have a green light already. However, they made it clear that they had no extra funded places available. We asked SHEFC how we could achieve funded places, and they said that Government would have to advise that they wished to see The Scottish Jazz Academy happen. Apparently, they will report back to you on this.

We recognise that this is not something that is going to be achieved overnight (I'm a young man; only 35 and still have many years ahead of me), but we did point out that there are currently funded places for classical music, traditional music, rock and pop but nil for jazz - and this when jazz, according to Mintel (and all the evidence on the ground) is growing faster than any other sector of the live music market, and when the Royal Associated Board of Music - the people who examine and grade all young musicians - are in June 2003 to start offering examinations in jazz for high school students throughout the UK that will cover piano, clarinet, trumpet, trombone, alto & tenor saxophone; which I personally contributed to under commission from the Associated Board. This fantastic initiative by the Royal Associated Board of Music in London underlines that there is a great demand in jazz among the young musicians of the United Kingdom, and signals an even greater demand for higher education in jazz for the future. Where will we be then? The exodus of young jazz musicians from Scotland to England and further afield will be even greater. Scottish High School instrumental teachers will also require our expert guidance to deliver the jazz message.

James Boyle
Chairman
Scottish Arts Council
12 Manor Place
Edinburgh
EH3 7DD

7 March 2003

SCOTTISH JAZZ ACADEMY

Dear James,

Please find enclosed copies of some correspondence between Mike Watson MSP, Iain Gray MSP, Eric Milligan Lord Provost, Sebastian Tombs (RIAS), SHEFC and myself. These documents briefly outline my journey to establish a full time jazz academy in Scotland. My journey began in 1993 when I started to teach jazz, as a visiting lecturer in Polytechnics and Universities in Scotland.

Presently, we're waiting to hear from Iain Gray MSP on his decision whether or not to financially back the Scottish Jazz Academy.

Heriot Watt University has a plot of land at their Riccarton Campus and funds to assist on the building of and Arts building to house the SJA.

Another main issue is the Scottish Jazz Infrastructure¹. I recently had a meeting with Graham Norris from HMI and we both agreed that there would have to be a significantly broad connection between primary, secondary, and university levels concerning jazz education and its proliferation into these areas so each level fed into the next; incentives to reach goals and somewhere serious to study jazz full time.

The big picture in a nutshell.

Team A - Junior Jazz/Saturdays @ SJA (w/proliferation into all schools/age 5-18)
Team B - Youth Jazz Orchestras - Annual Competition
Team C - Scottish Jazz Academy (Mon-Fri) - 4 year Degree/Heriot Watt? Napier? Team D - Scottish Jazz Federation Network (SNJO, Assembly, World Stage, Caber, etc.,)

It's all quite simple really!

Do you have any suggestions how the SAC might assist SJA and its initiatives? Do you have any suggestions for where my Youth Jazz Orchestra might get funding?

Best wishes,

Tommy Smith

(Peter Wilson/Secretary of Heriot Watt University)

Dear Peter,

Well, I received your letter today. (1st September 2003)

During the Summer I met ministers Jim Wallace and Frank McAveety at various parties, etc., Of course, I bent their ears! Since then I written to Jim at his home in Orkney and to Frank at the Parliament. Basically, I sent them copies of all correspondence between all parties (a shame there was nothing in writing from Heriot Watt) to give them the scoop on where we've gone.

I said: "Since there are no funded places for jazz in Scotland, at present, and the Universities are unwilling to give up places they already have from SHEFC, and SHEFC unwilling to budge because they have government guidelines to follow, this is your basic catch 22 scenario; stuck between a rock and a hard place."

What is needed now, and the only solution I can see (with the exception of me winning the lottery), is direct action and intervention from government ministers to allocate additional places by instructing SHEFC to support jazz education and to give SHEFC additional funds. The Universities will then have to fight it out amongst themselves to see who is capable of running the Scottish Jazz Academy as SHEFC can't be seen to favour any one institution. After this let's hope that the right people in the Scottish scene jazz finally get to teach it. I'm interested in sticking around in Scotland to be involved in such a venture, but it has to be on par with our European and American counterparts; it cannot be achieved with a piecemeal attitude. It's serious music.

What do you think? Where can I go? Can you help? I'm not sure where my journey will lead.

I look forward to your reaction and sit quietly in my study with bated breath."

January 2004

Jim Wallace reiterated what SHEFC had originally said.

"No additional places will be made available for Jazz, use exciting places within Universities."

If there are places available, I assume, in unsuccessful universities that are unable to fulfil their quota from SHEFC. These Universities are in need of anything with profile to boost numbers. Their quality control will be questionable.

John Coltrane said:

"Education means leading out the individual nature in each man and woman to its true fullness" "The supreme lesson of human consciousness is to learn how not to know"

In my mind, these two statements should be the philosophical backbone of the SJA

Other Gripes:

1. Scottish Students often sit around a University campus wiggling their fingers
2. Scottish Students do not value their education because it is free, they are not motivated
3. Scottish Universities often stretch out courses over 3/4 years when they could condense their programmes
4. Scottish Universities can not afford the best teachers unlike their American counterparts
5. British Universities have little or no endowment to fall back on and can not compete with American Universities
- a) Oxford & Cambridge have £4 billion; the rest of the UK have £1.7 billion, that's £5.7 billion to play with
- b) Harvard (in Boston, USA) alone has £11.4 billion to attract the best teachers and students
6. Scotland's University System is more Soviet than that of a new modern democracy
7. Scotland's Education used to be the best in the World - yeah 1840, etc.,
8. In Scotland Senior University Staff aren't scrutinised enough
9. Underpriced goods and services are usually wasted, and University education is no exception
10. Scottish Universities aim to get the greatest number of people in and out for the least money and trouble

11. Star professors attract star fees, Scottish Universities have neither

I hope someone of these views can be thought about and acted upon at someone in our future. I only wish places for 8 to 12 students per year. Quality not Quantity! Employing the best most inspiring Scottish Jazz Musicians. Let's change the face of Jazz Education in Scotland and put a stop to the brain-drain and evaporation of talent.

Best wishes,

Dr Tommy Smith DUniv, hon FRIAS
director of Scottish National Jazz Orchestra & Tommy Smith Youth Jazz Orchestra president
of Spartacus Records 01555 860140 07710 585231