

Music, Not Guns!



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Introduction

Waterhouse, Kingston 11, Jamaica, is long considered a cultural mecca, has served as the birthplace, place of residence, (or incubator) where many artistes, musicians and entertainers have developed and hone their craft. It has been a place that has contributed to Jamaica's rich musical heritage; and has been the launching pad of many of the world's most prominent reggae stars.

Waterhouse has contributed so much to Jamaica's rich musical landscape, that any history about modern Jamaican music would not be complete without mention of Waterhouse. If, as it is often said that "Trench Town is the root of reggae music," then Waterhouse must be the strongest branch of that tree. It is from the fertile ground of Waterhouse where a lot of great innovation of the music took place.

Waterhouse has a rich musical legacy and has been a part of reggae at every stage of its development and has been crucial in shaping its evolution over the years. In many ways it has managed to carve out a niche within the history of reggae (with the innovation of Dub and Dancehall emerging from its rich, fertile ground). What these innovations have done for other music styles like: hip-hop and electronic dance music (and all other genres that fall under EDM category such as: dubstep, grime trap drill, garage, techno, house, reggaeton, zimdancehall, qwaito and ambient) are all progenies of dub and dancehall; both of which have their roots in the work of King Tubby, Scientist and King Jammy.

BRIEF BACKGROUND of WATERHOUSE RICH MUSICAL LEGACY (1970s – 2000s)

1970s (Early Beginnings: The Golden Years)

During the 1970's there was a musical explosion, the likes of which was never before seen (and perhaps was only seen again in the 1980's). This explosion saw the emergence of an innovation on Jamaica's musical landscape, a

new genre came to prominence. The name of this new sound was "dub;" which was primarily adding new effects (fading and delaying) as integral parts of the remix/version. The architect that laid the foundation and set the ground rules of this new experiment that was later popularized as 'dub' music was Osbourne "King Tubby" Ruddock.

King Tubby was a radio technician who repaired amplifiers and fixed sound-systems. He later built his own sound-system, King Tubby's Hi Fi; and eventually established his own studio on Drumally Ave., in the Waterhouse area, in the early seventies. By the mid-seventies, his innovation became an integral part of popular music. Ruddock became an engineer who was in high demand. He worked with the likes of producers like Lee 'Striker' Perry; and singers such as: John Holt, Delroy Wilson, Johnny Clarke, Cornell Campbell, Linval Thompson, and other great hit-makers of the time; who all relied on King Tubby's (and came to Waterhouse) for this innovative sound.

By the late seventies however, King Tubby's own hands-on involvement with remixing began to slacken, as he turned attention instead to training up and coming engineers and producers and began to make addition to his studio. Prince (later King) Jammy and Scientist were two of his more successful apprentices.

Black Uhuru

Another high point of Waterhouse contribution to the musical landscape that's worth highlighting is the rise to international prominence of the legendary group Black Uhuru. The group (whose composition has been through several members), established themselves in the 1970s, with their debut album Love Crisis which was produced by King Jammys in 1977.

As the 1980s beckoned, roots-reggae was running out of steam; music was becoming more commercial and record companies demanded a fresh approach to production. The drum and bass team of Sly Dunbar and Robbie Shakespeare had the talent and ideas, to lead that transformation. After launching the Taxi label, they worked with several topflight reggae acts, among them was Black Uhuru. Sly and Robbie became the driving force behind this group from Waterhouse that by then was marketed by Island Records, the same company that helped to break Bob Marley's music internationally. Sly and Robbie helped to fashion the group's raw, edgy sound which yielded several hits (like: Shine Eye Gal, General Penitentiary, Plastic Smile, Guess Who's Coming to Dinner and later the mega-hit, Solidarity, which earned them (Jamaica's and reggae's first) Grammy award.

1980s (The Dancehall Explosion)

Lloyd Prince Jammy James would later help to pioneer another format that would be called 'dancehall'. This format was a more computer generated beat; utilizing a rhythm originally discovered on a Casio Rhythm Box, and was popularized with Jammy's 1985 production of Wayne's Smith's "Under Mi Sleng Teng" (a rhythm that was co-composed by Wayne Smith and musician Noel Davey on an inexpensive Casio keyboard and literally transformed the music scene in Jamaica); ushering in yet another defining stage of the development of popular music (that once again came out of the fertile bowels of the Waterhouse community).

The Sleng-Teng rhythm, with its infectious beat, became one of the most predominant features of the dancehall format for the next decade. It ushered in a new set of rhythms and launched a new set of stars into orbit; among them were Wayne Smith, Junior Reid, Half Pint, Admiral Bailey, Shabba Ranks all homegrown talents from the wider community. It encouraged the birth of a new generation of both producers and sound system as well; and once again, it all started in Waterhouse.

With the furor that "dub" created, during the seventies, a similar explosion re-occurred. Once again, the emergence of a new musical genre came out of the fertile bowels of the Waterhouse community. The popular genre we now call 'dancehall' was innovated in Waterhouse. During the 1980s, Jammy's Waterhouse studio was the place to be. Jammys worked with and mentored some of dancehalls biggest artistes. He was the most successful producer of the genre's digital age. Lloyd "King Jammy" James was awarded an Order of Distinction by the Jamaican government in 2006 for his outstanding contribution to music.

WATERHOUSE, the EPICENTRE of DUB and DIGITAL MUSIC

(The Modern Era)

Following the recent revelation by Billboard.com that the EDM genre is a product of Jamaica; the article traced the origins of EDM music to the late great Jamaican engineer-producer-selector King Tubby. The article further outlines that EDM DJs who dissect and otherwise manipulate their tracks while playing live, are following an innovation established by King Tubby.

EDM music is currently estimated as being worth billions. However, there are no notable Jamaican artistes who practice the genre, aside from collaborations with Major Lazer, or Busy signal's Bumaye, Damion Marley's Mek It Bun Dem and a few others, are some of the efforts featuring Jamaican artistes (but all produced by foreigners).

EDM is unquestionably Jamaican in its origin, and Waterhouse without any doubt is the epicenter of that creative energy. King Tubby originated the concept of the remix (by eliminating the vocal and instrumental segments, and leaving only a thunderous, drum-and-bass line which he embellished with echo and reverb effects). This became known as dub music, and with it the associated production techniques a new way of song composition was

established; and therefore, all early example of EDM, such as house music, ambient, trance synthpop, drum and bass and techno can trace their origins in the musical laboratory (of King Tubby) in Waterhouse community.

EDM also borrows from digital dancehall, which is among the first EDM in the mid-1980s, and once again Waterhouse became the epicenter of the electronic music revolution when Noel Davy, along with Wayne Smith (and later King Jammy) reintroduced the preset sample of a song on a Casio keyboard to the world as digital dancehall music. This jump-started the digital age of Jamaican music.

All genres that fall under the EDM category (such as: dubstep, grime, trap drill, garage, techno, house, reggaeton, zimdancehall, qwaito and ambient) are progenies of dub and dancehall, both of which emerged from the fertile ground of the Waterhouse community.

Waterhouse can be easily described as a *“creative space”*. Throughout the years it has been a space that has incorporated cultural diversity and creative innovation within its boundaries so that its cultural resources are exploited and expressed. It has been a place in which urban cultural resources exist and is used to express the cultural specificity of the community and by extension its people and country.

Waterhouse is central in the development and showcasing of multiple cultural products around particular areas of our indigenous culture such as: fashion, dance, performing arts, sports, visual arts and so many others. Waterhouse has given men and women of distinction to the world: legendary reggae group Black Uhuru, winners of the first reggae Grammy award, Shelly-Ann Frazier, the fastest woman in the world, Mike McCallum (Hall of Fame inductee) world middle-weight boxing champion, Malacia Reynolds (Kapo), world renowned painter and sculptor, among many others.

The capacity of Waterhouse to enhance one’s creative ability has contributed to the migration of creative minds to the community. Waterhouse was once home of: Sly Dunbar, Lloyd Parks, Hansel Collins, and Bobby Ellis. In more recent times it has served as the home of Reggae/Dancehall artistes like the legendary: Don Carlos, Junior Reid, Half Paint, among other artistes and musicians who honed their skills and developed their talents or launched their careers. The contribution of Waterhouse to the legacy of Jamaican music is undeniable and despite the growth and development in other communities; like Trench Town, Waterhouse continues to be an incubator/hub for creative minds. What is noticeable is that even though there are now more studios available in many other communities, and there are other communities have achieved credible levels of development, they have failed to pose any real threat to Waterhouse dominance as a creative space.

The cultural potency of Waterhouse as a creative space remains undisputed and indomitable. Waterhouse is one of the primary hubs of Jamaica’s creativity. Waterhouse, in the development of Jamaican popular music, remains an important factor in the centrality of this community to Jamaica’s status as a global cultural destination.

EXECUTIVE SUMMARY

Despite the rich musical heritage of the Waterhouse community, none of the learning institutions in the community is equipped to provide training for youths who are interested to pursue a career in music (or the creative industries). There are basic music enrichment programs at the two main primary schools (Balmagie and St. Patrick’s). The newly built multi-purpose community center will be the only one of its kind in the community that will be equipped to serve as an institute that provide such wide training in music.

Our plan is to continue to nurture this fertile ground, (this *“creative space”* we know as Waterhouse), by beginning to lay the groundwork for a fresh crop of artistes, musicians, studio engineers; to continue to add our lasting

contribution to the development of Jamaican popular music; and to continue the tradition of providing great music to the world and strengthen the fabric of the Jamaican culture.

A quality music institute, to provide formal training in different areas of music is sorely lacking in the community of Waterhouse (and within the wider region of Kingston 11). The lack of access/opportunity to quality music training can have detrimental impact on prospective aspirants who have an interest in a career in music; as well as on the development of the music itself and the greater Waterhouse area.

The Waterhouse Institute of Creative Arts will be a top-notch institution imparting quality training to youths. We plan to do this by developing a facility, equipped with a state-of-the-art recording studio, where programs will be implemented that provides technical training in studio/recording engineering and record production; the program will also entail a Media Arts Literacy program, and will also serve as a center for certification in Audio Engineering.

PROJECT CONCEPT

We aim to create an atmosphere that is conducive to artistic development and help to inspire creativity. It will become a platform for aspiring recording artistes and other creative individuals to demonstrate their skill and network; a place where prospective artist from within and around the community can hone their talent, develop their craft, dialogue, and work in collaboration with each other. We want to do all we can to provide structured support, in an atmosphere that can them to develop themselves. This will be done by providing structured support through an artist development program.

Overall, the plan is to establish the facility (and program) as the bedrock and repository for the development of musical talent; to produce another cadre of the community's (and country's) future singers, deejays, engineers, and producers. Participation in the program will help youths to become skilled and certified in different areas of the entertainment industry; where they will be able to find meaningful employment, start their own business or to return to school to further their studies in the field.

We aim to do all we can to provide an atmosphere for the creative arts to flourish and help participants to learn the techniques to develop produce and market the best product; and to connect such individuals to the entertainment industry. This will be done by providing affordable studio time and provide structured support through various artist enrichment/development program(s), and to expose them to various agencies in the music industry.

A key component of the program will be to expose participants to current equipment being used in studio and media technology, provide training in the technical aspects of the production of music and to teach the science of music production and radio broadcasting skills (there are plans in place to develop e an internet-based radio station). It will serve as a space to accommodate and nurture artistic and technical training for growth and development.

It is our belief that, when genuine existence of creative potential exists in a space, and relevant conditions are provided, creative minds can develop themselves and their community, by using the tools at their disposal.

PROJECT OBJECTIVE

The primary objective of the project is to develop a recording studio that will provide the basis/foundation for a framework on which a music institute will be developed; to provide youths with the opportunity/access to develop, expand, and become innovators; through access to cutting-edge technology as a means for the process of creative intercourse, training in the use of the technology and giving them the space necessary to explore their creativity.

Specific Objectives:

- To develop/expand the local creative industry
- Strengthen education and training of youth for creative and performance industries.
- Encourage/facilitate training in the use of technology, to produce top quality music.
- Providing workforce development training for at-risk youth without formal certification
- Improve/enhance the capacity of participants to position themselves to take advantage and gain access in the music industry
- Introduce participants to state of the art recording technology

PROJECT PLAN

The plan will be implemented in three phases. The first phase will be to develop a comprehensive plan, secure funding for the out-fitting and equipping of the studio. The second phase will be to commence the program, and the final phase will be to keep the program operating/functional.

Activities

- Have architect, engineer and quantity surveyor draft plan and prepare budget (BQ)
- Source/secure funding and support to finance project
- Source material and equipment
- Retro-fit area for studio by insulating walls, including the wiring specifics for equipment
- Acquisition and installation of mixer board drum set, computer software and associated equipment (software, hardware, etc.)
- Source instructors and engineers with experience and qualifications to provide technical assistance and quality instruction
- Develop curriculum

This will be followed by the designing of the program that will be developed to meet the needs of those involved in music production. Participants will get a fast-track introduction to the 'nuts and bolts' of audio production and will help them to keep pace with the rapidly changing technology.

The program will consist of workshops/sessions designed to accommodate participants at different levels, by facilitating more one-on-one training time with individuals, to help them to develop/refine their skills in a "real recording session". Participants will have the opportunity to work on actual productions, under the guidance of engineers and producers with professional experience. This we believe is required to achieve optimum results. We will enroll participants on a first-come first-served basis.

The program will adopt a model that emphasize competency of participants based on industry standards. Participants will not be assessed in competition with each other, but against the standard criteria or benchmarks that are set for the program. Participants will be involved in the process of assessment at every stage of the program. There will be a certain level of flexibility which will allow participants to learn at their own pace and complete their training and certification in a timely manner. The first phase will deal with the theoretical aspects of audio production; this will involve classroom activities. The second phase will be conducted in the studio where hands-on training includes executing an actual production (recording, mixing, and mastering). At the end of the workshop, apart from the knowledge gained, each successful participant will receive a certificate of participation. Certification requires full participation and satisfactory completion of all assignments.

Music Curriculum

This component of the program is designed to develop skills in digital music production. Participants will work in a digital media lab that has 15 state-of-the-art computer workstations and each is equipped with the hardware and software required for the above-mentioned activities. Students will use headphones to work independently and up to two students will be accommodated on each station. Using a specially designed control & routing panel near the teacher's workstation, the rest of the class using the lab's loudspeakers can hear sound from any student's computer, and video from any student's computer can be mirrored on the lab's projection screen. Up to four student stations can be heard concurrently allowing vast possibilities of exchange ideas amongst the students, teacher, live musical collaborations, peer review, peer teaching and streamlined dissemination of multimedia information in the lab.

Course Description & One-Year Outline:

By learning elements of music production, by listening, experimenting, recording, arranging, improvising, editing, mixing etc. students will complete two semesters of activities based on Propellerheads Teaching Music with Reason, a comprehensive software package containing material for two semesters with 21 complete lessons, teachers lesson preparation material, teaching plans, student worksheets, student How-to guides, and song files in contemporary styles. Individual student will receive a handbook.

Integrated Math & Music Curriculum

Working class students' performance on mandated national and regional math examinations, CXC, is a problem. Albeit, this demographic is strongly influence by pop music, media technology, while many have a strong interest in beat-making and pursuing careers in the entertainment industry. Mathematics is the academic subject most closely linked with music.

Research has shown that there is a fundamental link between music and spatial reasoning, tasks which are generally processed by the brain's right hemisphere, involving the orientation of shapes in space, relevant to a wide range of endeavors, from higher mathematics and geometry to architecture, engineering, drawing, and playing chess. Studies have shown that when exposed to music training, students show dramatic improvements in their spatial skills. Analysis of data from the US Department of Education also reveals that students with high levels of arts participation outperform the "arts -poor" students virtually by every measure. Furthermore, this study indicates that involvement in music often reveals a significant correlation with success in mathematics and reading.¹

Physics Professor Emeritus Dr. Gordon Shaw from the University of California at Irvine has found that piano instruction enhances the brain's ability for spatial temporal reasoning.² This translates into student's heightened ability to understand fractions, geometric puzzles, math problems, and math puzzles. There is also evidence from brain research conducted by Dr. Georgi Lazanov and others at the University of Konstanz in Germany, that music accelerates learning.³ Howard Gardner, the author of *Frames of Mind: Multiple Intelligences* published in 1983, published an article in 1997, "The Musical Mind". In that article, Gardner indicated that music might well be a special intelligence.⁴

Numerous research has indicated that music helps students count, recognize geometric shapes, understand ratios and proportions. Musical activities have a beneficial effect on students' learning in other domains of knowledge, Language Arts. Our strong belief in such an approach is strengthened by developments like the *Learning Through Music* curriculum developed at New England Conservatory that indicates an integrated approach can challenge students to explore varied representations of musical perception, pitch, duration, analysis, and performance. It can

¹ Champions of Change, The Impact of the Arts on Learning, Edward B. Fiske, 1998.

² <http://www.burchschool.com/musicstf.html>.

³ <http://www.howtolearn.com/products/mozart-effect>.

⁴ http://en.wikipedia.org/wiki/Theory_of_multiple_intelligences.

also stimulate them to make new connections among music, math, and science activities by probing “underlying conceptual structures and problem-solving strategies” shared among these disciplines. This research supports the idea that a program designed to use music and digital media technology, to teach math concepts can successfully raise achievement in math and recruit the hip-hop generation to urban colleges and universities.

The Integrated Math and Music Curriculum utilizes media technology and pop music as motivational and educational tools to engage high school students. Covering the gamut from lessons in fractions, equations, geometry, patterns, relationship, problem solving to creative activities such as computer-based music composition and production, the emphasis of this curriculum is on helping students to develop their own creative and problem-solving abilities via both traditional and non-traditional pedagogical approaches.

The curriculum address two of the many problems that must be addressed in any program designed to increase academic achievement among underachieving urban youth. The first is motivating students to participate regularly. The second is identifying remediation models that can successfully increase academic achievement among the targeted students. To address these key issues, motivation and successful remediation models, this curriculum relies on the following: 1. The first level - motivation - involves harnessing the keen interest among urban low performing students, in creating a type of music that requires computerized electronic equipment, particularly drum machines. 2. The second level recognizes that underlying effective use of complex computerized equipment assumes a clear understanding and ability to apply math concepts.

The program present mathematics to high school students using music as the medium of instruction. Through in-class lectures, enjoyable computer demonstrations involving music and technology, the student will internalize a refreshingly new way of learning and applying mathematics. Students are taught in groups of fourteen (14). They will spend 1/4 time in classroom activities led by a math instructor to increase basic math skills and prepare for the CXC. 1/4 of their time will be engaged in teacher-led applied instruction in a custom-designed media lab equipped with 15 workstations, working with Reason 5, a digital music production software. They will do preproduction work at this lab and then do final production for showcase with math and music instructors, and another 1/4 of their time will be spent in self-paced, individualized, music development activities in computer lab led by music instructors. A final 1/4 will be spent completing an abbreviated battery of CXC Math test administered by a tutor to allow for pre and posttests.

The aim of the program is to help the students become better at math and relate to it in a creative and hands-on manner. The program and its contents will serve as a framework and mental playground for students to ‘see and hear’ the big picture behind mathematical concepts and jargon. They will be able to experiment, try out different mathematical scenarios and compare the audible results. Simultaneous utilization of their creative and reasoning powers will help them become better math students and get a better score on Standardized State exams.

Each semester’s curriculum will aim to raise the student’s test scores in that area by 10-15%. For example, the first semester will seek to bring about a 10%-15% growth in the student’s test scores within Arithmetic. The second semester would focus on improving algebra related test scores by 10%-15%. The third semester will similarly aim at a 10-15% score raise in tests based on Data Analysis Statistics and Probability. Collectively, each semester’s raise should keep the student in a comfortable position with respect to the CXC Exam. The objective of the curriculum is to help every participating student increase his or her score on the CXC exam.

CONCEPTS AND PROCESSES SHARED BETWEEN MUSIC AND:

-**MATH** (measurement, proportion, ratio, factors, patterns, logical thinking, hierarchies, computation, etc.)

-**SCIENCE** (experimental methods, research skills, system analysis, investigation & Discovery, observation, metamorphosis, cause and effect, classification, constants and variables, etc.)

- **LANGUAGE** (character, theme, voice, dialog, scene, decoding, inference, syntactical structure, poetic and dramatic forms, literature, prosody, reflective/creative/analytic/expository writing, etc.)

- **HISTORY/SOCIAL SCIENCE** (timeline event ordering, diverse social perspectives, interpretation of events, understanding of diverse cultures, etc.)

-**ARTS** (composition, expressivity, form, character, color, design, movement, etc.)

-**EMOTIONAL/SOCIAL DEVELOPMENT** (self-discipline, self-esteem as learner, long-term pursuit, empathy, self-assessment, peer, and parent collaboration, etc.)

-**LEARNING SKILLS** (memorization, problem finding, problem solving, divergent thinking, self-reflection, systems thinking, analytical thinking, creative thinking, aesthetic awareness, etc.)⁴

MUSICAL FRACTIONS CHART		
	1	
	1/2	
	1/4	
	1/8	
	1/16	
	1/32	

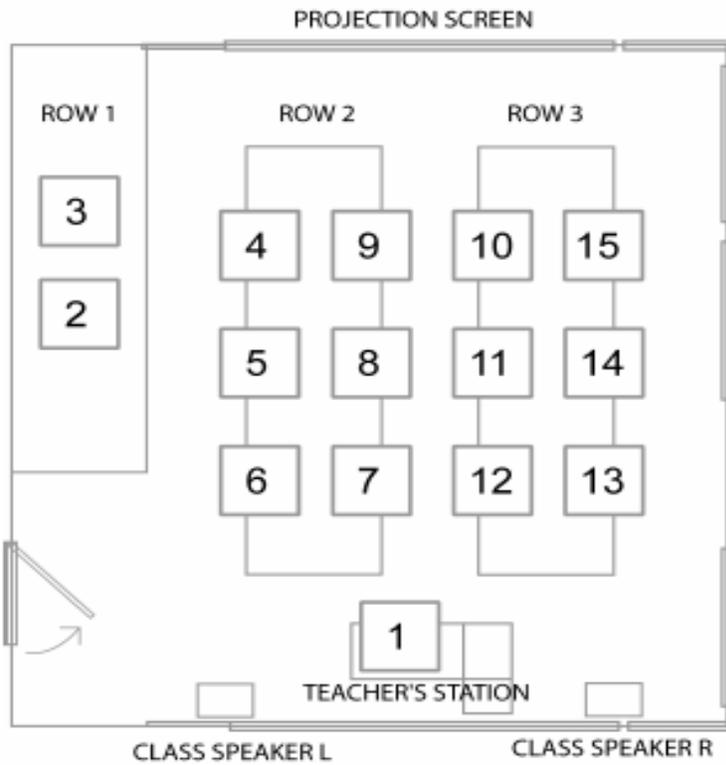
The first semester (12 weeks in fall) will improve the students' arithmetic skills using activities based on Propeller Heads Reason software, in addition to custom software and simulation exercises designed specifically for this purpose. Students will become better and faster at calculations involving number sense, systems, operations, types, fractions, decimals, percent, exponents, ratios, and proportion.

The second semester (12 weeks in spring) will focus on strengthening the students' understanding of Algebra and its applications. Using a variety of contexts in musical harmony, rhythm, composition, arrangement, audio synthesis etc., they will learn about variables, expressions, algebraic operations, properties, and solution of different types of equations, relations, functions, and patterns.

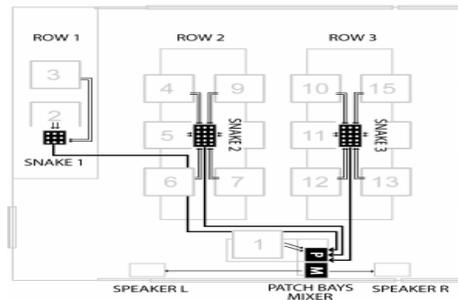
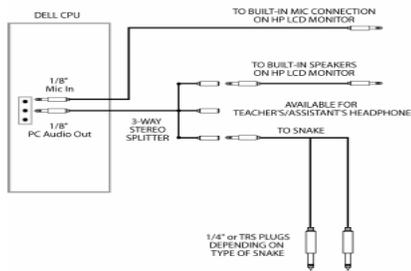
The third semester (8 weeks in summer) will concentrate on Data Analysis, Probability and Statistics. Topics like data collection, graphical representation, counting, permutations, combinations, and probability will be explained and students will become skilled at using them creatively in their day-to-day life.

Throughout the program, regular review of previous materials, assessment tests, and student projects will ensure that the students are on the right path to becoming better at math.

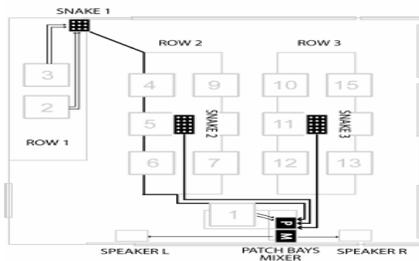
CLASSROOM SCHEMATICS



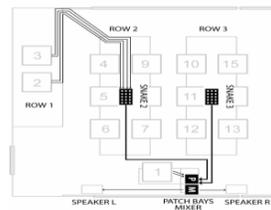
PLAN VIEW OF AUDIO CONNECTIONS

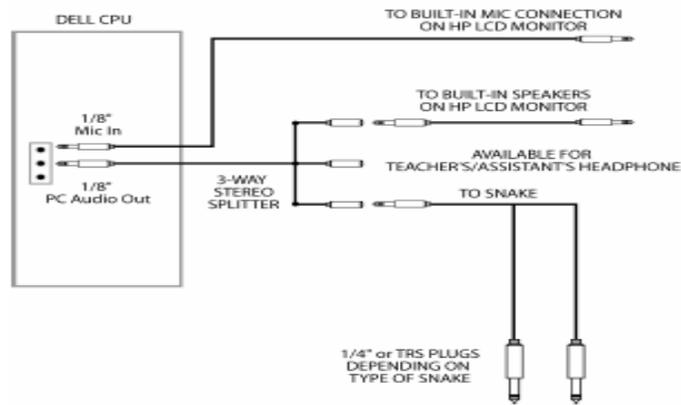


ALTERNATIVE WIRING FOR ROW 1 (Snake 2 and 3 connections as before)

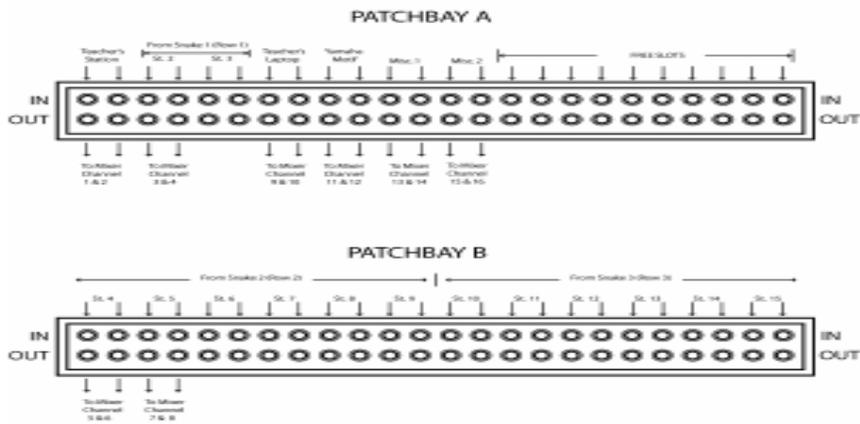


ALTERNATIVE 2 FOR ROW 1 (Snake 2 and 3 connections as before)





TEACHER'S CONSOLE PATCHBAY ROUTING



PROJECT IMPACT

The facility will be equipped with state-of-the-art recording equipment, which will enable participants to become familiar with state-of-the-art studio/recording technology, and the ability to produce high quality professional material. The training component of the program will provide a qualified instructor(s) to train persons in the standards of the industry, how to use Pro Tools, how to become studio/sound engineers and how to improve their ability to record (voice).

The establishment of this program will not only enhance employment prospects, and increase the knowledge of prospective music producers, singers, and technicians, but will also help to provide opportunities for the average youth who have talent but does not have the access to resources. It will also bring people from outside to the community; thus, helping to erase the perception of Waterhouse for being a dangerous place, and most importantly to provide training and job opportunities for youths in the community.

With the training provided under the program, participants will be able to gain meaningful employment, which will reduce their chances of engaging in alternative risky lifestyles, enable a resident of the community to be able to earn an income, contribute to the community's economic chain.

The project can/will only have a positive impact on the community at large.

PROJECT TARGET

The primary targets of this project will be the youths from all five districts of the Waterhouse, and the Greater Waterhouse area (surrounding/adjoining communities) that have natural talent or interest in studio engineering and recording.

Our focus will be on those who have an interest in music and recording and may have left school without formal certification and are not qualified to matriculate to post-secondary level education (or to enroll in Edna Manley College, HEART or U-Tech) to pursue further studies. The population of the Waterhouse community comprises approximately eleven thousand one hundred and ninety-seven (11,197) persons with an estimated 2604 households that is spread across the five districts. The community is made up of 47.1% males and 52.9% females. An estimated fifty-three percent household are headed by females and forty seven percent by males. The age composition of the population shows that approximately 65% of the population is in the working age of 15-64 years. The working age group consists of 29.9% females and 34.7% males. Approximately 29.5% of the population is under 15 years of age. Waterhouse has a youthful population, approximately half of the population (53.6%) was 24 years or younger. The 20-24 age groups have the largest percentage (12.7%) of residents living in the community (Jamaica Survey of Living Conditions, JSLC 2012).

ENTRY REQUIREMENTS

Persons interested to participate in the program must have a minimum standard of a (ninth grade education level and will be required to sit an entry-level test. Persons with CXC passes or equivalent will be exempted from sitting the entry test.

ASSISTANCE REQUESTED

Our aim is to seek partnerships with various agencies to collaborate our efforts to create the environment necessary to facilitate the sustainability of the program.

The organization is seeking funds to fully offset the cost of equipping the studio, this includes: the purchasing of materials and equipment needed to soundproof, retrofit, and equip the area designated for studio at the facility, and to offset professional installation cost.

We are also seeking to form strategic partnerships with: Edna Manley College of the Visual and Performing Arts (EMCVPA), HEART Trust NTA and overseas entities to help develop and provide the technical training, and from members of the music fraternity (especially those from the community) who can share their experience and provide youths with valuable hands-on information about the business aspect of the industry.

- We are seeking assistance from the political directorate for the construction and equipping of the studio
- We are seeking partnership with EMCVPA, U-Tech and HEART for technical training
- Implementation of digital media technology production curriculum, music

BACKGROUND OF REQUESTING ORGANIZATION

The Waterhouse Community Development Committee Benevolent Society (WCDCBS) is the name of the requesting organization. The WCDCBS is an umbrella organization of community-based organizations (CBOs) working together as the main vehicle for decision making, planning, and acting on behalf of the residents and stakeholders of the community; and to represent the interests of the residents as the “voice of the community”. The organization is registered with the Department of Cooperatives and Friendly Societies (DCFS) as a benevolent society. As a registered charity we are in good standing with the DCFS, our accounting and documenting procedures is well established and are audited annually.

Based on Consultations the objectives of the WCDCBS are to:

- Provide leadership for the community
- Develop a vision for the community
- Coordinate the design for the Community Development Plan for the community
- Engage agencies in dialogue on relevant components of the Community Development Plan
- Engage the community in implementing attainable tasks

Mission

The mission of the WCDCBS is to become the main vehicle for planning, decision making and action on the behalf of the citizens of the community. The organization functions as a service provider, a facilitator and as the primary conduit between the community, its partners, and stakeholders; by harmonizing resources to build community capacity, to develop and implement projects that benefit the residents of the community; and to articulate the vision of the community. The organization provides the governance structure at the community level.

Vision

...” development of the Greater Waterhouse community as a democratic ‘creative space’ rooted in civic pride, unity, strong, organized, action-oriented, empowering residents via the arts, education, sports, spiritual awareness, economic, social and physical development ...

Governance

The executive body (or management committee) is responsible for the strategic direction of the organization. It comprises of members of various CBOs that is democratically elected. This body bears the primary responsibility to ensure that the WCDCBS fulfills its obligations to its beneficiaries, partners, and the community at large.

The Core Functions of the Executive Body are to:

- Ensure that the by-laws and Constitution of the organization are adhered to
- Promote partnerships with civil society, government agencies, donors and all stakeholders and partners
- Ensure that proper financial management and sustainability of the organization
- Leverage the capacity, reach sustainability and success of the WCDCBS
- Maintain compliance with relevant laws and ensuring the requirements and regulations are fulfilled
- Manage and mitigate operational and reputational risks facing the organization from time to time
- Use the WCDCBS funds and assets reasonably and only in the furtherance of the vision, mission, objective, and mandate of the organization
- Maintain appropriate relations with the organization’s beneficiaries, donors, and stakeholders

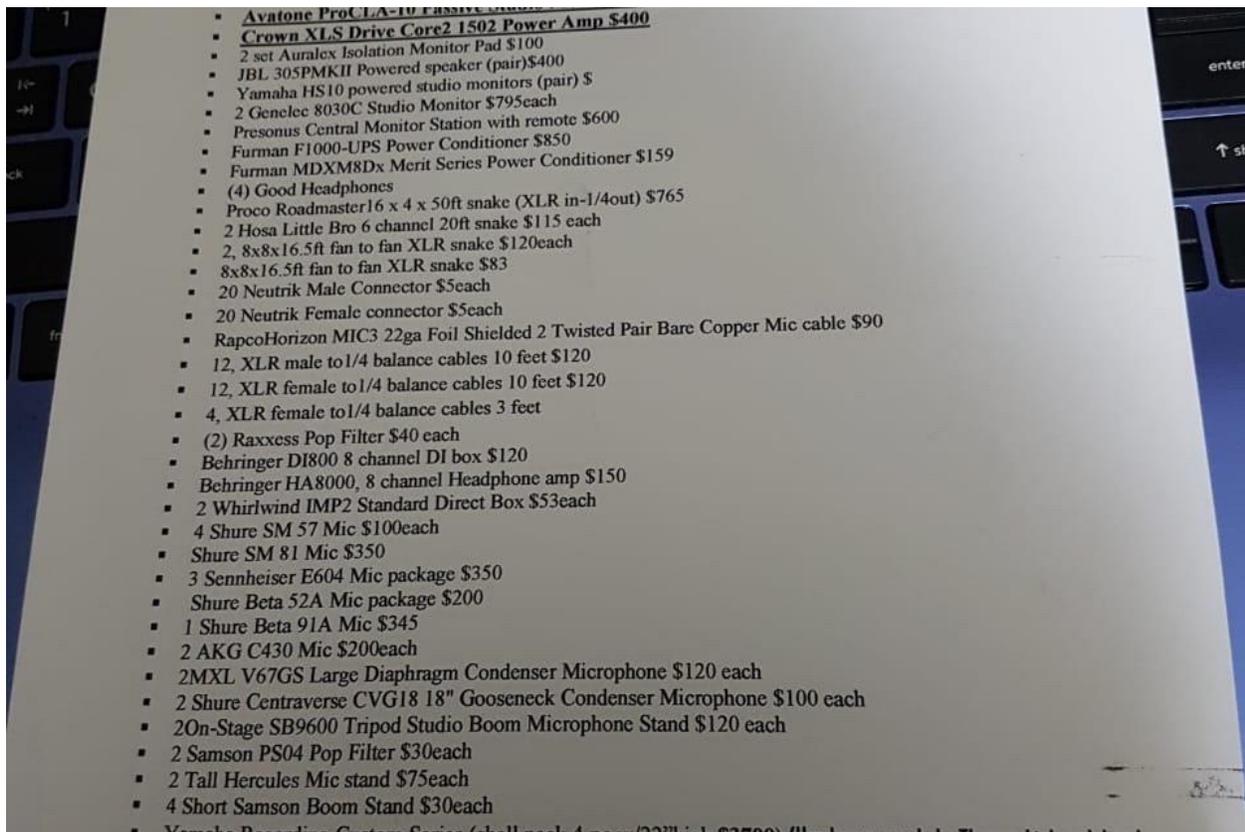
The ability of the WDCBS to carry out the mandate of the program is demonstrated in our past action with similar programs. Not only have we been successful in project implementation, but we have learnt from each project best practices in project implementation.

Also, the WDCBS have over the years developed a resource base in technique and personnel who are well verse in project development, implementation, and evaluation. These abilities have been enhanced through several training seminars that our project team has engaged in over the period. These include training by the Citizens Security and Justice Program (CSJP) and the Jamaica Social Investment Fund (JSIF). As a registered charity in good standing with the Department of Cooperatives and Friendly Societies (DCFS) our accounting and documenting procedures well established and are audited on a yearly basis.

Legal/Administrative Structure

The WDCBS is registered with the Department of Co-operatives & Friendly Societies. The organization was incorporated in 2005; it has been in existence since 2000. The management committee/executive body of the organization is governed by a democratically elected group of 14 persons.

EQUIPMENT REQUIREMENTS





- ANALOG TRAILER**
- Behringer XENYX QX2442USB Mixer \$400
 - Behringer Ultragraph Pro FBQ 31 Band Dual Equalizer \$200
 - Lexicon MX200 Dual Reverb and Multi Effect Processor \$200
 - Dbx IEQ31Dual 31 Band Graphic Equalizer \$530
 - Dbx 266xs Compressor/Gate \$150
 - Furman MDXM8Dx Merit Series Power Conditioner \$159
 - 4 Shure SM 58 Mic \$\$100each
 - 4 Tall Hercules Mic stand \$75each
 - 4 Short Samson Boom Stand \$30each
 - 8u Rack case \$215
 - 4 Hotwires MP-COMBO Perfect Pair Power Speaker Interconnect cable \$110

Evaluation

A performance management framework for the evaluation of each participant will be established. Individual performance evaluation will be done by instructors/coordinators, through a performance management system. Performance will be measured and based on objective indicators that will be developed by the instructors and program coordinators.

Individual accountability will be evaluated through the assessment of several core areas of performance. The instructors and coordinators shall be responsible for educating participants on the evaluation criteria established

These will include, but are not limited to, the following:

- Compliance with policy/rules
- Proper use of class time
- Working with others
- Overall performance
- Training and development

Effective and efficient management and operation requires continuous assessment and evaluation as part of the effort for continuous improvement. Information for the evaluation may be drawn from many sources, both formal and informal, and it may either be qualitative and quantitative. We plan to host regular meetings with participants, which will be used as opportunity to openly gather information and assess the contribution of all stakeholders, as well as to determine capacity-building needs.

The progress (or non-progress) of each participant is important; in this regard, each participant's Individual Performance Evaluation measures their contribution. This will be conducted by his/her instructor and covers his general progress as well as his/her effort throughout the duration of the program.

CONCLUSION

The creative industry represents an important pillar of Jamaica's growth agenda and should not be overlooked. It is therefore important to begin to make plans and arrangements to prepare youths of the area to be ready to take advantage of the opportunity for growth and development that lies ahead in this sector. Waterhouse music legacy has strong competitive advantages and the potential to foster broad-based economic growth, job creation, and improvement in the prevailing living conditions of residents.

We recognize that a project of this magnitude will require the input and participation of several agencies, partners, and stakeholders; we welcome and encourage the support to promote and strengthen the initiative. However, to achieve this goal, it will require people to buy into the vision, participate in the partnerships, collective efforts, and develop the will and the commitment to ensure the success of this program. We therefore invite you to partner with us in this venture.

Statement of Non – Disclosure

The information and drawings in this plan are strictly confidential and are supplied on the understanding that they will be held confidentially and not disclosed to third parties without the prior written consent of the authors, Christopher Constantine, and Michael G. Neita. The concepts and ideas may be protected as trade secrets, patents, trademarks, licensing, or copyright.