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Honouring heroes by branding in bronze: theorising the UK’s football statuary

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Honouring heroes by branding in bronze: theorising the UK’s football statuary

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Honouring heroes by branding in bronze: theorising the UK’s football statuary

Abstract

As of 1st February, 2012, there were 58 figurative subject-specific statues of association football players, managers, chairmen, owners, or founding fathers sited at stadia or city centres within the UK, with all but 3 of these erected in the last 20 years. Clubs, their supporters and local authorities are investing substantial financial and logistical resources in adding to the cultural landscape. Their motivations are posited as a multifaceted marketing strategy that includes branding through success, the evocation of nostalgia and the creation of identity through heritage objects; a statement of cultural change, ownership and environmental improvement; and sympathy, as part of a developing mourning culture within football. Statues have been facilitated by the increasing availability of funding, and by spare capacity in fan organisations. Statue projects may be beneficial in bringing supporters together, but as a conduit for engaging the wider public in social history they are limited by subject choices driven by memory or sympathy.

Keywords: statue, football, soccer, marketing, nostalgia, identity, heritage, stadium
Honouring heroes by branding in bronze: theorising the UK’s football statuary

Johnes and Mason identify three main sources of the public history of football: oral traditions, written and broadcast material, and physical “residues” such as programmes and stadia.¹ A recent addition to this list is the burgeoning UK football statuary. As of 1st February 2012, 58 figurative subject-specific statues,² collectively depicting 56 distinct association football players, managers, chairmen, owners, or founding fathers,³ had been unveiled and sited adjacent to (or infrequently, inside) football stadia, at a central site in the home town of the subject, or occasionally the town in which the club is based. The use of statues to honour sportsmen can be traced back to the Greek and Roman civilisations where they were developed as public artworks celebrating athletic or gladiatorial prowess.⁴ However, all but 3 members of the UK football statuary have been erected in a period of rapid accumulation since 1995 (figure 1) and it is thus a far more recent phenomenon which merits detailed examination.

<figure 1 here>

Tables 1a and 1b, constructed using data gathered through a literature and web search, and interviews with sculptors and statue project organisers, list the existing statues and 10 others that are commissioned or planned. Each location, primary project instigator, primary funding source, commissioning process, sculptor, unveiler and design are given alongside the subject’s primary club and role. The primary instigator is defined as the person or body providing the initial vision and momentum, though a ‘statue committee’, incorporating representatives of the club, fans, local media, local government officials and often the subject’s family, is typically established to steer the project,⁵ source funding, commission a sculptor, choose a location, and organize the erection and unveiling. Where funding is from clubs or football authorities it is from a general budget or the chairman’s largesse. Public money can flow directly from local authority budgets, or be channelled from regeneration grants, the Heritage Lottery Fund, and funding
streams for public art e.g. ‘Percentage for Art’. Fan funding comes via direct donations, collections and fundraising events; commercial funding most often through sponsorship of the statue plinth or plaque, and the sale of collectable limited edition miniature statues.

There is a strong association between instigation, funding and location that suggests a tentative typology of statue ‘ownership’. Statues instigated by the subject’s primary club are funded commercially or by the club and located at their stadium, with the sculptor almost always chosen purely on reputation and portfolio. Likewise fan instigation and fan funding are usually coincident, with the resulting statues located at stadia or occasionally in the centre of their club’s city. A third group of ‘civic football statues’ are instigated by local government, primarily funded by public money, with sculptors selected through an open or limited competition and the statue sited in the centre of the subject’s town of birth or residence. Similarly a clear typology of form is apparent, with the principal designs being action, posed and triumph. All but three existing statues are created in bronze.

<Tables 1a, 1b and associated footnotes here>

The median cost of statues for which we were able to obtain an estimate was £65,000. Where fundraising and planning permission is required, projects may take upwards of 5 years from instigation to completion. Across the UK at both the highest and lower levels of professional football, clubs, their supporters and local authorities are investing substantial time, capital and logistical resources in adding to the cultural landscape in a way that represents a two-fold break with tradition. For the first time football’s history is being proactively taken beyond the confines of personal memories, archival material and artefacts owned by the football community to be displayed in a physical form visible to the wider public. The football statuary also represents the first sustained and extensive union of art and professional football; two fields of human endeavour that had previously made only ephemeral contact. It is distinguishable from the general public statuary by an atypical funding profile: Selwood estimates that the public sector generates three times as
much art as the private sector, a ratio reversed for football statues. Furthermore, whilst small numbers of legendary athletes from other sports have been depicted within the UK, a nationwide proliferation of subject-specific sporting statues is unique to association football.

Despite this distinctiveness and discontinuity, the reasons for such investments are unclear and yet to be examined. Given the heterogeneity of instigators, funding sources, location and design of statues, and the ability of statues to project multiple meanings it is natural to assume that there will also be variation in the primary motives for these monuments; as such, this provides a rich area for exploration. The sporting statuary of the US is beginning to generate detailed critical appraisal, though even for this substantial and established collection, recognition and examination is mostly brief and in passing. Academic discourse on the UK’s football statues is restricted to limited reference in the literatures of sports history and public art. The statuary itself has lacked a complete and comprehensive inventory to provide a foundation for further research.

To address this lacuna, our article examines the motivations that lie behind the construction of football statues. Specifically, we attempt to answer why football clubs and supporters are choosing to reference their history in this way, and at this point in time. Statues portray cultural values and, according to Phillips et al, are ‘rich sources of information about the society that builds them’. As such, how does the very existence of a rapidly expanding football statuary relate to the cultural changes that have taken and are taking place within football, and to its place in wider society? To conclude, we explore the extent to which such projects can be seen as beneficial to supporters and the wider public, particularly as conduits for historical information and education. Whilst subject-specific figurative sculpture is naturally a non-fictional form, to what extent are football statues creatively reimagining the past for the benefit of their instigators?

Marketing: statues as a multi-faceted branding tool
The shifting landscape of UK football since the advent of the Premier League in 1992 is encapsulated by the increasing outward focus of its clubs, which have metamorphosed
from insular fiefdoms to worldwide concerns. As horizons have broadened, so has their perceived potential supporter base. In attempting to capture and retain this increasingly heterogeneous entity, football clubs have sought to establish, maintain and project a strong and redefined ‘brand’, i.e. the way they are perceived by both current and potential and potential customers. The UK’s urban areas have faced a similar challenge from globalisation and the associated loss of the traditional industries that provided their raison d’être and identity, necessitating a reinvention of the local economy, the regeneration of the environment, the reinvigoration of community spirit and the marketing of their community to the wider world. The ability of a statue to perform as a ‘hollow icon’, one that can hold multiple meanings, convey multiple messages and fulfill multiple marketing functions that collectively speak to all parts of a changing and widening customer base, makes it a particularly effective tool. For this reason, football statues are being used to implement marketing strategies, specifically branding through success, the evocation of nostalgia and the projection of a distinct and authentic visual identity.

A critical part of any brand is perceived success; clubs can no longer allow past triumphs to remain locked away in trophy cabinets. Cialdini et al conceptualised the strategy of basking in reflected glory (BIRGing) as a means of achieving brand recognition and loyalty. Subject selection and design choice are integral to implementing this branding strategy through statues; erecting monuments to decorated former players and renowned managers proclaims success by association. Supporters are attracted to a winning team: an explicit projection of this is the portrayal of goal-scoring or trophy-winning events through a triumph design. Where such designs are based on specific moments in time, often manifest through ‘flashbulb memory’ portrayals, they provide a flexible marketing tool that caters for variation in the meaning and resonance of success according to the depth of an individual’s support. By combining an immediately visible and understandable form with detail that requires prior knowledge and close inspection to interpret, a hierarchy of messages is incorporated. The Thierry Henry statue at Arsenal FC, unveiled in December 2011, was inspired by a creative brief from brand consultants. To the casual supporter or sports tourist the image of the striker, arms aloft in celebration, is a simple declaration of the success, style and glamour of a world-famous
Arsenal player. However the more committed fan will recognise the pose depicted as that marking a spectacular goal against Tottenham Hotspur FC in 2002, which was celebrated provocatively in front of the Tottenham fans. In addition to being reminded of victory over a bitter rival, a memorable moment they may have witnessed and which binds them to their club, their self-worth as a committed fan is boosted by their very ability to recognise and interpret.

In addition, regardless of subject and design, the very presence of a club instigated and funded statue, a gleaming luxury item, boasts of financial success. Two of the wealthiest clubs in England (Manchester United FC and Chelsea FC) have employed Philip Jackson, the pre-eminent and possibly most expensive figurative sculptor within the UK, whose previous work includes the most recent monarchs of the realm. It appears that a statue is becoming the *de rigueur* statement of conspicuous consumption and the ability to buy the best. Effectively a bronze ‘marquee signing’, it is the institutional equivalent of the player’s diamond earring.

The second marketing strategy of which statues are an artefact is the evocation of nostalgic feelings. Seifried and Meyer cite the importance of servicing fan nostalgia, i.e. recollections from the past that offer a preferred alternative to the present. When such emotions are generated within sports facilities, they help fans ‘relive previous experiences enjoyed and endured’ and inspire pilgrimage to that location. Nostalgia-targeted marketing within football has a commercial face, for instance the sale of classic replica shirts or videos of historic matches. Whilst profitable, the very act of selling nostalgic products may inhibit their effectiveness in recalling more innocent times. Statues offer a less overtly commodified provision. With nostalgia exploitation strategies well-established, and recognised as a method of maintaining competitive advantage, the spread of club-built monuments within the most commercially-oriented UK sport should not be a surprise. Evidence for this driver of statue creation is subject selection, which favours players and managers of the 1950s, 1960s and 1970s: within living memory, yet far enough in the past to generate nostalgia. The era of an individual’s career has been shown to be a statistically significant predictor of selection as a statue subject amongst
legendary English football players. At times the past may be a preferred alternative to the present for the club itself; then a club-instigated statue also becomes a public relations act. Strangleman suggests that history is used by management ‘to win consent for change or at least marginalise criticism’. A supporters’ club chairman (who requested anonymity) described a club-instigated statue as ‘…a bit of insurance, to make sure the cost-cutting and the team funding chopping wasn’t criticised.’

**Authenticity, distinctiveness and visual identity through built heritage**

Linked in part to nostalgia though extending beyond it, a third motivation prompting statue development is the projection of an authentic, distinctive and visual identity through heritage. Fans desire and are attracted by playing success, the financing of which requires an increasingly business-oriented outlook, yet paradoxically they also crave an authentic and culturally distinctive experience, to which the commercialisation and globalisation of the game is deleterious. The development of a marketing strategy to satiate the latter desire is also reviewed by Seifried and Meyer, who note ‘the history and heritage produced by sports organizations through facilities is a particularly interesting strategic tool.’ Even if driven by a commercial imperative, statues themselves project an authentic and club-specific tradition. As with success, these attributes appeal to both committed and prospective followers. Ramshaw and Gammon argue that tangible sports-related heritage objects ‘create personal and collective legacies’, helping to maintain current fan groups. Simultaneously, they attract new supporters who wish to connect with the idealized environment created by such heritage objects. Unlike residual by-products, such as match programmes or ticket stubs, statues are specifically designed to be attractive, permanent and widely visible visual images. Steve Sutherland, formerly Commercial Director of Charlton Athletic FC, described how since the statue of Sam Bartram was built, ‘Every TV feature on Charlton Athletic starts with a shot of the statue… every TV interview takes place in front of it… all the club’s brochures feature an image of the statue’, and reflected that the benefits to the club were far greater than he had predicted. A statue can even be used in physical marketing exercises; Nottingham Forest FC posthumously ‘employed’ Brian Clough as a kit launch model, and Fulham FC have used the image of the Johnny Haynes statue on their change strip.
A desire to project an authentic and visibly distinct identity through heritage is not the sole property of football clubs. It is likely to be shared by their supporters and civic authorities, the other principal generators of the football statuary, be it as a marketing strategy to attract publicity and investment, or for self-gratification through the maintenance of a topophilic attachment. It is not coincidental that the growth in both civic and fan-led football statue projects has followed a period in which both stadia and wider urban environments have become ever more homogenised.

As Kuper remarked, ‘British fans are historians. When two British sides play each other, their histories play each other too.’ This need for an authentic, visibly distinct tradition was once catered for by the stadium environment. Between 1945 and 1988, ground development was occasional, piecemeal, and without long-term planning, resulting in variety and idiosyncrasy. A club’s ground became a canvas for their unfolding story, with enormous symbolic value. It carried the memories of fans and the history of the club in its fabric and bred a strong topophilic emotional attachment. Yet following disasters at Bradford (1985) and Hillsborough (1989), safety revisions, most influentially those recommended by the Taylor Report, have drastically changed spectator facilities in UK football. Stands from which fans had watched, possibly from the same spot for many years, were swept away. Of the current English league clubs, 40 have new or completely redeveloped grounds since 1988. Inglis noted how ‘all over Britain new stands are going up, while familiar old ones either tumble into oblivion or are refurbished beyond recognition’. This rapid development has resulted in the ‘McDonaldisation of sports buildings,’ identikit stadia evoking little memory or tradition. With their stadium heritage demolished, the sense of ‘home’ and ‘place’ has been diminished for supporters. As Titford describes, ‘Each away game was almost a trip to a different country… [now] the colour of the seats is the best guide to where you are’. This loss is magnified where location has changed, removing landmarks from the match-day ritual. Further, the sale of stadium naming rights can lead to a literal loss of place.
A fan-led statue project is an attempt to offset the losses described above by providing a distinguishing visible identity that draws upon the club’s heritage. Ron Knuszka describes the ‘birth’ of the Ivor Allchurch Statue, sited at Swansea’s new Liberty Stadium. “The new stadium’s being built up the road, and I’m saying to myself, well how can we move forward by taking a part of our history, not just into the present but into the future, not to forget where we’ve come from?” Whilst this desire to preserve is couched in terms of education and remembrance, it is also nostalgic. Much of football culture is oral, relatively intangible and ephemeral, with supporters passing on memories of events and characters. A statue projects a more permanent statement of fans’ preference for the past, encapsulating memories of club success, moments with friends, and their younger selves. The website for the Roy Sproson Statue Fund illustrates this idealism; Sproson’s appearance record is ‘unlikely to be bettered during these days of the highly paid football mercenary.’ Just as clubs can use statues as part of a nostalgia-based marketing strategy, nostalgia will also determine how fans themselves choose to display their traditions, and therefore influence subject choice in much the same way.

As the UK’s football stadiums have become indistinguishable edifices in a transient culture, so have many of the urban centres that host them. A collapse in the heavy and manufacturing industry sectors in the 1980s simultaneously denuded economies and removed motifs. Parallel to this, the growth of supermarkets and national retail chains has resulted in faceless High Streets and shopping malls, decreasing civic identity still further. Local authorities will inevitably seek to boost civic pride and attract external investment for political, holistic and economic reasons yet, as Powell notes, ‘Competition is now intense among towns and cities, which recognise, in a world inclined towards uniformity and blandness, they need individuality.’ In highlighting a potential solution, Manthorpe states that, ““Public” art can provide a landmark or waymark in a landscape in danger of becoming overwhelmingly utilitarian. It can provide a positive acknowledgement of a community’s identity.” This provision of identity is manifest both through the artwork itself and the history or myth that it is referencing.
Even if a need for civic identity has inspired a growth in public art, a football statue is not a natural or traditional choice when sited away from a stadium. The initial development of the UK’s general public statuary largely dates from the Victorian period, and whilst including many figurative pieces, did not include sporting figures. High calibre sculptors of the time and the classes who commissioned their work may have considered sport ‘too common and too new for their attention.’ At the turn of the 20th century, as many of today’s spectator sports began to develop mass appeal and became more culturally acceptable subject matter, sculptural fashion moved away from the figurative. Mandell speaks explicitly of this change in critical preference ‘hindering the development of sporting art.’

However, as figurative sculpture has reappeared, football and its participants have been considered as worthy subject matter, indicating their perceived suitability in projecting civic identity. This reflects the hegemonic status and pervasive influence of the game, paralleled by a decrease in public regard for the typical subject types of the past. An English Heritage survey found the public in favour of commemorating their sporting heritage; conversely the affection for and respect in which political and religious leaders, or even the monarchy are held has declined. Military figures too may be seen as divisive, particularly in areas with ethnically diverse populations. Stephen Field, the Public Art Consultant for the Duncan Edwards statue project, says of footballers, ‘These are modern heroes, you had heroes of the past that might be more military heroes, but for people now, they’re heroes.’ However, whilst much of the popularity of the modern game is reflected through the celebrity status of today’s players, civic football statue subjects are again predominantly heroes from the past who played within living memory. Though no doubt partly due to the nostalgic impulses of civic statue instigators, this also reflects the aim of creating a distinctly local identity, and a wider public preference for more located heroes as opposed to today’s transient celebrity footballers who flit between the world’s biggest clubs and are less likely to be identified with a particular city. Players from the past were more likely to be rooted in their local community physically and socially, albeit by necessity due to lower wages and stricter contractual ties.
Evidence for the effects described above comes from the subject choice and location of civic football statues. For example, ‘Stanley Matthews’ in Hanley, Stoke-on-Trent was unveiled as part of the redevelopment of a shopping precinct; its subject was born, died, started and finished his career in the city. ‘World Cup Winners’ is sited in Tameside, Greater Manchester, an artificially created administrative district encompassing nine towns that hence lacks a single natural identity, and has thus recently attempted to create one through public art featuring a series of local sporting heroes.\(^{54}\)

**Ownership: statues contesting and improving the environment**

Howard argues that groups in society compete for control of cultural capital. The hegemonic group is that ‘whose ideas are generally those on which society is motivated.’\(^{55}\) When a new cultural order is established, it often reduces the old order to heritage content. Howard also notes that in the UK the hegemonic group is white, male and well-educated, and has recently ‘taken over’ football, formerly a refuge for the ‘culturally disenfranchised’ and carrying social and psychological baggage from a very different era of social stratification.\(^{56}\) Since the creation of the Premier League, a ‘new cadre of aggressive “professional” administrator/entrepreneurs’\(^{57}\) have repositioned their clubs as ‘a product for middle class and family consumption.’\(^{58}\) It is natural that their beliefs and traditions of both form part of the brand that clubs now wish to project via their stadium environment, be it through embracing legislation enforcing all-seater stadiums, the integration of hospitality, tourism and retailing into stadia\(^{59}\) - or the installation of public art. Hence a club-instigated statue acts as both a statement and facilitator of cultural (re)placement, symbolising the club’s ownership of and their ability to create a particular stadium environment, the victory of a new order through their control over the preservation and interpretation of the past, and the increasingly distant relationship between player and fan. Where once supporters and players could be equals in wages and social status, the fan is now separated experientially and culturally. Once a stadium was a space owned by supporters on their own terms, yet they have become customers whose experience of support is administered by the club, who design the stadium environment to provide a manufactured and controlled sense of belonging.
Conversely, a fan-led statue project stakes a counter claim on the stadium environs and the game itself, delivering a sense of ownership, self-worth and even of moral superiority. As such, the plinth or plaque inscription, which typically reveals the project instigator and funder(s), is of critical importance when interpreting a stadium-sited statue. Supporters are inclined to see themselves as the true custodians of their club, and many dislike the increased commercialisation of the game. Statue projects enable the assertion of opposition to this trend. Glenn Bowley of the Jimmy Armfield statue campaign describes how offers of business funding were rejected. ‘We didn't want to commercialise Jimmy Armfield... we wanted it to be the supporters who raised the money.’ Such active independence reinforces the fans’ belief in themselves as moral guardians of their club’s heritage, and moreover, as the real owners of the club. The Roy Sproson statue appeal was launched by Port Vale FC supporters in 2001, with the statue gradually sculpted as finances allowed. Unveiling finally took place in January 2012. Funds were raised against a background of rising hostility between supporters and the board of directors, whose perceived lack of contribution to, and at times obstruction of the statue project only reinforced the divide. Dave Felstead of the Sproson Statue Fund remarked in 2010, ‘It has become clear the only way we are going to raise the cost of erecting the statue is to once again turn to the only people who seem to care about it…the Vale fans themselves.’

Contiguous with the ownership of an environment is a desire to improve it. For clubs, there are associated benefits in ‘gentrifying’ the stadium environment; one sculptor (who wished to remain anonymous) reported a club chairman whispering to him at an unveiling ceremony, ‘Let’s not forget amidst all this that this doubles the real estate value of the land around it.’ This motivation could equally apply to civic settings, many of which are deprived areas that local authorities are keen to revitalise. Above and beyond the aforementioned and less immediately tangible effect of creating a distinct local identity, public art is considered to ‘humanise and otherwise improve… to bring about safer areas’, to enhance the appearance of an area and hence be conducive to regeneration - although there is some debate about the degree of economic impact.
Sympathy: statues and mourning cultures

A further motivation for statue construction, extending from a wider cultural tradition and resonating across the range of statue instigators, is the commemoration of a recently deceased player or manager. Whilst this cannot be considered an overarching causal factor for the entire statuary, in a small number of cases the death of a player or manager has provided the impetus for their portrayal, particularly when the subject has died at a comparatively young age; examples include Davie Cooper (died aged 39 in March 1995, statue erected in March 1999) and Billy Bremner (died aged 55 in December 1997, statue erected in August 1999). Within 12 hours of the death of Nat Lofthouse in January 2011, a contributor to a Bolton fans’ internet forum wrote, ‘Sad day of course, but let’s not forget that Nat had a “good innings”. The focus should be on celebrating his life and that should start with the commissioning of a statue.’ Statue building has become part of a football-specific mourning culture that emerged from the public reaction to the 1981 death of Bill Shankly and the aftermath of the 1989 Hillsborough disaster. It also mirrors broader societal shifts, exemplified by the reaction to the death of Princess Diana in 1997. An increasing acceptance of overt displays of public grief and tribute has resulted in ‘mourning inflation’. The granting of a minute’s silence before a football match is increasingly frequent and used to honour those with little or no connection to the club, such as minor royalty. Inflation devalues; hence to commemorate important figures within the collective psyche of a football club a greater honour is needed. In keeping with other trends, such as the replacement of the minute’s silence by the less sombre minute’s applause, statues also bring a more celebratory aspect to mourning by capturing the subject in their prime.

An antecedent context is the role of football as a ‘new religion’ in an increasing secularised society. Though not an unopposed view many authors, commentators and supporters, both academic and populist, have drawn parallels between football and organised religion. Players are ‘worshipped’ and even nicknamed ‘God’. Stadiums are described as temples, places of pilgrimage, or cathedrals; a ‘sacred space’ that ‘transcends mortality’. If football and its stadiums increasingly fulfil quasi-religious roles, an increase in statue building is a visual symptom. Statues at stadia are shrines or
icons, where ‘gods’ can be worshipped, and homage paid to ‘saints’. For civic statues, sculptor Ross Wilson draws the analogy of mission; ‘They’re almost like modern saints, you know. Bertie Peacock would be like an evangelist saint because he’s not outside the ground, he’s in the marketplace, he’s the evangelist for football in Coleraine.’

Associated commemorative cultures have developed, such as the laying of flowers or tying of scarves. When two Leeds United FC fans were stabbed to death before a European tie in Turkey in 2000, the Billy Bremner statue at Elland Road was adorned with floral tributes, and a black armband attached. Mourning behaviours have even extrapolated beyond bereavements immediately related to the club. In Blackburn, mourners mark the passing of a Rovers-supporting friend or relative by laying flowers from the cortege by the statue of Jack Walker.

**Capacity: facilitator and driver of statue construction**

The emergence of football statues at this point in time is driven by the motivations described above but facilitated by increased resources. The increase in statue numbers from the mid-1990s follows a period of dramatic growth in the wealth of English Premier League members in the preceding half decade. Statues are luxury items; club-funded statues are mostly erected by teams that have benefitted from Premier League status in the past 15 years. There has also been an increase in funding available for civic football statues. Arts funding bodies have had to become more accountable to public preference in the face of increased scrutiny. Stephen Field notes that before the late 1990s the Arts Council would have been unlikely to contribute funding for figurative art, especially that depicting a sportsman. He states, however, that ‘I think it is changing, I think that the new Arts Council grant system, they are passing stuff they might have moaned about before, they tend to be told they weren’t getting the money out to people.’

Supporters seeking to erect a statue are unlikely to have such immediate sources of funds to draw upon. Their critical resource is an organisational structure with the time and skills to fundraise. Whilst fan instigators may initially act alone or through informal collectives, the majority of fan instigated statues are the product of pre-existing formal organisations such as supporters’ trusts. The raising of the football statuary has been facilitated by the
recent formation of campaigning fan bodies at many clubs. Trusts are distinct from
traditional supporters’ organisations, which were subservient to the football club. Such
fan activism is rooted in the fanzine culture of the 1980s, and the concurrent birth of
‘independent’ supporters associations fighting single-issue campaigns. Spurred by
perceived exploitation of fans in an increasingly commercialized sport, a transition was
made into seeking representation within the organisational and financial structure of their
club, formalised at many clubs through the supporters’ trust structure and facilitated
through umbrella organisation Supporters Direct. By 2011, two-thirds of English
League clubs had a registered supporters’ trust, with others having similarly independent
campaigning bodies. Simultaneously, the internet has provided a forum for fan activism
and the means of mobilising support for campaigns. Though early trusts were responses
to club maladministration or financial crises, they now exist where fan-club relations are
less hostile, or the financial situation less parlous. Yet this ‘new mutualism’ has not led to
fans taking major stockholding positions in the wealthier clubs, where (lack of) money is
a significant barrier to entry. Even a more traditional fan-funded activity, that of raising
funds for new spectator facilities, is beyond the means and capabilities of supporters in
the upper echelons of the game due to the costs associated with the level of spectator
comfort and safety required. These scenarios leave active, organized fan groups with
spare capacity.

The impact of this spare capacity is not limited to mere facilitation of a statue project; it
can also be the reason for initiation. Villa Trust’s Tony Barnes says of the instigation of
the Bill McGregor statue campaign, ‘The trust was looking for a supporter-driven project,
and as other trusts had done statues, I suggested one.’ A successful statue project can
have multiple potential benefits for a formal grouping of fans. First, it increases
communication with and publicity within the wider supporter base. Several supporters’
trust associated statue projects, such as the forthcoming John Atyeo statue at Bristol City
FC, have first decided upon erecting a statue and then chosen a subject by consulting
more widely amongst supporters, embedding the presence of a democratic supporters’
body within the fan base still further. Secondly, an ability to organise, lead and innovate
is demonstrated. The Brian Clough (Nottingham) Statue Committee provides an example;
the Forest Supporters’ Club, partnered with the local council, organized fundraising activities that included sponsored runs, bungee jumps and haircuts; the sale of banners, badges, and even Clough’s old office desk; a tribute play; a Forest legends event; and a “Clough Aid” concert! Third, wider credibility is earned, an essential commodity for campaigning fan groups who, especially if they are working towards a long-term goal of at least a stake in club ownership, will need to forge links with influential figures and sources of funding outside of their immediate circle of supporter-activists. David Craig, of the Fred Keenor Statue Committee at Cardiff City FC, noted that as funds accrued, commercial sponsors and local authorities ‘came out of the woodwork’, willing to contribute having proof of public support and reduced risk of association with a failed project.88

Writing or re-writing history?
We conclude by assessing the impact of, and the future for football statues. Whilst the reaction of fans to statues has been largely positive, unsurprisingly given that many result from fan campaigns, there have been two strands of negative feedback. The first is criticism of the cost, especially when funding is from local authorities or clubs. Where public money is used, criticism is also recorded from non-football fans, opposing the spending of ‘tax-payers money’ on public art. Such criticism is not confined to statues of footballers and may be exacerbated where public art is associated with regeneration in deprived areas with lower income and greater reliance upon the state. When a club funds a statue, the typical complaint is that money would be better spent on new players. A second criticism posits footballers as undeserving subjects. A Preston resident commented, ‘Tom Finney is not a hero, he is an ex football star or personality. Heroes are in Afghanistan fighting terrorists.’

As an artefact referencing a historical figure, a statue may appear to have an educational role. Johnes and Mason argue for football exhibits at museums as a way of engaging ‘unreached’ groups in history, widening access and diversifying visitor demographics. Moreover, museums enable the negotiating and cementing of relationships between visitors. Football statues go further by bringing this history out of the museum to the
people, and facilitating interaction across generations; they require no admission fee or
even prior intent to engage. Parents or grandparents who witnessed the subject first-hand
can ‘introduce’ him to a younger generation, providing a bridging point for further
sharing of personal and family histories. Fan-led statue projects are also beneficial in
bringing supporters from different generations and backgrounds together. Steve
Sutherland, who spearheaded fundraising for the Sam Bartram statue at Charlton Athletic,
described how an 8-year old child approached him and handed him a pound coin, saying
it was ‘for the Sam statue.’ Sutherland says, ‘That child will always feel they helped
make part of the club.’ Moreover, Paul Ellis, of the Brian Clough Statue committee in
Nottingham recounted, ‘Nobody was doing it for anything other than the want to do it
and the love of doing it… it took a lot of my time but I wouldn’t have missed it for the
world.’

Yet, whilst educational and sociological benefits may be derived, their provision is
unlikely to be a primary motivation for statue construction. Conversely, if marketing
strategy, nostalgia or sympathy are behind the raising of a monument they are likely to
result in the creative reimagining of the past to fulfil the present requirement of the statue
instigator. In fact, football statues often represent what Hewison, in his polemic against
the heritage industry, describes as a ‘distortion of the past.’ Ironically, a football-related
artwork that supports this argument is, at first sight, an attempt to counteract it. The
‘Statue to the Fans’ (2002) at Sunderland AFC features a grandfather, mother and two
children, and was allegedly erected to honour the most numerous but least heralded
section of the football industry. However the cross-generational ‘family of fans’
depicted is less a reflection of historical reality than of the utopian family-oriented match
environment that clubs now aspire to create and project. A Sunderland fanzine editor
admitted, ‘The statue of the family is a good idea because obviously we are trying to
attract this family image. It would have been nice if they had one statue which signifies a
goal celebration or something like that.’

The reimagining of the wider history of the game by statues designed for ‘BIRGing’ is
similarly visible. A case previously made against sports museums that is equally
applicable to statues is the pre-eminence of victors over the more representative losers. In the last quarter century, 75 major English domestic football honours (the top tier championship, FA Cup and League Cup) were shared between just 19 clubs. Statue presence as a mark of success is typified by their specific stadia locations, i.e. primarily at English Premier League and Championship clubs or the Scottish ‘old firm’ of Rangers and Celtic. A majority of subjects are trophy-laden internationals, yet only a small percentage of footballers will ever win a medal or international cap; the many stalwart professionals and struggling lower division clubs go largely ignored. Players are depicted in their athletic prime, belying the damage that many playing careers did to long-term physical health. Further, as described above, the use of statues to evoke nostalgic sentiment has resulted in a historically biased group of subjects. The few pre-Second World War individuals depicted (e.g. Brother Walfred, Arthur Wharton, Steve Bloomer) were mostly chosen by fan-led projects. A figure from the dawn of the professional game would be less likely to fit the marketing strategy behind a club-instigated statue.

**Here to stay or just a current fashion?**

So will we continue to see growth in the number of football statues erected, or will subsequent generations retreat from this form of commemoration? As numbers grow, suitable space around the ground will become limited, and statues will lose their distinctiveness. With the heroes of fans’ youth being drawn from a more recent generation of players, can suitable statue subjects emerge from an era where players are transient celebrities who exhibit little loyalty and are often negatively portrayed in the media? A further consideration is the increasing desire of sports people to protect and exploit their image rights. In the US, legal action has been taken to protect image rights with respect to artistic works and, with the legal situation not fully established, there remains the possibility that the production of statues may be inhibited.

One area of potential growth is in statues that could be considered ‘national team’ monuments, in terms of their funding being derived from football authorities and their location being the national stadium. At present just a single statue of this type exists. The Bobby Moore statue at Wembley is a celebration of England’s 1966 World Cup victory,
the plinth depicting the other members of the team. Moral nostalgia whipped up by the media upon Moore’s death hints at a prerequisite for a national statue subject – acceptance by the general public as a wider role model. The need for broader public support for a national statue comes in part from the definition, but also from the lack of a campaigning national team supporters’ group. Allied to this, within England at least the majority of football supporters express a preference for ‘club over country’. Any national statue subject would need to transcend club rivalries. Together these factors make a fan-led national statue project unlikely. An attempt to fund a statue of George Best in Belfast through public donations stalled, with just £2000 of public donations collected and public opposition based around Best’s supposedly immoral lifestyle. In contrast, no such moral judgement was made regarding the depiction of Best at his club ground of Old Trafford.

However, we argue that the UK football statuary as a whole will continue to increase. The statue of Thierry Henry at Arsenal FC indicates a new willingness of clubs to use statues to brand purely through celebrity and success as opposed to nostalgia which, if copied elsewhere, opens up a new frontier in subject selection. Further, whilst the early football statues were primarily located at English Premier League clubs or in city centres, many recent and forthcoming projects are fan-led, at clubs outside of the top-flight. Contagion is a recurring theme in football culture, where frequent home and away matches, aided by televisual, digital and social media, enable the rapid spread of new fashions; and it appears to be at play in statue building, enhanced by local rivalry. In launching their statue campaign, a Notts County FC supporters’ trust spokesman stated, ‘Forest have got their (Brian Clough) statue. We want one for Notts County.’

The nascent development of financial models for statue projects is a further reason for continued growth. A partnership to create a single package of project delivery has been successfully demonstrated by ‘statuepreneur’ Jim Cadman and sculptor Graham Ibbeson, who have erected a number of statues of sportsmen and entertainers in Northern England. A similar charity-partnership model is being pioneered by sculptor Andy Edwards.
Organised and proven models for obtaining funding will appeal to clubs, supporters and local authorities.

A final reason for predicting growth is the potential for commercial instigators of statues. In 2010 US sportswear firm Nike produced a short advert featuring a temporary statue of Portuguese winger and Nike client Cristiano Ronaldo, erected in Madrid.\textsuperscript{105} As the home of the English Premier League, the world’s most wealthy domestic football competition, the creation of a permanent statue within the UK for purely commercial advertising purposes is a possibility. Such a statue already exists abroad, at the Nike headquarters in Oregon, USA, where Brazilian striker Ronaldo is portrayed resplendent in Nike kit.

Far from mere memorials to the deceased, the UK’s football statuary says much about the game itself, its cultural preferences, increasing commercialisation and the changing relationship between clubs and their fans; their multivalence has made them appropriate to the differing values of clubs, fans and the general public. As the inventory of these monuments continues to grow, they offer fertile ground for further investigation from business, cultural, social and artistic perspectives.
Notes

1 Johnes and Mason, ‘Soccer, Public History’.
2 Figurative statues portray a lifelike representation of a human subject. They are at least close to
life-size and depict the body; as opposed to statuettes or figurines, which are small enough to be
easily lifted, or busts, which depict just head and shoulders. Within this article the terms football
statues or statuary are used to define existing or planned statues of specific association football
players, managers, chairmen, owners or founders, erected in tribute to their contribution within
the sport, and accessible to the general public. We have excluded non-subject-specific football-
related statues (e.g. ‘The Statue to the Fans’ at Sunderland FC), non-football-related artworks at
stadia (e.g. the much-publicised statue of Michael Jackson at Fulham FC), and wax or resin
models on display within visitor attractions for short to medium-term periods.
3 8 players or managers have been depicted more than once, for instance Stanley Matthews and
Brian Clough are both portrayed at their home stadia and in their own town. Four statues portray
multiple players.
4 Lawrence, Greek and Roman Sculpture, 230.
5 Evening Gazette. ‘Fans Plan Memorial Fund Meeting.’ For example, in 2004 the Middlesbrough
Evening Gazette reported that a Brian Clough Memorial Fund, instigated by a local politician,
would be ‘kick-started by a collection of fans, ex-footballers and Middlesbrough councillors.’
6 Evening Gazette. ‘Fans Plan Memorial Fund Meeting.’
http://www.thefreelibrary.com/Fans+plan+memorial+fund+meeting.-a0122457118.
6 Heartney, City Art.
7 Joe Elliott (Coventry City FC), telephone interview, first author, February 2011. For example,
the Jimmy Hill Statue Committee at Coventry City FC offered plinth inscription of a company
name for £5000. Even the statue of Bill Shankly, the staunchly socialist former manager of
Liverpool FC, stands on a plinth engraved with ‘Carlsberg…’, the brewing giant having financed
the monument.
8 John McPartland (Brian Clough Statue Committee), telephone interview, first author, February
2011.
9 Selwood, Benefits of Public Art.
10 As of 1st January 2012, 5 cricketers, 6 rugby union players and 4 rugby league players have
been depicted by subject specific-statues within the UK.
11 E.g. Seifried and Meyer, ‘Nostalgia-related Aspects’; Smith, ‘Mapping America’s Sporting
Landscape’.
13 Cox, Vamplew and Russell eds, Encyclopedia of British Football; Goldblatt, Football Arte’;
Russell, ‘We all Agree’; Usherwood, Beach and Morris, Public Sculpture.
15 Williams, ‘Protect Me’, 100.
16 Kerr and Gladden, ‘Extending the Understanding of Professional Team Brand Equity’.
17 Osmond, Phillips and O’Neill, ‘Putting up your Dukes’.
18 Cialdini, Borden, Thorne, Walker, Freeman and Sloan, ‘Basking in Reflected Glory’.
19 Brown and Kulik, ‘Flashbulb Memories’.
20 Hearn. ‘Commemorative Statues Unveiled At Emirates.’ http://www.20.20.co.uk/news/arsenal-
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23 Ibid, 57.
Holbrook and Schindler, 'Nostalgic Bonding'; Pascal, Sprott and Muehling, 'Influence of Evoked Nostalgia'.


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Strangleman, 'Nostalgia of Organizations', 729.

Edensor and Millington, "This is Our City".

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Powell, 'Business Perspective', 25.

Manthorpe, 'Public Art', 19.

Hughes, 'Measuring the Economic Value of the Arts'.


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Ibid, 46; Williams, 'Protect Me'.


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68 Bradshaw, 'Nat Lofthouse Passes Away, Aged 85.'
69 Russell, "We all Agree".
70 Kear and Steinberg, Mourning Diana.
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100 Russell, "We all Agree".
101 Edwards. 'Fans Back Club over Country.'
102 London Evening Standard. 'Appeal for £80000 George Best Statue Nets just £2000.'
103 This is Nottingham. 'Campaign Launched for Notts County Legends Statue.'
104 Andy Edwards (sculptor), telephone interview, first author, February 2011
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Figure 1. Cumulative numbers of football statues unveiled: 1995-2011

![Cumulative number of football statues unveiled: 1995-2011](image-url)
Table 1a. The UK’s football statuary*: completed figurative subject-specific statues as of 1st February 2012, listed in chronological order of unveiling date.

<table>
<thead>
<tr>
<th>Subject(s)</th>
<th>Associated Club/Team</th>
<th>Primary Role</th>
<th>Location</th>
<th>Unveiled</th>
<th>Primary Instigator</th>
<th>Primary Funder</th>
<th>Sculptor</th>
<th>Design Type</th>
<th>Unveiler</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Harold Fleming</td>
<td>Swindon Town</td>
<td>Player – F</td>
<td>Ground</td>
<td>2nd May 1956</td>
<td>Club</td>
<td>Fans</td>
<td>H Carlton Attwood</td>
<td>Action – cont</td>
<td>Other</td>
</tr>
<tr>
<td>2 Sir Stanley Matthews</td>
<td>Stoke City</td>
<td>Player – F</td>
<td>Home Town (Hanley)</td>
<td>21st October 1987</td>
<td>Sculptor</td>
<td>Public Money</td>
<td>Colin Melbourne</td>
<td>Action – drib</td>
<td>Subject</td>
</tr>
<tr>
<td>3 Jackie Milburn</td>
<td>Newcastle United</td>
<td>Player – F</td>
<td>Club Town</td>
<td>15th November 1991</td>
<td>Local Media</td>
<td>Fans</td>
<td>Susanna Robinson</td>
<td>Action – shoot</td>
<td>Family</td>
</tr>
<tr>
<td>4 Jackie Milburn</td>
<td>Newcastle United</td>
<td>Player – F</td>
<td>Home Town (Ashington)</td>
<td>5th October 1995</td>
<td>Local Auth</td>
<td>Fans</td>
<td>John Mills</td>
<td>Action – cont</td>
<td>Family</td>
</tr>
<tr>
<td>5 Sir Matt Busby</td>
<td>Manchester United</td>
<td>Manager</td>
<td>Ground</td>
<td>27th April 1996</td>
<td>Club</td>
<td>Club</td>
<td>Philip Jackson</td>
<td>Pose – ball</td>
<td>Family</td>
</tr>
<tr>
<td>6 Billy Wright</td>
<td>Wolverhampton Wanderers</td>
<td>Player – D</td>
<td>Ground</td>
<td>12th September 1996</td>
<td>Local Auth</td>
<td>Fans</td>
<td>James Butler</td>
<td>Pose – ball</td>
<td>Family</td>
</tr>
<tr>
<td>7 Jackie Milburn</td>
<td>Newcastle United</td>
<td>Player – F</td>
<td>Ground (stored)</td>
<td>5th December 1996</td>
<td>Sculptor</td>
<td>Club</td>
<td>Tom Maley</td>
<td>Action – drib</td>
<td>None</td>
</tr>
<tr>
<td>8 Bill Shankly</td>
<td>Liverpool</td>
<td>Manager</td>
<td>Ground</td>
<td>4th December 1997</td>
<td>Club</td>
<td>Commercial</td>
<td>Tom Murphy</td>
<td>Triumph</td>
<td>Family</td>
</tr>
<tr>
<td>9 Davie Cooper</td>
<td>Glasgow Rangers</td>
<td>Player – F</td>
<td>Home Town (Hamilton)</td>
<td>18th March 1999</td>
<td>Local Auth</td>
<td>Public Money</td>
<td>Kenny Mackay</td>
<td>Action – drib</td>
<td>Teammates</td>
</tr>
<tr>
<td>10 Billy Bremner</td>
<td>Leeds United</td>
<td>Player – M</td>
<td>Ground</td>
<td>7th August 1999</td>
<td>Club</td>
<td>Club</td>
<td>James Butler</td>
<td>Action – shoot</td>
<td>Family</td>
</tr>
<tr>
<td>11 Duncan Edwards</td>
<td>Manchester United</td>
<td>Player – M</td>
<td>Home Town (Dudley)</td>
<td>14th October 1999</td>
<td>Local Auth</td>
<td>Public Money</td>
<td>Frances Segelman</td>
<td>Pose – no ball</td>
<td>Teammates</td>
</tr>
<tr>
<td>12 Alf Ramsey</td>
<td>Ipswich Town</td>
<td>Manager</td>
<td>Ground</td>
<td>22nd August 2000</td>
<td>Fans/Sculptor</td>
<td>Club</td>
<td>Tom Maley</td>
<td>Action – shoot</td>
<td>Teammates</td>
</tr>
<tr>
<td>13 Wilf Mannion</td>
<td>Middlesbrough</td>
<td>Player – F</td>
<td>Ground</td>
<td>16th October 2000</td>
<td>Club</td>
<td>Club</td>
<td>Keith M Addison</td>
<td>Pose – ball</td>
<td>Club</td>
</tr>
<tr>
<td>14 George Hardwick</td>
<td>Middlesbrough</td>
<td>Player – D</td>
<td>Ground</td>
<td>25th November 2000</td>
<td>Club</td>
<td>Club</td>
<td>Andy Scott</td>
<td>Pose – ball</td>
<td>Club</td>
</tr>
<tr>
<td>16 Jimmy Hagan</td>
<td>Sheffield United</td>
<td>Player – F</td>
<td>Ground</td>
<td>19th January 2001</td>
<td>Club</td>
<td>Club</td>
<td>Tom Murphy</td>
<td>Pose – ball</td>
<td>Family/Club</td>
</tr>
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<td>18 Sir Stanley Matthews</td>
<td>Stoke City</td>
<td>Player – F</td>
<td>Ground</td>
<td>27th October 2001</td>
<td>Fans/Sculptor</td>
<td>Club</td>
<td>Julian Jefferies</td>
<td>Triumph</td>
<td>Subject</td>
</tr>
<tr>
<td>19 Denis Law</td>
<td>Manchester United</td>
<td>Player – F</td>
<td>Ground</td>
<td>23rd February 2002</td>
<td>Club</td>
<td>Club</td>
<td>Carl Payne</td>
<td>Subject</td>
<td></td>
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<tr>
<td>20 Sir Bobby Robson</td>
<td>Ipswich Town</td>
<td>Manager</td>
<td>Ground</td>
<td>16th July 2002</td>
<td>Fans/Sculptor</td>
<td>Commercial</td>
<td>Ben Panton</td>
<td>Triumph</td>
<td>Subject</td>
</tr>
<tr>
<td>21 Jim Gannon</td>
<td>Glasgow Rangers</td>
<td>Player – M</td>
<td>Home Town (Hill O’Beath)</td>
<td>20th April 2003</td>
<td>Fans</td>
<td>Fans</td>
<td>Sean Hedges-Quinn</td>
<td>Action – dplay</td>
<td>Subject</td>
</tr>
<tr>
<td>23 Stan Cullis</td>
<td>Wolverhampton Wanderers</td>
<td>Manager</td>
<td>Ground</td>
<td>14th June 2003</td>
<td>Club</td>
<td>Club</td>
<td>Philip Jackson</td>
<td>Triumph</td>
<td>Footbl Auth</td>
</tr>
<tr>
<td>24 Bert Trautmann</td>
<td>Manchester City</td>
<td>Player – G</td>
<td>Ground</td>
<td>10th August 2003</td>
<td>Club</td>
<td>Club</td>
<td>Kari Fure</td>
<td>Action – dive</td>
<td>Teammates</td>
</tr>
<tr>
<td>25 Colin Bell</td>
<td>Manchester City</td>
<td>Player – F</td>
<td>Ground</td>
<td>10th August 2003</td>
<td>Club</td>
<td>Club</td>
<td>Kari Fure</td>
<td>Pose – no ball</td>
<td>Teammates</td>
</tr>
<tr>
<td>26 Sir Tom Finney</td>
<td>Preston North End</td>
<td>Player – F</td>
<td>Ground</td>
<td>31st July 2004</td>
<td>Club</td>
<td>Public Money</td>
<td>Peter Hodgkinson</td>
<td>Action – cont</td>
<td>Subject</td>
</tr>
<tr>
<td>Rank</td>
<td>Name</td>
<td>Club, Position</td>
<td>Ground, Town</td>
<td>Date</td>
<td>Category</td>
<td>Notes</td>
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<td>27</td>
<td>Jack Walker</td>
<td>Blackburn Rovers, Chairman</td>
<td>Ground</td>
<td>17th November 2004</td>
<td>Club</td>
<td>Fans</td>
<td>James Butler</td>
<td></td>
<td></td>
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<td>28</td>
<td>Sam Bartram</td>
<td>Charlton Athletic, Player – G</td>
<td>Ground</td>
<td>9th June 2005</td>
<td>Club</td>
<td>Fans</td>
<td>Anthony Hawken</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Hugh McLintock</td>
<td>Carlisle United, Player – F</td>
<td>Ground</td>
<td>31st July 2005</td>
<td>Club</td>
<td>Club</td>
<td>Chris Kelly</td>
<td></td>
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</tr>
<tr>
<td>30</td>
<td>Stan Mortensen</td>
<td>Blackpool, Player – F</td>
<td>Ground</td>
<td>23rd August 2005</td>
<td>Fans</td>
<td>Fans</td>
<td>Peter Hodgkinson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Ivor Allchurch</td>
<td>Swansea City, Player – F</td>
<td>Ground</td>
<td>15th October 2005</td>
<td>Fans</td>
<td>Fans</td>
<td>Michael Field</td>
<td></td>
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<tr>
<td>32</td>
<td>Brother Walfrid</td>
<td>Celtic, Founder</td>
<td>Ground</td>
<td>5th November 2005</td>
<td>Fans</td>
<td>Fans</td>
<td>Kate Robinson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Bob Stokoe</td>
<td>Sunderland, Manager</td>
<td>Ground</td>
<td>18th July 2006</td>
<td>Fans</td>
<td>Fans</td>
<td>Sean Hedges-Quinn</td>
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<tr>
<td>34</td>
<td>Ted Bates</td>
<td>Southampton, Manager</td>
<td>Ground</td>
<td>17th March 2007</td>
<td>Fans</td>
<td>Fans</td>
<td>Ian Brennan</td>
<td></td>
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</tr>
<tr>
<td>35</td>
<td>Bobby Moore</td>
<td>England, Player – D</td>
<td>Nat Stadium</td>
<td>11th May 2007</td>
<td>Foot’s Auth</td>
<td>Foot’s Auth</td>
<td>Philip Jackson</td>
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</tr>
<tr>
<td>36</td>
<td>Brian Clough</td>
<td>Middlesbrough, Player – F</td>
<td>Home Town (Middlesbrough)</td>
<td>16th May 2007</td>
<td>Local Auth/Fans</td>
<td>Public Money/Fans</td>
<td>Vivien Mallock</td>
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<tr>
<td>37</td>
<td>Bertie Peacock</td>
<td>Celtic, Coleraine, Northern Ireland, Player, Manager</td>
<td>Home Town (Coleraine)</td>
<td>29th July 2007</td>
<td>Local Auth/Fans</td>
<td>Public Money/Fans</td>
<td>Ross Wilson</td>
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<td>38</td>
<td>Emlyn Hughes</td>
<td>Liverpool, Player – D</td>
<td>Home Town (Barrow)</td>
<td>18th April 2008</td>
<td>Local Auth/Fans</td>
<td>Public Money/Fans</td>
<td>Chambers</td>
<td></td>
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<tr>
<td>39</td>
<td>George Best</td>
<td>Manchester United, Player – F, Player – D</td>
<td>Ground</td>
<td>29th May 2008</td>
<td>Club</td>
<td>Club</td>
<td>Chris Kelly</td>
<td></td>
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<tr>
<td>40</td>
<td>Gordon Banks</td>
<td>Stoke City, Player – G</td>
<td>Ground (stored)</td>
<td>12th July 2008</td>
<td>Fans</td>
<td>Fans</td>
<td>Andy Edwards</td>
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<tr>
<td>41</td>
<td>Johnny Haynes</td>
<td>Fulham, Player – M</td>
<td>Ground</td>
<td>18th October 2008</td>
<td>Fans</td>
<td>Club</td>
<td>Douglas Jennings</td>
<td></td>
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<tr>
<td>42</td>
<td>Brian Clough</td>
<td>Nottingham Forest, Manager</td>
<td>Club Town (Coleraine)</td>
<td>6th November 2008</td>
<td>Fans</td>
<td>Fans</td>
<td>Les Johnson</td>
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<tr>
<td>43</td>
<td>Jimmy Johnstone</td>
<td>Celtic, Player – F</td>
<td>Ground</td>
<td>13th December 2008</td>
<td>Club</td>
<td>Club</td>
<td>Kate Robinson</td>
<td></td>
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<tr>
<td>44</td>
<td>Steve Bloomer</td>
<td>Derby County, Player – F</td>
<td>Ground</td>
<td>17th January 2009</td>
<td>Fans</td>
<td>Commercial</td>
<td>Andy Edwards</td>
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<tr>
<td>45</td>
<td>William McGregor</td>
<td>Aston Villa, Founder</td>
<td>Ground</td>
<td>28th November 2009</td>
<td>Fans</td>
<td>Fans</td>
<td>Samantha Holland</td>
<td></td>
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<tr>
<td>46</td>
<td>Derek Dooley</td>
<td>Sheffield United, Chairman</td>
<td>Ground</td>
<td>30th July 2010</td>
<td>Club</td>
<td>Club</td>
<td>Paul Vanstone</td>
<td></td>
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<tr>
<td>47</td>
<td>Joe Shaw</td>
<td>Sheffield United, Player – D</td>
<td>Ground</td>
<td>30th July 2010</td>
<td>Club</td>
<td>Club</td>
<td>Paul Vanstone</td>
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<td>48</td>
<td>Brian Clough, Peter Taylor</td>
<td>Derby County, Managers</td>
<td>Ground</td>
<td>28th August 2010</td>
<td>Fans/Club</td>
<td>Commercial</td>
<td>Andy Edwards</td>
<td></td>
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<tr>
<td>49</td>
<td>Peter Osgood</td>
<td>Chelsea, Player – F</td>
<td>Ground</td>
<td>2nd October 2010</td>
<td>Club</td>
<td>Club</td>
<td>Philip Jackson</td>
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<td></td>
</tr>
<tr>
<td>50</td>
<td>Geoff Hurst</td>
<td>England, Player – F, Player – F</td>
<td>Home Town (Tameside)</td>
<td>22nd December 2010</td>
<td>Local Auth</td>
<td>Public Money/Fans</td>
<td>Andy Edwards</td>
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<td>51</td>
<td>Simone Perrotta</td>
<td>Italy, Player – M</td>
<td>Ground</td>
<td>2nd October 2010</td>
<td>Club</td>
<td>Club</td>
<td>John McKenna</td>
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<tr>
<td>52</td>
<td>Jock Stein</td>
<td>Celtic, Manager</td>
<td>Ground</td>
<td>5th March 2011</td>
<td>Club</td>
<td>Club</td>
<td>Les Johnson</td>
<td></td>
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<tr>
<td>53</td>
<td>Jimmy Armfield</td>
<td>Blackpool, Player – D</td>
<td>Ground</td>
<td>1st May 2011</td>
<td>Fans</td>
<td>Fans</td>
<td>Nicholas Dimbleby</td>
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<tr>
<td>54</td>
<td>Jimmy Hill</td>
<td>Coventry City, Manager</td>
<td>Ground</td>
<td>28th July 2011</td>
<td>Fans</td>
<td>Commercial</td>
<td>John McKenna</td>
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<tr>
<td>55</td>
<td>Jimmy Johnstone</td>
<td>Celtic, Player – F</td>
<td>Home Town (View Park)</td>
<td>14th August 2011</td>
<td>Fans</td>
<td>Fans</td>
<td>John McKenna</td>
<td></td>
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<tr>
<td>56</td>
<td>Herbert Chapman</td>
<td>Arsenal, Manager</td>
<td>Ground</td>
<td>9th December 2011</td>
<td>Club</td>
<td>Club</td>
<td>MDM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Tony Adams</td>
<td>Arsenal, Player – D</td>
<td>Ground</td>
<td>9th December 2011</td>
<td>Club</td>
<td>Club</td>
<td>MDM</td>
<td></td>
<td></td>
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<tr>
<td>58</td>
<td>Thierry Henry</td>
<td>Arsenal, Player – F</td>
<td>Ground</td>
<td>9th December 2011</td>
<td>Club</td>
<td>Club</td>
<td>MDM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Roy Sproson</td>
<td>Port Vale, Player – D</td>
<td>Ground</td>
<td>28th January 2012</td>
<td>Fans</td>
<td>Fans</td>
<td>Mike Talbot</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Table 1b. The UK’s football statuary\(^a\): commissioned and projected figurative subject-specific statues yet to be completed as of 1\(^{st}\) February 2012, listed in chronological order of scheduled or estimated unveiling date.

<table>
<thead>
<tr>
<th>Subject(s) Associated Club/Team</th>
<th>Primary Role</th>
<th>Location</th>
<th>Expected Unveiling Date</th>
<th>Primary Instigator</th>
<th>Primary Funder</th>
<th>Sculptor</th>
<th>Design Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Arthur Wharton, Leeds United</td>
<td>Player - G</td>
<td>Club Town</td>
<td>Spring 2012</td>
<td>Fans</td>
<td>Foot’l Auth</td>
<td>Vivien Mallock (^b)</td>
<td>Action - dive</td>
</tr>
<tr>
<td>2 Don Revie, Manchester United</td>
<td>Manager</td>
<td>Ground</td>
<td>Spring 2012</td>
<td>Local Media</td>
<td>Commercial</td>
<td>Graham Ibbeson</td>
<td>Action - dplay</td>
</tr>
<tr>
<td>3 Sir Alex Ferguson, Cardiff City</td>
<td>Manager</td>
<td>Ground</td>
<td>Spring 2012</td>
<td>Club</td>
<td>Club</td>
<td>Philip Jackson</td>
<td>TBC</td>
</tr>
<tr>
<td>4 Fred Keenor, Notts County</td>
<td>Player - D</td>
<td>Ground</td>
<td>Summer 2012</td>
<td>Fans</td>
<td>Fans</td>
<td>Roger Andrews (^c)</td>
<td>Triumph</td>
</tr>
<tr>
<td>5 Jimmy Sirrell, Derek Dougan</td>
<td>Manager, Trainer</td>
<td>Ground</td>
<td>TBA</td>
<td>Fans</td>
<td>Fans</td>
<td>Andy Edwards</td>
<td>Action - dplay</td>
</tr>
<tr>
<td>6 John Atyeo, Bristol City</td>
<td>Player - F</td>
<td>TBC</td>
<td>TBA</td>
<td>Fans</td>
<td>Fans</td>
<td>Andy Edwards</td>
<td>Triumph</td>
</tr>
<tr>
<td>7 George Best, Northern Ireland</td>
<td>Player - F</td>
<td>Home Town (Belfast)</td>
<td>TBA</td>
<td>Local Auth</td>
<td>Commercial</td>
<td>TBC</td>
<td>TBC</td>
</tr>
<tr>
<td>8 TBC</td>
<td>TBC</td>
<td>Ground</td>
<td>TBA</td>
<td>Fans</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
</tr>
<tr>
<td>9 Bill Nicholson, Tottenham Hotspur</td>
<td>Manager</td>
<td>Ground</td>
<td>TBA</td>
<td>Club</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
</tr>
</tbody>
</table>

Footnotes for tables 1a and 1b

\(^a\) Figurative statues portray a lifelike representation of a human subject. They are at least close to life-size and depict the body; as opposed to statuettes or figurines, which are small enough to be easily lifted, or busts, which depict just head and shoulders. Within this article the terms football statues or statuary are used to define existing or planned statues of specific association football players, managers, chairmen, owners or founders, erected in tribute to their contribution within the sport, and accessible to the general public. We have excluded non-subject-specific football-related statues (e.g. ‘The Statue to the Fans’ at Sunderland FC), non-football-related artworks at stadia (e.g. the much-publicised statue of Michael Jackson at Fulham FC), and wax or resin models on display within visitor attractions for short to medium-term periods.

Role: G = goalkeeper, D = defender, M = midfielder, F = forward

Location: \(^i\) statue located inside ground; \(^t\) statue removed by sculptor, pending redevelopment into new statue; \(^p\) statue unveiled at club, now temporarily erected on private ground awaiting permanent site

Unveiling: \(^§\) original statue by sculptor Ian Brennan unveiled on 17\(^{th}\) March, 2007, removed 5 days later; replacement statue by sculptor Sean Hedges-Quinn unveiled 22\(^{nd}\) March, 2008

Sculptor: \(^\circ\) sculptor chosen by an open competitive process; \(^\ast\) sculptor chosen by some form of limited/quasi-competitive process; \(^f\) sculptor was fan of subject’s primary club (prior to creating statue); \(^b\) sculpted by ‘Sculpture Business’ MDM; multiple sculptors worked on each piece.

Actions: dive = goalkeeper diving/making a save; tack = tackling; head = heading ball; cont = controlling ball; pass = passing ball; drib = running with ball; run = running without ball; shoot = shooting; dplay = directing play; wave = acknowledging crowd

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