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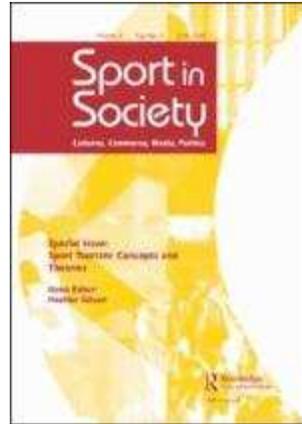
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**Honouring heroes by branding in bronze: theorising the UK's football statuary**

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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 1<sup>st</sup> 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.<sup>1</sup> A recent addition to this list is the burgeoning UK football statuary. As of 1<sup>st</sup> February 2012, 58 figurative subject-specific statues,<sup>2</sup> collectively depicting 56 distinct association football players, managers, chairmen, owners, or founding fathers,<sup>3</sup> 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.<sup>4</sup> 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,<sup>5</sup> 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

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3 streams for public art e.g. 'Percentage for Art'.<sup>6</sup> Fan funding comes via direct donations,  
4 collections and fundraising events; commercial funding most often through sponsorship  
5 of the statue plinth or plaque,<sup>7</sup> and the sale of collectable limited edition miniature  
6 statues.<sup>8</sup>  
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12 There is a strong association between instigation, funding and location that suggests a  
13 tentative typology of statue 'ownership'. Statues instigated by the subject's primary club  
14 are funded commercially or by the club and located at their stadium, with the sculptor  
15 almost always chosen purely on reputation and portfolio. Likewise fan instigation and fan  
16 funding are usually coincident, with the resulting statues located at stadia or occasionally  
17 in the centre of their club's city. A third group of 'civic football statues' are instigated by  
18 local government, primarily funded by public money, with sculptors selected through an  
19 open or limited competition and the statue sited in the centre of the subject's town of  
20 birth or residence. Similarly a clear typology of form is apparent, with the principal  
21 designs being action, posed and triumph. All but three existing statues are created in  
22 bronze.  
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33 <Tables 1a, 1b and associated footnotes here>  
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37 The median cost of statues for which we were able to obtain an estimate was £65,000.  
38 Where fundraising and planning permission is required, projects may take upwards of 5  
39 years from instigation to completion. Across the UK at both the highest and lower levels  
40 of professional football, clubs, their supporters and local authorities are investing  
41 substantial time, capital and logistical resources in adding to the cultural landscape in a  
42 way that represents a two-fold break with tradition. For the first time football's history is  
43 being *proactively* taken beyond the confines of personal memories, archival material and  
44 artefacts owned by the football community to be displayed in a physical form visible to  
45 the wider public. The football statuary also represents the first sustained and extensive  
46 union of art and professional football; two fields of human endeavour that had previously  
47 made only ephemeral contact. It is distinguishable from the general public statuary by an  
48 atypical funding profile: Selwood estimates that the public sector generates three times as  
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3 much art as the private sector, a ratio reversed for football statues.<sup>9</sup> Furthermore, whilst  
4 small numbers of legendary athletes from other sports have been depicted within the  
5 UK,<sup>10</sup> a nationwide proliferation of subject-specific sporting statues is unique to  
6 association football.  
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12 Despite this distinctiveness and discontinuity, the reasons for such investments are  
13 unclear and yet to be examined. Given the heterogeneity of instigators, funding sources,  
14 location and design of statues, and the ability of statues to project multiple meanings it is  
15 natural to assume that there will also be variation in the primary motives for these  
16 monuments; as such, this provides a rich area for exploration. The sporting statuary of the  
17 US is beginning to generate detailed critical appraisal,<sup>11</sup> though even for this substantial  
18 and established collection, recognition and examination is mostly brief and in passing.<sup>12</sup>  
19 Academic discourse on the UK's football statues is restricted to limited reference in the  
20 literatures of sports history and public art.<sup>13</sup> The statuary itself has lacked a complete and  
21 comprehensive inventory to provide a foundation for further research.  
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32 To address this lacuna, our article examines the motivations that lie behind the  
33 construction of football statues. Specifically, we attempt to answer why football clubs  
34 and supporters are choosing to reference their history in this way, and at this point in  
35 time. Statues portray cultural values and, according to Phillips et al, are 'rich sources of  
36 information about the society that builds them'.<sup>14</sup> As such, how does the very existence of  
37 a rapidly expanding football statuary relate to the cultural changes that have taken and are  
38 taking place within football, and to its place in wider society? To conclude, we explore  
39 the extent to which such projects can be seen as beneficial to supporters and the wider  
40 public, particularly as conduits for historical information and education. Whilst subject-  
41 specific figurative sculpture is naturally a non-fictional form, to what extent are football  
42 statues creatively reimagining the past for the benefit of their instigators?  
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### 52 53 **Marketing: statues as a multi-faceted branding tool**

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55 The shifting landscape of UK football since the advent of the Premier League in 1992 is  
56 encapsulated by the increasing outward focus of its clubs,<sup>15</sup> which have metamorphosed  
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3 from insular fiefdoms to worldwide concerns. As horizons have broadened, so has their  
4 perceived potential supporter base. In attempting to capture and retain this increasingly  
5 heterogeneous entity, football clubs have sought to establish, maintain and project a  
6 strong and redefined 'brand', i.e. the way they are perceived by both current and potential  
7 and potential customers.<sup>16</sup> The UK's urban areas have faced a similar challenge from  
8 globalisation and the associated loss of the traditional industries that provided their *raison*  
9 *d'être* and identity, necessitating a reinvention of the local economy, the regeneration of  
10 the environment, the reinvigoration of community spirit and the marketing of their  
11 community to the wider world. The ability of a statue to perform as a 'hollow icon',<sup>17</sup> one  
12 that can hold multiple meanings, convey multiple messages and fulfill multiple marketing  
13 functions that collectively speak to all parts of a changing and widening customer base,  
14 makes it a particularly effective tool. For this reason, football statues are being used to  
15 implement marketing strategies, specifically branding through success, the evocation of  
16 nostalgia and the projection of a distinct and authentic visual identity.  
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30 A critical part of any brand is perceived success; clubs can no longer allow past triumphs  
31 to remain locked away in trophy cabinets. Cialdini et al conceptualised the strategy of  
32 basking in reflected glory (BIRGing) as a means of achieving brand recognition and  
33 loyalty.<sup>18</sup> Subject selection and design choice are integral to implementing this branding  
34 strategy through statues; erecting monuments to decorated former players and renowned  
35 managers proclaims success by association. Supporters are attracted to a winning team:  
36 an explicit projection of this is the portrayal of goal-scoring or trophy-winning events  
37 through a triumph design. Where such designs are based on specific moments in time,  
38 often manifest through 'flashbulb memory',<sup>19</sup> portrayals, they provide a flexible  
39 marketing tool that caters for variation in the meaning and resonance of success  
40 according to the depth of an individual's support. By combining an immediately visible  
41 and understandable form with detail that requires prior knowledge and close inspection to  
42 interpret, a hierarchy of messages is incorporated. The Thierry Henry statue at Arsenal  
43 FC, unveiled in December 2011, was inspired by a creative brief from brand consultants  
44 20.20.<sup>20</sup> To the casual supporter or sports tourist the image of the striker, arms aloft in  
45 celebration, is a simple declaration of the success, style and glamour of a world-famous  
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3 Arsenal player. However the more committed fan will recognise the pose depicted as that  
4 marking a spectacular goal against Tottenham Hotspur FC in 2002, which was celebrated  
5 provocatively in front of the Tottenham fans<sup>21</sup>. In addition to being reminded of victory  
6 over a bitter rival, a memorable moment they may have witnessed and which binds them  
7 to their club, their self-worth as a committed fan is boosted by their very ability to  
8 recognise and interpret.  
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16 In addition, regardless of subject and design, the very presence of a club instigated and  
17 funded statue, a gleaming luxury item, boasts of financial success. Two of the wealthiest  
18 clubs in England (Manchester United FC and Chelsea FC) have employed Philip Jackson,  
19 the pre-eminent and possibly most expensive figurative sculptor within the UK, whose  
20 previous work includes the most recent monarchs of the realm. It appears that a statue is  
21 becoming the *de rigueur* statement of conspicuous consumption and the ability to buy the  
22 best. Effectively a bronze 'marquee signing', it is the institutional equivalent of the  
23 player's diamond earring.  
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32 The second marketing strategy of which statues are an artefact is the evocation of  
33 nostalgic feelings. Seifried and Meyer<sup>22</sup> cite the importance of servicing fan nostalgia, i.e.  
34 recollections from the past that offer a preferred alternative to the present. When such  
35 emotions are generated within sports facilities, they help fans 'relive previous  
36 experiences enjoyed and endured'<sup>23</sup> and inspire pilgrimage to that location.<sup>24</sup> Nostalgia-  
37 targeted marketing within football has a commercial face, for instance the sale of classic  
38 replica shirts or videos of historic matches.<sup>25</sup> Whilst profitable, the very act of selling  
39 nostalgic products may inhibit their effectiveness in recalling more innocent times.  
40 Statues offer a less overtly commodified provision. With nostalgia exploitation strategies  
41 well-established, and recognised as a method of maintaining competitive advantage,<sup>26</sup> the  
42 spread of club-built monuments within the most commercially-oriented UK sport should  
43 not be a surprise. Evidence for this driver of statue creation is subject selection, which  
44 favours players and managers of the 1950s, 1960s and 1970s: within living memory, yet  
45 far enough in the past to generate nostalgia. The era of an individual's career has been  
46 shown to be a statistically significant predictor of selection as a statue subject amongst  
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3 legendary English football players.<sup>27</sup> At times the past may be a preferred alternative to  
4 the present for the club itself; then a club-instigated statue also becomes a public relations  
5 act. Strangleman suggests that history is used by management ‘to win consent for change  
6 or at least marginalise criticism’.<sup>28</sup> A supporters’ club chairman (who requested  
7 anonymity) described a club-instigated statue as ‘...a bit of insurance, to make sure the  
8 cost-cutting and the team funding chopping wasn’t criticised.’

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

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17 Linked in part to nostalgia though extending beyond it, a third motivation prompting  
18 statue development is the projection of an authentic, distinctive and visual identity  
19 through heritage. Fans desire and are attracted by playing success, the financing of which  
20 requires an increasingly business-oriented outlook, yet paradoxically they also crave an  
21 authentic and culturally distinctive experience, to which the commercialisation and  
22 globalisation of the game is deleterious.<sup>29</sup> The development of a marketing strategy to  
23 satiate the latter desire is also reviewed by Seifried and Meyer, who note ‘the history and  
24 heritage produced by sports organizations through facilities is a particularly interesting  
25 strategic tool.’<sup>30</sup> Even if driven by a commercial imperative, statues themselves project an  
26 authentic and club-specific tradition. As with success, these attributes appeal to both  
27 committed and prospective followers. Ramshaw and Gammon argue that tangible sports-  
28 related heritage objects ‘create personal and collective legacies’,<sup>31</sup> helping to maintain  
29 current fan groups. Simultaneously, they attract new supporters who wish to connect with  
30 the idealized environment created by such heritage objects.<sup>32</sup> Unlike residual by-products,  
31 such as match programmes or ticket stubs, statues are specifically designed to be  
32 attractive, permanent and widely visible visual images. Steve Sutherland, formerly  
33 Commercial Director of Charlton Athletic FC, described how since the statue of Sam  
34 Bartram was built, ‘Every TV feature on Charlton Athletic starts with a shot of the  
35 statue... every TV interview takes place in front of it... all the club’s brochures feature an  
36 image of the statue’,<sup>33</sup> and reflected that the benefits to the club were far greater than he  
37 had predicted. A statue can even be used in physical marketing exercises; Nottingham  
38 Forest FC posthumously ‘employed’ Brian Clough as a kit launch model<sup>34</sup>, and Fulham  
39 FC have used the image of the Johnny Haynes statue on their change strip.

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5 A desire to project an authentic and visibly distinct identity through heritage is not the  
6 sole property of football clubs. It is likely to be shared by their supporters and civic  
7 authorities, the other principal generators of the football statuary, be it as a marketing  
8 strategy to attract publicity and investment, or for self-gratification through the  
9 maintenance of a topophilic attachment. It is not coincidental that the growth in both civic  
10 and fan-led football statue projects has followed a period in which both stadia and wider  
11 urban environments have become ever more homogenised.  
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19 As Kuper remarked, 'British fans are historians. When two British sides play each other,  
20 their histories play each other too.'<sup>35</sup> This need for an authentic, visibly distinct tradition  
21 was once catered for by the stadium environment. Between 1945 and 1988, ground  
22 development was occasional, piecemeal, and without long-term planning, resulting in  
23 variety and idiosyncrasy. A club's ground became a canvas for their unfolding story, with  
24 enormous symbolic value.<sup>36</sup> It carried the memories of fans and the history of the club in  
25 its fabric<sup>37</sup> and bred a strong topophilic emotional attachment.<sup>38</sup> Yet following disasters at  
26 Bradford (1985) and Hillsborough (1989), safety revisions, most influentially those  
27 recommended by the Taylor Report, have drastically changed spectator facilities in UK  
28 football.<sup>39</sup> Stands from which fans had watched, possibly from the same spot for many  
29 years, were swept away. Of the current English league clubs, 40 have new or completely  
30 redeveloped grounds since 1988. Inglis noted how 'all over Britain new stands are going  
31 up, while familiar old ones either tumble into oblivion or are refurbished beyond  
32 recognition'.<sup>40</sup> This rapid development has resulted in the 'McDonaldisation of sports  
33 buildings',<sup>41</sup> identikit stadia evoking little memory or tradition.<sup>42</sup> With their stadium  
34 heritage demolished, the sense of 'home' and 'place' has been diminished for supporters.  
35 As Titford describes, 'Each away game was almost a trip to a different country... [now]  
36 the colour of the seats is the best guide to where you are'.<sup>43</sup> This loss is magnified where  
37 location has changed, removing landmarks from the match-day ritual. Further, the sale of  
38 stadium naming rights can lead to a literal loss of place.  
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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?'<sup>44</sup> 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.<sup>45</sup> 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.'<sup>46</sup> 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.

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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.'<sup>47</sup> 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.'<sup>48</sup><sup>49</sup> This provision of identity is manifest both through the artwork itself and the history or myth that it is referencing.

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3 Even if a need for civic identity has inspired a growth in public art, a football statue is not  
4 a natural or traditional choice when sited away from a stadium. The initial development  
5 of the UK's general public statuary largely dates from the Victorian period, and whilst  
6 including many figurative pieces, did not include sporting figures. High calibre sculptors  
7 of the time and the classes who commissioned their work may have considered sport 'too  
8 common and too new for their attention.'<sup>50</sup> At the turn of the 20<sup>th</sup> century, as many of  
9 today's spectator sports began to develop mass appeal and became more culturally  
10 acceptable subject matter, sculptural fashion moved away from the figurative. Mandell  
11 speaks explicitly of this change in critical preference 'hindering the development of  
12 sporting art.'<sup>51</sup>

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23 However, as figurative sculpture has reappeared, football and its participants have been  
24 considered as worthy subject matter, indicating their perceived suitability in projecting  
25 civic identity. This reflects the hegemonic status and pervasive influence of the game,  
26 paralleled by a decrease in public regard for the typical subject types of the past. An  
27 English Heritage survey found the public in favour of commemorating their sporting  
28 heritage;<sup>52</sup> conversely the affection for and respect in which political and religious  
29 leaders, or even the monarchy are held has declined. Military figures too may be seen as  
30 divisive, particularly in areas with ethnically diverse populations. Stephen Field, the  
31 Public Art Consultant for the Duncan Edwards statue project, says of footballers, 'These  
32 are modern heroes, you had heroes of the past that might be more military heroes, but for  
33 people now, they're heroes.'<sup>53</sup> However, whilst much of the popularity of the modern  
34 game is reflected through the celebrity status of today's players, civic football statue  
35 subjects are again predominantly heroes from the past who played within living memory.  
36 Though no doubt partly due to the nostalgic impulses of civic statue instigators, this also  
37 reflects the aim of creating a distinctly local identity, and a wider public preference for  
38 more located heroes as opposed to today's transient celebrity footballers who flit between  
39 the world's biggest clubs and are less likely to be identified with a particular city. Players  
40 from the past were more likely to be rooted in their local community physically and  
41 socially, albeit by necessity due to lower wages and stricter contractual ties.

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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.<sup>54</sup>

### **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.’<sup>55</sup> 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.<sup>56</sup> Since the creation of the Premier League, a ‘new cadre of aggressive “professional” administrator/entrepreneurs’<sup>57</sup> have repositioned their clubs as ‘a product for middle class and family consumption.’<sup>58</sup> 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<sup>59</sup> - 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.

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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.<sup>60</sup> 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.'<sup>61</sup> 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,<sup>62</sup> and at times obstruction of<sup>63</sup> 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.'<sup>64</sup>

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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'.<sup>65</sup>, to enhance the appearance of an area and hence be conducive to regeneration<sup>66</sup> - although there is some debate about the degree of economic impact.<sup>67</sup>

### **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.'<sup>68</sup> 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.<sup>69</sup> It also mirrors broader societal shifts, exemplified by the reaction to the death of Princess Diana in 1997.<sup>70</sup> 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.<sup>71</sup> 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<sup>72</sup> many authors, commentators and supporters, both academic and populist, have drawn parallels between football and organised religion.<sup>73</sup> Players are 'worshipped' and even nicknamed 'God'. Stadiums are described as temples, places of pilgrimage, or cathedrals; a 'sacred space' that 'transcends mortality'.<sup>74</sup> 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

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3 icons, where 'gods' can be worshipped, and homage paid to 'saints'. For civic statues,  
4 sculptor Ross Wilson draws the analogy of mission; 'They're almost like modern saints,  
5 you know. Bertie Peacock would be like an evangelist saint because he's not outside the  
6 ground, he's in the marketplace, he's the evangelist for football in Coleraine.'<sup>75</sup>

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10 Associated commemorative cultures have developed, such as the laying of flowers or  
11 tying of scarves. When two Leeds United FC fans were stabbed to death before a  
12 European tie in Turkey in 2000, the Billy Bremner statue at Elland Road was adorned  
13 with floral tributes, and a black armband attached.<sup>76</sup> Mourning behaviours have even  
14 extrapolated beyond bereavements immediately related to the club. In Blackburn,  
15 mourners mark the passing of a Rovers-supporting friend or relative by laying flowers  
16 from the cortege by the statue of Jack Walker.<sup>77</sup>

### 23 24 **Capacity: facilitator and driver of statue construction**

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26 The emergence of football statues at this point in time is driven by the motivations  
27 described above but facilitated by increased resources. The increase in statue numbers  
28 from the mid-1990s follows a period of dramatic growth in the wealth of English Premier  
29 League members in the preceding half decade.<sup>78</sup> Statues are luxury items; club-funded  
30 statues are mostly erected by teams that have benefitted from Premier League status in  
31 the past 15 years. There has also been an increase in funding available for civic football  
32 statues. Arts funding bodies have had to become more accountable to public preference in  
33 the face of increased scrutiny. Stephen Field notes that before the late 1990s the Arts  
34 Council would have been unlikely to contribute funding for figurative art, especially that  
35 depicting a sportsman. He states, however, that 'I think it is changing, I think that the new  
36 Arts Council grant system, they are passing stuff they might have moaned about before,  
37 they tend to be told they weren't getting the money out to people.'<sup>79</sup>

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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

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3 recent formation of campaigning fan bodies at many clubs. Trusts are distinct from  
4 traditional supporters' organisations, which were subservient to the football club.<sup>80</sup> Such  
5 fan activism is rooted in the fanzine culture of the 1980s,<sup>81</sup> and the concurrent birth of  
6 'independent' supporters associations fighting single-issue campaigns. Spurred by  
7 perceived exploitation of fans in an increasingly commercialized sport, a transition was  
8 made into seeking representation within the organisational and financial structure of their  
9 club, formalised at many clubs through the supporters' trust structure and facilitated  
10 through umbrella organisation Supporters Direct.<sup>82</sup> By 2011, two-thirds of English  
11 League clubs had a registered supporters' trust, with others having similarly independent  
12 campaigning bodies. Simultaneously, the internet has provided a forum for fan activism  
13 and the means of mobilising support for campaigns.<sup>83</sup> Though early trusts were responses  
14 to club maladministration or financial crises, they now exist where fan-club relations are  
15 less hostile, or the financial situation less parlous. Yet this 'new mutualism' has not led to  
16 fans taking major stockholding positions in the wealthier clubs, where (lack of) money is  
17 a significant barrier to entry.<sup>84</sup> Even a more traditional fan-funded activity, that of raising  
18 funds for new spectator facilities, is beyond the means and capabilities of supporters in  
19 the upper echelons of the game due to the costs associated with the level of spectator  
20 comfort and safety required. These scenarios leave active, organized fan groups with  
21 spare capacity.

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39 The impact of this spare capacity is not limited to mere facilitation of a statue project; it  
40 can also be the reason for initiation. Villa Trust's Tony Barnes says of the instigation of  
41 the Bill McGregor statue campaign, 'The trust was looking for a supporter-driven project,  
42 and as other trusts had done statues, I suggested one.'<sup>85</sup> A successful statue project can  
43 have multiple potential benefits for a formal grouping of fans. First, it increases  
44 communication with and publicity within the wider supporter base. Several supporters'  
45 trust associated statue projects, such as the forthcoming John Atyeo statue at Bristol City  
46 FC, have first decided upon erecting a statue and then chosen a subject by consulting  
47 more widely amongst supporters,<sup>86</sup> embedding the presence of a democratic supporters'  
48 body within the fan base still further. Secondly, an ability to organise, lead and innovate  
49 is demonstrated. The Brian Clough (Nottingham) Statue Committee provides an example;

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3 the Forest Supporters' Club, partnered with the local council, organized fundraising  
4 activities that included sponsored runs, bungee jumps and haircuts; the sale of banners,  
5 badges, and even Clough's old office desk; a tribute play; a Forest legends event; and a  
6 "Clough Aid" concert!<sup>87</sup> Third, wider credibility is earned, an essential commodity for  
7 campaigning fan groups who, especially if they are working towards a long-term goal of  
8 at least a stake in club ownership, will need to forge links with influential figures and  
9 sources of funding outside of their immediate circle of supporter-activists. David Craig,  
10 of the Fred Keenor Statue Committee at Cardiff City FC, noted that as funds accrued,  
11 commercial sponsors and local authorities 'came out of the woodwork', willing to  
12 contribute having proof of public support and reduced risk of association with a failed  
13 project.<sup>88</sup>

### 24 **Writing or re-writing history?**

25 We conclude by assessing the impact of, and the future for football statues. Whilst the  
26 reaction of fans to statues has been largely positive, unsurprisingly given that many result  
27 from fan campaigns, there have been two strands of negative feedback. The first is  
28 criticism of the cost, especially when funding is from local authorities or clubs. Where  
29 public money is used, criticism is also recorded from non-football fans, opposing the  
30 spending of 'tax-payers money' on public art. Such criticism is not confined to statues of  
31 footballers<sup>89</sup> and may be exacerbated where public art is associated with regeneration in  
32 deprived areas with lower income and greater reliance upon the state. When a club funds  
33 a statue, the typical complaint is that money would be better spent on new players. A  
34 second criticism posits footballers as undeserving subjects. A Preston resident  
35 commented, 'Tom Finney is not a hero, he is an ex football star or personality. Heroes are  
36 in Afghanistan fighting terrorists.'<sup>90</sup>

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39 As an artefact referencing a historical figure, a statue may appear to have an educational  
40 role. Johnes and Mason argue for football exhibits at museums as a way of engaging  
41 'unreached' groups in history, widening access and diversifying visitor demographics.<sup>91</sup>  
42 Moreover, museums enable the negotiating and cementing of relationships between  
43 visitors.<sup>92</sup> Football statues go further by bringing this history out of the museum to the  
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3 people, and facilitating interaction across generations; they require no admission fee or  
4 even prior intent to engage. Parents or grandparents who witnessed the subject first-hand  
5 can 'introduce' him to a younger generation, providing a bridging point for further  
6 sharing of personal and family histories. Fan-led statue projects are also beneficial in  
7 bringing supporters from different generations and backgrounds together. Steve  
8 Sutherland, who spearheaded fundraising for the Sam Bartram statue at Charlton Athletic,  
9 described how an 8-year old child approached him and handed him a pound coin, saying  
10 it was 'for the Sam statue.' Sutherland says, 'That child will always feel they helped  
11 make part of the club.'<sup>93</sup> Moreover, Paul Ellis, of the Brian Clough Statue committee in  
12 Nottingham recounted, 'Nobody was doing it for anything other than the want to do it  
13 and the love of doing it... it took a lot of my time but I wouldn't have missed it for the  
14 world.'<sup>94</sup>

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26 Yet, whilst educational and sociological benefits may be derived, their provision is  
27 unlikely to be a primary motivation for statue construction. Conversely, if marketing  
28 strategy, nostalgia or sympathy are behind the raising of a monument they are likely to  
29 result in the creative reimagining of the past to fulfil the present requirement of the statue  
30 instigator. In fact, football statues often represent what Hewison, in his polemic against  
31 the heritage industry, describes as a 'distortion of the past.'<sup>95</sup> Ironically, a football-related  
32 artwork that supports this argument is, at first sight, an attempt to counteract it. The  
33 'Statue to the Fans' (2002) at Sunderland AFC features a grandfather, mother and two  
34 children, and was allegedly erected to honour the most numerous but least heralded  
35 section of the football industry.<sup>96</sup> However the cross-generational 'family of fans'  
36 depicted is less a reflection of historical reality than of the utopian family-oriented match  
37 environment that clubs now aspire to create and project. A Sunderland fanzine editor  
38 admitted, 'The statue of the family is a good idea because obviously we are trying to  
39 attract this family image. It would have been nice if they had one statue which signifies a  
40 goal celebration or something like that'.<sup>97</sup>

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55 The reimagining of the wider history of the game by statues designed for 'BIRGing' is  
56 similarly visible. A case previously made against sports museums that is equally  
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3 applicable to statues is the pre-eminence of victors over the more representative losers.<sup>98</sup>  
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5 In the last quarter century, 75 major English domestic football honours (the top tier  
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7 championship, FA Cup and League Cup) were shared between just 19 clubs. Statue  
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9 presence as a mark of success is typified by their specific stadia locations, i.e. primarily at  
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11 English Premier League and Championship clubs or the Scottish ‘old firm’ of Rangers  
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13 and Celtic. A majority of subjects are trophy-laden internationals, yet only a small  
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15 percentage of footballers will ever win a medal or international cap; the many stalwart  
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17 professionals and struggling lower division clubs go largely ignored. Players are depicted  
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19 in their athletic prime, belying the damage that many playing careers did to long-term  
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21 physical health. Further, as described above, the use of statues to evoke nostalgic  
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23 sentiment has resulted in a historically biased group of subjects. The few pre-Second  
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25 World War individuals depicted (e.g. Brother Walfred, Arthur Wharton, Steve Bloomer)  
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27 were mostly chosen by fan-led projects. A figure from the dawn of the professional game  
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29 would be less likely to fit the marketing strategy behind a club-instigated statue.

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

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32 So will we continue to see growth in the number of football statues erected, or will  
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34 subsequent generations retreat from this form of commemoration? As numbers grow,  
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36 suitable space around the ground will become limited, and statues will lose their  
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38 distinctiveness. With the heroes of fans’ youth being drawn from a more recent  
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40 generation of players, can suitable statue subjects emerge from an era where players are  
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42 transient celebrities who exhibit little loyalty and are often negatively portrayed in the  
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44 media? A further consideration is the increasing desire of sports people to protect and  
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46 exploit their image rights. In the US, legal action has been taken to protect image rights  
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48 with respect to artistic works<sup>99</sup> and, with the legal situation not fully established, there  
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50 remains the possibility that the production of statues may be inhibited.

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52 One area of potential growth is in statues that could be considered ‘national team’  
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54 monuments, in terms of their funding being derived from football authorities and their  
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56 location being the national stadium. At present just a single statue of this type exists. The  
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58 Bobby Moore statue at Wembley is a celebration of England’s 1966 World Cup victory,  
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3 the plinth depicting the other members of the team. Moral nostalgia whipped up by the  
4 media upon Moore's death<sup>100</sup> hints at a prerequisite for a national statue subject –  
5 acceptance by the general public as a wider role model. The need for broader public  
6 support for a national statue comes in part from the definition, but also from the lack of a  
7 campaigning national team supporters' group. Allied to this, within England at least the  
8 majority of football supporters express a preference for 'club over country'.<sup>101</sup> Any  
9 national statue subject would need to transcend club rivalries. Together these factors  
10 make a fan-led national statue project unlikely. An attempt to fund a statue of George  
11 Best in Belfast through public donations stalled, with just £2000 of public donations  
12 collected and public opposition based around Best's supposedly immoral lifestyle.<sup>102</sup> In  
13 contrast, no such moral judgement was made regarding the depiction of Best at his club  
14 ground of Old Trafford.

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17 However, we argue that the UK football statuary as a whole will continue to increase.  
18 The statue of Thierry Henry at Arsenal FC indicates a new willingness of clubs to use  
19 statues to brand purely through celebrity and success as opposed to nostalgia which, if  
20 copied elsewhere, opens up a new frontier in subject selection. Further, whilst the early  
21 football statues were primarily located at English Premier League clubs or in city centres,  
22 many recent and forthcoming projects are fan-led, at clubs outside of the top-flight.  
23 Contagion is a recurring theme in football culture, where frequent home and away  
24 matches, aided by televisual, digital and social media, enable the rapid spread of new  
25 fashions; and it appears to be at play in statue building, enhanced by local rivalry. In  
26 launching their statue campaign, a Notts County FC supporters' trust spokesman stated,  
27 'Forest have got their (Brian Clough) statue. We want one for Notts County.'<sup>103</sup>

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30 The nascent development of financial models for statue projects is a further reason for  
31 continued growth. A partnership to create a single package of project delivery has been  
32 successfully demonstrated by 'statuepreneur' Jim Cadman and sculptor Graham Ibbeson,  
33 who have erected a number of statues of sportsmen and entertainers in Northern England.  
34 A similar charity-partnership model is being pioneered by sculptor Andy Edwards.<sup>104</sup>

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3 Organised and proven models for obtaining funding will appeal to clubs, supporters and  
4 local authorities.  
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8 A final reason for predicting growth is the potential for commercial instigators of statues.  
9 In 2010 US sportswear firm Nike produced a short advert featuring a temporary statue of  
10 Portuguese winger and Nike client Cristiano Ronaldo, erected in Madrid.<sup>105</sup> As the home  
11 of the English Premier League, the world's most wealthy domestic football competition,  
12 the creation of a permanent statue within the UK for purely commercial advertising  
13 purposes is a possibility. Such a statue already exists abroad, at the Nike headquarters in  
14 Oregon, USA, where Brazilian striker Ronaldo is portrayed resplendent in Nike kit.  
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23 Far from mere memorials to the deceased, the UK's football statuary says much about the  
24 game itself, its cultural preferences, increasing commercialisation and the changing  
25 relationship between clubs and their fans; their multivalence has made them appropriate  
26 to the differing values of clubs, fans and the general public. As the inventory of these  
27 monuments continues to grow, they offer fertile ground for further investigation from  
28 business, cultural, social and artistic perspectives.  
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## Notes

<sup>1</sup> Johnes and Mason, 'Soccer, Public History'.

<sup>2</sup> 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.

<sup>3</sup> 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.

<sup>4</sup> Lawrence, *Greek and Roman Sculpture*, 230.

<sup>5</sup> 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.' Evening Gazette. 'Fans Plan Memorial Fund Meeting.'  
<http://www.thefreelibrary.com/Fans+plan+memorial+fund+meeting.-a0122457118>.

<sup>6</sup> Heartney, *City Art*.

<sup>7</sup> 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.

<sup>8</sup> John McPartland (Brian Clough Statue Committee), telephone interview, first author, February 2011

<sup>9</sup> Selwood, *Benefits of Public Art*.

<sup>10</sup> As of 1<sup>st</sup> January 2012, 5 cricketers, 6 rugby union players and 4 rugby league players have been depicted by subject specific-statues within the UK.

<sup>11</sup> E.g. Seifried and Meyer, 'Nostalgia-related Aspects'; Smith, 'Mapping America's Sporting Landscape'.

<sup>12</sup> Phillips, O'Neill and Osmond, 'Broadening Horizons in Sports History'.

<sup>13</sup> Cox, Vamplew and Russell eds, *Encyclopedia of British Football*; Goldblatt, 'Football Arte'; Russell, "We all Agree"; Usherwood, Beach and Morris, *Public Sculpture*.

<sup>14</sup> Phillips, O'Neill and Osmond, 'Broadening Horizons in Sports History'.

<sup>15</sup> Williams, 'Protect Me', 100.

<sup>16</sup> Kerr and Gladden, 'Extending the Understanding of Professional Team Brand Equity'.

<sup>17</sup> Osmond, Phillips and O'Neill, "Putting up your Dukes".

<sup>18</sup> Cialdini, Borden, Thorne, Walker, Freeman and Sloan, 'Basking in Reflected Glory'.

<sup>19</sup> Brown and Kulik, 'Flashbulb Memories'.

<sup>20</sup> Hearn. 'Commemorative Statues Unveiled At Emirates.' <http://www.20.20.co.uk/news/arsenal-statues-unveiled>.

<sup>21</sup> BBC Sport Online. 'Arsenal Rout Spurs.'

[http://news.bbc.co.uk/sport1/hi/football/eng\\_prem/2430135.stm](http://news.bbc.co.uk/sport1/hi/football/eng_prem/2430135.stm).

<sup>22</sup> Seifried and Meyer, 'Nostalgia-related Aspects', 53.

<sup>23</sup> Ibid, 57.

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- <sup>24</sup> Holbrook and Schindler, 'Nostalgic Bonding'; Pascal, Sprott and Muehling, 'Influence of Evoked Nostalgia'.  
<sup>25</sup> Giulianotti, *Football: A Sociology of the Global Game*.  
<sup>26</sup> Fairley, 'In Search of Relived Social Experience'.  
<sup>27</sup> Stride, Thomas, Wilson and Pahigian, 'Modeling Stadium Statue Subject Choice'.  
<sup>28</sup> Strangleman, 'Nostalgia of Organizations', 729.  
<sup>29</sup> Edensor and Millington, 'This is Our City'.  
<sup>30</sup> Seifried and Meyer, 'Nostalgia-related Aspects', 53.  
<sup>31</sup> Ramshaw and Gammon, 'More than just Nostalgia?', 230.  
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Figure 1. Cumulative numbers of football statuses unveiled: 1995-2011

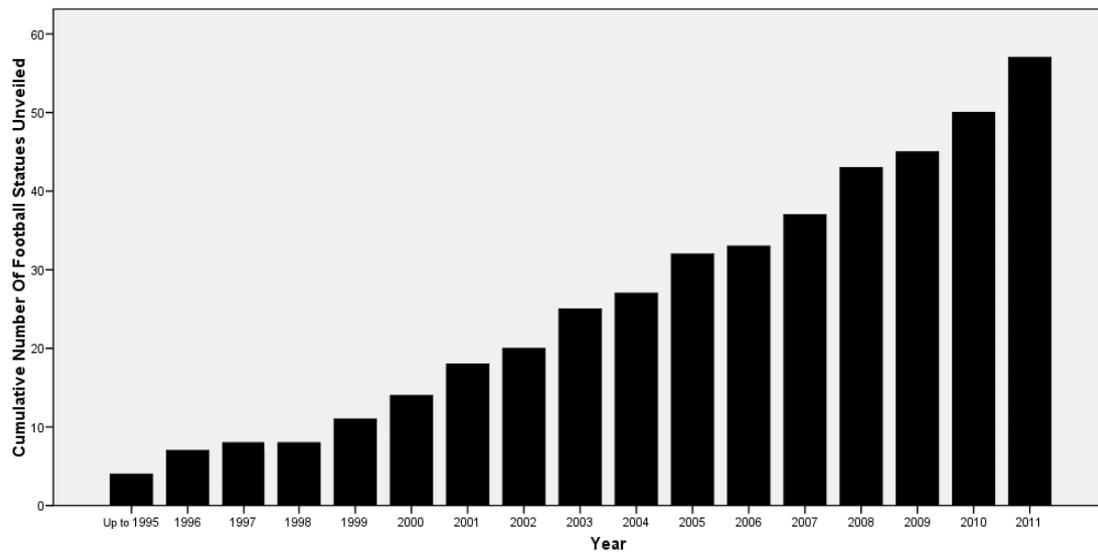


Table 1a. The UK's football statuary<sup>a</sup>: completed figurative subject-specific statues as of 1<sup>st</sup> February 2012, listed in chronological order of unveiling date.

	Subject(s)	Associated Club/Team	Primary Role	Location	Unveiled	Primary Instigator	Primary Funder	Sculptor	Design Type	Unveiler
1	Harold Fleming	Swindon Town	Player – F	Ground <sup>1</sup>	2 <sup>nd</sup> May 1956	Club	Fans	H Carlton Attwood <sup>f</sup>	Action – cont	Other
2	Sir Stanley Matthews	Stoke City	Player – F	Home Town (Hanley)	21 <sup>st</sup> October 1987	Sculptor	Public Money	Colin Melbourne <sup>f</sup>	Action – drib	Subject
3	Jackie Milburn	Newcastle United	Player – F	Club Town	15 <sup>th</sup> November 1991	Local Media	Fans	Susanna Robinson <sup>oc</sup>	Action – shoot	Family
4	Jackie Milburn	Newcastle United	Player – F	Home Town (Ashington)	5 <sup>th</sup> October 1995	Local Auth	Fans	John Mills <sup>oc</sup>	Action – cont	Family
5	Sir Matt Busby	Manchester United	Manager	Ground	27 <sup>th</sup> April 1996	Club	Club	Philip Jackson	Posed – ball	Family
6	Billy Wright	Wolverhampton Wanderers	Player – D	Ground	12 <sup>th</sup> September 1996	Local Auth	Fans	James Butler <sup>lc</sup>	Posed – ball	Family
7	Jackie Milburn	Newcastle United	Player – F	Ground (stored <sup>1</sup> )	5 <sup>th</sup> December 1996	Sculptor	Club	Tom Maley <sup>f</sup>	Action – drib	None
8	Bill Shankly	Liverpool	Manager	Ground	4 <sup>th</sup> December 1997	Club	Commercial	Tom Murphy	Triumph	Family
9	Davie Cooper	Glasgow Rangers	Player – F	Home Town (Hamilton)	18 <sup>th</sup> March 1999	Local Auth	Public Money	Kenny Mackay <sup>lc</sup>	Action – drib	Teammates
10	Billy Bremner	Leeds United	Player – M	Ground	7 <sup>th</sup> August 1999	Club	Club	Frances Segelman <sup>lc, f</sup>	Triumph	Family
11	Duncan Edwards	Manchester United	Player – M	Home Town (Dudley)	14 <sup>th</sup> October 1999	Local Auth	Public Money	James Butler <sup>oc</sup>	Action – shoot	Family
12	Sir Alf Ramsey	Ipswich Town	Manager	Ground	22 <sup>nd</sup> August 2000	Fans/Sculptor	Club	Sean Hedges-Quinn <sup>f</sup>	Posed – no ball	Teammates
13	Wilf Mannion	Middlesbrough	Player – F	Ground	16 <sup>th</sup> October 2000	Club	Club	Tom Maley	Action – shoot	Teammates
14	George Hardwick	Middlesbrough	Player – D	Ground	25 <sup>th</sup> November 2000	Club	Club	Keith Maddison	Posed – ball	Club
15	John Greig	Glasgow Rangers	Player – D	Ground	2 <sup>nd</sup> January 2001	Club	Club	Andy Scott <sup>f</sup>	Posed – ball	Club
16	Jimmy Hagan	Sheffield United	Player – F	Ground <sup>i</sup>	19 <sup>th</sup> January 2001	Club	Club	Kenneth Robertson	Action – drib	Teammates
17	Dixie Dean	Everton	Player – F	Ground	4 <sup>th</sup> May 2001	Sculptor	Club	Tom Murphy	Posed – ball	Family/Club
18	Sir Stanley Matthews	Stoke City	Player – F	Ground	27 <sup>th</sup> October 2001	Fans/Sculptor	Commercial/Club	Andy Edwards <sup>f</sup> , Julian Jeffery <sup>f</sup> , Carl Payne <sup>f</sup>	Action – drib	Family
19	Denis Law	Manchester United	Player – F	Ground <sup>i</sup>	23 <sup>rd</sup> February 2002	Club	Club	Ben Panting <sup>lc</sup>	Triumph	Subject
20	Sir Bobby Robson	Ipswich Town	Manager	Ground	16 <sup>th</sup> July 2002	Fans/Sculptor	Commercial	Sean Hedges-Quinn <sup>f</sup>	Action – dplay	Subject
21	Jim Baxter	Glasgow Rangers	Player – M	Home Town (Hill O'Beath)	20 <sup>th</sup> April 2003	Fans	Fans	Andy Scott <sup>f</sup>	Action – drib	Other
22	Bobby Moore, Sir Geoff Hurst, Martin Peters, Ray Wilson	West Ham United / England	Player – D Player – F Player – M Player – D	Club Town	28 <sup>th</sup> April 2003	Local Auth	Public Money/ Club	Philip Jackson <sup>lc</sup>	Triumph	Footbl Auth
23	Stan Cullis	Wolverhampton Wanderers	Manager	Ground	14 <sup>th</sup> June 2003	Club	Club	James Butler	Posed – no ball	Family/Club
24	Bert Trautmann	Manchester City	Player – G	Ground <sup>i</sup>	10 <sup>th</sup> August 2003	Club	Club	Kari Furre	Action – dive	Teammates
25	Colin Bell	Manchester City	Player – F	Ground <sup>i</sup>	10 <sup>th</sup> August 2003	Club	Club	Kari Furre	Posed – no ball	Teammates
26	Sir Tom Finney	Preston North End	Player – F	Ground	31 <sup>st</sup> July 2004	Club	Public Money	Peter Hodgkinson <sup>f</sup>	Action – cont	Subject

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4	27	Jack Walker	Blackburn Rovers	Chairman	Ground	17 <sup>th</sup> November 2004	Club	Fans	James Butler	Triumph	Family
5	28	Sam Bartram	Charlton Athletic	Player – G	Ground	9 <sup>th</sup> June 2005	Club	Fans	Anthony Hawken <sup>f</sup>	Posed – ball	Family
6	29	Hugh McIlmoyle	Carlisle United	Player – F	Ground	31 <sup>st</sup> July 2005	Club	Club	Chris Kelly	Action – head	Subject
7	30	Stan Mortensen	Blackpool	Player – F	Ground	23 <sup>rd</sup> August 2005	Fans	Fans	Peter Hodgkinson <sup>lc</sup>	Action – shoot	Family
8	31	Ivor Allchurch	Swansea City	Player – F	Ground	15 <sup>th</sup> October 2005	Fans	Fans	Michael Field	Posed – no ball	Family
9	32	Brother Walfrid	Celtic	Founder	Ground	5 <sup>th</sup> November 2005	Fans	Fans	Kate Robinson <sup>lc</sup>	Posed – no ball	Club
10	33	Bob Stokoe	Sunderland	Manager	Ground	18 <sup>th</sup> July 2006	Fans	Fans	Sean Hedges-Quinn <sup>lc</sup>	Triumph	Family
11	34	Ted Bates	Southampton	Manager	Ground	17 <sup>th</sup> March 2007/ 22 <sup>nd</sup> March 2008 <sup>s</sup>	Fans	Fans/ Club	Ian Brennan <sup>f</sup> / Sean Hedges-Quinn	Action – wave/ Action – wave	Family/ Family
12	35	Bobby Moore	England	Player – D	Nat Stadium	11 <sup>th</sup> May 2007	Foot'l Auth	Foot'l Auth	Philip Jackson <sup>lc</sup>	Posed – ball	Teammates
13	36	Brian Clough	Middlesbrough	Player – F	Home Town (Midd'sbrough)	16 <sup>th</sup> May 2007	Local Auth / Fans	Public Money / Fans	Vivien Mallock <sup>oc</sup>	Action – run	Family
14											
15	37	Bertie Peacock	Celtic, Coleraine, Northern Ireland	Player, Manager	Home Town (Coleraine)	29 <sup>th</sup> July 2007	Local Auth / Fans	Public Money	Ross Wilson <sup>lc</sup>	Action – drib	Teammates
16	38	Emlyn Hughes	Liverpool	Player – D	Home Town (Barrow)	18 <sup>th</sup> April 2008	Local Auth	Public Money	Chris Kelly	Action - tack	Foot'l Auth
17	39	George Best, Denis Law, Sir Bobby Charlton	Manchester United	Player - F, Player - F, Player - M	Ground	29 <sup>th</sup> May 2008	Club	Club	Philip Jackson	Triumph	Club
18											
19	40	Gordon Banks	Stoke City	Player - G	Ground (stored <sup>p</sup> )	12 <sup>th</sup> July 2008	Fans	Fans	Andy Edwards <sup>f</sup>	Triumph	Subject
20	41	Johnny Haynes	Fulham	Player - M	Ground	18 <sup>th</sup> October 2008	Fans	Club	Douglas Jennings	Posed - ball	Family/Club
21	42	Brian Clough	Nottingham Forest	Manager	Club Town	6 <sup>th</sup> November 2008	Fans	Fans	Les Johnson <sup>oc</sup>	Triumph	Family
22	43	Jimmy Johnstone	Celtic	Player - F	Ground	13 <sup>th</sup> December 2008	Club	Club	Kate Robinson	Action - drib	Family
23	44	Steve Bloomer	Derby County	Player - F	Ground <sup>i</sup>	17 <sup>th</sup> January 2009	Fans	Commercial	Andy Edwards <sup>lc</sup>	Posed - no ball	Club
24	45	William McGregor	Aston Villa	Founder	Ground	28 <sup>th</sup> November 2009	Fans	Fans	Samantha Holland <sup>oc</sup>	Action - other	Footbl Auth
25	46	Derek Dooley	Sheffield United	Chairman	Ground	30 <sup>th</sup> July 2010	Club	Club	Paul Vanstone	Action - wave	Family
26	47	Joe Shaw	Sheffield United	Player - D	Ground	30 <sup>th</sup> July 2010	Club	Club	Paul Vanstone	Posed - ball	Family
27	48	Brian Clough, Peter Taylor	Derby County	Managers	Ground	28 <sup>th</sup> August 2010	Fans / Club	Commercial	Andy Edwards	Triumph	Family
28	49	Peter Osgood	Chelsea	Player - F	Ground	2 <sup>nd</sup> October 2010	Club	Club	Philip Jackson	Posed - ball	Family
29	50	Geoff Hurst, Jimmy Armfield, Jimmy Hill, Simone Perrotta	England, England, Italy	Player - F, Player - D, Player - M	Home Town (Tameside)	22 <sup>nd</sup> December 2010	Local Auth	Public Money	Andy Edwards <sup>oc</sup>	Action - run	Local Auth
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31	51	Jock Stein	Celtic	Manager	Ground	5 <sup>th</sup> March 2011	Club	Club	John McKenna <sup>lc</sup>	Triumph	Teammates
32	52	Jimmy Armfield	Blackpool	Player - D	Ground	1 <sup>st</sup> May 2011	Fans	Fans	Les Johnson <sup>lc</sup>	Posed - ball	Subject
33	53	Jimmy Hill	Coventry City	Manager	Ground	28 <sup>th</sup> July 2011	Fans	Commercial	Nicholas Dimpleby	Action - wave	Subject
34	54	Jimmy Johnstone	Celtic	Player - F	Home Town (View Park)	14 <sup>th</sup> August 2011	Fans	Fans	John McKenna <sup>lc</sup>	Triumph	Family
35	55	Herbert Chapman	Arsenal	Manager	Ground	9 <sup>th</sup> December 2011	Club	Club	MDM <sup>b</sup>	Posed - no ball	Club
36	56	Tony Adams	Arsenal	Player - D	Ground	9 <sup>th</sup> December 2011	Club	Club	MDM <sup>b</sup>	Triumph	Club
37	57	Thierry Henry	Arsenal	Player - F	Ground	9 <sup>th</sup> December 2011	Club	Club	MDM <sup>b</sup>	Triumph	Subject/Club
38	58	Roy Sproson	Port Vale	Player - D	Ground	28 <sup>th</sup> January 2012	Fans	Fans	Mike Talbot	Action – head	Family
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Table 1b. The UK's football statuary<sup>a</sup>: commissioned and projected figurative subject-specific statues yet to be completed as of 1<sup>st</sup> February 2012, listed in chronological order of scheduled or estimated unveiling date.

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

Footnotes for tables 1a and 1b

<sup>a</sup> 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: <sup>i</sup> statue located inside ground; <sup>r</sup> statue removed by sculptor, pending redevelopment into new statue; <sup>p</sup> statue unveiled at club, now temporarily erected on private ground awaiting permanent site

Unveiling: <sup>s</sup> original statue by sculptor Ian Brennan unveiled on 17<sup>th</sup> March, 2007, removed 5 days later; replacement statue by sculptor Sean Hedges-Quinn unveiled 22<sup>nd</sup> March, 2008

Sculptor: <sup>oc</sup> sculptor chosen by an open competitive process; <sup>lc</sup> sculptor chosen by some form of limited/quasi-competitive process; <sup>f</sup> sculptor was fan of subject's primary club (prior to creating statue); <sup>b</sup> 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