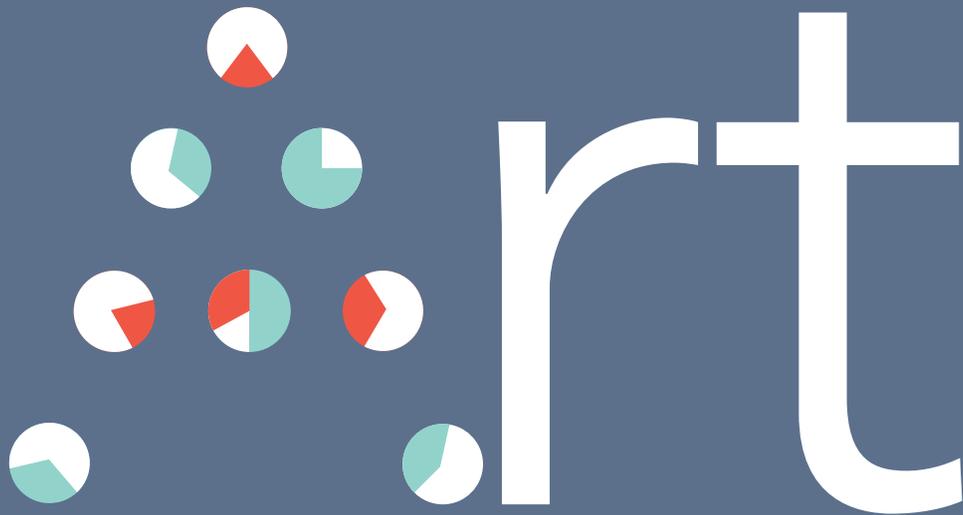


The Impact
of the Philadelphia
Museum of Art

Philadelphia
Museum of



2019 edition



Inspiring Creativity

My first memories of the museum were, of course, grade school field trips. I went to Greenfield School in Center City in the late 1970s. Those trips were eye-opening. To see the art in person was like seeing another world.

This year, a dream came true. Museum staff contacted me to perform at an event, and I brought along my musician friends who are also inspired by visual art. The four of us picked our favorite pieces on display and composed music within those galleries: the museum's first-ever musicians in residence, culminating in a Friday night live performance.

The best part was how people reacted to seeing us composing in the galleries. Kids were fascinated to see music being made in front of them. It was powerful. I made it a point to take my daughter on regular trips to see the art when she was growing up. She later worked at the museum herself.

It's extremely important for the museum to be here engaging with local artists. Many of them are carrying the torch for Philadelphia internationally. These collaborations build community, not only for the museum, but for every Philadelphian.

King Britt

Philadelphia electronic artist,
producer, and DJ

44 local artists

were hired to perform at evening programs in 2018

20 artists-in-residence

are connected with Philadelphia schools through the museum

2,548

artists hold free or discounted memberships to the museum

We're Philadelphia's art museum, and there's something here for everyone.

719,662
2018 museum attendance

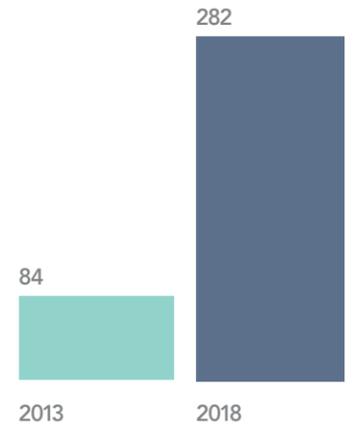
"For a place with incredibly beautiful, valuable art, the museum is a safe space to take kids, including unusual kids. When you have a child with autism, it's easy to forget about the fun stuff. The museum lets us focus on creativity."

Susan Dando, parent and participant in Sensory-Friendly Mornings, a program for kids on the autism spectrum or with other sensory sensitivities

We're working to make it easier for everyone and anyone to come see us.

51%

of the non-member visits last year were free or discounted



+336%
Increase in
Pay What You
Wish Hours



"The gains I made from stepping out of my familiar surroundings and entering the world of art are beyond what I previously thought possible. This program showed me that I am worth the assistance I need to come out of my shell."

Su Lin Hingley, Gulf War Veteran and participant the Veterans Empowered Through Art program



The museum is one of only eight out of the 17,500 institutions accredited by the American Alliance of Museums to offer veteran-specific programming as of 2018

Free or discounted non-member visits



- 123,978 Total visits during Pay What You Wish hours
- 37,568 Kids under 12 visiting with families
- 6,132 Active military & veterans
- 5,205 Recipients of SNAP & other government benefits
- 72,427 Other promotions & coupons

Free or discounted memberships are held by:

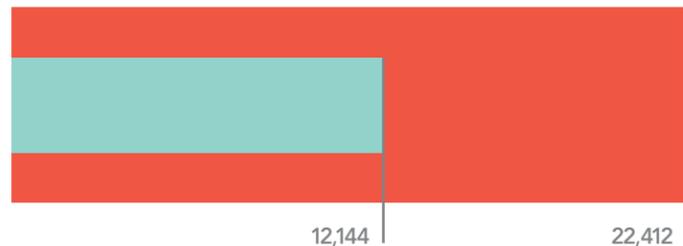
- 259 teachers
- 3,069 students
- 2,548 artists

Whether you're a student, a teacher, an academic, or just a lifelong learner, we're here to help you engage with the arts.

100%

of visiting School District of Philadelphia students received free admission

22,412 SDP student visits in 2018



46,000 K-12 students served total in 2018; more than 65,000 expected once construction ends

64 schools received in-person visits from museum educators

584 teaching hours in school classrooms by museum educators

12,144 SDP students (54%) received free busing, saving schools over \$40,000

221

interns over the past five years

98 interns from 17 Philadelphia-area higher education institutions, including 24 from Temple University, the most from any one school



"The museum is a great resource for teachers! I'm creating a lesson plan for high school social studies classes about how to use primary source documents from the archives. Once my lesson plan is done, it will be a teaching resource on the museum's website that anybody can use for free."

Samantha Hamedani, third-year Temple University education major and student teacher

Continuing education units earned by teachers

3,080 credit hours awarded by the museum in 2018

In-person help with lesson plans and field trips

490 educators served

Professional development programs & workshops

1,831 teachers participated

Free classroom resources

10,000 downloads



220

students learned to see art in new ways through our Sherlock program in 2018

We sat down with two students—Trinity, 11, and TJ, 12—at Meredith School in Philadelphia to hear about their experience in Sherlock, a new museum program for fifth- and sixth-graders. We also heard from Sonia Smith and Joy Bryson, two teachers at the school whose classes are participating in Sherlock—and who happen to be Trinity and TJ’s moms.

Sherlock’s Pilot Year, 2017–2018

10 participating classrooms

6 visits to the museum per classroom

2 visits to each classroom by museum educators

Sherlock is expanding to 15 classrooms in its second year

Philadelphia Museum of Art:

How would you explain the Sherlock program?

Trinity, age 11: We go to the art museum and we look at different works of art and we try to figure out the story behind the art and what it’s telling us.

Sonia Smith, art teacher: The Sherlock program informs and increases one’s abilities to closely observe and think critically and creatively about works of art through collaborative discussions and writing.

PMA: How is Sherlock different from other field trips or classroom activities?

Joy Bryson, fifth-grade teacher: I think it’s different because there are multiple visits. Instead of trying to see everything at once, you get a zoomed-in perspective on a few things each visit. Forcing yourself to slow down is better.

TJ, age 12: It’s a lot more enjoyable.

PMA: What’s something you’ve learned through Sherlock?

Trinity, age 11: When we go to the art museum we really take the time to look at things and understand what the art maker is trying to show us. I think I learned how to really investigate a painting and figure out what it’s trying to tell us.

Sonia Smith: As an educator, I think that Sherlock builds community and respect for each other’s disciplines and what we teach. What surprised me was how accessible, interesting, and valuable the program was to teachers who were not in the field of art education.

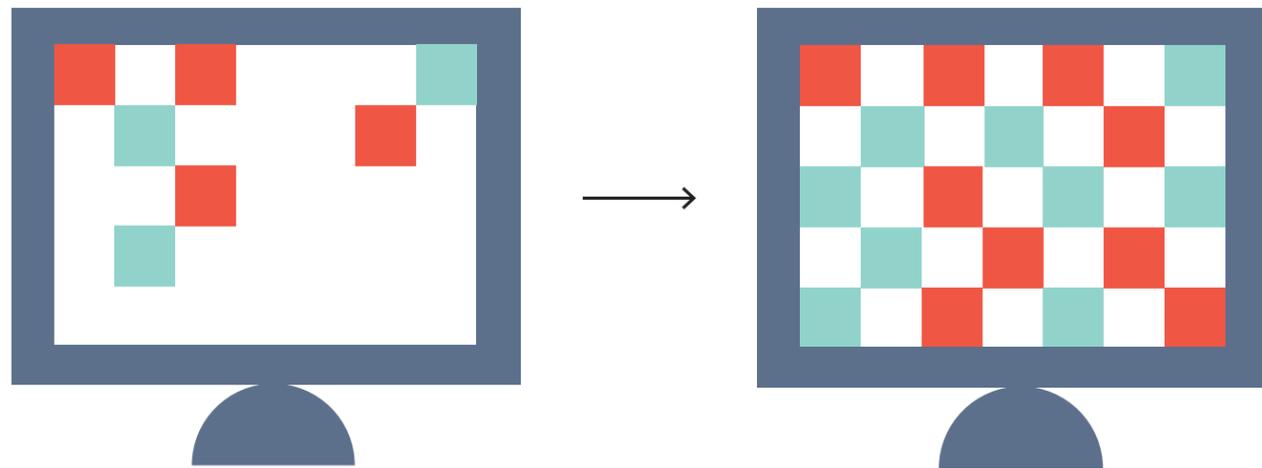
PMA: What advice would you give somebody about observing art?

Sonia Smith: Being able to sit still and take the time to really look at a piece of art helps you better understand the painting, and it helps you understand how to be quiet with yourself, too. Kids have the attention span and interest to look at a work of art for forty-five minutes if you’re asking them interesting questions.

TJ, age 12: Pay as much attention as you possibly can. Look at some parts of artwork you think aren’t as important, like the colors and how they’re arranged, or the placement of buildings and structures. Think about things from different perspectives. If you’re coming from a different angle from somebody else, you might not see something the same way.

We want to make our collection accessible from anywhere, broadening our international impact.

You can find more of our 240,000-object collection online.



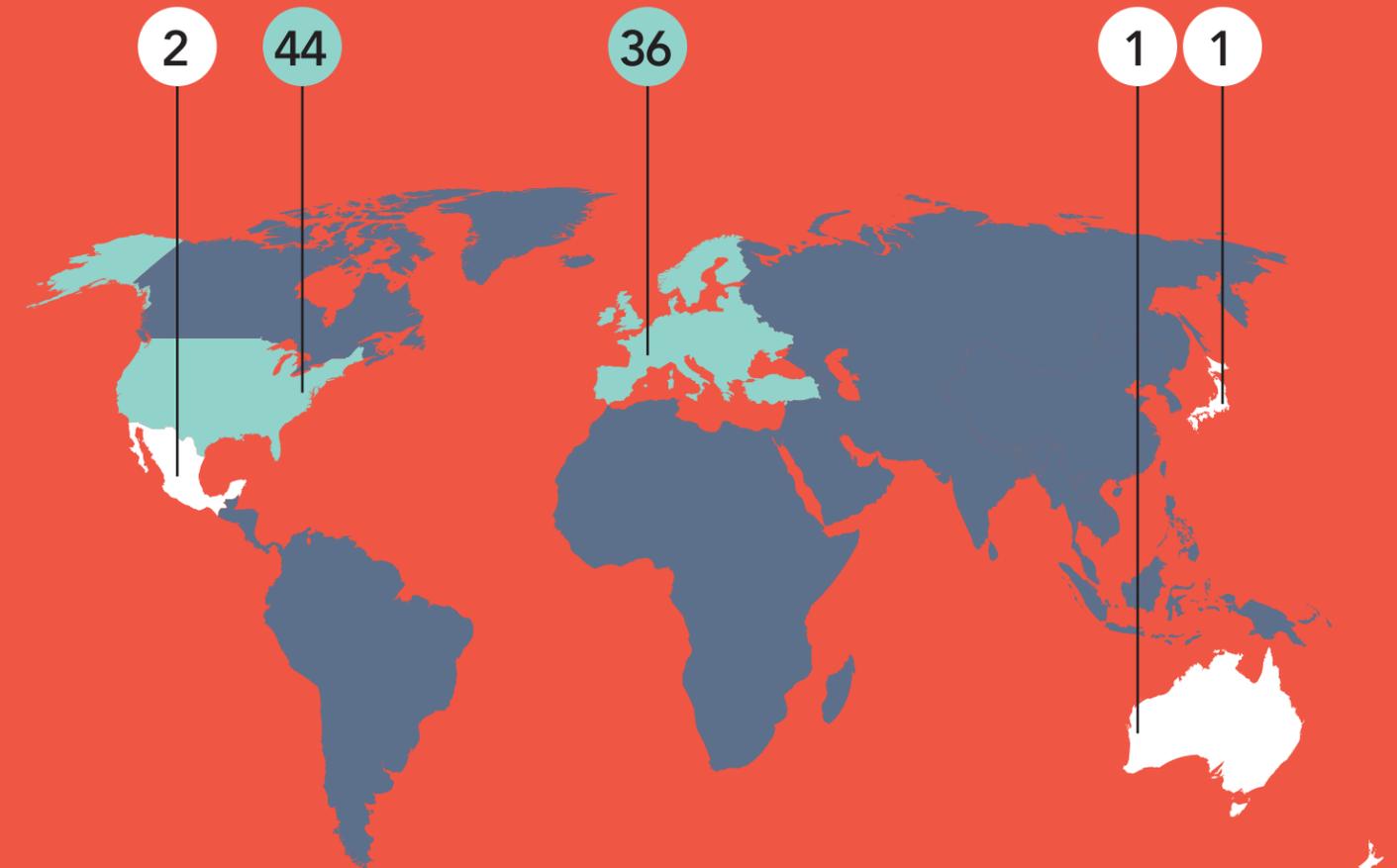
2013
67,175
digitized objects

2018
142,000
digitized objects

Users in 185 countries accessed our collection online in 2018

Our world-class collection is in demand around the globe. As a generous lender, we do our best to say yes when other museums ask to borrow works of art. We loaned 217 objects to 84 institutions in 2018.

84 institutions received loans from our collection in 2018:
44 in the US
36 in Europe
2 in Mexico
1 in Japan
1 in Australia



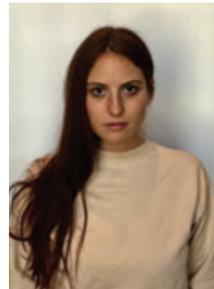
The largest institutions were the Metropolitan Museum of Art, the Louvre in Paris, and the Prado in Madrid

The smallest loan was a single costume sent to the Frazier History Museum in Louisville, Kentucky

We believe in work that benefits the entire field of visual arts, from commissioning pieces by emerging artists to creating new contexts for historical works.

“When I was offered this commission, I thought it was such an exciting way for me to actually go to a place and film with actors. Working so closely with an institution to create something allowed me to feel open and ready to move in a different direction. It wasn’t just about the funding, but also the support around me. It’s definitely been life-changing for me.”

Rachel Rose, recipient of the Future Fields Commission



In 2018, we presented a video installation by Rachel Rose, the inaugural recipient of the Future Fields Commission in Time-Based Media. Future Fields is a collaboration with the Fondazione Sandretto Re Rebaudengo to commission new work by artists who are active in video, film, performance, and sound. The result? Rose created *Wil-o-Wisp*, her first video work to feature a full cast and crew.



Wil-o-Wisp, 2018, by Rachel Rose

“My experience as a Fellow at the Philadelphia Museum of Art has informed the rest of my career, including the graduate course I am teaching at Boston University on the ways that Native American art has been displayed in US museums. The insights I gained from the American Art department as a Fellow will be passed on to my students, many of whom are thinking about museum careers.”

Betsy Hawley, The Ray and Margaret Horowitz Visiting Assistant Professor in American Art at Boston University

“My role as artist-in-residence is to explore the stories of the people enslaved at the Mount Pleasant historic house. Slavery is part of the story of our city. I think that the museum and other historic sites have a responsibility to the descendant community of people who were enslaved. Many times, there are missing parts of our history that institutions can shed light on through their heirlooms and archives.”

Denise Valentine, professional storyteller and historical performer, artist-in-residence at the museum’s Fairmount Park historic houses

An Economic Engine

We drive tourism, generate tax revenue, and create jobs.

\$21.2M

2018 tax revenue generated for city and commonwealth combined

Tax dollars fuel state and local budgets to support libraries, parks, transportation, healthcare, roads, and more.

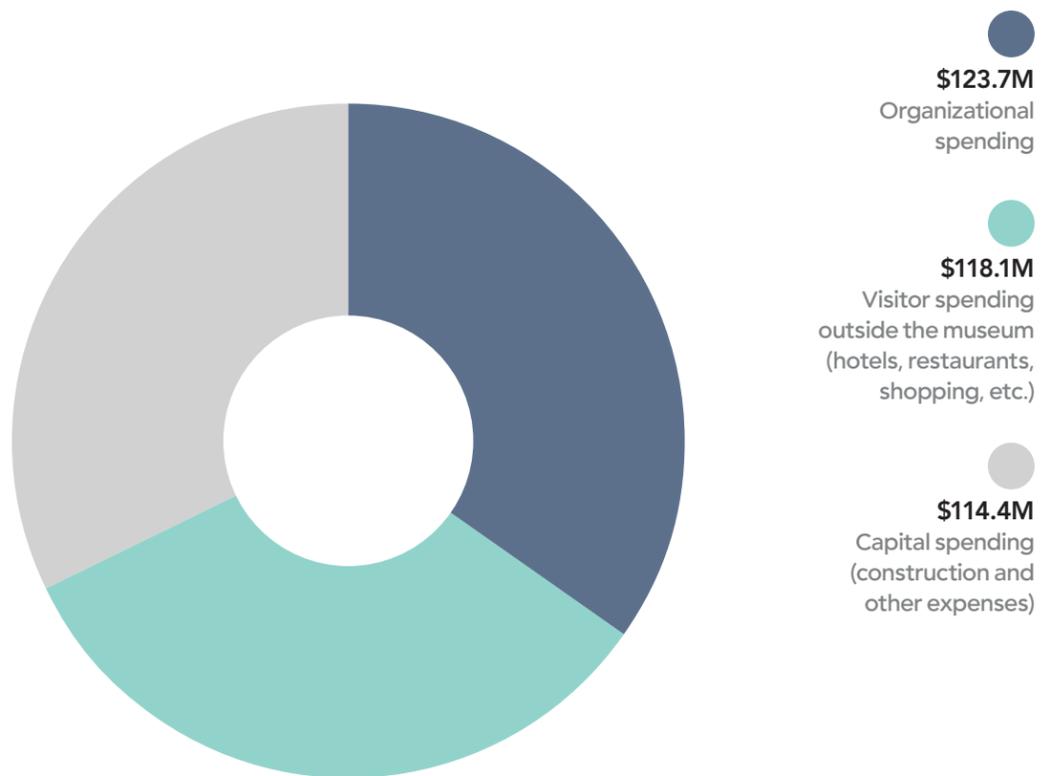


2,815 full-time equivalent jobs

\$1.4B

in economic impact over the last 5 years

\$356M in economic impact in 2018



Larry Fink: *The Boxing Photographs* (2018) featured images of Philadelphia's own Blue Horizon gym—one of the great American boxing arenas—among many venues captured by this local photographer.



69,300 hotel room nights



258,700 visits to other local attractions



293,552 visits from outside the Philadelphia metro area

including all 50 states and 134 countries

Source: Urban Partners. *Economic Impact of the Philadelphia Museum of Art: Fiscal Year 2018*. Philadelphia, PA: Urban Partners, 2019.

As we renovate and expand through our ongoing Facilities Master Plan, we're preserving cultural heritage for the future and becoming greener in the process.



700+

people have contributed to the ongoing Core Project construction in the main building as of the end of 2018



2004

New offsite storage facility at the Navy Yard

2007

Purchase and renovation of Reliance Standard Life Insurance building into the Perelman Building, featuring gallery space and offices



2009

Landscaped sculpture garden and parking facility

2009

Roof repair and restoration of exterior façade

2010–12

Restoration of Rodin Museum building and gardens

2012

Main building art handling facility



2017–20

We're updating the interior of our landmark building for the first time since it was built in the 1920s.

The Future

We're not slowing down—current plans for our facilities include new projects through at least the next ten to fifteen years.

From the Director

I'm fond of saying that the Philadelphia Museum of Art is a civic institution—that is, we are Philadelphia's art museum, the cultural heart of a great city.

As the Core Project changes the museum's physical space, we are reimagining our commitment as a good neighbor, both out in the community and in the new spaces we'll be opening. The future is looking brighter than ever. We believe that the museum is an incredibly dynamic place where people can come together, to see the world—and themselves—afresh through art.

The publication of this report, the first of its kind, has given me a greater appreciation both for the exciting achievements of our community and staff—and for our many opportunities to do more in the years ahead. For every inspiring perspective shared within these pages by an educator, artist, or parent, there are countless people making a difference in Philadelphia whom we have yet to reach.

It is our task and great honor to find new ways to serve our city—and all those who love it—every year through the transformative power of art. I look forward to continuing to update you on our shared progress.



Timothy Rub
George D. Widener Director
and Chief Executive Officer

**Highlights from
Timothy's tenure as
director (2009-present):**

Half of all adult visits are made by **first-time visitors**.

Visitors of color are a growing audience: nearly **one third** of all adult visits are made by **people of color**.

In the past decade, visits from **18–34 year olds** have increased from one third of all adult visits to **one half**.

Introduced in 2013, **Pay What You Wish Wednesday Nights** serve an even younger audience, with nearly **two thirds** of visits made by 18–34 year olds.



Philadelphia
Museum of Art

PO Box 7646, Philadelphia, PA 19101-7646