

BRONZEVILLE COMMUNITY VISIONING SESSIONS:

Report of Community Preferences about the Streetscape of the Bronzeville Entertainment and Cultural District in Milwaukee

Submitted to
The City of Milwaukee

Presented by
America's Black Holocaust Museum



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OVERVIEW OF VISIONING SESSIONS

PURPOSE

The Bronzeville Community Visioning Sessions were a series of workshops designed to involve local artists and community members in the planning of the Bronzeville District's streetscape. There were six sessions in the series – each one intended to give the City of Milwaukee a clear picture of the historical, artistic and visual subject matter considered most important to the district's stakeholders.

The information gathered might be used to help the City establish a commercial and aesthetic identity for Bronzeville, fostering goodwill and a sense of partnership with members of the community who are anxiously awaiting the development of the district.

TEAM MEMBERS

The Bronzeville Community Visioning Sessions (BCVS) were managed and hosted by America's Black Holocaust Museum and facilitated by a team of experts from the City of Milwaukee, Community Design Solutions and MPact Communications. The following biographies provide the expertise and affiliations of key team members:

Corry Joe Biddle – Session Manager & Host

Corry Joe Biddle is the Administrator of America's Black Holocaust Museum and the head consultant of the organization's managed services programs. With a background in business administration and marketing communications, Corry Joe developed the messaging and outreach materials for the BCVS in addition to overseeing all aspects of planning and executing the sessions. She has a Bachelor of Arts degree in English Professional Writing and business administration.

Alison Kopyt – Streetscape Subject Matter Expert

Ali Kopyt is the graduate assistant and team manager of Community Design Solutions, a student-led architecture and urban planning organization on the campus of the University of Wisconsin-Milwaukee. Working with a team of student designers, Ali gave workshop participants a "crash course" on the elements of streetscape, created workshop activities to get participant visions to the forefront, and provided overall guidance in the development of

the series. Ali has a bachelor’s degree in architecture and, in the spring of 2008, will complete master’s degrees in architecture and urban planning.

Dasha Kelly – The “Tour Guide”

Dasha Kelly is the CEO of MPact Communications, a full-service event planning and marketing consulting firm. Dasha, who is also a performing artist and public advocate for the art of spoken word, guided each participant through the BCVS process with exciting discussions and brainstorming exercises. She has a bachelor's degree in public relations and a master's degree in marketing communications.

City Support Team

Consistently rounding out the team were Deshea Agee and Abra Fortson, City of Milwaukee employees who were on hand to answer participant questions, be active in planning meetings/conference calls, and provide overall support throughout the process.

CALENDAR OF SESSIONS

There were six Bronzeville Community Visioning Sessions in the series of meetings beginning June 6, 2007 and ending July 18, 2007. Each session was designed to prepare workshop participants for meaningful discussions about the district’s identity and how those participant views can be expressed through the streetscape.

Date	Topic
June 6, 2007	I. Orientation & Reception– History of the original Bronzeville and overview of the “new” Bronzeville Cultural and Entertainment District efforts.
June 20, 2007	II. How do you picture Bronzeville? – Participant workshop on the themes and concepts considered most integral to the African–American experience in Milwaukee.
June 27, 2007	III. Elements of Streetscape – Participants learned the elements of streetscape and begin to express preferences based on newly acquired language and understandings.
July 5, 2007	IV. Public Art & Street Elements – Participants provided feedback on how to incorporate art into Bronzeville’s streetscape.
July 11, 2007	V. Public Art & Public Spaces – Participants provided feedback on how to incorporate art into Bronzeville’s public spaces.
July 18, 2007	VI. Summary & Celebration – Overview of work accomplished and final questions to the City related to timeline, next steps and financing.

MARKETING AND OUTREACH

America's Black Holocaust Museum developed public relations and marketing materials for the Bronzeville Community Visioning Sessions (BCVS). Outreach efforts directed toward the people of Milwaukee living, working or otherwise invested in the Bronzeville Cultural and Entertainment District. A special effort was made to include local, African-American artists in the discussion.

A postcard outlining the purpose of the BCVS with a calendar of sessions was mailed to 1,000 residents of the area. Additionally, weekly e-mails were sent to ABHM's database of over 5,000 people.

The sessions were featured in local community event calendars including Milwaukee Radio, the Shepherd Express, the Milwaukee Courier and the Milwaukee Community Journal.

Additionally, Community Design Solutions, Urban Planning subject matter experts, compiled weekly updates to keep community members informed of sessions happenings.

COMMUNITY PICTURE OF BRONZEVILLE

A DESTINATION – BRONZEVILLE'S SPECIAL DRAW FOR VISITORS

During the second Bronzeville Community Visioning Session (BCVS), participants were asked to share their personal pictures of Bronzeville. By expressing community hopes for the districts, the participants would be better positioned to discuss meaningful ways to design a streetscape based on their vision of the neighborhood.

Through discussion and writing exercises, three consistent views of what the Bronzeville Cultural and Entertainment District emerged in nearly all participants. Bronzeville will become a local, national and international destination by providing unique experiences in history, economic development and African-American artistry.

History & Education

Participants discussed the opportunity for Bronzeville to be a center of education and leadership development for African-Americans. Bronzeville

is thought to be the City's chance to preserve and teach the history of African-American's migration and contributions to Milwaukee. America's Black Holocaust Museum, the proposed cultural center, possible developments, public art and informational kiosks were regarded rich in potential for teachers, students and tourists to use as educational resources.

One participant said, "This is a chance for us to preserve all the history that our parents and grandparents tell us about. When they have passed on, we can pay tribute to their accomplishments." Yet another commented, "I want to be able to see the faces of the district's prior residents. For me, that preserves a sense of heritage and pride."

The discussion revealed that community members would like Bronzeville to be a one stop shop for all things Black Milwaukee. A comprehensive approach to recognizing the city's minority pioneers will provide a very compelling resource of which residents and tourist can take advantage.

Economic Development

Community members came to a consensus as it relates to the economic development of African-American business owners and artists benefiting financially from the Bronzeville District. Restoring the "mom and pop" feel of African-American businesses of the 40's and 50's is a priority for Bronzeville stakeholders.

"I don't want to see a Starbucks or a Best Buy on North Avenue. I want to see black-owned businesses representing black culture and making money doing it," is the way one participant put it. Seemingly, there was unanimous consensus. Community members would rather see open markets and unique shops more feasible for small business owners to afford.

The overall hope is to see black business owners take a prominent part in the commercial development of the district, providing mentoring and apprenticeship opportunities for young people to learn how to run a business. The participants also expressed a desire for diverse groups of people to shop, visit galleries, dine and learn African-American history in Bronzeville. The community expressed a desire to see African-American business owners reaping the benefits of that patronage.

Local African–American Art and Artists

Most participants considered African–American art and artists an integral component to their vision of Bronzeville. Art galleries, public theaters and performance areas were areas of interests for nearly every community member. Through discussion, the sense was that Milwaukee is rich in African–American culture that is not readily accessed by the average resident or tourist to the city. Given the opportunity, it is believed, people would readily support African–American artistry and the sense of pride it can instill in those viewing it.

Participants described visions of colorful murals, actors recapturing Bronzeville through theatrical interpretations, people attending public jazz concerts, performance art shows and galleries along the streets of the district. The concept of artists living and working in the district was also a recurring theme for the artists participating in the sessions.

CONCEPTS, COLORS, SYMBOLS – CAPTURING THE AFRICAN–AMERICAN ESSENCE

As these sessions were designed to understand the historical, artistic and visual subject matter considered most important to the district’s stakeholders, participants were not asked to provide specific details on the design and construction of the streetscape. Rather, efforts were focused on extracting the community’s concepts and ideas about what the streetscape should reflect to those experiencing Bronzeville. The following concepts, including colors and symbolism, were consistent themes throughout the Bronzeville Community Visioning Sessions (BCVS).

Concepts/Subject Matter

Overall, session participants would like the streetscape to reflect the history of African–Americans in Milwaukee. Specific people, shops/stores, restaurants, entertainment and public locations were described with fondness and nostalgia. The focus for subject matter was mainly centered on local figures and locations, with the only variations being mentions of national musicians and actors visiting Milwaukee’s African–American neighborhoods while performing in the city. Milwaukee’s ability to entertain and host national celebrities is clearly a point of distinction and pride among community members. Otherwise, national African–American figures with no connection to Milwaukee were not discussed as significant

concepts for Milwaukee's Bronzeville.

Participants were also very adamant about not wanting Milwaukee's Bronzeville to be the "Disney Version" of an African-American cultural and entertainment district. Rather, they expressed a desire to see the integrity and tradition of the city's historic Bronzeville preserved in a way that is respectful of the past and meaningful in the present.

Colors

There was no general consensus for colors to be used in Bronzeville – however feedback generally fell into two different schools of thought: Warm Colors and Vibrant Colors.

The majority of participants pictured a Bronzeville rich in creams, tans, bronze, blacks and very neutral colors with dark accents. The others were interested in seeing bright colors such as red, yellows, blues and greens. Participants discussed incorporating both visions with a base of neutral colors appearing on light posts and signage with a "pop" of vibrant colors positioned on art pieces such as murals or benches.

Materials

Metals such as brass, copper and iron were discussed as means to project a strong and industrial feel in Bronzeville. Use of different textures and patterns was also encouraged as much of African-American culture is reflected through use of varying and complementary patterns (quilts, cloths, artwork). The overall consensus was that materials should be used to make the streetscape multi-dimensional and interesting.

Artistic mosaics created with ceramics, glass, stones and tiles were all desired suggestions made by participants.

Symbols

Participants were interested in incorporating African Adinkra symbols into the streetscape to reflect the culture and ancestry of African-Americans in Milwaukee. These symbols have historically appeared on West African pottery, décor, and textiles and provide a direct connection to the ancestry of most African-Americans.

YOU SHOULD VISIT – DETERMINING THE AUDIENCE FOR BRONZEVILLE

According to the session participants, Bronzeville should be a destination for people on a local, national and international level. With history/education, consumerism and African–American art as a three–fold draw into the district, community members had a clear picture of whom the City should try to target with Bronzeville.

- **Teachers/Students** – Using Bronzeville as a resource, this district can become a field–trip destination for educators and their students. The streets of Bronzeville will be like walking through a living textbook.
- **Statewide Residents** – Milwaukee’s Bronzeville should be the premier resource for history relating to African–Americans in Wisconsin. This will encourage people throughout the state to visit Milwaukee and take in the diversity of the city, while enjoying the culture of Bronzeville.
- **National Tourists** – This district should become known for its cultural flare and integrity, drawing visitors/tourist from around the nation. Having access to the best African–American artists and shows, tasting a wide variety of African–American foods and shopping in unique, one–of–a–kind stores, businesses will encourage tourism.
- **International Visitors** – America’s Black Holocaust Museum is an internationally known anchor in Bronzeville and Milwaukee’s artists are perceived to have the same drawing potential. The idea of having access to African–American history, the story of domestic migrations and obstacles overcome will entice visitors to the city, according to participants.
- **African–American History Lovers**– Generally, participants felt like Bronzeville should appeal to people who have an appreciation of history and culture.

Overall, participants felt that Bronzeville should appear to be having an interest in the history of Milwaukee’s African–American culture. Certainly, the nightlife and entertainment are a part of that, but they would like to see the streetscape created in a way that promotes the pride of African–

American heritage. People should feel safe and welcomed to spend time, shop, eat, and learn.

ELEMENTS OF STREETScape

The following information provides a narrative overview of participant feedback on all elements of streetscape.

PAVEMENT

One of the most exciting subjects for discussion was pavement in Bronzeville. Community members had various ideas for how to reflect the essence of Milwaukee's African-American presence while encouraging people to spend time walking throughout the district.

- **Walk of Fame** – When divided into three groups, participants in every group discussed variations of a “walk of fame” element in the sidewalk. The idea is that throughout the district’s concrete, names and brief biographies of key African-Americans would appear on the walkways. As people spend time in Bronzeville, all they would need to do to get a bit of history is look down.
- **Illumination** – Participants then discussed the idea of Bronzeville having different personalities in the day and at night. One way to accomplish this is to illuminate portions of the pavement (possibly the walk of fame sections) during the night hours. This would entice people to get out of their cars and step into Bronzeville.
- **Decorative Crosswalks** – Most participants discussed the use of an artistic Adinkra (or other) symbol at major crosswalks as a way to incorporate art and culture into the streetscape. Participants seemed interested in decorative crosswalks, but were unsure of how this should be accomplished. Use of colors and materials was generally discussed as to how cross walks could bring something “special” to the pedestrian experience in the district.

PUBLIC ART

Opportunities for public art were discussed with an exhausting number of possibilities. Though the possibilities were endless, participants were careful not to provide extensive details about how the art should look. It was insisted upon that the artist be given few guidelines. Though participants wanted their concepts and ideas to be considered, they do not want to dictate how an artist might execute those ideas. Listed here are the “canvases” participants discussed with the most detail/frequency.

- **Murals** – Participants were interested in a “landmark” mural that would serve as a draw and identifier of the district. With the understanding that the City has limited control over murals painted on private developments, community members expressed a desire to see a prominent art piece in a location visible from the highway. The former Inner City Arts Council building and highway overpasses were two locations named as possibilities.

Participants were also interested in seeing murals in public spaces, possibly on stand alone walls or permanent constructions built in public spaces. The ability to change the murals in public spaces was also discussed in some detail.

- **Benches** – Decorative benches were a streetscape element considered important by most participants (with the caveat that they be comfortable and artistic). There was a general understanding that all benches would not need to be artistic, nor should they be identical. However, participants would like to see some consistency throughout the construction or placement of each bench. For instance, benches in public areas might be artistic, while benches on the sidewalk have a more traditional look. Or, benches throughout the district be a mix of artistic and traditional – but share the same shape or materials or style. Basically, there was an appreciation for the idea of variation without every single bench being something unique and different.
- **Trash Receptacles** – Community members generally felt that garbage cans were a good opportunity to display art. One common idea was for neighborhood children to paint the receptacles with the help of a professional artist. Not only will these children have an opportunity to work with an artist, but also they will feel a sense of

pride that their work is on display in Bronzeville. The only caveat to trash can as art opportunities was that the subject matter should be appropriate for the “canvass.” Generally, participants did not want individuals to be the subject matter for this art.

- **Sculpture/Statues** – Depictions of people living and working in Milwaukee’s “old’ Bronzeville were considered appropriate for sculptures and statues. Though no specifics were discussed about who or what should be sculpted, general consensus was that paying tribute to Milwaukee’s African–American pioneers would be done through this art form.
- **Signage/Banners** – The running joke throughout the sessions was “No banners because they are played out.” However, when the participants got down to business, most did not object to the use of banners, as long as they were creative, legible and unique to Bronzeville. Use of creative shapes and designs were exciting to participants, who said that they would be interested to see what an artist could come up with.
- **Bus Shelters** – Nearly every participant indicated that decorative bus shelters were an important artistic element to the streetscape. One community member noted that decorative bus shelters typically go undamaged in neighborhoods typically experiencing damage to bus shelters. Participants felt that artists could achieve a contemporary bus shelter with a traditional feel through use of materials and historical symbolism in design.

General Notes About Art

Participants noted that art in Bronzeville should include realistic images as well as more abstract art forms. Though people and places were discussed frequently throughout the sessions, participants noted that some of the “feelings” people have about Bronzeville could only be expressed through abstract means.

Further removing restraints, community members felt that it was important to pay tribute to Bronzeville’s past, but also its present and future. Depictions of modern day figures in Milwaukee’s African–American history were considered just as meaningful as the stories of yesterday.

LIGHTING

Lighting was a discussion that the participants did not go into very much detail with as it relates to different styles and specific preference. However, there were consistent messages among participants about the concept of lighting.

- **Bright Lights/Safety** – Most participants felt strongly that lighting be vibrant and bright, ensuring that tourists, patrons and residents feel safe in the district at night. Discussions around this included ground lighting, light fixtures attached to and illuminating the facades throughout the commercial corridor as well as pedestrian level lighting.
- **Variation** – Most teams of participants felt that use of different types of lights might be appropriate for the commercial corridor and the public spaces. Two groups felt that the public space lighting should provide a more historic feel, while the commercial district provides a creative/contemporary outlet. The last group of the three took a different spin; suggesting that public spaces have a creative tone in lighting, while North Avenue provide a traditional feel. All participants seemed comfortable with lighting taking either path, but all agreed that variation in style, with consistency in materials and colors would be desirable.

Overall participants felt that lighting should be bright and reflective of tradition and creativity in the district.

STREET FURNITURE

- **Drinking fountains** – There were mixed reviews about the idea of having drinking fountains in the public spaces or commercial corridor of Bronzeville. Most participants said that they would not use drinking fountains and foresee them as an unnecessary expense. Others in the group felt that one or two drinking fountains should be placed in public spaces as a courtesy to those visiting the district. Interestingly, there was no consensus on this issue, as participants had very strong opinions as to whether or not fountains were a good use for funds.

- **Benches/seating** – While doing a mapping exercise participants demonstrated a desire to provide ample seating both in the commercial corridor and in public spaces. Most residents saw benches as an opportunity for art and a way to encourage walking and interaction among Bronzeville visitors. See the feedback on benches in this reports section on Public Art.
- **Bike racks** – Overall, participants decided that Bronzeville should include bike racks however there was some debate as to how many and where they should be placed. Some participants felt that bikes should be placed throughout the commercial corridor sparingly, while others wanted to see one bike rack per block.
- **Trash Receptacle** – There was no debate about the fact that trash cans should be plentiful and strategically placed throughout the commercial corridor and the public and green spaces.

PUBLIC SPACES

During the sessions, participants were asked to create a map identifying ideal places for public spaces. They were to locate the space and determine the use and purpose for the space.

- **Potential uses for public spaces** – Generally, participants expressed a desire to experience theater, music, public markets, food vendors, green space, board games/neighbor interaction and community garden opportunities in their public spaces. These spaces should encourage visitors to get to know one another and spend more time in Bronzeville.
- **Locations for public spaces** – Though participant groups created various maps for public space, there were some significant similarities in location and reasoning. One of the most consistent places participants felt a public space should be located was in the parking lot of the former Grants Restaurant on the corner of 4th and North Avenue. Generally, community members felt that placing a public space near the neighboring America's Black Holocaust Museum would

encourage people to experience the museum, while encouraging museum goers to experience Bronzeville.

Other popular areas for public spaces were the playground of the former Garfield Avenue Elementary School and the vacant lot on the corner of North Avenue and 6th Street,

- **Green space/green roofs** – Participants also consistently referred to the former Inner City Arts Council Building, though they understand that the building had great potential for private development. Participants seemed curious about the possibility of the community working with private developers to create a “green roof” on top of the building to provide for a visual green space in the district.

Participants also discussed the need for public green space within the residential sections of Bronzeville, noting that parks and calm areas are currently lacking in those areas. Most community members did not want “active” green spaces near the district’s gateways, and expressed a concern for too much community gathering near high traffic areas.

GREENERY

Participants were eager to see vegetation throughout Bronzeville’s walkways, naming planters and trees and key components of greening the neighborhood. Largely left to the expertise of City Developers, the greenery in the district evoked limited but consistent discussion among participants.

- **Grated trees** – Participants liked the idea of smaller trees growing out of grates in the sidewalk. Overall the concern with trees was that if they grew too large, they would take over the walkway and darken the sidewalk at night.
- **Large and small planters** – All participants generally approved of having vegetation in planters be a part of the streetscape. However, a concern was raised that coarse and evergreen materials may have to be used to prevent damage to foliage, as the district is heavily populated by children who face the temptation to pick flowers.

DISTRICT IDENTIFIERS (SIGNAGE, BANNERS)

Participants were extremely excited about the possibilities of signage and identifiers, particularly at the gateways of the district. The idea of an arch, or some grand and creative announcement of Bronzeville was discussed heavily. Though no specific concepts for the signage were discussed, participants felt that signs should be historic and grand in “look and feel.” Bronze, black, cream and tan were discussed as colors with strong materials such as metals and stone.

Participants also liked the idea of Bronzeville’s signage having a backlit or digital appearance, with caution steering designs away from a “billboard” type of look. The signs should reflect the concepts discussed by the participants (as outlined in Public Art Section), but participants were open to use of creative application by artists.

Additionally, the group as a whole was in favor of using banner signage on light posts, as long as the banners were creative, legible and unique to Bronzeville. There was no desire to see banners that have “been done before.”

SUMMARY OF RECOMMENDATIONS

The following recommendations are provided based on consistencies in participant feedback and stated overall vision for the Bronzeville District.

- **Colors, textures, and materials** – It is recommended that the City of Milwaukee plan the streetscape with a basic color palette of neutral colors to include specifically bronze, brown, cream and black. This basic pallet should be enhanced through public murals, colorful street furniture, pavement and all feasible surfaces with rich, vibrant colors including red, blue, green and orange.

Adding further dimension, use of different textures and natural materials should be employed in the construction of street furniture, signage and public art. Metals, stones, ceramics, tiles, and glass are all desirable textures.

- **Content and symbolism** – By far, participants felt like Bronzeville should “retell the story of Bronzeville” by highlighting the people, places and things most remembered by the elders of Milwaukee’s

African-American community. These people should include significant figures statewide. Content should reflect people living and working in Bronzeville, while capturing the pride and the feel of old Bronzeville through written words and images.

Some efforts should be made to recognize the African-American community and leaders as it is today and will be in the future. The City should pay tribute to the “old” Bronzeville while recognizing the ongoing accomplishments of the “new” Bronzeville.

Additionally, Adinkra symbols should be a prominent part of the streetscape and artistic expressions.

Streetscape Elements – The following recommendations should be considered in the planning for elements of the streetscape.

- I. Pavement – The pavement should include a “walk of fame” element highlighting prominent figures in Wisconsin’s African-American history. Pavement should also combine textures and colors as appropriate in crosswalks and on sidewalks. Designs should be representative of African-American heritage.
- II. Public Art – Public art should be implemented on building facades and street furniture as much as possible. This art should reflect people living and working in the Bronzeville of the present, past and future – but should not be limited to the styles of realism. Abstract art is encouraged, as is artist’s creativity with respect to the concepts and symbols considered important by the community.
- III. Lighting – The City should consider using the most illuminant lights possible, providing a safe pedestrian environment for visitors of Bronzeville’s nightlife. Generally, styles of lighting can combine both artistic/creative and traditional creating different atmospheres in Bronzeville’s commercial corridor and public spaces. Two different styles should be chosen to contrast, yet compliment each other in color and materials. Ground lighting is preferred, as is use of light in pavement and building facades.

- IV. Street Furniture – The City should include ample benches, and trash receptacles throughout the district. Bike racks and water fountains should be considered in the space planning, but should appear in considerably smaller numbers. Bike racks should be placed in high traffic areas, while drinking fountains should be placed in public spaces as feasible.

- V. Public Spaces – It is recommended that the City convert the former Grants Soul Food restaurant into a public space for street vendors, public arts sales, and community interaction. Based on current development plans, the City should provide for a public playground/green space. Community gardens should also be considered in space planning.

Though not directly related to streetscape, participant desires for open theaters, public concerts and workshops of the artistic and business nature should be considered in planning for the “cultural center.”

- VI. Greenery – It is recommended that the City incorporate more foliage in the commercial corridor of Bronzeville through use of graded trees and planters in varying sizes. The greenery should be evergreens with other durable plants, providing an aesthetic appeal but discouraging “flower picking.” Size of trees should encourage ample lighting of the corridor in daylight as well as at night.

- VII. District Identifiers – The City should consider dramatic “welcome” signage at the entry points into Bronzeville. The signs should reflect a classic, historic sense of style while incorporating lighting as appropriate to enhance the districts nightlife.

The district should also boast informational kiosks providing interesting facts Wisconsin’s African–American history, while also directing visitors to interesting locations within the current district. Kiosks should be placed strategically to encourage walking within Bronzeville’s commercial corridor and public spaces. Creative and unique use of banners is also encouraged throughout the district.

An overall sense of community and interaction should be encouraged in all stages of planning for the district. The community has expressed a desire to spend time in the area not only shopping, having meals and learning – but getting to know one another. Seating, signage, public spaces and public art should encourage walking, discussion and a visual appreciation for the history of the African–American history in Wisconsin.

CONSIDERATIONS MOVING FORWARD

The City should be aware of the following concerns made known by participants in the Bronzeville Community Visioning Sessions. The following issues were raised during workshops and should be considered as the City moves forward with planning.

- **Involvement of Local African–American Artists** – Some participants expressed a strong desire to ensure that local African–American artists be involved in the planning and creation of any public art elements. Representatives from African–American Artists Beginning to Educate Americans About African–American Art (ABEA) presented a statement to this effect, with the message being echoed throughout the series.
- **Community Updates** – Participants were excited to have been a part of this visioning process and requested regular updates to the progress of Bronzeville’s development. For the City’s use, we have attached a contact listing of all participants including email addresses.
- **Commercial Developments** – Community members were clear in their desire to see small, African–American owned businesses take root in Bronzeville. They were adamantly against an influx of restaurant and commercial “chains” that would compromise their vision of a historic Bronzeville.
- **Safety/Crime Deterrents** – Lighting was a consistent issue when participants discussed the safety and perception of safety in Bronzeville. Community members wanted the area to be consistently lit throughout the night.

- **Bars & Night Clubs** – Some residents had strong opinions about the number of bars in (and potentially entering) the district. Noise and parking are issues currently affecting some residents creating discomfort with the idea of further developing the area.
- **Parking & Street Calming** – Participants were concerned that there would not be enough parking to support the influx of visitors to the area. They also expressed concerns about the safety of having a commercial district on a street as busy as North Avenue.
- **Community Volunteers Involved in Planning** – Participants recognized that these discussions would likely continue as the planning process evolved. They were interested in being invited to volunteer to take part in small committee about art, the cultural center and commercial development criteria.

Regular updates in progress are suggested to keep participants in the loop of all Bronzeville progress. No concerns were strong enough to deter the excitement of community participants – and keeping them connected to the City’s effort is sure to grow that anticipation.