

Minutes of December 10, 2025, Meeting of the Philadelphia Art Commission

Room 18-029, 1515 Arch Street, with remote option on Zoom
Raed Nasser, Chairperson
Katherine Liss, Acting Director

The Philadelphia Art
Commission

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Chairperson
Carmen Febo San Miguel
Vice Chairperson

Matthew Kenyatta
James Lowe
Pepón Osorio
Rebecca Segall

Octavia Howell
Deputy Director for
Planning and Zoning,
Department of Planning
and Development

CALL TO ORDER				
START TIME:	(00:04:50)			
COMMISSIONER	ROLE	PRESENT	ABSENT	COMMENT
Raed Nasser, Chairperson	Member of the Board of Parks and Recreation	✓		
Carmen Febo San Miguel, Vice Chairperson	Businessperson	✓		
Matthew Jordan- Miller Kenyatta	Member of a School of Art or Architecture	✓		virtual
Roy Conard	Designee of the Commissioner of Public Property	✓		Designee for this meeting as James Lowe not available
Pepón Osorio	Member of a School of Art or Architecture	✓		
Rebecca Segall	Painter	✓		
Vacant	Architect			
Vacant	Landscape Architect			
Vacant	Sculptor			

Agenda Items

REPORT OF THE SIGN AND STREETERY COMMITTEE (Consensus Vote)				
DATE	START TIME	MOTION	SECOND	COMMENT
November 19, 2025 meeting	(00:06:25)	Segall	Osorio	Consent vote granted unanimously, no nays.

One Parkway Building
1515 Arch St., 13th Floor
Philadelphia, PA 19102

215-683-4636

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Minutes prepared and reviewed by Art Commission staff Cassandra Perry and Katherine Liss.



3 Items Presented for Administrative Review

ADMINISTRATIVE ITEM 1: 285-25 OTIS Bus Shelter Locations	
APPLICANT	Office of Transportation and Infrastructure Systems (OTIS)
LOCATION	Various Locations (8)
PROJECT TYPE	Encroachments located within City Right-of-Way
VISUAL IMPACT	<i>Describe if other than low.</i>
TREE IMPACT	<i>Describe if other than none.</i>
PERCENT FOR ART	<i>Note if triggered by budget.</i>
OTHER REVIEWS	<i>Note additional coordination if known.</i>
DESCRIPTION	Eight (8) new bus shelter installations
RECOMMENDATION	<i>Director's recommendation is for administrative approval.</i>

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PROJECT DETAILS (00:05:40)

The Office of Transportation and Infrastructure Systems (OTIS), in partnership with Intersection, has submitted a series of bus shelter upgrades as part of their on-going shelter improvement program. The Art Commission typically reviews new or replacement bus shelter locations several times a year as administrative items. Today's proposal is for eight (8) new bus shelters at various locations around the city. These new shelters are the original size, not the narrow shelters approved earlier this fall. All the locations are proposing new shelters where currently no shelter exists. For each location, the shelter's surrounding sidewalks are being improved if necessary, and each is also being reviewed by the Streets Department for compliance with Complete Street and dimensional standards. Art Commission staff have also reviewed and recommend for approval.

- 1. Stenton Av & Haines St NW*
- 2. 20th St & Race St SE*
- 3. Oregon Ave & 19th St FS NW*
- 4. Cecil B Moore Av & 21st St SW*
- 5. Chestnut St & 30th St SW*
- 6. Cottman Av & Horrocks St NE*
- 7. Cottman Av & Roosevelt Blvd NE*
- 8. Spruce St 34th St SW*

COMMISSIONER COMMENTS (00:06:45)

- Chair Nasser asked about the tightness of the layout and ensuring accessible pathways. Ms. Liss said these parameters would be reviewed closely by Streets.*
- Commissioner Conard noted the documentation for location #2 was inconsistent / appeared to be inaccurate and should be excluded for the vote.*

PUBLIC COMMENTS (00:08:50)

- A member of the public asked how the shelter locations are selected and once installed, how they are all maintained.*

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ADMINISTRATIVE ITEM 2: 286-25 Indego IKE Smart City Kiosks	
APPLICANT	Bicycle Transit Systems (BTS) (on behalf of the Office of Transportation and Infrastructure Systems (OTIS))
LOCATION	Various Locations (5)
PROJECT TYPE	Encroachments located within City Right-of-Way
VISUAL IMPACT	<i>Describe if other than low.</i>
TREE IMPACT	<i>Describe if other than none.</i>
PERCENT FOR ART	<i>Note if triggered by budget.</i>
OTHER REVIEWS	<i>Note additional coordination if known.</i>
DESCRIPTION	Five new Indego IKE Smart City Kiosk installations
RECOMMENDATION	<i>Director's recommendation is for administrative approval.</i>

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PROJECT DETAILS:

Bicycle Transit Systems (BTS) on behalf of the Indego and the Office of Transportation and Infrastructure Systems is seeking administrative approval for five (5) new IKE Smart City kiosks at existing bike stations at the intersections of:

1. *S FRONT ST & WASHINGTON AVE*
2. *WINTER ST & N 21ST ST*
3. *S BROAD ST & CARPENTER ST*
4. *SPRING GARDEN ST & N 17TH ST*
5. *FRANKLIN ST & RACE ST*

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At the February 2024 Art Commission meeting, the applicant team received final approval for the overall IKE Kiosk system, and it was agreed by the Commission that specific locations would be reviewed as administrative items moving forward. Additional information related to the community engagement process was approved in early 2025. For each location, the kiosk location is also being reviewed by the Streets Department for compliance with Complete Street and dimensional standards. Additional information has been provided by the applicant team regarding ridership info based on previous requests from the Commission.

COMMISSIONER COMMENTS (00:12:33)

- *Commissioner Nasser agreed with public commenter that OTIS needs to engage more with community*
- *Jake from IKE Smart City addressed community engagement as far as the content that can be on the screens. His team was not involved with the choice of sites.*
- *Commissioner Osorio expressed his concern about the proximity of the site and pollution.*

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- *Jake said that they don't collect any personal data in response to questions from member of the public. They share usage stats with City of Philadelphia.*
- *Commissioner Kenyatta asked if noncommercial ads can be added?*
- *Jake stated that the City Ad policy does not current allowed to have noncommercial ads. They are currently working with City lawyers on the policy for advertisements. He noted that there would be access for small businesses in proximity of the kiosk.*
- *Commissioner Osorio is there an initiative with adding more bike lanes in the city along with Indego adding more bikes.*
- *Jake is unable to answer this question and suggested that OTIS may be able to.*
- *Commissioner Febo San Miguel expressed her concerned about not having the*
- *Laura Bolles from Bicycle Transits System – stated that they meet with OTIS quarterly to see where they are with putting bikes lanes on the ground. The timeline for bike lanes does take longer than the implantation of Kiosk*

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PUBLIC COMMENTS:

- *Allison Weiss said that she would like a point of contact at OTIS and that she feels there should be more community engagement surrounding this project.*
- *Comment from member of the public Eugene - who owns the data that is collected by the Kiosk and how is that information shared with the city?*

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ADMINISTRATIVE ITEM 3: 287-25 3 Bears Park – Playground Updates	
APPLICANT	Philadelphia Parks and Recreation (PPR)
LOCATION	311 Delancy Street
PROJECT TYPE	Construction project located on city property
VISUAL IMPACT	<i>Describe if other than low.</i>
TREE IMPACT	<i>Describe if other than none.</i>
PERCENT FOR ART	<i>Note if triggered by budget.</i>
OTHER REVIEWS	<i>Note additional coordination if known.</i>
DESCRIPTION	Playground improvements
RECOMMENDATION	<i>Director's recommendation is for administrative approval.</i>

PROJECT DETAILS:

Philadelphia Parks and Recreation is proposing playground upgrades at 3 Bears Park at 311 Delancy Street. The existing safety surface, play structure, and an existing tree stump are proposed for removal. Existing trees will remain within expanded tree pits, as well as namesake bear statue. The overall project includes installing new safety surface, new pieces of play equipment, and necessary site amenities within the boundaries of the existing playground as requested by community members and Council. The project budget is \$271,000.

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COMMISSIONER COMMENTS (00:38:40)

- *Commissioner Conard asked about expanding the tree pits, clarification on what is being proposed.*

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- Applicant noted that there are two existing tree pits where the safety surface is lifting. The safety surface in those areas will be demolished and cut back about three feet to provide more space for those trees. Additional mulch will be added to the pit.
- In response to commissioner questions, applicant also noted that the tree stump is being removed for safety reasons as it was left behind when a tree needed to be cut down.

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PUBLIC COMMENTS:

- None received

Vote Summary

ADMINISTRATIVE REVIEW (Consensus Vote)				
ITEM	START TIME	MOTION	SECOND	COMMENT
285-25 OTIS Bus Shelter Locations	(00:05:40)	(00:10:15)		Location #2 excluded as documentation was inaccurate. Consent approval granted, no nays
286-25 Indego IKE Smart City Kiosks	(00:12:33)	(00:35:55)		Consent approval granted, no nays
287-25 3 Bears Park – Playground Improvements	(00:38:40)	(00:41:00)		Consent approval granted, no nays

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1 Item Presented for Final Review

248-25 Lemon Hill Playground

START TIME: (00:42:03)

ADDRESS: 39 State Rte 3007

APPLICANT: Philadelphia Parks and Recreation (PPR)

PRESENTER (if different from applicant): Priyanka Malik from PPR and Tyler Silvestro from Marvel

REVIEW TYPE: Construction project located on city property

PROJECT DETAILS: Playground expansion and improvements

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COMMISSIONER COMMENTS (00:51:06)

- *Commissioner Osorio asked if the park was open all day? Yes, answered by Priyanka.*
- *Commissioner Nasser, how does the ADA slide function?*
- *Commissioner Kenyatta - How does the stainless-steel equipment perform vs the concrete structure under heat? Priyanka stated that stainless steel is required by Parks and Rec. Also, it is better to deter vandalism. Jake advised that they have slides facing toward the east to avoid the sun heating up the slide to a concerning temperature. They also choose to provide trees to create shaded areas.*
- *Commissioner Febo San Miguel asked about way finding signage. Priyanka stated that there are several signs around the play area and entrance to park. They will work with PPR about providing more.*
- *Commissioner Conard asked about accommodating adults and guardians as there only seem to be four benches around the play area. Tyler stated they are looking to use "natural" seating in most areas. They have concerns about inputting seating based on the land slopes in the play area. They are open to reviewing/adding more seating in the safe surface areas.*

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PUBLIC COMMENTS (01:03:31)

- *Allison Weiss asked if any of the lighting will be solar powered? If there are restrooms, how is safety being addressed?*
- *Lee Ann Campbell, Deputy Commissioner of Planning Property and Strategy Engagement for Parks & Recreation explained that there are no call boxes – as they are not a standard/ They do have streets cameras that can be monitored. There are caretakers in the mansion. The lighting from the Legacy Project will improve site security. They do anticipate in future using a historic restroom that is near the mansion.*

ACTION (Roll Call Vote)	
ITEM:	248-25 Lemon Hill Playground
MOTION:	Final Approval
MOVED BY:	Febo San Miguel
SECONDED BY:	Conard

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VOTE					
COMMISSIONER	YES	NO	ABSTAIN	RECUSE	ABSENT
NASSER	✓				
FEBO SAN MIGUEL	✓				
KENYATTA	✓				
CONARD	✓				
OSORIO	✓				
SEGALL	✓				
VACANT					
VACANT					
VACANT					
TOTAL:	6				
REMARKS:	Team to continue to look for space for additional benches / places of respite.				
OUTCOME:	Final Approval granted unanimously				

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2 Items Presented for Concept Review

288-25 Carousel House

START TIME: (01:07:49)

ADDRESS: 4300 Avenue of the Republic

APPLICANT: Rebuild

PRESENTER (if different from applicant): DIGSAU

REVIEW TYPE: Construction project located on city property

PROJECT DETAILS: Building renovation, additions, and site improvements

COMMISSIONER COMMENTS (01:26:49)

- Commissioner Febo San Miguel asked who is going to manage the facility? Parks and Recreation.
- Commissioner Conard - Site and landscape the urban farm where is that going? Leigh Ann Campbell stated that there was a federal grant that had been put on hold.
- Commissioner Osorio expressed that the trash could appear to height for wheelchair accessibility Also the emergency exist seems challenging. Applicant stated that the original doors of the front entrance were sliding doors. They are looking to replicate that in the front and back entrance.
- The commission continued to ask questions about parking and accessibility. The applicant stated that they have more than the allotted number of parking spaces for accessible parking which included vans and EV vans with charging stations. Also spoke to the kitchen and bike racks on the premises.
- Seeing no further questions or comments from the Commission or the public, Chair
- Nasser asked for a motion to approve the concept (01:47:05)

PUBLIC COMMENTS:

- None received

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ACTION (Roll Call Vote)						
ITEM:	288-25 Carousel House					
MOTION:	Concept Approval					
MOVED BY:	Osorio					
SECONDED BY:	Conard					
VOTE						
COMMISSIONER	YES	NO	ABSTAIN	RECUSE	ABSENT	
NASSER	✓					
FEBO SAN MIGUEL	✓					
KENYATTA	✓					
CONARD	✓					
OSORIO	✓					
SEGALL	✓					
VACANT						
VACANT						
VACANT						
TOTAL:	6					
REMARKS:		More information about the parking accessibility, van accessibility, EV charging, options regarding game and picnic tables accessibility, review height of trash receptacles, the locations of the bike parking, clear articulation of building at corner of Belmont Ave and Avenue of The Republic.				
OUTCOME:		Concept Approval granted unanimously				

289-25 Rocky Statue - Relocation

START TIME: (01:50:49)

ADDRESS: 2600 Benjamin Franklin Parkway

APPLICANT: Creative Philadelphia

PRESENTERS: Marguerite Anglin and Val Gay

REVIEW TYPE: Public Art

PROJECT DETAILS: Permanent relocation of city-owned statue

COMMISSIONER COMMENTS (02:10:38)

- *Commissioner Nasser expressed how iconic the Rocky Statue to Philadelphia and other areas.*
- *Commissioner Segall expressed appreciation for the swap of the statue so that the original statue remains the statue in the city collection.*
- *Commissioner Febo San Miguel expressed her concern about plans to accommodate tourists taking pictures. Margurite stated that moving the statue back there will be about 14-15ft from the edge will allow for access. They are working with Parks and Rec on a develop a queue and circulation around the statue.*

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- Commissioner Osorio requested to see a study about the engagement between the top vs the base of the stairs. Marquerite explained that they did look at the distance and what is visible from the bottom of the steps. They will provide that additional information.
- Commission was informed that there would be a shuttle provider to give access to the statue as well. This sparked various comments of concern for accessibility and engagement and wayfinding.
- Extensive Commissioner conversation about potential impact of this move on the museum itself and the context of what is considered to be a work of art.
- Seeing no further questions or comments from the Commission or the public, Chair Nasser asked for a motion to approve concept (02:48:47)

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PUBLIC COMMENTS:

- See end of document for comments received outside of meeting.

ACTION (Roll Call Vote)						
ITEM:	289-25 Rocky Statue Relocation					
MOTION:	Concept Approval					
MOVED BY:	Segall					
SECONDED BY:	Kenyatta					
VOTE						
COMMISSIONER	YES	NO	ABSTAIN	RECUSE	ABSENT	
NASSER			√			
FEBO SAN MIGUEL			√			
KENYATTA	√					
CONARD	√					
OSORIO		√				
SEGALL	√					
VACANT						
VACANT						
VACANT						
TOTAL:	3	1	2			
REMARKS:		Additional information requested including rendering or view of the proposed location looks like from the bottom of the stairs, visitor impact information for top of stairs, details of accessibility and shuttle, queuing plan, wayfinding plan, additional details about the overall timeline and feasibility.				
OUTCOME:		Final Approval to be considered at January meeting with additional information noted above.				

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Commission, Chair Nasser adjourn December 10, 2025, Philadelphia Art Commission.
(02:14:26)

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Items Included for Record

Report of the Sign and Streeterly Committee

Meeting held virtually Wednesday, November 19, 2025, at 9:30 on the Zoom platform

Sign Applications

Returning Reviews:

1. 157-25

Ritten House Deli and Juice Bar

1039 Chestnut Street

Zoning: CMX-5 within /CTR Center City Overlay District –
Center City Commercial Area

Recommendation for Approval.

The Committee noted the sign has improved although the spacing of the letters was not addressed.

First Reviews:

1. 259-25

Papi's Mini-Mart & Tobacco

1306 South Street

Zoning: CMX-2; Signage encroachment within public Right-of-Way

Recommendation for Approval

The copies on the side were removed.

2. 279-25

2400 Chestnut – Parking Lot

2400 Chestnut Street

Zoning: CMX-4 within /CTR Center City Overlay District –
Center City Commercial Area

Recommendation for Approval.

The sign is within the property line and although the Committee believed that it was tall, it was recommended for approval.

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Updates on applications heard previously at SSC:

1. **257-25**

Salon Republic

210 S 12th Street

Zoning: CMX-5 within /CTR Center City Overlay District –
Center City Commercial Area

Art Commission Decision Letter Updated to Approval.

At the November 12th Art Commission meeting, the Commission accepted the Committee's recommendation of **Revisions Needed**, based on disapproval of the projecting sign. The projecting sign has since been removed from the proposal.

2. **260-25**

Uchi

1608-34 Sansom Street

Zoning: CMX-5 within /CTR Center City Overlay District –
Center City Commercial Area

Art Commission Decision Letter Update to Approval Upon Receipt of Additional Information.

At the November 12th Art Commission meeting, the Commission accepted the Committee's recommendation of **Revisions Needed**, based on concerns about the low height of the projecting sign. The projecting sign was since elevated to 11'-5" above the sidewalk. Approval is contingent upon receipt of approval from the ZBA.

3. **229-25**

Mann Center for the Performing Arts – Entry Plaza and Welcome Center

5201 Parkside Avenue

Zoning: SP-PO-A

Signage on City property

Art Commission Approval Letter Updated to Confirm Final Specifications.

At the October 8th Art Commission meeting, the Commission accepted the Committee's recommendation of **Approval** of placeholder signage, with requests regarding updates incorporating the name of the yet-to-be-determined sponsor. The signage package was since updated to replace the placeholder signage with the selected sponsor, Highmark, consistent with the requests made by the Committee

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Public Comments Received Outside of Meeting

CONCEPT REVIEW:

2600 Benjamin Franklin Parkway – Rocky Statue Relocation

1. FROM: Tony DeGennaro
Received 12/8/25

Hello! I hope everyone is doing well!

My name is Tony DeGennaro! My wife and I live in the Philly suburbs with our five kids, and we're all die-hard Rocky fans! I'm reaching out after learning about the changes to the Rocky Statues at the Art Museum.

I'm thrilled that Philly will finally have a Rocky Statue at the top of the Steps where Mr. Stallone originally intended it! However, it sounds like the original statue at the base will be removed — is that correct?

If so, I'd like to suggest that the City consider keeping the *original* statue (currently at the bottom) as the one installed at the top. A few reasons:

1. **It's the screen-used statue.** The statue at the bottom is the one seen in *Rocky III*, *Rocky V*, *Creed*, and *Creed II*. When I bring out-of-towners to the site, people love knowing they're seeing the actual statue from the films! Replacing it with a replica — while identical — loses so much of that magic.
2. **It's part of Philadelphia's history.** My kids have grown up visiting that statue almost every weekend — it's practically our family's growth chart! And countless Philadelphians and visitors have similar memories and photos with *this* specific statue. After more than 40 years, it's become a true piece of the city's identity, and it would be a shame to replace the "historic" statue with one that's only been here for one year.

Just something to consider as decisions are being made! Overall, I'm excited to see a Rocky Statue finally at the top of the Steps, and I love that the City continues to embrace Rocky after all these years!

Thank you so much for your time and have a great day! :-)
Tony DeGennaro

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2. FROM: Anthony Mancini
Received 12/8/25

Dear Art Commission and CreativePHL Leadership,

My name is Anthony, and I'm writing because I'm extremely concerned about the plan to remove the **original Rocky Statue** from the base of the Art Museum steps. I'll keep this brief, but I want to highlight three big problems with this move:

1) The top-of-the-steps statue already causes chaos.

The "temporary" statue at the top has made the Rocky Steps a mess — two lines forming, arguments, and crowds blocking the staircase. When the bottom statue is removed, that mess is going to triple.

2) The original statue is a major tourism draw.

People come from all around the world to see the actual screen-used statue. Replacing it with a copy is going to disappoint thousands of visitors and hurt tourism.

3) It's not safe.

People are now standing on the top landing waiting for photos while runners are trying to finish their run up the steps. Someone is going to get hurt, and it's absolutely avoidable.

The statue at the bottom worked perfectly for nearly 20 years. Please reconsider removing it — this change will create way more problems than it solves.

Thank you,
Anthony Mancini
Philadelphia

3. FROM: Greg Calderoli
Received 12/8/25

Dear Ms. Anglin, Ms. Gay, Ms. Clemens, Mr. Huynh, Ms. Nitz, and Members of the Philadelphia Art Commission,

My name is Greg, I am a Philadelphia resident and longtime visitor of the Art Museum area. I'm writing to respectfully request that the City reconsider the plan

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to remove the original Rocky Statue from its current location at the base of the steps.

Although I understand the intention behind consolidating the statues, I hope you'll consider the following key points:

1. The bottom-of-the-steps location has been ideal.

For nearly two decades, the statue's alcove created a natural, orderly flow for visitors without interfering with the steps themselves.

2. The top-of-the-steps statue has created significant congestion.

Since its installation, the top landing has become congested and confusing, with two informal lines forming and visitors unsure where to stand.

3. The Rocky Steps experience is diminished.

Crowds gathered at the top now block the center staircase, preventing people from running up the middle as they've done for generations.

4. Accessibility is compromised.

Visitors with mobility challenges will lose access to the statue entirely if its only public placement is at the top of the steps.

5. The original statue holds irreplaceable cultural value.

The screen-used statue is the one people worldwide travel to see. Removing it from public view would be a significant cultural loss for the city.

I offer these points with full respect for your roles and responsibilities.

Philadelphia's public art is one of its greatest strengths, and I truly believe keeping the original Rocky Statue at the bottom of the steps honors both the artwork and the community that cherishes it.

Thank you for your time and thoughtful consideration.

All the best,
Greg Calderoli
Philadelphia, PA

4. FROM: Stephanie
Received 12/8/25

To whom it may concern:

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I am writing to voice my opposition to the proposal to install a copy of the A. Thomas Schomberg Rocky statue at the top of our Art Museum's steps. The current location of our copy of the Rocky statue is a perfect location for a statue of a fictional boxer and allows for crowds to not clog the steps of our city's largest cultural institution. This statue does not result in more foot traffic into the museum, so it will just serve to hamper safe egress and ingress of those accessing the entrance / exit of the museum at the top of the steps.

I am also opposed to handing over our original Rocky statue (statue A) to Sylvester Stallone (the probable unnamed owner of statue B) without properly deaccessioning it. The argument that they are "co-originals" means very little when our original copy has been such a beloved landmark for tourists and residents alike in all of its past homes across our city and it is by far the more valuable copy as it was in both Rocky III and Rocky V- it needs to be handled following the set regulations and processes for deaccessioning a piece of artwork from our city's collection like any other piece of art and shouldn't be traded for free while the city also incurs a cost of \$150k to complete this project.

I urge the commissioners to recommend against the permanent installation of this statue on the top of our art museum's steps. If this project needs to happen, then I urge the Art Commission to insist that the deaccessioning process is followed.

5. FROM: Chuck Taccone
Received 12/8/25

Dear Philadelphia Public Art & Culture Leaders,

I'm writing as a lifelong Philadelphian and Rocky fan who is deeply concerned about the proposal to remove the original, screen-used Rocky Statue from its long-standing home at the bottom of the Art Museum Steps.

This location is not just symbolic — it *works*. It has provided nearly twenty years of smooth visitor flow, clear lines, safe access, and an organized tourism experience. The replica placed at the top of the Steps has already created crowding, confusion, and unsafe congestion. If the original statue is removed and the top statue remains, the line will pour down multiple flights of stairs, making the Steps nearly unusable for runners and tourists alike.

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The system from 2006–2024 was perfect. Moving the original statue now would harm tourism, accessibility, and the Rocky Steps experience itself.

I strongly urge you to keep the original Rocky Statue at the bottom of the Steps, where it belongs.

Sincerely,
Chuck Taccone

6. FROM: Rob Tucci
Received 12/9/25

Hi PAFA Team,

As someone born and raised in Philadelphia, I'm writing because the placement of the original Rocky statue really matters to me. The statue at the bottom of the Steps has been a defining part of the Rocky/Art Museum experience for nearly two decades, and it just works — logistically, visually, and culturally.

Here are a few of the biggest reasons I feel strongly about keeping it where it is:

- The bottom location creates a **perfect and organized line** every day — people line up naturally without blocking stairways or walkways.
- At the top, lines form *in the middle of the Steps*, and it becomes unclear who's next. I've already watched tourists get frustrated and confused.
- Before the statue was placed at the top, runners could sprint up the middle of the Rocky Steps just like Rocky — that's basically impossible now, and it takes away a big part of the experience.
- The bottom location lets people enjoy **two separate moments**: the run up the Steps, then the picture with the statue. When both happen in the same spot, everything clashes.
- The original statue is the **screen-used one** — the one people fly here to see. If it ever moved and only the replica remained, the impact on tourism would be noticeable.

I'm speaking up only because I love this city and what that statue represents to so many. I respectfully hope the original stays exactly where it is.

Sincerely,
Rob Tucci

7. FROM: Sean McNally
Received 12/9/25

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Hi there,

Just a quick message from a lifelong Philadelphian. I really hope the original Rocky statue stays at the bottom of the Steps. It's the location everyone knows, and it's always worked beautifully.

Thanks for taking the time to consider community feedback.
Sean

8. FROM: Tyler Sadowski
Received 12/9/25

Hello PAFA Leadership,

I wanted to share my perspective as someone who has visited, run, and taken family to the Rocky Steps my whole life. The original statue at the bottom of the Steps has become such an important part of the Philadelphia experience, and I'm hoping it remains right where it is.

What works about the bottom location is how seamlessly everything flows. You've got the run, the view, the open space, the natural line — it's all balanced. That balance disappears when the statue is up top. Lines spill into the Steps, people don't know where to stand, and you lose that clean, iconic view up top because the crowd takes up the entire center area.

I'm writing because I care. The current location feels right — for the city, for tourism, and for everyone who visits.

Thank you for hearing me out,
Tyler Sadowski

9. FROM: Ryan Winton
Received 12/9/25

Dear Commissioners,

Thank you for all you do for the City of Philadelphia. I'm writing tonight with sincerity, respect, and a deep appreciation for the responsibility your Commission holds as stewards of our public art and our civic identity.

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I know that tomorrow you will discuss the city's proposal to return the original, screen-used Rocky statue to Sylvester Stallone and replace it with the replica currently located at the top of the Museum Steps. It is clear from recent reporting that Mr. Stallone has requested the return of the statue he donated decades ago. I respect him immensely, and I understand why the city would want to honor his wishes.

But I'm writing because I believe — genuinely and strongly — that keeping the screen-used statue in its current location is in the best public interest of Philadelphia.

Here are the reasons I hope you will consider:

- **This is the only version of the statue that millions of people have connected with for over 40 years.**
The tourism data, the lines of families, the daily crowds — they aren't drawn by "a statue from the same mold." They're drawn by *this* statue, the screen-used piece that carries the weight of American cinema and the identity of Philadelphia itself.
- **Replacing it with the replica breaks a continuity that has become part of the city's living history.**
A swap may seem small on paper, but for millions of visitors, it would be felt deeply. People travel here specifically to stand with *the* Rocky statue from *Rocky III* — the one that symbolized the underdog spirit that Philadelphia proudly claims as its own.
- **The replica's current placement has already created crowd-flow and experiential issues.**
The footprints that Stallone pressed into concrete — once a small, magical moment at the top of the Steps — have become almost unusable because they sit two feet from the replica statue. Visitors feel rude walking up to them because a long line forms next to the statue for photos. The experience doesn't feel right up there, and many visitors already comment on the awkwardness.
- **The bottom-of-the-steps location works beautifully and successfully.**
The line forms naturally, traffic flows smoothly, and the statue is welcoming without overwhelming the Museum itself. It's the perfect compromise between accessibility and respect for the Art Museum.
- **Returning Stallone his personal casting while keeping the screen-used original is a solution that honors everyone.**
The city would still be returning a statue he owns. The city would still retain a Rocky statue for public display. And the public would retain the one with the most cultural gravity and emotional significance.
- **From a heritage and tourism standpoint, this is the rare case where "authenticity" truly matters.**

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Replacing the original with a replica undercuts the cultural value of one of Philadelphia's most iconic landmarks — even if the statues are visually identical.

I admire Sylvester Stallone tremendously. I appreciate what he has given our city. But the Rocky statue has long since become more than a donated artwork. It's a public monument, intertwined with the city's global identity.

And public monuments, especially those that have become part of the lived experience of millions, deserve special consideration before being removed or swapped.

I hope — sincerely — that you will consider keeping the original screen-used statue in its current location, and returning the personal casting to Mr. Stallone. That solution respects the donor, the city, the public, and the history we've all inherited.

Thank you for your time, your attention, and the care you give to Philadelphia's cultural life.

I appreciate you more than you know.

With respect,

Ryan Winton

Philadelphia resident and lifelong fan

10. FROM: Carl Dickerson
Received 12/9/25

Dear Commissioners,

I'm writing very late tonight because tomorrow's meeting feels important to me, and I wanted to share a personal perspective before you begin your discussion.

I've lived in the Philadelphia area my whole life, and the Rocky statue at the bottom of the Art Museum Steps has been one of those small but powerful landmarks that brings people together — families, tourists, runners, school groups, lifelong residents. It draws people from all over the world, and it does so because it's not just "a statue." It's *the* statue — the original movie prop, with all its history and heart and grit.

I know Mr. Stallone has asked to have it back, and I respect him. We all owe him a lot for giving this city one of its greatest icons. But I hope the Commission will consider the enormous value the screen-used statue has to the public. It is

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irreplaceable not because of the bronze itself, but because of what it represents and the memories people have built around it.

The replica up top simply doesn't generate the same feeling. Even the experience doesn't work the same — it's cramped, the footprints are unusable because they're right next to the statue line, and the whole area feels like it was never meant to handle crowds. The bottom area works — everyone knows it, everyone loves it, and it has become a tradition.

A swap might seem like a small, administrative change, but to many of us here, it feels like replacing a piece of Philadelphia's living heritage with a duplicate that doesn't carry the same soul.

If there is any flexibility at all, I hope you'll consider keeping the original statue in its current location, and returning Mr. Stallone the replica that belongs to him personally. That would honor him and preserve something that matters deeply to residents and visitors alike.

Thank you for hearing us out, and for everything you do to protect the city's cultural identity.

Sincerely,
Carl Dickerson

11. FROM: Rob Tucci
Received 12/10/25

Dear Ms. Liss,

I know it is very late and I apologize for the timing, but I hope you will see this before tomorrow morning's Art Commission meeting. I'm writing because there is an extremely important factual omission in the Rocky Statue proposal that I believe you and the Commissioners would want to be aware of before voting or discussing the item.

Nowhere in the 34-page submission does it disclose that the statue being removed and given to Sylvester Stallone is the original, screen-used Rocky statue – the actual movie prop created for *Rocky III*.

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The proposal only refers to it as “the Rocky Statue (current location),” and describes the one at the top of the steps as “a Rocky Statue.” What it does *not* explain is that:

- **The statue at the bottom is the real, screen-used original**
- **The statue at the top is a replica cast from the same mold**
- **The City would be swapping the original artwork for the replica**

This is never stated anywhere in the documentation.

Given that your role is to review the relocation and stewardship of public art, I felt it was important you be aware that the authenticity of the artwork is a critical part of the public concern – and that this information has not been included in the materials provided to you.

I mean no disrespect to the City, the cultural office, or Mr. Stallone. My only goal is to ensure the Commission has full clarity about *what* is being moved and *what* is being kept. The public would be devastated to lose the actual screen-used statue, especially without the Commission being explicitly informed.

Thank you for your time, your attention, and for all you do for Philadelphia’s public art. I truly appreciate your work and your leadership.

Respectfully,
Rob Tucci
Philadelphia, PA

12. FROM: Joe DiTraglia
Received 12/10/25

Dear Ms. Liss,

My name is Joe DiTraglia, and I am a lifelong Philadelphian writing to express deep concern regarding the recently announced plan to remove the **original 1980 Rocky Statue** from its long-standing home at the base of the Philadelphia Museum of Art steps.

I share this concern not only personally, but on behalf of many local residents and fans who consider that statue a meaningful part of our city’s cultural identity and visitor experience. I greatly appreciate the City’s stewardship of public art,

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Minutes prepared and reviewed by Art Commission staff Cassandra Perry and Katherine Liss.

and I hope you'll consider how profoundly this particular decision will impact the public's interaction with one of Philadelphia's most iconic symbols.

I would like to respectfully offer several points for your consideration:

1. The bottom-of-the-steps location has worked flawlessly for nearly 20 years.

From 2006–2025, the alcove at the base of the steps was consistently orderly, safe, and efficient. Lines formed cleanly down the sidewalk, visitors were patient and respectful, and the statue was accessible without interfering with the Rocky Steps themselves.

2. The temporary statue at the top of the steps has created serious congestion.

Since December 2024, the top landing has become chaotic. Two unsupervised "lines" form on either side of the statue, visitors argue over who is next, and the central staircase is often blocked by crowds waiting for photos. When the bottom statue is removed, this congestion will increase dramatically, likely filling multiple flights of steps.

3. The Rocky Steps experience is now disrupted.

Running up the middle of the steps — an iconic moment for visitors — is no longer possible. Runners must veer to the sides due to the crowd gathered at the top around the statue.

4. Accessibility is severely impacted.

Older adults and visitors with mobility limitations often cannot climb to the top of the steps. The statue's current bottom-of-the-steps placement makes it fully accessible to everyone.

5. Philadelphia tourism depends on the *original* screen-used statue.

People travel from around the world to see the screen-used statue from *Rocky III*, *V*, *Creed*, and *Creed II*. A replica simply does not carry the same cultural weight or draw.

6. Safety and liability are legitimate concerns.

Crowds standing on the top landing while runners approach up the steps create unsafe conditions. The current congestion could easily lead to collisions or falls.

In light of these issues, I respectfully urge the City to reconsider removing the original statue from its historic and practical location. The current proposal

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unintentionally disrupts an experience millions of visitors cherish and that has served the city beautifully for nearly two decades.

Thank you sincerely for your time, consideration, and ongoing stewardship of Philadelphia's public art. I would welcome any opportunity to share further thoughts or participate in public discussion.

Warm regards,
Joe DiTraglia
Philadelphia, PA

13. FROM: Rick McGinley
Received 12/10/25

Dear PAFA,

I'm reaching out because I've been going to the Rocky Steps for decades, and the current setup with the screen-used statue at the bottom of the steps is by far the best arrangement the museum has ever had. It's smooth, safe, efficient, and iconic.

Here are the biggest reasons I hope the original statue stays exactly where it is:

- **Lines at the top are chaotic.** People stand across the middle of the steps waiting for their turn, which blocks runners and makes it unclear who's next.
- **The Steps themselves are the attraction.** People run up them specifically to recreate Rocky's moment. With a crowd blocking the center, that's no longer possible.
- **You lose the skyline moment.** The top of the steps is where people celebrate and take photos with the city behind them — the statue blocks that view and the crowd blocks the shot.
- **The Sylvester Stallone concrete footprints** at the top of the steps used to be easy and fun to stand in. Now they're only a couple feet from the statue, and anyone walking toward them feels like they're cutting the line.
- **Tourists expect the screen-used statue.** People come from all over the world to see *the* statue from the film — not a replica. Moving it would absolutely affect tourism appeal.

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- **There's a safety issue.** People waiting in lines on stairs while others run toward the top is a recipe for collisions and potential liability. The bottom location avoids all of that.

The system from 2006 to 2024 was perfect — a clean line at the bottom for the statue, and a totally separate, unobstructed Rocky Steps experience.

Please keep the original statue right where it currently stands.

Thank you for listening,

Rick McGinley

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14. FROM: Anthony Mancini
Received 12/10/25

Dear Ms. Liss,

Good morning, and thank you for the work you and the Commission do for our city.

I'm writing with one urgent clarification I hope you'll have a moment to see before this morning's 9:30 AM meeting regarding the Rocky Statue proposal.

After reviewing the full 34-page submission posted publicly, I realized something deeply important is **not mentioned anywhere in the proposal**:

The statue the City would retain on the Parkway is *not* the screen-used Rocky Statue from the films.

The screen-used, historically significant statue — the icon associated with Philadelphia in museums, documentaries, and media worldwide — is the one at the bottom of the steps at the Philadelphia Museum of Art today. The proposal appears to transfer that original statue away and keep only a replica on the Parkway.

I don't believe this omission is intentional, but it does mean the Commission may not be receiving a full picture of what is being exchanged.

This is a major public-interest issue for thousands of Philadelphians who care deeply about preserving the authentic Rocky legacy within city ownership.

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I respectfully ask that this fact be clearly addressed or clarified before any decision is made. The public overwhelmingly assumes the “Rocky Statue” referenced in the proposal is the real, screen-used statue — and not a replica.

Thank you so much for your time and attention on such short notice. I appreciate the Commission’s commitment to transparency and public stewardship.

Warm regards,
Anthony

15. FROM: Vince Silfies
Received 12/10/25

Dear Ms. Gay, Ms. Anglin, Ms. Clemens, Mr. Huynh, Ms. Nitz, and Members of the Philadelphia Art Commission,

I’m sending this because the Rocky statue is something deeply meaningful to me. I grew up going there with family, and now I take my own children. It’s a tradition that feels uniquely Philadelphia, and the location at the bottom of the Rocky steps is a huge part of what makes it special.

I know you’re probably receiving a lot of messages on this topic, so I’ll try to explain clearly why the bottom placement is so important:

- **The layout works perfectly.** The alcove creates a natural, orderly line that never spills into major walkways.
- **Everyone gets their moment.** Families, kids, tourists, runners: it’s a simple, clean flow that doesn’t disrupt the Rocky steps or the view.
- **The top area becomes completely clogged.** With the statue up there, the Rocky steps get jammed with people waiting, wandering, or guessing where they’re supposed to stand.
- **It ruins the signature run.** The center of the Rocky steps used to be clear. Now it’s unusable because people block the exact landing point runners want to reach.
- **Philadelphia’s tourism benefits from the screen-used statue.** People don’t travel internationally to see a replica. The original at the bottom carries emotional and historical meaning.
- **It’s safer at the bottom.** Nobody wants tourists standing on stairs waiting for photos while runners are charging up. It’s genuinely risky.

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What worked for 18 years doesn't need fixing. The bottom location is the Rocky experience for so many of us.

Thank you for giving this serious consideration.

~Vince Siflies

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16. FROM: Dennis Loughrin
Received 12/10/25

Dear PAFA,

I'm writing from Ireland, where the Rocky films have an enormous fan base. I've visited Philadelphia several times, and the Rocky Steps and statue were the highlight of my trips. I want to share why the original statue at the bottom of the Steps is so essential. Not just to locals, but to international visitors like myself.

When you approach the Art Museum, the statue at the bottom of the Steps creates an immediate sense of excitement. You get your photo with it, then you run the Steps, then you take in the skyline. Each moment feels distinct and special. That sequence is what makes the experience unforgettable.

When the statue is up top, everything changes. The lines clog the center of the Steps, the iconic run becomes nearly impossible, and the top area loses the clean view that makes it famous.

International travelers like me come specifically to see the screen-used statue. The original location is part of the global identity of that statue, not just a local preference.

I'm asking sincerely and respectfully that you keep the original statue exactly where it stands now.

Thank you for your consideration,
Dennis Loughrin

17. FROM: Carl Dickerson
Received 12/10/25

Good morning Ms. Liss,

I wanted to share one critical piece of information that does not appear anywhere in the Rocky Statue proposal scheduled for review at your 9:30 AM meeting today:

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The proposal never discloses that the statue being relocated is the original, screen-used Rocky Statue.

The statue the City keeps on the Parkway would be the replica — not the actual film-used monument that millions of visitors come to Philadelphia specifically to see.

As a lifelong Philadelphian and someone who cares deeply about how the city preserves its cultural landmarks, I'm worried the Commission is being asked to approve a plan whose most important detail is missing from the written record.

Whether one supports or opposes the proposal, I believe the Commission should have complete and accurate information before making a decision, especially when it involves the most recognizable statue in our city.

Thank you for taking a moment to consider this before the meeting. Your careful oversight means a great deal to so many residents.

Sincerely,
Carl

18. FROM: Tayyib Smith
Received 12/10/25

Members of the Philadelphia Art Commission,

I am writing in unequivocal opposition to the proposal to permanently install the **Rocky** statue atop the steps of the Philadelphia Museum of Art. This is not a debate about a sculpture's location, it is a question of who we are as a city, and what stories we choose to elevate at one of our most symbolically charged sites.

Earlier this year in [The Philadelphia Inquirer](#), I wrote that it is time to mute the [Rocky myth](#). That urgency has only sharpened. Rocky is not a story we've outgrown; it is a story that has long obscured our own. The statue is not public art, it is a movie prop, a souvenir of a commercial franchise never intended to bear civic or cultural meaning. The Commission understood this when it first declined to place it on the steps. Reversing that decision now would mark not progress, but surrender: allowing kitsch to eclipse craft, and nostalgia to override judgment.

**The Philadelphia Art
Commission**

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Carmen Febo San Miguel
Vice Chairperson

Matthew Kenyatta
James Lowe
Pepón Osorio
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Octavia Howell
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Worse, the statue distorts the very history it claims to celebrate. Philadelphia is a global capital of boxing because of real fighters **Joe Frazier, Sonny Liston, Bernard Hopkins, Harold Johnson, Matthew Saad Muhammad;** athletes whose brilliance and labor shaped this city's identity. Yet atop the steps of one of the nation's most important museums, it is not these men, these Black men, who are deemed worthy of permanent recognition, but a fictional white underdog. This is a familiar civic pattern: elevating caricature over truth, the safe myth over the uncomfortable excellence that actually defines us. It echoes the same dynamics I wrote about when examining the [Mummers' long, troubled history with blackface](#), the city's habit of clinging to symbols that soothe rather than challenge.

The Museum steps are not neutral ground. They are a civic altar and a global landmark. What stands there signals what we value and what we aspire to. Installing Rocky at this gateway would announce that sentimentality outranks substance, that mass culture can displace intentional culture, and that we remain content to live inside a cartoon of ourselves while our real heritage — the artists, fighters, organizers, and cultural workers who shaped Philadelphia remains under-recognized.

Public affection is not a standard for public art. If it were, our civic spaces would devolve into theme parks of commercial iconography, stripped of the complexity and rigor that meaningful art requires. Your charge is not to ratify popularity; it is to protect the integrity of the public imagination.

Philadelphia deserves monuments that honor the people who actually built, bled for, transformed, and inspired this city. We deserve more than a bronze mascot of a film franchise. Approving this installation would cement a symbol of complacency, mediocrity, and historical erasure at our most visible cultural threshold.

I urge the Commission to reject this proposal, reaffirm its earlier judgment, and champion public art that reflects Philadelphia's truth, not its most convenient myth.

**Respectfully,
Tayyib Smith**

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19. FROM: Greg Calderoli
Received 12/11/25

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Dear Members of the Philadelphia Art Commission,

My name is Greg Calderoli, a Philadelphia resident and longtime visitor of the Art Museum area. After watching the recording of the discussion at yesterday's Commission meeting, I wanted to respectfully share several concerns about relocating the Rocky Statue to the top of the steps.

I say this with full appreciation for the work you all do and the thoughtful questions raised during the session. Many of the points you raised align directly with what regular visitors like myself have experienced for years.

1. The visitor experience at the top will be severely harmed — even with the proposed “solutions.”

Marguerite suggested that setting the statue back 14–15 feet and creating a defined queue would make the top landing workable. Respectfully, this doesn't resolve the core conflict. Every photo requires two people: the subject and the person taking the picture — and that picture-taker will inevitably stand in the center of the top landing, exactly where runners finish their climb.

This forces two Philadelphia traditions into direct conflict:

visitors lining up for statue photos and runners sprinting up the middle of the steps to celebrate at the top.

As Commissioner Febo San Miguel noted, the current setup (statue at the bottom) has supported both experiences since 2006: runners get full use of the steps and landing, and visitors enjoy an orderly, unobstructed photo line without pressure or interference. Moving the statue undermines both groups at once.

It's also worth remembering that in the films, the statue is never at the top during Rocky's training runs — the steps are completely clear. That's the moment visitors come to Philadelphia to recreate. If the statue is permanently placed at the top, no one will ever again be able to run straight up the middle and celebrate the way Rocky did. The iconic experience is lost permanently.

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Minutes prepared and reviewed by Art Commission staff Cassandra Perry and Katherine Liss.



2. Accessibility becomes much worse — not better.

Yesterday's meeting made it clear: there is **no proven ADA plan**.

The proposal relies on stairs, limited museum hours, and an uncertain shuttle concept. This leaves visitors with mobility challenges at a real disadvantage, especially those visiting early morning, late evening, or on tight schedules.

The bottom-of-the-steps location is one of the most universally accessible public art placements in the city. Moving the statue eliminates that.

3. Visitor numbers at the top will almost certainly drop.

Commissioner Osorio's concerns were spot-on: many tourists can't or won't climb the steps. Some only have minutes to stop for a photo. Today, drivers can pull up, take a picture, and continue on.

That spontaneity will be gone, and far fewer people will make the trek to the top.

4. The permanent alteration of an iconic landmark is not justified.

Multiple commissioners raised this issue — and rightly so.

The Art Museum façade and the steps themselves are an international symbol of Philadelphia. As much as I love Rocky, I'm also a big fan of the Art Museum. Putting a major pop-culture sculpture at the very top would permanently change the character of that landmark.

The current placement respects both the museum and the artwork.

5. The move does not solve a single existing problem.

The statue's bottom location has functioned beautifully for nearly two decades.

Clear access.

Predictable queues.

Happy visitors.

Zero interference with runners.

No landmark disruption.

Full ADA accessibility.

The relocation introduces new problems without addressing any real deficiencies.

I'm grateful for the thoughtful discussion each of you brought to the meeting. I hope you'll continue to examine the issues raised — especially accessibility,

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visitor flow, and the long-term impact on a historic civic landmark — before considering final approval.

Thank you for your time and for your stewardship of public art in our city.

Respectfully,
Greg Calderoli
Philadelphia, PA

20. FROM: Anthony Mancini
Received 12/11/25

Dear Art Commission Members,

Thank you again for taking the time to read my previous message. After listening to the Art Commission meeting, I wanted to share a few additional concerns that became even clearer from the discussion.

1) The top-of-the-steps experience still doesn't work, even with proposed adjustments.

The idea of setting the statue back and organizing a queue doesn't fix the main issue: every photo requires a person standing with the statue *and* a picture-taker standing out on the landing. That picture-taker ends up right in the center pathway where runners finish their climb. This conflict can't be designed away; the activities require the same physical space.

2) We're disrupting two traditions that currently coexist perfectly.

Right now, visitors get a smooth, single-file line at the bottom, and runners get a completely clear staircase and landing to recreate the famous moment. Moving the original statue to the top undermines both groups simultaneously. This balance has worked flawlessly for nearly twenty years.

3) The "Rocky moment" disappears if the statue is placed at the top.

In the films, Rocky runs up an empty staircase and celebrates at the center of the landing; that's the exact moment tourists come here to re-experience. If the statue is permanently installed at the top, no one will ever be able to recreate that scene again without waiting behind photo lines. It fundamentally changes what the steps are for millions of visitors.

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Nearly two decades of real-world use have shown that the base of the steps is the safest, clearest, and most visitor-friendly location for the original statue. The proposed move, even with modifications, creates new problems instead of solving existing ones.

Thank you for considering this additional input.

Sincerely,
Anthony Mancini
Philadelphia

21. FROM: Rick McGinley
Received 12/12/25

Dear Art Commission,

After listening to the December 10 meeting, I wanted to send a brief follow-up because many of the Commissioners' concerns lined up exactly with what regular visitors like me see every day at the Rocky Steps.

The biggest issue is the conflict between runners and people taking photos. Even with a defined cue, the person taking the picture will still end up standing near the center of the landing. That's exactly where runners end their celebratory run up the steps. It really hampers two great traditions, and several of you noted how serious that problem already is with just the replica statue at the top.

Accessibility is another major problem. Right now, anyone can visit the screen-used statue at any hour. Putting it at the top limits access for older visitors, families with strollers, and anyone with mobility issues — especially with no ADA plan, no nighttime plan, and no reliability plan for the shuttle. As one Commissioner (Pepon?) pointed out, this part of the proposal just isn't ready. Visitor numbers will drop, too. The original statue draws huge crowds where it is now. I'm thrilled we'll get to keep the screen-used version, as that's the one people want; but they also want the clear, easy experience of taking a photo without blocking an active staircase. Several Commissioners already voiced doubts about whether the top landing can sustain that level of visitation.

I also share the landmark concerns raised during the meeting. The museum's façade and the top of the Steps are iconic on their own. Anchoring the original statue there changes the character of the landmark permanently, and I

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appreciate that multiple Commissioners called out how serious that is. Even as a Rocky fan, I think it's important to note that in the movies, the top of the Steps are almost never shown with the statue there. The Steps are clear, and that's exactly what people come here to recreate. Keeping the top landing statue-free actually preserves how the space looks in the films

The thing is, the current setup works perfectly. It keeps the Steps fully open for runners and keeps the statue experience organized, safe, and accessible. It doesn't interfere with the skyline view, the landing, or the museum's identity. Moving the statue solves none of the issues discussed on Wednesday — it actually creates all of them.

Thank you again for taking public input so seriously. I hope you'll keep the original Rocky Statue right where it is, at the base of the Steps where it serves everyone best.

Sincerely,

Rick McGinley

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ADMINISTRATIVE REVIEW:

Indego IKE Smart City Kiosks – Various Locations

1. FROM: Eugene Desyatnik
Received 12/10/2025

W/r/t bike lanes paired with bike kiosks – I appreciate the comment and agree, and want to add for the public record and everyone's benefit –

Given the comment was made in the context of the intersection at Front Street and Washington Avenue

Two separate fatal pedestrian occurred there in the last two years: a June 24, 2024 collision in which a pedestrian was struck and killed on South Front Street at Washington Avenue, and a January 2, 2025 crash where a SEPTA bus struck a married couple at Front and Washington that killed the husband. A well-attended meeting was held at Shot Tower around these concerns. Making this safer for all road users and additional multi modal support is indeed needed.

The Washington Ave connector project is planned for this area, and will help add bike trails. This may be helpful as an attachment. [Washington Avenue Connector](#)

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