



APPROVED

Statues and Monuments in Westminster





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INTRODUCTION

The aim of this leaflet is to explain the City Councils's policy and procedure for considering proposals to erect new statues and monuments in Westminster, and the requirements of the Public Statues (Metropolis) Act 1854.

It gives guidance on where memorials are best sited, how long you should allow for obtaining planning permission and other necessary consents. It also sets out alternatives to three dimensional sculpture that you may wish to consider, along with the costs associated with installation and maintenance of permanent sculptural works.

While some of the advice in this leaflet is also applicable to proposals for public art in general, it is specifically related to statues and monuments. Further information about the wider subject of public art is available in the

leaflet Public Art in Westminster available from Planning and City Development. In particular the policy advice at sections 5.1 to 5.3 is not intended to apply to non-commemorative public art.

This Supplementary Planning Document has been prepared in accordance with the advice contained in PPS12 and the Town and Country Planning (local development) (England) Regulations 2004. Consultation has been carried out in accordance with Westminster's Statement of Community Involvement. A Sustainability Appraisal and a statement setting out how the public have been involved in preparation of the document is set out in the directory at the back of this document.





1.2 Westminster's Heritage of Statues and Monuments

Westminster has an outstanding heritage of over 300 statues and memorials. Many of these were by the leading artists of their day and are major works of art in their own right, reflecting a particular stage in the history of art and design. Set in squares and streetscapes, often of great historic significance, Westminster's collection of statues and monuments is as fine as that in many museums.

The tradition of commissioning major artists to create memorials in Westminster has continued from the seventeenth century to the present day; the oldest piece of public art in Westminster (excluding the 3500 year old Cleopatra's Needle) is the equestrian statue of Charles I in Trafalgar Square, dating from 1633.

The earliest works in Westminster tend to honour individuals, and this practice held through the seventeenth and eighteenth centuries. Some of Westminster's most renowned sculpture is dedicated to individuals; examples include the Nelson and Albert memorials.

From the late nineteenth century, and particularly in the wake of the First World War, increasing numbers of memorials were constructed to the memory of heroic events or groups of individuals. Some of Westminster's twentieth century war memorials rank amongst the finest public art in the city. Lutyens' Cenotaph and Jagger's Royal Artillery memorial are two particularly striking examples.

Recent years have seen a significant increase in the number of new memorials proposed and constructed. Recent examples include the Diana Princess of Wales memorial, the Battle of Britain memorial and new Australian and New Zealand War memorials.



Figure 1. The oldest statue in Westminster, and one of the most well known; the Trafalgar Square memorials to Charles I and Lord Nelson

CHAPTER 2 BACKGROUND

Demand for new statues and monuments continues today at a level unequalled since the Victorian period. While statues have occasionally been repositioned or decommissioned, new sites for free standing memorials have been diminishing rapidly.

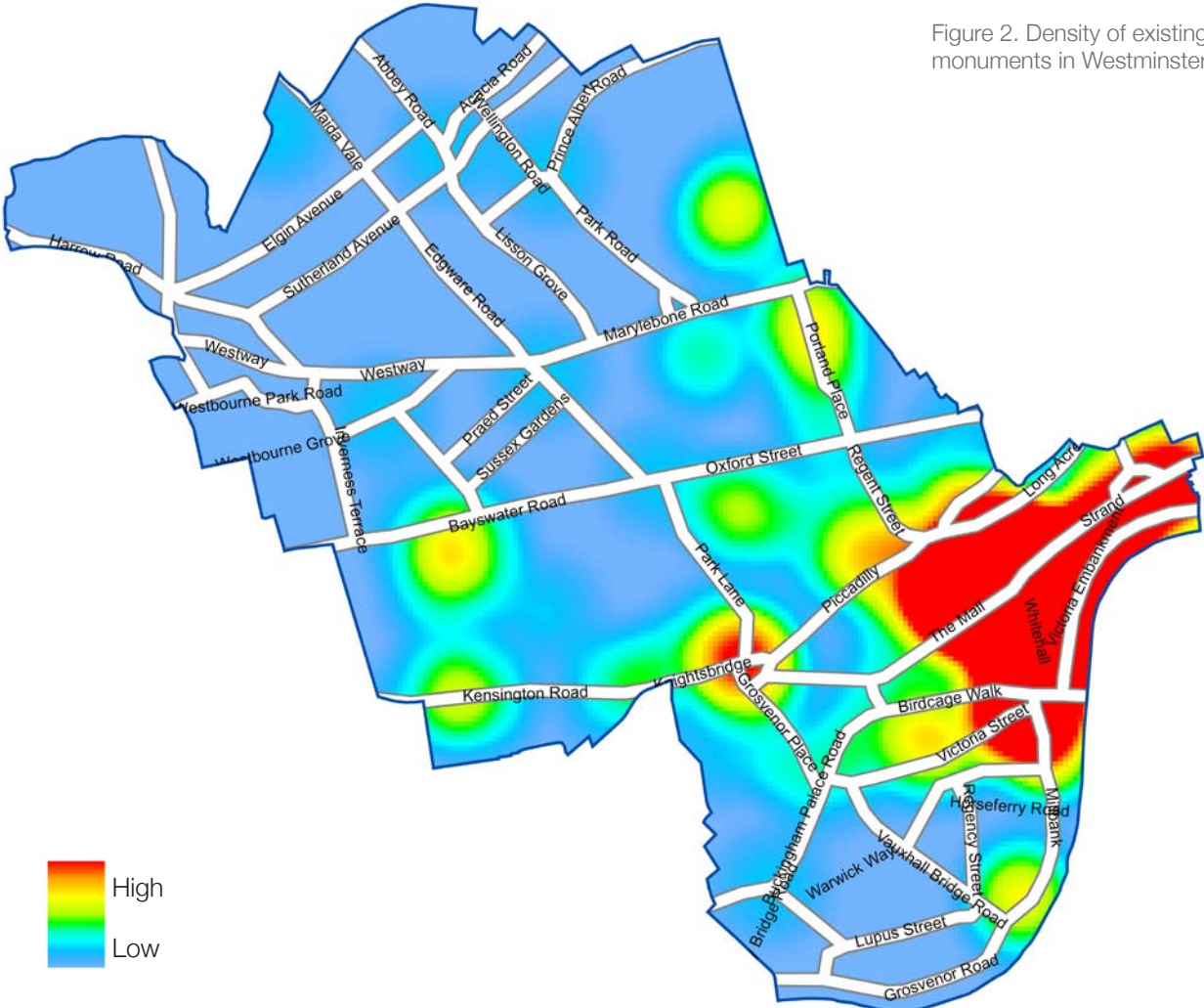
Westminster's existing stock of statues and monuments are not distributed evenly across the city. 47% of all memorials are situated in the royal and governmental heart of Westminster – a relatively small area centred on Whitehall (see statues and monuments density map at figure 2).

Demand for new memorials is also greatest in this area. Over 70% of applications for new memorials fall within this already busy area. Each year the City Council receives numerous enquiries from people seeking to commemorate individuals, groups, organisations and events.

Regrettably, it is not possible to continue to accommodate new statues and monuments in Westminster on the same scale as in the past. Suitable sites grow ever more limited with each new memorial. This guide therefore sets out where, and in what circumstances, new memorials will be acceptable.



Figure 2. Density of existing statues and monuments in Westminster



CHAPTER 3

ALTERNATIVES TO SCULPTURE

There are many alternatives to three dimensional sculptural monuments, which may be more appropriate to twenty first century London than the Victorian concept of memorialisation.

- Planting – Either of trees or of gardens – provides a quiet and attractive location for reflection. In some parks and gardens there is a formal arrangement for the planting of memorial trees. The National Memorial Arboretum at Stafford was opened in 2001 to commemorate the wartime generations of the twentieth century, both civilian and forces.
- Events – Regular memorial events, such as the two minute silence on Remembrance Day can make a fitting, and more touching, memorial than a physical object.

- Memorial endowments – Physical memorials are frequently very expensive to install and maintain. This large sum is usually raised with a public campaign for funds. The endowment of a charity or educational institution ensures that this sum of money will be put to a beneficial use into the future. The Diana Princess of Wales Memorial Fund was an example of how effective this form of memorialisation can be.

- Two dimensional memorials – The memorial plaque or tablet is a well established form of commemoration, and can be found across London. Relief carving can achieve significant figurative detail (Paul Day's Battle of Britain Memorial for example), and simple tablets such as the marker showing where WPC Yvonne Fletcher fell in St James's Square are very effective. Two dimensional memorials are easier to accommodate in the streetscape than

freestanding pieces as they can be incorporated into the built environment.

The involvement of an artist in the creation of a memorial, whether a memorial garden, a simple plaque, or a memorial event, adds to the beauty, interest and weight of a memorial.

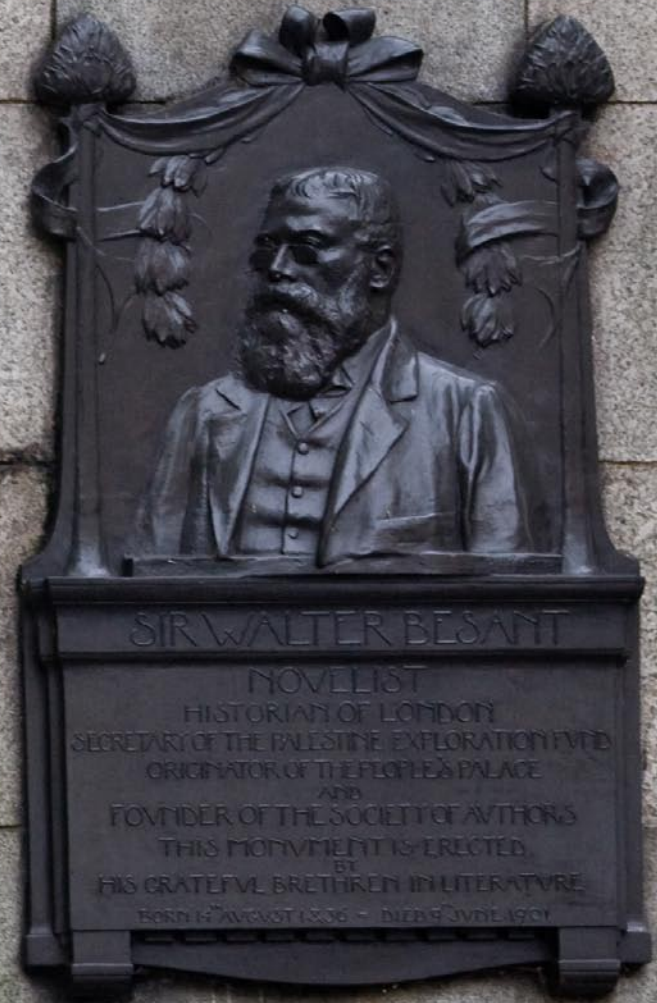






Figure 3. Buckingham Palace during the Battle of Britain commemorations, 2006



CHAPTER 4

FORMAL CONSENTS

4.1 FORMAL CONSENTS

Planning permission will normally be required to erect any statue or monument. If the work involves any work to a listed building or structure (including walls and railings and plinths) that would affect the special architectural or historic character then listed building consent would also be required. Many existing statues and monuments are listed – works to these also require listed building consent.

In some cases consent or clearance may be required under other legislation, for example: the Highways Act 1980, the Public Health Acts Amendment Act 1890, the Public Statues Act 1884 (see section 4.4) or the London Squares Preservation Act 1931.

See section 7 for more detail on obtaining planning permission.

4.2 LANDLORD'S CONSENT

The erection of a new statue or monument must have the consent of the owner of the land. This may be one of the large London estates, the City Council, the Crown, or a number of public or private agencies.

Consent must also be obtained from the leaseholders and managers of the land.

4.3 PUBLIC ART ADVISORY PANEL

Westminster has since 1996 had a specialist advisory body, the Public Art Advisory Panel (PAAP), which exists to advise the Planning Committee on the artistic merit, siting, setting and appropriateness of all new public art proposals in Westminster.

Any proposal for a new statue or monument should be submitted for consideration by the panel before a planning application is made. Proposals will usually be presented to the PAAP at an early stage, before the design is finalised, for agreement on principles such as materials, location form, and artist selection. Once a finalised design has been produced the panel should be given the opportunity to comment on this.

4.4 PUBLIC STATUES ACT (METROPOLIS) 1854

In addition, any proposal to erect a figurative statue within the metropolitan police district must have the approval of the Secretary of State for Culture, Media and Sport under the Public Statues Act (Metropolis) 1854.

To obtain approval under Section 5 of the Act you must provide to the Secretary of State full details of the proposal, including drawings, copies of permission letters and maintenance proposals. The approval is only given after planning permission has been received.

Contact Details for the DCMS are provided at the back of this booklet.

Figure 4. Victoria Embankment Gardens is one of Westminster's most densely populated areas. Here, monument saturation has resulted in the surprising juxtaposition of Robert Burns and the Imperial Camel Corps memorial.



CHAPTER 5

WESTMINSTER STATUES AND MONUMENTS POLICY

Proposals for statues and monuments are considered in the context of the City of Westminster Unitary Development Plan, 2007, with particular reference to policy DES 7 Townscape Management. Further detail is also given in the leaflet Public Art in Westminster.

5.1 Site Specificity

Many proposals for new statues and monuments seek a site in Westminster for reasons of prestige only, while other sites in London, or the UK would have a greater relevance to the subject matter.

Other more appropriate sites to consider for new memorials might be

- A cemetery or churchyard
- The National Memorial Arboretum, or similar nationally recognized site

Any proposal for a statue or monument must have a clear and well defined historical or conceptual relationship with the proposed location. Proposals for new statues and monuments where there is no relationship between subject and location will not be acceptable.

Example: The statue of Sir Walter Raleigh was removed from its site on Whitehall, where it had little connection either to its site, the surrounding architecture, or to the other statues nearby. A new site was found for the statue at the former Royal Naval College at Greenwich, a site with suitable maritime associations.

- The proposed memorial garden to victims of violence
- The location in which the event took place / the individual lived or worked

Other London boroughs may also welcome the opportunity to share some of the many memorial applications that Westminster receives each year.

5.2 Monument Saturation Zone

As outlined in section 2.1, the royal and governmental heart of Westminster, along with the Royal Parks, is the focus for the majority of new memorial applications. Available sites in these areas grow ever scarcer. At the same time, new statues and monuments in the rest of Westminster are under-represented.

This policy should encourage a more equitable distribution of new statues and memorials throughout London. The effectiveness of this policy will be regularly reviewed.

Saturation Zone

The City Council has therefore established a monument saturation zone (figure 5), where applications for new statues and monuments will not be permitted unless there is an exceptionally good reason.

In the event that extenuating circumstances can be demonstrated, any new proposal must also fulfill the requirements set out at 5.1 and 5.3. Both the Whitehall and St James's areas and the Royal Parks are considered unsuitable for new memorials.

As can be seen in figure 2, there are large parts of Westminster which do not suffer from an excess of applications for new statues or memorials. Within these areas new commemorative sculpture, whether freestanding or relief, would be welcomed subject to its meeting all of the other policy tests set out in this document, and appropriate siting in urban design terms.

5.3 10 Year Principle

Deaths of prominent individuals, large scale disasters and the commission of terrorist atrocities can lead to applications for memorials very shortly after the event. Decisions on memorials made so quickly in the wake of an event can lead to the emotional investment in the subject over-riding issues of aesthetic design or good planning.

This period will allow partisan passions to cool and enable sober reflection, allow time for the careful selection of a site, for the raising of funds and for the commissioning of the best possible piece of work.

No statues or memorials should be erected before ten years have elapsed from the death of the individual or the event commemorated. Only in the most exceptional circumstances will statues or monuments be considered within the ten year period.

There may be instances, in the wake of a large scale disaster for example, when public demand for a memorial in the short term is irresistible. In these instances a temporary memorial, for example an event or planting scheme within an existing garden, will be preferred until the ten years have elapsed.

Figure 5. Statues and Monuments Saturation Zones

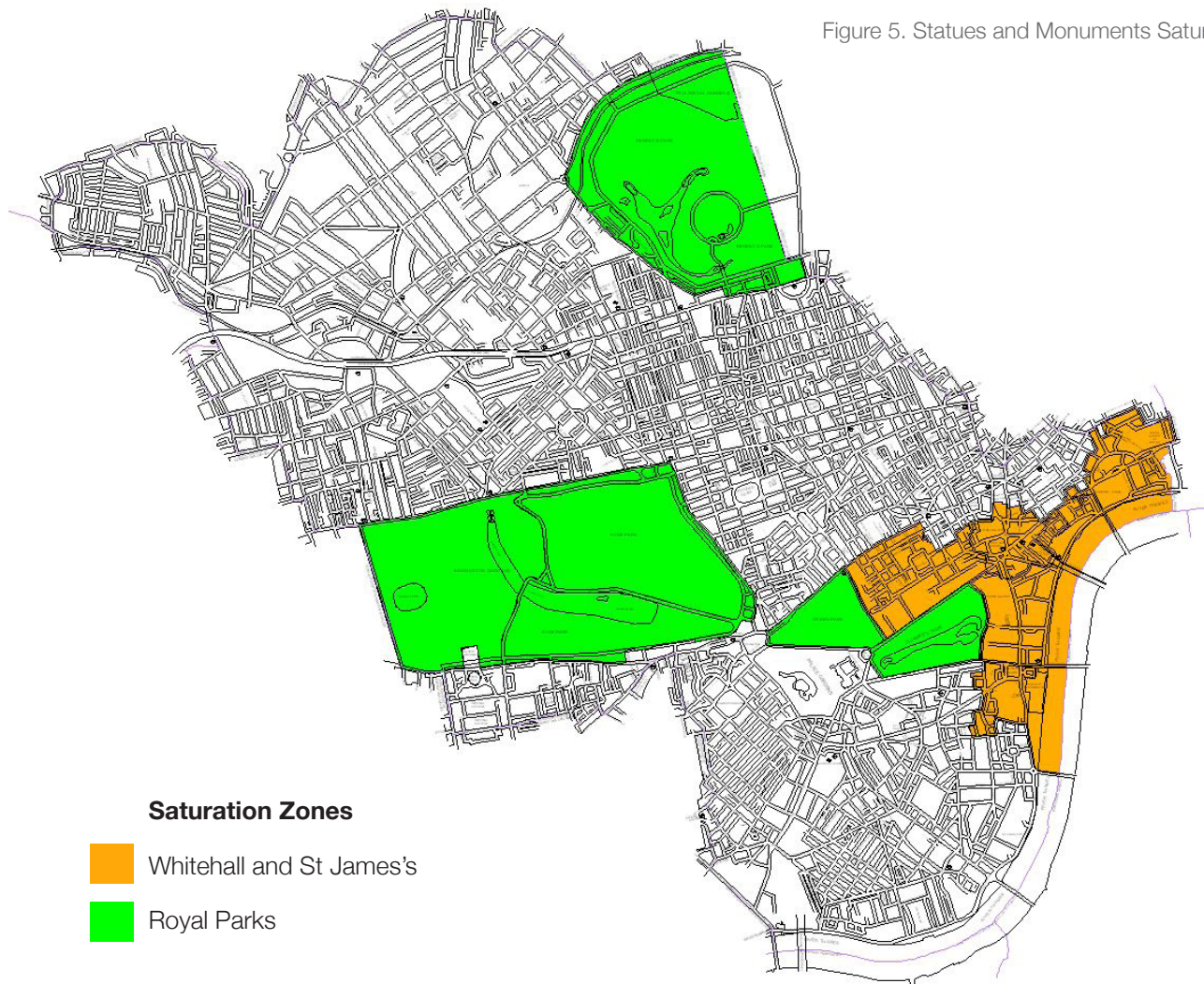


Figure 6. Rodin's Burghers of Calais undergoing specialist off-site restoration and cleaning. (Photograph courtesy of Rupert Harris Conservation)



5.4 Quality

As befits a world class city, Westminster requires only the best quality examples of new sculptural work for its streets and spaces. Many of the existing statues and monuments and their settings are of the highest international significance, and new work must enhance this legacy.

The City Council would normally expect commissions to be undertaken by established artists of international renown, and to have arisen through a robust and transparent selection process. Open or limited competition, with an informed and qualified selection panel, is an appropriate methodology for commissioning. Direct invitation may also be appropriate in some circumstances, but only where the artist is of the very highest calibre and this method of commissioning is supported by a full justification.

The employment of suitably qualified and experienced architects and landscape architects is desirable to ensure the best possible setting for a new statue or monument.

CHAPTER 6

LANDSCAPING, MAINTENANCE AND OWNERSHIP

Where a statue or monument is located within the public realm the City Council will need to be satisfied of the arrangements for future maintenance. Responsibility for maintenance of a statue or monument can rest with any of a number of institutions. Statues and monuments are currently maintained by Royal Parks, the City Council, English Heritage, the Greater London Authority and in many instances by the freeholders of the site. Where several parties are involved it is prudent to record rights and responsibilities between them in a formal manner.

The City Council will want to ensure that the applicant can fund the entire project costs and that provision is made for the artwork, along with any associated landscaping, to be maintained into perpetuity, and to the specification of the City Council.

The cost of landscaping can be high, particularly in cases where alterations to the highway are required. A budget cost for this element of the project can be prepared for you by the City Council for a relatively small fee. You will normally be required to enter into a legal agreement with the City Council regarding these works.

Where the statue or monument is to be gifted to the council, as is frequently the case, a one-off commuted sum payment will be required to cover future maintenance costs of the piece. This cost is currently calculated as the estimated maintenance cost over 33 years using today's prices. The Council may review this method of calculation in the future.

At 2008 prices, the minimum cost for the future maintenance of a simple bronze life size figure would be in the region of £40,000.

The cost of maintaining an artwork can be high, especially where a scheme involves additional or integral lighting or water systems. The sum required for maintenance can therefore vary according to the complexity of the piece in question. Accidental damage or vandalism costs are not covered by the commuted sum.

Under exceptional circumstances, the Department of Culture, Media and Sport may take statues into care once erected in a public place and maintain them in perpetuity. In these cases you will be asked to deposit a sum of money with the Department for this purpose.

Figure 7. The Diana Princess of Wales Memorial Fountain. Water features can cost a great deal to construct and maintain. Proposals for memorials must always include a sum of money to cover maintenance costs into the future



CHAPTER 7

TIMESCALE AND PROCEDURE

Timescale and procedure to be followed prior to applying for planning permission and other consents from the City Council

Agreement to a particular project, finding an appropriate site, developing an acceptable design and securing the necessary finance can involve complex and lengthy negotiations, consultation and fund raising. It is important, therefore, that you allow a realistic timescale for the project.

Experience has shown that you should normally allow a minimum period of a year to develop an idea to a stage at which it is appropriate to apply for planning permission.

You should always contact the Planning and City Development Department of the City Council for advice at an early stage and certainly before commissioning an artist or

sculptor to work up a particular concept for any site. In cases where the art work is proposed to be on a building you should also speak to the District Surveyor.

If your proposal is to erect a statue in a public space, you should contact the Department of Culture, Media and Sport so that the Department is aware of your proposal at an early stage. In all cases, you should also make early contact with English Heritage.

After initial discussions with all interested parties, the principle of your proposal will be considered by the City Council's Public Art Advisory Panel. Officers will then advise you on the appropriate way forward, when you submit your proposal for planning permission, the necessary permissions and consents will be able to be dealt with promptly and effectively.

CHAPTER 8

APPLICATION

Applying for planning permission and other consents from the City Council

Once the principle and form of art work have been established, your formal application(s) for permission can be made. These should be supported by:

1. Application form(s) and fee.
2. Location plan (1:1250).
3. Scaled site plan (min 1:200) showing the proposal in relation to adjacent buildings, kerb lines and street furniture.
4. Scaled elevations and sections of the art work and, if applicable, its base or plinth (min 1:50).
5. A design and access statement
6. Photographic montages showing the proposal in its context.
7. Maquette, where available
8. Written statement giving details of historical or other particular connection between the site and the subject.
9. Schedule of the proposed works and materials and written explanation of why the concept has been realised in the particular form proposed.
10. Details of any inscription.
11. Details of any associated landscaping costs including works to the highway and confirmation that you will meet these costs.

12. A statement setting out the proposed arrangements for maintenance of the art work and associated landscaping in perpetuity. This statement should make it clear if, when erected, you wish the City Council or, in the case of a statue in a public place, the Department of Culture, Media and Sport to take the art work into care and if so that you will be willing to deposit a sum of money for this purpose.

13. Confirmation that, if applicable, you will be willing to enter into a legal agreement with the City Council in respect of landscaping, works to the highway and maintenance.

Once all the above information is received your proposal will be referred again to the City Council's Public Art Advisory Panel. If the proposal would involve work to a listed building or affect the setting of a listed building or if the site is in a conservation area, then English

Heritage will also be consulted. The application will be advertised on site and in the press. It will also be subjected to consultation with other interested parties. These other parties will include neighbours, national or local amenity societies and other consultees as appropriate.

Further discussions and refinement of your proposal may be necessary in the light of these consultations and in the majority of cases to settle the heads of a legal agreement. It is not always appropriate to settle heads of terms prior to committee consideration of the application, but you should broadly understand what is required. Finally, your planning application will be considered by the Council's Planning Committee which will, with the benefit of the advice from the Public Art Advisory Panel and English Heritage, come to a determination on your project.





CHAPTER 9

WESTMINSTER'S GREEN PLAQUES SCHEME

The Westminster Green Plaques Scheme celebrates the remarkable endeavours of some of its former residents. Launched in 1991 the plaques draw attention to particular buildings in Westminster associated with people of renown who have made lasting contributions to society.

Who qualifies for a plaque?

The Green Plaques Scheme commemorates people who:

Are regarded as eminent by most members of their profession or calling;

Have genuinely contributed to human welfare or happiness and deserve recognition for it;

Are reasonably well known;

Sufficient time has elapsed since their life to show their lasting contribution to society.

Sometimes the building itself may be commemorated for its own significance. Plaques may occasionally be placed on “the site of” a building which no longer exists, if the owner agrees and if there is a suitable position on the building for the plaque to be displayed.

How do I propose someone for a plaque?

Contact the manager of the Green Plaques Scheme with your suggestion.

tel : 020 7641 2457

fax : 020 7641 3050

CHAPTER 10

WHO TO CONTACT AT WESTMINSTER

Planning Advice

For advice about planning permission, including design advice, contact Development Planning Services:

North Area Team (Addresses in W2, W9, W10, W11, NW1, NW6 and NW8)

Tel: (020) 7641 2513

Email: NorthPlanningTeam@westminster.gov.uk

Central Area Team (Addresses in W1)

Tel: (020) 7641 2513

Email: CentralPlanningTeam@westminster.gov.uk

South Area Team (Addresses in SW1, SW7, WC2 and EC4)

Tel: (020) 7641 2513

Email: SouthPlanningTeam@westminster.gov.uk

Or write to:

Development Planning Services
Department of Planning and City Development
Westminster City Council
City Hall, 64 Victoria Street,
London SW1E 6QP

Parks and Gardens

For queries relating to siting public art in Westminster's parks or gardens you should contact the parks department at parks@westminster.gov.uk or write to

Parks and Leisure Division
3rd Floor, City Hall
64 Victoria Street
London, SW1E 6QP

Public Art Advisory Panel

To enquire about the agenda or requirements of the Public Art Advisory Panel write to

The Public Art Advisory Panel Co-ordinator
Development Planning Services
12th Floor City Hall
64 Victoria Street
London SW1E 6QP

Arts Unit

For information about arts events, as well as information about how Westminster funds the arts, contact the Arts Liaison Officer on 020 7641 2498, email arts@westminster.gov.uk, or write to:

Arts Liaison Officer
4th floor
Westminster City Hall
64 Victoria Street
London SW1E 6QP

Access

Specialist advice on ensuring easy access to public art can be obtained from the Council's own Access Officer. Write to:

Access Officer
3rd Floor
City Hall
64 Victoria Street
London SW1E 6QP

Highways

For Advice on the requirements of the Highways Act 1980 and the New Roads and Street Works Act 1991 contact the Principal Engineer, Highways Planning. Tel 020 7641 2693

For advice on the costs of landscaping and works to the highway contact the Street Environment Manager on 020 7641 2000, or write to:

Street Environment Manager Service
Westminster City Council
64 Victoria Street
London SW1E 6QP

Other useful contacts:

English Heritage

1 Waterhouse Square
138 - 142 Holborn
London EC1 2ST

DCMS, Ceremonial Branch

Department for Culture Media & Sport
2-4 Cockspur Street
London SW1Y 5DH

Arts Council London

2 Pear Tree Court
London
EC1R 0DS

Crafts Council

44a Pentonville Road
London
N1 9BY

Royal British Society of Sculptors

108 Old Brompton Road
London
SW7 3RA

War Memorials Trust

4 Lower Belgrave Street
London
SW1W 0LA



City of Westminster

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