RAISING THE VOLUME
with Marcus Amaker & Charlton Singleton

Raising the Volume
Episode V
A Conversation on Arts Management with Dr. Karen Chandler

Sixth Grade and Up
Mastery of core subjects and 21st century themes is essential for all students in the 21st century. Core subjects include English, reading or language arts, world languages, arts, mathematics, economics, science, geography, history and government, and civics. In addition to these subjects, schools must move forward to include not only a focus on mastery of core subjects, but also an understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into core subjects.

**Global Awareness**
1. Use 21st century skills to understand and address global issues.
2. Learn from and work collaboratively with individuals representing diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue in personal, work, and community contexts.

**Civic Literacy**
1. Participate effectively in civic life through knowing how to stay informed and understanding governmental processes.
2. Exercise the rights and obligations of citizenship at local, state, national, and global levels.
3. Understand the local and global implications of civic decisions.

**Work Creatively with Others**
1. Develop, implement, and communicate new ideas to others effectively.
2. Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work.
3. Demonstrate originality and inventiveness in work, and understand the real world limits to adopting new ideas.
4. View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes.
5. Implement innovations.
6. Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur.
OVERVIEW

Everyone has a story. It’s our place to take a moment to listen. Once you listen, your eyes open. You can put yourself in someone else’s shoes and try to comprehend their experiences. You may be inspired, you may come away with more knowledge, or you may find a bit of yourself in someone else.

Raising the Volume is a series of Black stories. Stories about Black entrepreneurs, judges, authors, artists, and leaders in our community. Stories that need to be heard. Led by the Gaillard Center’s Artists-in-Residence, Charlton Singleton and Marcus Amaker, Raising the Volume gives a platform to Black community members and opens us all up to honest discussion.

As you introduce this series to your students, follow the bullet points below for discussion. Your students will find that they are challenged to think about uncomfortable things. Those conversations are what will help us change our world. In the words of Judge McFarland, “To break down racial barriers, start where you are.” Let’s start where we are and see what change we can bring to our community.

For each lesson, split your class into small groups for discussion or discuss as a whole. Choose the model that is the most comfortable for your students so they feel free to discuss opinions openly.

Teachers, if you are interested in scheduling a cross-school discussion on Raising the Volume Episode V, please email Sterling deVries at sdevries@gaillardcenter.org. Through cross-school Zoom calls, we can offer students from one school a different perspective on the video with students from a second school. We will schedule class-to-class meetings where whole groups can discuss various topics covered in Episode V.
Raising the Volume

Episode V: A Conversation on Arts Management with Dr. Karen Chandler

(Click the image to watch Episode V)
In Episode V, Dr. Chandler speaks about her journey at a HBCU. **An HBCU is a Historically Black College or University.** Why do you believe colleges are categorized as historically Black and why do they remain dedicated to Black students?

According to the U.S. Department of Education, “HBCUs are a source of accomplishment and great pride for the African American community as well as the entire nation. The Higher Education Act of 1965, as amended, defines an HBCU as: ‘...any historically black college or university that was established prior to 1964, whose principal mission was, and is, the education of black Americans, and that is accredited by a nationally recognized accrediting agency or association determined by the Secretary [of Education] to be a reliable authority as to the quality of training offered or is, according to such an agency or association, making reasonable progress toward accreditation.’”

HBCUs began as a way for Black Americans to receive a college education despite racial inequalities. According to Britannica, “The first HBCUs were founded in Pennsylvania and Ohio before the American Civil War (1861–65) with the purpose of providing black youths—who were largely prevented, due to racial discrimination, from attending established colleges and universities—with a basic education and training to become teachers or tradesmen.”

HBCUs offer all students, regardless of race, an opportunity to develop their skills and talents. These institutions train young people who go on to serve domestically and internationally in the professions as entrepreneurs and in the public and private sectors. "HBCUs began as a way for Black Americans to receive a college education despite racial inequalities. According to Britannica, “the first HBCUs were founded in Pennsylvania and Ohio before the American Civil War (1861–65) with the purpose of providing black youths—who were largely prevented, due to racial discrimination, from attending established colleges and universities—with a basic education and training to become teachers or tradesmen.”
The United Negro College Fund completed a study on the impact of HBCUs in our nation, and according to president Michael L. Lomax, PhD, “[... HBCUs Make America Strong: The Positive Economic Impact of Historically Black Colleges and Universities—was commissioned by UNCF’s Frederick D. Patterson Research Institute, and shows that the economic benefits of HBCUs extend to more than just the students themselves. They’re equally important to the communities, and the regions, that HBCUs have served for more than 100 years. The message is clear: HBCUs matter—to students, employers, communities and the nation.”

South Carolina has eight Historically Black Colleges and Universities:
- Allen University
- Benedict College
- Claflin University
- Clinton College
- Denmark Technical College
- Morris College
- South Carolina State University
- Vorhees College

Cheyney University, 1837
The first institution of higher learning for African Americans. From @CheyneyUniv Tweet Feb 25, 2018.
The landmark study commissioned by UNCF—HBCUs Make America Strong: The Positive Economic Impact of Historically Black Colleges and Universities—makes it clear: HBCUs are economic engines in their South Carolina communities and beyond, generating substantial economic returns year after year.

HBCU faculty, employees and students produce—and consume—a wide range of goods and services, which spurs economic activity on and beyond campus. The result? More jobs, stronger growth and more vibrant communities. Meanwhile, South Carolina’s workforce is bolstered by a steady supply of highly trained and success-oriented HBCU graduates.

The positive economic impact of South Carolina’s HBCUs is large and lasting. The numbers (based on 2014 data) tell the story.

**Total Economic Impact: $463 Million**
- Together, South Carolina’s HBCUs generate $463 million in total economic impact. This estimate includes direct spending by HBCUs on faculty, employees, academic programs and operations and by students attending the institutions, as well as the follow-on effects of that spending.
- Every dollar in initial spending by South Carolina’s HBCUs generates $1.10 in initial and successive spending. This “multiplier effect” means that, on average, each dollar spent by the state’s HBCUs and their students generates an additional 10 cents for their local and regional economies.
- Many HBCUs are located in regions of the country where overall economic activity has been lagging, making their economic contributions to those communities all the more essential.

**Total Employment Impact: 4,985 Jobs**
- South Carolina’s HBCUs generate 4,985 jobs in total for their local and regional economies. Of this total, 2,428 are on-campus jobs, and 2,557 are off-campus jobs.
- For each job created on an HBCU campus in South Carolina, another 1.1 public- and private-sector jobs are created off campus because of HBCU-related spending.
- Looked at in a different way: Each $1 million initially spent by a South Carolina HBCU and its students creates 12 jobs.

**Total Lifetime Earnings for Graduates: $5.2 Billion**
- HBCUs play a major role in the economic success of their graduates by enhancing their education, training and leadership skills. In fact, the 2,125 South Carolina HBCU graduates in 2014 can expect total earnings of $5.2 billion over their lifetimes—that’s 60 percent more than they could expect to earn without their college credentials.
- Or, viewed on an individual basis: A South Carolina HBCU graduate working full-time throughout his or her working life can expect to earn $913,000 in additional income due to a college credential.¹

¹This estimate reflects incremental earnings averaged across degree and certificate programs.

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**HBCUs in South Carolina:**
- Allen University
- Benedict College
- Claflin University
- Clinton College
- Denmark Technical College
- Morris College
- South Carolina State University
- Voorhees College

UNCF.org/HBCUsMakeAmericaStrong

CLICK HERE TO ENLARGE THE GRAPHIC.

CLICK HERE TO SEE THE FULL REPORT.
LESSONS

The UNCF found multiple positive effects of HBCUs. **Look at the data on the previous page for the state of South Carolina and write three statements of impact you learn from your reading.**

After reading more about HBCUs and learning why they exist and the contributions to our nation, **does your answer to the question on page 5 change?**

Dr. Chandler mentions many music educators as she describes her introduction to the world of the arts and arts management. They actually serve as part of the timeline of her life. **Are role models important to the decisions we make? Do you have any role models? Create a timeline of your life so far and include five figures that have served as role models or important figures in your life. Explain why each person made your timeline.**

As Dr. Chandler describes her experiences at different colleges and universities, she describes her transition from an HBCU to American University as having to, “[...] navigate a sea of whiteness.” **What does she mean? How could that alter her experience? Have you ever been the one that stands out in a crowd? How does that make a person feel?**

After many years of furthering her education, Dr. Chandler finally discovered a career in teaching arts management. **What is arts management? If you decide to major in arts management, what possible career fields would be open to you?**
ABOUT DR. KAREN CHANDLER

Since 1999, Karen Chandler has taught arts management in the College of Charleston’s undergraduate and graduate certificate programs and served as director of the undergraduate program from 2014-2019. She is currently the Director of the Graduate Certificate Program in Arts and Cultural Management. Prior to her College of Charleston appointments, she served as Assistant Professor of Arts Management at American University.

Chandler received her Ph.D. in Studies in Arts and Humanities (New York University), M.A. in Music Education (Columbia University-Teachers College), and B.S. in Music Education (Hampton University).

Chandler has directed arts and cultural programs at the African American Cultural Center (University of Virginia), Avery Research Center (College of Charleston), and is the co-founder/principal of the Charleston Jazz Initiative. With a National Endowment for the Arts grant, she served as Executive Producer of LEGENDS (2010), a CD with a 22-piece big band of songs by musicians the initiative is studying.

Dr. Chandler’s publications include “Bin Yah (Been Here): Africanisms and Jazz Influences in Gullah Culture” in Jazz @ 100: An Alternative to a Story of Heroes (Frankfurt: Wolke Verlag); “Prelude to Gershwin: Edmund Thornton Jenkins” for a Porgy and Bess anthology; “When Charity and Jazz Meet” (Spoleto Festival USA); Curtain Up on the Friends: A History of the Friends of the Kennedy Center Volunteer Program; and several articles in the Theatre Management Journal, The Journal of Arts Management, Law and Society and JAZZed Magazine.

Chandler serves on a variety of boards including the City of Charleston’s Commission on the Arts, an appointment by the Mayor of Charleston, Association of Arts Administration Educators, Charleston Gaillard Center, and the Halsey Institute of Contemporary Art at the College of Charleston. Among her awards are a Testimonial Resolution by the City of Detroit (MI) City Council for her research on Motown bassist James Jamerson, Faculty of the Year ExCEl Award (College of Charleston), and the South Carolina Governor’s Award in the Humanities, the state’s highest award in the humanities given to an individual. Chandler has also been recognized on the South Carolina Arts Commission’s “Forty Lists Project” as an Outstanding Arts Administrator.
ABOUT CHARLTON SINGLETON

A native of Awendaw, SC, Charlton Singleton began his musical studies at the age of three on the piano. He would then go on to study the organ, violin, cello, and the trumpet throughout elementary, middle and high school. In 1994, he received a Bachelor of Arts in Music Performance from South Carolina State University. Since that time, he has taught music at the elementary, middle, and high school levels, as well as being an adjunct faculty member at the College of Charleston. In 2008 he co-founded and became the Artistic Director and Conductor of the Charleston Jazz Orchestra: an 18-piece jazz ensemble of some of the finest professional musicians in the Southeast and the resident big band in Charleston, SC. Mr. Singleton is also the organist and choir director at St. Patrick Catholic Church in Charleston, SC. In November of 2016 he was named the inaugural Artist-in-Residence at the recently renovated Gaillard Center in downtown Charleston. He remained in this position until July 2019; at that point he was named Artist-in-Residence Emeritus. In this position he continues to lead the Summer Youth Jazz Orchestra Camp as well as lead the “Jazz Through the Ages” assembly, which attracts a capacity crowd of students at the Gaillard Center.

As a performer, Charlton leads his own ensembles that vary in size and style. He has performed in France, Great Britain, Scotland, Spain, Germany, Austria, Italy, Switzerland, Norway, Canada, the Netherlands, as well as many great cities throughout the United States. He is a founding member of a new ensemble called Ranky Tanky. The group is a quintet that interprets the sounds of Gullah from the Southeast Coast of the United States. In 2017 Ranky Tanky reached the top of the Billboard, iTunes, and Amazon Contemporary Jazz charts with their self-titled debut recording. In 2019 they accomplished the same feat with the release of their sophomore effort, “Good Time”, which recently won the 2020 Grammy Award for “Best Regional Roots Music Album”.

In addition to performing, he is in demand as a speaker, clinician, composer, and arranger. He has also shared the stage with and/or worked with some of the most talented entertainers in the world, including Bobby McFerrin, Jimmy Heath, Slide Hampton, Houston Person, Darius Rucker, Fred Wesley, and Cyrus Chestnut to name a few. Outside of music and entertainment, he and his wife, MaryJo, are the proud parents of Shalamar and D’Marcus, as well as their pets...Sassy, Jango, Mojo, Kota Bear, Pumpkin, and Ginger.
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South Carolina