

Summary

Public art can be enjoyed by us all. Everyone can play a part in valuing and caring for it. This guidance is aimed at anyone who manages or has responsibility for post-war public art, including local authorities, charitable bodies, community groups, heritage professionals and custodians. Public art is defined here as fixed artworks which members of the public are able to access and enjoy, in public, semi-public or privately owned public space, whether outdoors or indoors.

This document outlines good practice on the care and management of post-war public art, including regular maintenance and planned conservation work. It sets out the different ways that the best of our public art can be identified and protected and the statutory duties that relate to its ownership and care. Key principles include a clear understanding of ownership and lines of responsibility; inclusive and transparent decision making; regular condition checks to detect potential sources of harm; and engaging the public in valuing and caring for public art.

This guidance document is part of Historic England's range of practical guidance which helps people care for their historic places. It complements Historic England's Introduction to Heritage Assets, [Public Art 1945–95](#).

This guidance note has been prepared by Geraint Franklin.

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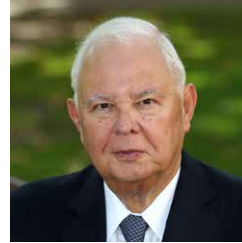
[HistoricEngland.org.uk/images-books/publications/post-war-public-art-protection-care-conservation/](https://www.historicengland.org.uk/images-books/publications/post-war-public-art-protection-care-conservation/)

Front cover

Detail of *Magic Garden*, a mixed-media mural of 1961 by the artist Francis Carr (1919-2013). It was commissioned by the London County Council for the Holman Hunt Infant School (now the New Kings Road Primary School) in Fulham, west London. Popular with children for its bright colours and varied textures, the mural includes screen-printed tiles

(Carr was one of the first artists to use screen printing in England), mosaic, marble, granite, glass, printed pages embedded in polyester resin, mirrors, brass fittings, plaster casts, sea shells, pebbles, tree bark and cork. It was restored by the artist in 2008 with the support of the Twentieth Century Society and the Heritage of London Trust.

Foreword



We are very fortunate to be endowed with many public spaces, parks and places as part of our heritage. Public art helps to make these places magical, emotional and thoughtful; it establishes a sense of place, character and identity.

The history of patronage has created memorable works designed by the greatest artists of the last fifty years: Henry Moore, Barbara Hepworth, Elisabeth Frink, Anthony Caro, Antony Gormley, Anish Kapoor and many more. Their works enrich our everyday lives and inspire our communities, our businesses, our visitors.

Great works of public art should be protected as part of our cultural inheritance. Listing the best works makes those who commissioned them realise the effort has been worthwhile.

Public art is a material part of our daily lives as it shapes beauty, imagination, shock and thought. It instigates debate and its form and colour enable us to cast a vision of the past and present and define a glorious future.

Commissioning works of public art is demanding, enjoyable and helps to complete the built environment. Without art there is no life.

A handwritten signature in blue ink, appearing to read 'Stuart Lipton', written in a cursive style.

Sir Stuart Lipton

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Introduction

Public art can be enjoyed by us all. The post-war period saw the creation of an extraordinary national collection of art which we can all share. Public art enriches our lives and enhances our public spaces. It is an irreplaceable resource and should be championed and protected. Everyone can play a part in valuing and caring for it.

This guidance is aimed anyone who manages or has responsibility for post-war public art. This includes local authorities, charitable bodies, community groups, heritage professionals and custodians. For the purposes of this document a custodian is defined as any individual or organisation who has taken on formal responsibility for a public artwork, whether or not they are its legal owner.

This document outlines good practice on the care and management of post-war public art, including regular maintenance and planned conservation work. It sets out the different ways that the best of our public art can be identified and protected and the statutory duties that relate to its ownership and care. Although the principal focus of this document is on listed works, much of the guidance applies also to locally-listed and unlisted works.

As the public body that looks after England's historic environment, Historic England has a role in championing and protecting public art. We help to protect our most special public art through maintaining the [National Heritage List for England](#) and enhance knowledge of the subject through our Introduction to Heritage Assets [Public Art 1945–95](#). This guidance document is part of Historic England's range of practical guidance which helps people care for their historic places.



Angel of the North
Anthony Gormley, 1994-8; Gateshead

1 Definitions

Historic England's Introduction to Heritage Assets *Public Art 1945–95* contains the following working definition of the term 'public art':

Public art is defined here as fixed artworks which members of the public are able to access and appreciate. Works may be sited in the public, civic, communal or commercial domain, in semi-public or privately owned public space, or within public, civic or institutional buildings. Artworks which form part of the structure or decoration of buildings may also be categorised as public art.

Post-war public art is a subject characterised by a wide variety of materials, techniques, scales and settings. Free-standing sculpture, murals and relief sculpture all lie within its scope, as do works integrated into landscaping or street furniture. Not all public art is fixed – paintings or portable sculptures are displayed in some public buildings – but because such works do not constitute fixtures in law they lie outside the scope of this guidance.

2 First Principles



This section sets out some first principles for the care and management of public art. It is underpinned by Historic England's [Conservation Principles, Policies and Guidance](#), which sets out the over-arching principles for assessing significance and applying policies in practice.

3B Series No. 1

Bernard Schottlander, 1968, at the University of Warwick, Coventry. Listed Grade II

Good practice is founded on a clear understanding of the ownership of a work and lines of responsibility for its upkeep. Documentation of the landholder, any historic transfers of ownership and any rights of public access is also important. Inventories and periodic condition checks make it easier to manage collections. Records of the original commission, condition surveys and subsequent maintenance and conservation regimes should be archived for future reference. In some cases it will be appropriate to deposit these records in the relevant [Historic Environment Record](#) or an appropriate archive.

Decision making should be accessible, inclusive and transparent. Decisions should be underpinned by a sound understanding of a work's artistic and historic values. The intentions

of the artists, patrons and key collaborators should be taken into account – insofar as they are accessible to us through oral history and documentary research. Creators' intentions may be partially unrealised, alter over time or conflict with conservation principles, but they should always be explored. The involvement of artists, their estates and acknowledged experts can be crucial to the success of a project.

It is useful to bear in mind that public art, and the way in which it is appreciated and valued, has a time dimension. The appearance of a work can alter over time as materials and finishes are exposed to weathering. The cultural significance and meaning attached to a work and the reputation of its artist is also subject to change. These dynamics affect the way in which public art is valued and managed.

3 Historical Summary

In the period after 1945 public art came to be seen as a symbol of civic renewal and social progress. Sculpture and other types of works were commissioned for new public buildings and civic places, with the objective of bringing art to people's daily lives. The 1951 Festival of Britain, progressive authorities such as the London County Council and the new towns led the way in public patronage. Family groups and technological progress were amongst the themes that reflected the idealism and aspirations of the period, while other works displayed a trend towards abstraction.

From the 1970s onwards there was a greater diversity in the provision of public art. Community arts organisations, collaborating with local residents, created works exploring the traditions and identities of their regions. In the 1980s and 1990s regional arts boards such as Northern Arts established public arts programmes as part of an arts-led regeneration strategy. The private sector was an important patron too, commissioning works for commercial developments such as Broadgate in London.

Visual languages ranged from the abstraction of Victor Pasmore and Phillip King to the figurative approach of Elisabeth Frink and Peter Laszlo Peri. Others, such as Lynn Chadwick and Barbara Hepworth, developed personal languages that were neither wholly abstract nor representational. Industrial processes and products were exploited, leading to new welding and casting techniques and the use of plastics and concrete. Forms and materials were combined in kinetic sculpture and 'ready mades' (using found objects).

For those wanting to find out more, Historic England's Introduction to Heritage Assets, [Public Art 1945–95](#) provides an illustrated summary of the subject. The 'Further reading' section of this guidance contains further sources.



Hackney Peace Carnival Mural
Mick Jones & Ray Walker, 1985; Dalston,
north London

4 Vulnerabilities

Regular condition checks can help to detect and monitor potential sources of harm or deterioration. Further assessment of the work in its surroundings should trigger the appropriate actions, which may include preventative measures or consulting conservation specialists. It is advisable to have a management plan in place so that reporting and remedial actions can be triggered. Art works may be subject to a range of potential threats, and considerations include:

- Structural or mechanical deterioration (cracks, dents, spalling, movement) – consult a conservator for diagnosis and advice
- Environmental factors affecting outdoor works include weathering, atmospheric pollution, tree sap, bird droppings, damp, soluble salts and landscaping materials or maintenance (eg gravel, lawnmowers)

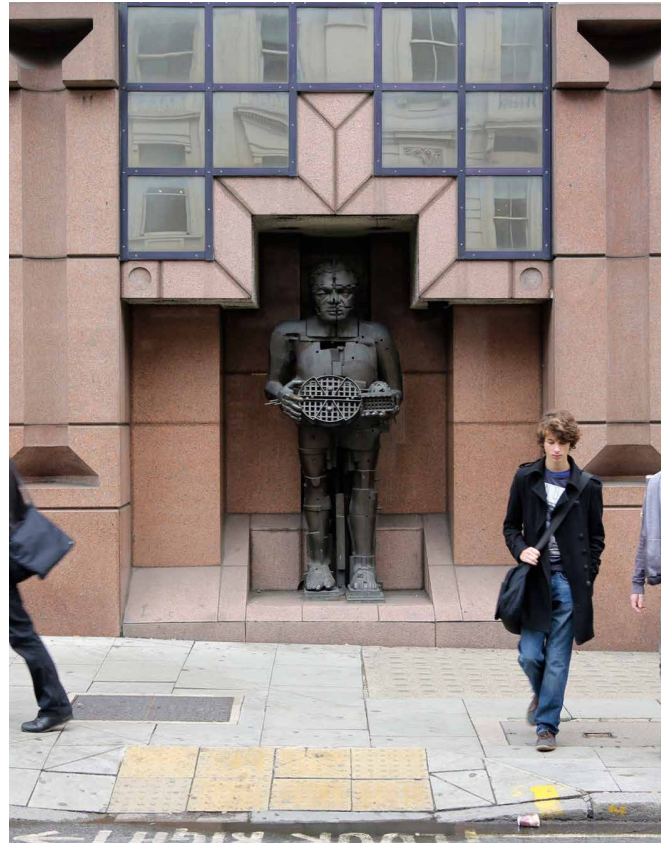


Adam Naming the Animals

Barbara Jones, 1959; Yewlands School, Sheffield.
This photograph was taken in June 2009, shortly before

the destruction of the mural and the redevelopment of the school

- **Heritage crime** includes offences theft, vandalism and graffiti. **Crime prevention measures** may include surveillance of the site using CCTV or the local community in the form of a Heritage Watch group; ensuring valuable items are securely fixed/ mounted; and using planting to restrict access. Graffiti should be promptly removed with specialist guidance and the relevant heritage consents; it makes places look uncared for and can encourage further acts of crime and anti-social behaviour. Heritage crime should be reported to the local police area, recorded as a 'heritage crime' and marked for the attention of the Heritage Crime Liaison Officer. Public art should be appropriately insured. Damage or loss incurs more than a monetary value, however, and by working with enforcement agencies custodians can ensure that the true impact of heritage crime is understood



- Accidental damage. Questions include: how close can people get? Can a balance be sought between public accessibility and protection from sources of harm? Higher plinths, railings, soft landscaping or signage may be considered, but clutter detracts from the presentation and enjoyment of a work. Some post-war sculpture was designed to be touched or even, in the case of play sculptures, climbed upon!



- Inappropriate conservation treatments. Some repair and conservation techniques used in the past have since been found to cause damage. Remedial work can reverse previous restorations or repair damage that has arisen as a result

- Disposal, sale or redevelopment. Works of public can come under threat when the sites on which they are located are altered or redeveloped. Pre-application dialogue with Historic England, owners and/or the local planning authority (LPA) may help to recognise the heritage value of a work and minimise harm. If the work is under serious threat, relocation should be considered.

Top: *The Artist as Hephaestus*

Eduardo Paolozzi, 1987; commissioned by London and Paris Property Group for a purpose-built niche in a new office building at High Holborn in London. It was removed in 2012 and subsequently sold at auction

Bottom: *Donkey*

Willi Soukop, 1955; Harlow; Listed Grade II

5 Care and Conservation

Sustainable conservation depends on sound principles, clear policies and accountable decisions. This section sets out the underlying issues and guidelines for good practice.

5.1 Regular monitoring and maintenance

This is key to sustaining both the fabric and the heritage values of public art. By periodically condition-checking outdoor artwork, problems can be identified at an early stage and temporary works and appropriate conservation treatments can be planned. This information will also assist in reporting heritage crime. Considerations include:

- Is the work safe for public display?
- Is the work securely fixed or mounted?
- Does its siting afford protection from sources of harm?

Digital photography and survey forms offer quick and consistent ways to record condition, and could potentially be undertaken by appropriately trained volunteers. Planned maintenance might include an appropriate and workable cleaning regime, periodic replacement of protective coatings and the upkeep of the immediate surroundings to remove sources of harm (for example grass cutting, cutting back invasive vegetation). The on-site teams responsible for the maintenance of, for example, parks and gardens can help to identify potential threats.

5.2 Conservation works

These should be carefully planned and managed. In the context of a collection, it will be necessary to prioritise which works are most in need of investigation, protective care and remedial treatment. Early consultation of conservation professionals and specialist contractors may pay dividends. A method statement will set out how the work will be carried out. The highly-skilled and specialist nature of conservation techniques means that it may be necessary for conservators to collaborate with specialists from outside the heritage field. Some conservation works form part of a larger project, requiring good project management and communication with a range of stakeholders.

Conservation works may include cleaning, stabilising, repair, renewal, restoration or some combination thereof. Many conservation treatments have the object of arresting or stabilising processes of degradation rather than the recovery of some earlier state or appearance. The availability of treatments and technologies will change over time and opinions on best practice may differ. Each case is best judged on its own merits and within the context of its artistic and historic values. That said, treatments should generally be reversible, the minimum necessary to achieve the conservation objective and proportionate to their impact upon the artistic and historic values of the work. The archiving and/or publication of conservation documentation may help to inform those undertaking future conservation works.

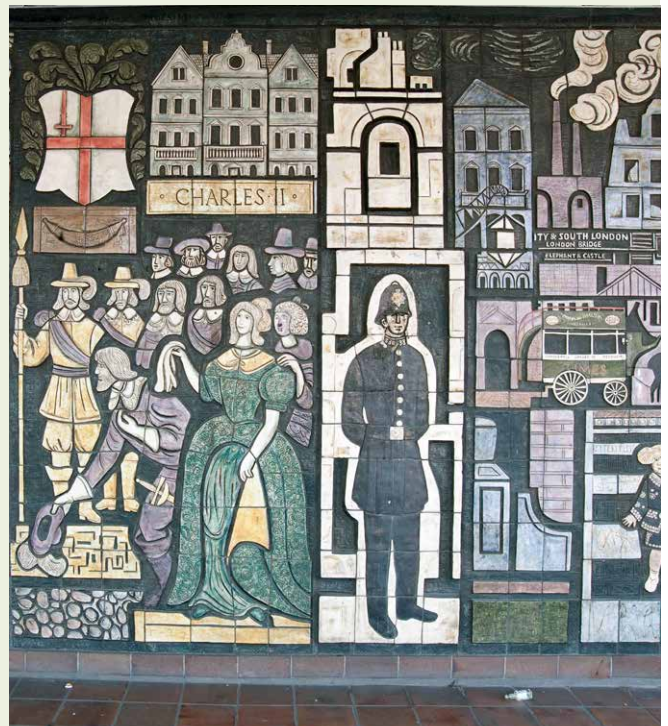
Post-war materials

Bronze: part of the extensive collection of the Harlow Art Trust, Elisabeth Frink's *Wild Boar* (1970, Grade II) stands on a plinth within the Water Gardens at the civic centre of Harlow, Essex. Bronze was chosen for its durability; an earlier *Wild Boar* in concrete had been vandalised. Although its location provides a measure of security there may be attendant conservation issues.

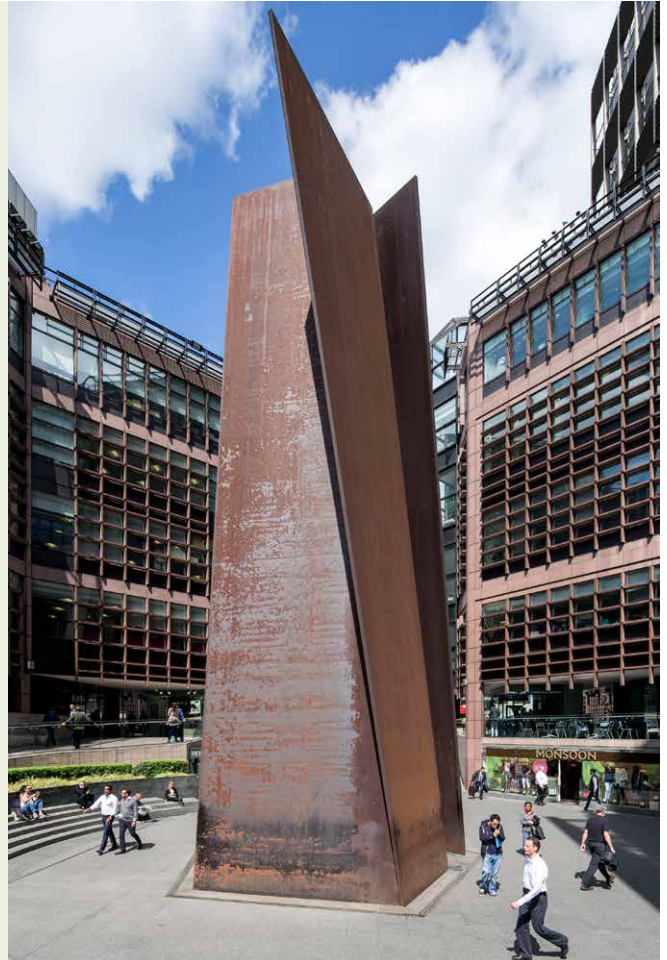


Concrete: *Following the Leader* (Memorial to the Children Killed in the Blitz), 1949 by Peter Laszlo Peri at the Vauxhall Gardens Estate in south London (Grade II). Peri developed 'Pericrete', a mixture of concrete with polyester resin and metallic powders which allowed him to model in wet concrete.

Ceramics: Adam Kossowski's tiled mural *The History of the Old Kent Road* (1964–5) for North Peckham Civic Centre, south London comprises three sections made up of a total of 2,000 glazed ceramic panels. The mural took 18 months to complete and is Kossowski's largest single work.



Steel: Richard Serra's *Fulcrum* (1986–7) was commissioned by Stuart Lipton of Rosehaugh Stanhope for the Broadgate development in the City of London. This monumental sculpture is of welded Cor-ten steel, an alloy which develops a rust-like protective layer which slowly changes in appearance over time.



Fibreglass: the artist Paul Mount designed the relief cladding in fibreglass for the Leo supermarket in Ponsharden, Falmouth (1984). The 220 panels were made up of five different designs which could be rotated to create a varied layout.

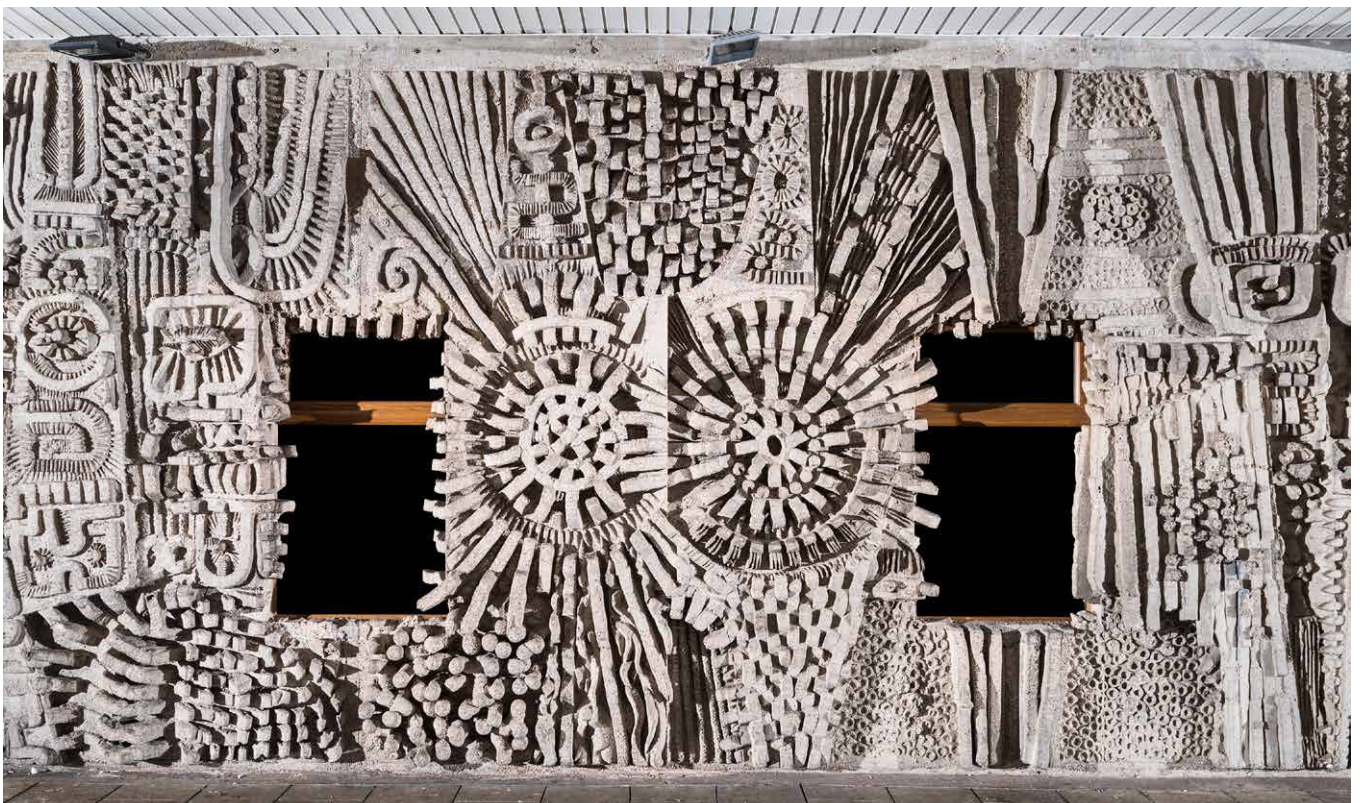
Mixed media: *Evolution of Life at Sea* of 1963 by Philippa Threlfall for Loftus County Modern School in Cleveland. This relief mural is made up of 18 sections which together depict aquatic life. Fossils and stones collected by the schoolchildren were combined with glazed ceramic pieces. When the school building was demolished the mural was moved to Doorstep Green Park in nearby Skinningrove in 2009. This 1963 photograph shows the team that installed the work.



6 Identification and Designation

This section sets out the various measures which help to identify and protect the best of our public art through designation and the planning process. Some types of designation, such as statutory listing and local heritage listing, apply to individual works; others, such as conservation areas, registered parks and gardens and world heritage sites afford a measure of protection to heritage assets located within a designated site.

It is impossible, even if it were desirable, to capture the full spectrum of public art after 1945 through designation. Temporary or ephemeral works, such as Rachael Whiteread's *House* (1993–4) or Richard Wilson's *Turning the Place Over* (2007–11) can attract huge public interest, critical acclaim and debate about preserving such works beyond their intended lifespans.



Concrete relief mural
William Mitchell, 1966; The Three Tuns pub,
Bull Yard, Coventry; listed at Grade II in 2009

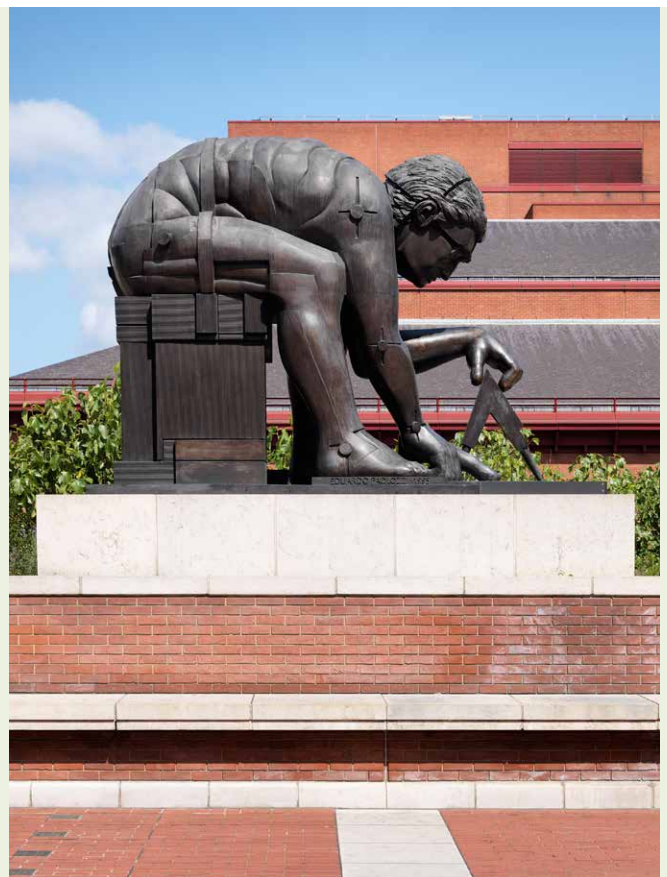
6.1 Listing

Listing marks and celebrates the ‘special architectural or historic interest’ of the best of our public art and brings it under the consideration of the planning system, so that it can be protected for future generations. Anyone can nominate a heritage asset to be assessed for listing by completing our [online application form](#). Most post-war public art on the National Heritage List for England ([NHLE](#)) is Grade II (of ‘special interest’), although a smaller percentage is Grade II* (‘more than special interest’) or Grade I (of ‘exceptional interest’).

Rigorous **selection** is required in the assessment of works post-dating 1945, and usually a work must have been installed in its present position for at least 30 years to be eligible for listing. The overarching criteria for the assessment of post-war public art for listing are special architectural or historic interest. Further guidance is set out in our [Listing Selection Guide to Commemorative Structures](#). In identifying public art for listing, aesthetic factors include the use of materials and techniques, the quality of workmanship, the work’s relationship to its environment and its artistic context. Historic interest may derive from the reputation of the artist, a work’s significance within their oeuvre; the circumstances of its commission or acquisition; or its capacity to illustrate significant historical, social or cultural developments.

Post-war public art on the List

As of September 2016 there are around 100 examples of post-war public art on the National Heritage List for England ([NHLE](#)), of which the majority is sculpture (see [Appendix](#)). This figure excludes [war memorials](#) and funerary sculpture – which, notwithstanding their commemorative role, often possess intrinsic artistic value – and artworks incorporated within or associated with listed buildings. Amongst the scores of post-war listed buildings which incorporate fixed artworks are [Coventry Cathedral](#) (1951–62, Grade I) and the [British Library](#) (1982–99, Grade I). The commissioning of new artwork for old buildings can augment the special interest of both, as is the case with the installation of the Anthony Gormley sculpture [Sound II](#) (1986) in the crypt of Winchester Cathedral.



Newton

Eduardo Paolozzi, 1995; The piazza of the British Library in London. At the time of the listing of the complex at Grade I in 2015 it was the youngest work of public art to be protected by listing

While the principles and processes of listing public art are no different from any other type of heritage asset, certain factors merit consideration. If the work is affixed to or located within a building or site, both the work and its associated building or site should be assessed for intrinsic architectural or historic interest. It may be that the artwork alone is determined to be of special interest, while the building to which it is attached is not. In such cases it will be necessary to delineate the extent of special interest carefully and clearly. New legal provisions in the Planning (Listed Buildings and Conservation Areas) Act 1990, enabled by the [Enterprise and Regulatory Reform Act](#) (ERRA), permit greater precision about what is protected by listing, allowing a List entry to state definitively that a part or feature of a listed building is not of special interest.

The listability of a work of public art on temporary or indefinite loan rests primarily on whether it constitutes a building in law. To determine whether a work constitutes a building or remains a chattel it is necessary first to consider whether it is on loan, and then to examine its degree of annexation to the land as well as the purpose behind why the sculpture was placed in that location. (Chattel can be defined as ‘an item of tangible movable or immovable property except real estate and things (as buildings) connected with real property’). Where a work of public art is loaned for a particular exhibition or purpose it will almost certainly remain a chattel and is therefore incapable of being listed. There are some areas where further consideration is required, such as if a work is on indefinite loan or if it appears to be placed on a permanent basis (for example, integrated into the design of a building) but these should be considered on a case-by-case basis. If in the future the ownership situation changes and the work becomes more settled, then it could be reassessed for listing.

Any works for the ‘demolition’ of a listed building, or for its alteration or extension in any manner which would affect the special architectural or historic interest require listed building consent under section 7 of the Planning (Listed Buildings and Conservation Areas) Act 1990. In the case of listed works of public art it may be the case that a proposal requires both listed building consent and planning permission, so early engagement with the local authority and Historic England is advisable.

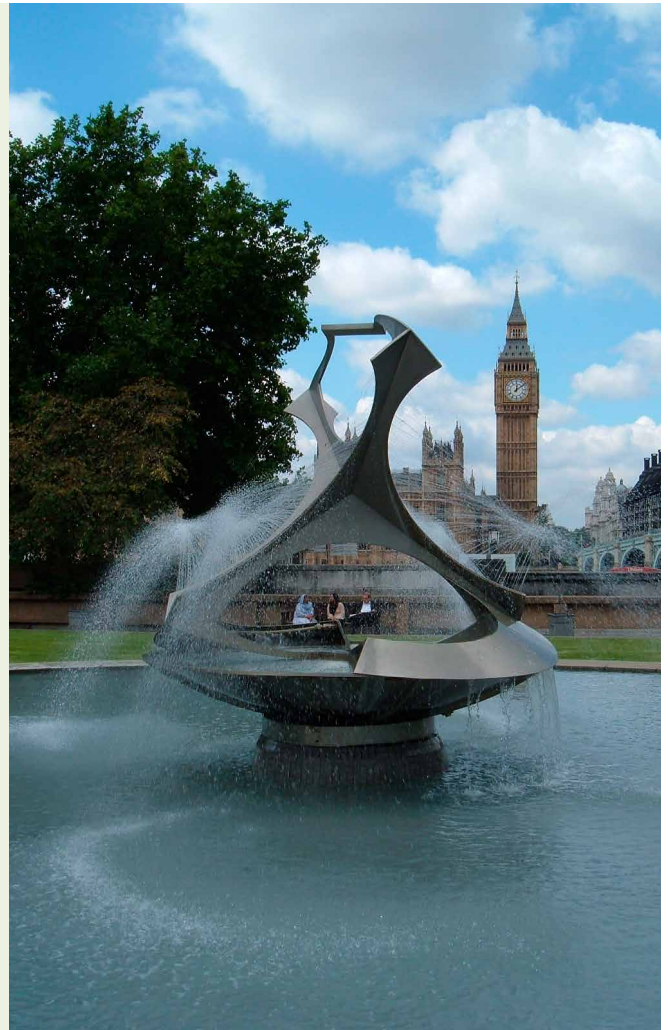


Sound II

Anthony Gormley, 1986; The crypt of the Grade I listed Winchester Cathedral

Revolving Torsion of 1975
by Naum Gabo in the gardens of
St Thomas' Hospital, Lambeth

The sculpture was listed at Grade II* in 2016. The piece is owned by Tate, whereas the site on which it stands is owned by the Guys and St Thomas' NHS Foundation Trust. The sculpture is loaned by Tate to the charity which manages the Trust's art collection. It has always been situated in its current location – a location chosen at the time of its commission, and agreed mutually by the artist, Tate, and the hospital. This, combined with Tate's support for the listing in situ of the sculpture and its wish that the piece permanently remain in the chosen location, led to the view that the sculpture constituted a building, rather than a chattel, and could therefore be listed.



6.2 Register of Parks and Gardens

Historic England's [Register of Historic Parks and Gardens](#) currently identifies over 1,600 sites of special historic interest. Much post-war public art was installed within the historic grounds of private houses and institutions, public parks and landscapes of remembrance and commemoration. Important artists and patrons established gardens for collections of sculptures such as Frederick Gibberd's Garden at Harlow and the Barbara Hepworth Sculpture Garden at St Ives (both registered at Grade II). A registered site is not protected by a separate consent regime, but consideration of applications for planning permission will give great weight to their conservation. Registered sites are defined by the [National Planning Policy Framework](#) as designated heritage assets and as such their conservation should be an objective of all sustainable development.



Reclining Figure

Henry Moore, 1946, in the grounds of Dartington Hall, Devon. Its grounds are included on the Register of Parks and Gardens of Special Historic Interest at Grade II*. The sculpture is itself listed at Grade II*

6.3 Conservation areas

The enhancement of the public realm through the provision of sculpture and other works by public and private patrons alike is a long civic tradition, and post-war examples enhance the distinctive character and appearance of many of England's nearly 10,000 [conservation areas](#). Although some works will be listed for their intrinsic interest, unlisted works receive a measure of protection

by virtue of their inclusion in a conservation area. Conservation area designation introduces a general control over the demolition or removal of unlisted heritage assets and provides a basis for planning policies whose objective is to conserve all aspects of character or appearance that define an area's special interest. Conservation areas are designated by the local planning authority (LPA), and their management is informed by conservation area appraisals.



In 1993 Birmingham's Victoria Square was remodelled, incorporating a large water feature and sculptural group by Dhruva Mistry. This monumental bronze female figure, entitled *The River*, is locally known as 'the Floozie in the Jacuzzi.' Victoria Square is within the Colmore Row and Environs Conservation Area

6.4 Local heritage listing

Many examples of public art, while not of sufficient special interest to merit national designation, will nevertheless contribute a sense of local character and distinctiveness to the historic environment. By including a work of public art on a formally adopted list of local heritage assets ('local list'), local planning authorities can be encouraged to take its heritage significance into account in planning applications which would affect the work, its site or its setting. While local listing provides no statutory planning controls, the inclusion of an artwork on a local list means that its conservation could be deemed a material consideration when determining the outcome of a planning application. For further guidance please see Historic England's Advice Note 7, [Local Heritage Listing](#).



These concrete hippos at the Garth estate in Killingworth, cast from a design by Stan Bonnar, are included in North Tyneside Council's local list.

6.5 Setting

Setting is defined in the [National Planning Policy Framework](#) as 'the surroundings in which a heritage asset is experienced'. Setting can vary widely in scope and extent; an artwork's visual relationship with its surroundings may be designed or fortuitous; one of concord or juxtaposition. The setting of a mural in a school hall may be limited to that space, whereas the setting of a piece of outdoor sculpture may be extensive. An artwork may contribute a sense of place, character or identity to its surroundings or illuminate historical, social or cultural associations. For further guidance please see Historic England's Good Practice Advice in Planning Note 3, [The Setting of Heritage Assets](#).

6.6 Planning permission

Planning permission is required where 'development' is being carried out. The removal of public art may therefore require planning permission – eg if the removal of the public art materially affects the external appearance of the building, or will require building operations to be carried out. The decision on whether or not the proposed works require planning permission will lie with the local authority and it is therefore advisable to approach them at an early stage in any such project.

7 Relocation

Works of public art may be more portable than buildings but relocation should be regarded as a last resort, usually in mitigation of substantial harm or total loss. Examples of threats that might warrant the relocation of a work include the redevelopment of an associated building or site, or serious risk of harm (for example from heritage crime or degradation).

Decisions about relocation should take into account the contribution to its significance of the work's surroundings, including historical or cultural associations, and any heritage designations. Relocation from a public to a semi-public space, or from outdoors to indoors may have wide-ranging implications on the way in which a work is accessed, enjoyed and understood. In evaluating the suitability of potential new locations it will be necessary

to consider a wide range of issues including security, conservation, public access and visibility. Relocation may sustain one heritage value while diminishing others: moving a vulnerable outdoor sculpture indoors, for example, may retain its art-historical integrity at the cost of the historical associations of its original location. *Conservation Principles* provides a framework for decisions concerning relocation.

In planning the relocation of a work it will be necessary to consult conservation specialists and obtain the necessary approvals and permissions. A method statement should set out the roles and responsibilities of the key stakeholders and how a phased relocation scheme relates to any wider development project. The relocation of public art can be managed through the conditions imposed on a planning permission.



Family Group

Henry Moore, 1948-9, was installed at the entrance to the Barclay School in Stevenage, Hertfordshire. It was listed at Grade II in 1993.

After an attempted theft in 2010 the sculpture was moved inside the school reception area

It may also be the case that due to the nature of a relocation proposal (that is, that it is part of a larger scheme of redevelopment), a legal agreement under s106 of the Town and Country Planning Act 1990 should be put in place. This Section of the Act allows for a legal agreement ('[s106 agreement](#)') to be made between the local authority and the owner of the public art setting out certain planning obligations that support the grant of planning permission or listed building consent. Obligations could include the following:

- To record the art prior to its removal, during works of dismantling and following installation in a new location and to provide a copy of those recording documents to the local authority within a specified time period
- For the works to the public art to be undertaken by specialist named contractors
- To provide details of the location/s of the public art during periods of storage or handling
- To install the public art within its new location within a specified time period or prior to occupation of a building/development
- To provide written notification to the local authority when the works of relocation of the public art have been completed

The use of s106 agreements is possible in other circumstances (eg works of conservation or reinstatement). All the above matters need to be carefully considered and will require discussion with the local authority and, where relevant, Historic England, to ensure that the scheme and the relevant and necessary details are dealt with appropriately.

7.1 Relocating listed public art

Works of removal and relocation of listed public art are considered by many local authorities to comprise works of 'demolition' and so will require listed building consent. Applications for listed building consent for works of 'demolition' will require the local authority to notify Historic England and [National Amenity Societies](#). The decision on whether or not the works affect the special architectural or historic interest of a listed building or comprise 'demolition' will lie with the local authority, taking on board any comments from Historic England. It is therefore advisable to approach the authority and Historic England at an early stage in proposals for any relocation projects.

When submitting listed building consent applications for the removal and relocation of public art, supporting information is required –for further guidance please see Historic England's Good Practice Advice in Planning Note 2, [Managing Significance in Decision-Taking in the Historic Environment](#).

If it is proposed to relocate public art from one address to another or store the public art for any period of time away from its current address, it may be appropriate to have a legal agreement to ensure its interim protection. For example, it may be the case that insurance for theft or damage is required due to the value of the public art.

Following the relocation of the listed public art, an amendment of the List entry may be necessary. This can be done by completing our [online application form](#).



The Fleet mural

In 1960, Dorothy Annan was commissioned to design a ceramic mural for the Fleet Building, a new telephone exchange in central London. Nine panels, each comprising forty biscuitware tiles, depict an exciting technological world of radio communications, international telephony and the patterns produced by cathode ray oscillographs.

In 2011, in advance of the redevelopment of the site, the mural was listed at Grade II. With the help of the City of London Corporation, English Heritage and the Twentieth Century Society, the murals were relocated in 2013 on to the Highwalk of the Barbican estate – itself a listed complex. By making it clear that the special interest was confined to the murals, the List entry provided additional clarity during the listed building consent process. The careful execution of the relocation and the appropriateness of the new site has ensured that the murals have since been **relisted** in their new location.

8 Interpretation and Engagement

Some works of public art are accompanied by a small plaque or sign displaying the title and date of the work and the name of the artist and the commissioning body. These are usually mounted onto or in close proximity to the work. They can help the public to understand and value a work and their loss can consequently make a work more vulnerable. There may be opportunities to enhance individual works and collections of post-war public art with on-site information and interpretation.

Engagement is key to the long-term future of a work. If public art can be defined by shared access and amenity then it follows that everyone should be able to participate in valuing and caring for the resource. With a sense of engagement comes greater pride of place and a sense of community. The local community are the 'eyes and ears' of a public art collection, and by incorporating the custodian's contact details into interpretation or signage the public can report changes in condition as a result of poor maintenance, neglect or heritage crime. There will often be opportunities for trained volunteers to contribute their skills and insights.

New technology brings new ways of getting involved. 'Talking Statues' is an example of how location technology can enhance accessibility and bring public art to new audiences; many further applications of multi-media interpretation can be imagined. 'Enrich the List' is a virtual volunteering project which enables users of the National Heritage List for England (NHLE) to share their knowledge and photographs of listed assets and enhance our understanding of it.



A 'Talking Statue' plaque

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116-37

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9.2 Public Sculpture series

This comprehensive series, arising from the Public Monuments and Sculpture Association's National Recording Project (NRP), is published by Liverpool University Press. The series is expanding with the aim of providing nationwide coverage.

Beach, J & Noszlopy, GT 1998 *Public sculpture of Birmingham including Sutton Coldfield*

Cavanagh, T 1997 *Public Sculpture of Liverpool*

Cavanagh, T 2007 *Public Sculpture of South London* [covers Wandsworth, Lambeth, Southwark and Lewisham]

Cocke, R & Cocke, S 2013 *Public Sculpture of Norfolk and Suffolk*

Cocks, H & Wyke, T 2004 *Public Sculpture of Greater Manchester*

Jackson, A 2009 *Liverpool Sculpture Trails*

Lloyd, F, Thackara, D & Potkin, H 2011 *Public Sculpture of Outer South and West London* [covers Hillingdon, Ealing, Hounslow, Richmond, Kingston, Merton, Sutton, and Croydon]

McIntosh, A, Seddon, J & Seddon, P 2014 *Public sculpture of Sussex*

Merritt, D & Greenacre, F 2011 *Public Sculpture of Bristol*

Morris, C, Usherwood, P & Beach, J 2000 *Public Sculpture of North-East England*

Morris, E & Roberts, E 2012 *Public Sculpture of Cheshire and Merseyside* (excluding Liverpool)

Noszlopy, GT 2003 *Public Sculpture of Warwickshire, Coventry and Solihull*

Noszlopy, GT & Waterhouse, F 2005 *Public Sculpture of Staffordshire and the Black Country* [covers Wolverhampton, Walsall, Dudley, Brierley Hill, Stourbridge, Smethwick and West Bromwich]

Noszlopy, GT & Waterhouse, F 2007 *Birmingham Sculpture Trails*

Ward-Jackson, P 2012 *Public Sculpture of Historic Westminster: Volume 1*

Waterhouse, F & Noszlopy, GT 2010 *Public Sculpture of Herefordshire, Shropshire and Worcestershire*

Ward-Jackson, P 2003 *Public Sculpture of the City of London*

White, D & Norman, E 2015 *Public Sculpture of Sheffield and South Yorkshire*

Yarrington, A & Cavanagh, T 2000 *Public Sculpture of Leicestershire and Rutland*

9.3 Practical Building Conservation series

This series, published by Ashgate on behalf of Historic England, provides detailed guidance on understanding, deterioration, assessment and care and repair. The following titles are most relevant to the conservation of public art.

English Heritage 2013 *Conservation Basics*

English Heritage 2014 *Building Environment*

English Heritage 2013 *Concrete*

Historic England 2015 *Earth, Brick and Terracotta*

English Heritage 2012 *Glass and Glazing*

English Heritage 2012 *Metals*

English Heritage 2012 *Stone*

English Heritage 2012 *Timber*

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<https://historicengland.org.uk/images-books/publications/dlsg-commemorative-structures/>

Historic England: *Introductions to Heritage Assets: Public Art 1945-95*
<https://historicengland.org.uk/images-books/publications/iha-public-art-1945-95/>

Historic England: National Heritage List for England
www.HistoricEngland.org.uk/listing/the-list

ICON: Conservation Register
<http://www.conservationregister.com/>

Public Monuments and Sculpture Association: Custodians' Handbook
<http://www.pmsa.org.uk/publications/custodians-handbook-2005/>

Public Monuments and Sculpture Association: National Recording Project database
<http://www.pmsa.org.uk/national-recording-project/nrp/>

National Life Stories Collection: Artists' Lives [recorded oral histories]
<http://www.bl.uk/projects/national-life-stories-artists-lives>

10 Appendix

10.1 Post-War Public Art on the National Heritage List for England (NHLE)

This appendix is a compilation of post-war public artworks with dedicated entries on the National Heritage List for England (NHLE) as of 1 September 2016. Those works within or associated with listed buildings are excluded, as are (with a few exceptions) war memorials and funerary sculpture.

Title, address	Artist	Date	Grade	Date listed
George VI statue, Carlton Gardens, City of Westminster	William McMillan	1954	II	09/01/1970
Beattie and Jellicoe Memorial Fountains, Trafalgar Sq, Westminster	Lutyens, Wheeler, Macmillan	1939/48	II*	05/02/1970
Field Marshall Jan Smuts statue, City of Westminster	Jacob Epstein	1956	II	05/02/1970
Sir Walter Raleigh statue, former Royal Naval College, Greenwich	William Macmillan	1959	II	05/02/1970
Lord Trenchard statue, Victoria Embankment, City of Westminster	William Macmillan	1961	II	05/02/1970
Captain John Smith statue, Bow Churchyard, Tower Hamlets	C. Rennick / W. Couper	1960	II	05/06/1972
Mahatma Gandhi statue, Tavistock Sq Gardens, Camden	Fredda Brilliant	1968	II	15/04/1974
Thomas Coram statue, Brunswick Sq, Camden	William Macmillan	1963	II	14/05/1974
Tomb of Karl Marx, Highgate (Eastern) Cemetery, Camden	Laurence Bradshaw	1956	I	14/05/1974
Winston Churchill statue, The Green, Westerham, Kent	Oscar Nemon	1969	II	16/01/1975
Aviators' Memorial, Church Road, Eastchurch	S. Loweth & H. Stratton	1955	II	30/06/1978
Family Group sculpture at Barclay School, Stevenage, Herts	Henry Moore	1951	II	30/03/1993
Christopher Martin Memorial sculpture, Dartington Hall, Totnes, Devon	Henry Moore	1945-6	II*	23/04/1993

Title, address	Artist	Date	Grade	Date listed
<i>Leaping Birds</i> sculpture, former Bird's Eye HQ, Walton-on-Thames	John McCarthy	1960-6	II	24/11/1995
Roosevelt statue, Grosvenor Sq, City of Westminster	William Reid Dick	1946-8	II	14/01/1998
<i>Three Standing Figures</i> sculpture, Battersea Park, Wandsworth	Henry Moore	1948/50	II	30/03/1998
<i>Lady Godiva</i> statue, Broadgate, Coventry	William Reid Dick	1949	II*	15/04/1998
<i>Blind Beggar and his Dog</i> sculpture, Roman Road, Tower Hamlets	Elizabeth Frink	1958	II*	15/04/1998
<i>The Bull</i> sculpture, Downshire Field, Alton Estate, Wandsworth	Robert Clatworthy	1961	II*	15/04/1998
<i>Woman with a Fish</i> sculpture, Delapre Gardens, Northants	Frank Dobson	1951	II	15/04/1998
<i>Contrapunctal Forms</i> sculpture, Glebelands, Harlow, Essex	Barbara Hepworth	1951-2	II	15/04/1998
<i>Turning Forms</i> sculpture, Marlborough School, Watling Street, St Albans, Herts	Barbara Hepworth	1951-2	II	15/04/1998
<i>Monolith (Empyrean)</i> sculpture, Kenwood, Hampstead Lane, Camden	Barbara Hepworth	1954	II	15/04/1998
<i>Sheep Shearer</i> sculpture, Momples Road, Harlow, Essex	Ralph Brown	1955	II	15/04/1998
<i>Meat Porters</i> sculpture, Market Sq, Harlow, Essex	Ralph Brown	1956-60	II	15/04/1998
<i>Falling Warrior</i> sculpture, Clare College Memorial Court, Cambridge	Henry Moore	1956-7	II	15/04/1998
<i>The Neighbours</i> sculpture, Highbury Quadrant Estate, Islington	Siegfried Charoux	1957-9	II	15/04/1998
<i>Joy Ride</i> sculpture, Town Sq, Stevenage, Herts	Franta Belsky	1958-9	II	15/04/1998
<i>Sungazer</i> sculpture Kingsdale School, Alleyn Park, Southwark	William Turnbull	1959	II	15/04/1998
<i>Striding Man</i> sculpture William Penn School, Red Post Hill, Southwark	Oliffe Richmond	1959	II	15/04/1998
<i>The Watchers</i> sculpture, Alton Estate, Wandsworth	Lynn Chadwick	1960-3	II	15/04/1998
<i>Two Piece Reclining Figure No 3</i> sculpture, Cooks Road, Southwark	Henry Moore	1961-2	II	15/04/1998
<i>Epidaurus</i> sculpture, Malakoff, St Ives, Cornwall (delisted 2016)	Barbara Hepworth	1961	II	15/04/1998
Fountain sculpture at former Lambeth College, Brixton Hill, Lambeth	Kenneth Martin	1960-1	II	15/04/1998
<i>Delight</i> sculpture, Finchale Road, Greenwich	A H Gerrard	1962-7	II	15/04/1998

Title, address	Artist	Date	Grade	Date listed
<i>Corn King and Spring Queen</i> sculpture, Wexham Springs, Bucks	William Mitchell	1964	II	15/04/1998
Sculpture at Westminster Community School, City of Westminster	Leonard Manasseh	1960	II	06/05/1998
<i>Triton & Dryads</i> Fountain, Q. Mary's Gardens, Regent's Park, Camden	William Macmillan	1950	II	09/07/1998
Raised pool and sculpture, Town Sq, Basildon, Essex	Maurice Lambert	1962	II	22/12/1998
Lord Nelson Monument, Grand Parade, Southsea, Hants	F Brook Hitch & H J Aldous	1951	II	18/03/1999
<i>The Hampstead Figure</i> sculpture, Avenue Road, Camden	F E McWilliam	1964	II	06/08/1999
Concrete figure of a Man, Lippitts Hill, Waltham Abbey, Essex	Rudi Weber	1946	II	27/02/2003
<i>Timepiece</i> sculpture, St Katharine's Dock, Tower Hamlets	Wendy Taylor	1973	II	26/04/2004
<i>Venus</i> Fountain, Sloane Sq, Kensington & Chelsea	Gilbert Ledward	1953	II	22/08/2006
<i>Desert Quartet</i> sculptures, Alexander Terrace, Worthing, W Sussex	Elizabeth Frink	1988-9	II*	11/05/2007
Sir Winston Churchill statue, Parliament Sq, City of Westminster	Ivor Roberts-Jones	1973	II	24/01/2008
Mural at former Islington Green School, Packington St, Islington	William Mitchell	1963-4	II	27/11/2008
Mural at former Cromwell Secondary School, Blandford Rd, Salford	Alan Boyson	1962	II	19/08/2009
Mural at Three Tuns PH, Bull Yard, Coventry	William Mitchell	1966	II	15/09/2009
<i>Youth</i> sculpture, 6 Bacon's Lane, Highgate, Camden	Daphne Hardy Henrion	1951/59	II	10/08/2010
Sculptural wall, London Road, Manchester	Antony Hollaway	1968	II	10/06/2011
Ceramic mural at the Fleet Building, Farringdon St, City (delisted 2016)	Dorothy Annan	1960	II	21/11/2011
<i>Apollo Pavillion</i> , Oakside Drive, Peterlee, Co Durham	Victor Pasmore	1969	II*	14/12/2011
3 Totem Sculptures, University of Salford, Manchester	William Mitchell	1966	II	26/01/2012
Mural & sculpture, former Lee Valley Water Co HQ, Hatfield, Herts	William Mitchell	1965	II	23/10/2012
Mural relief, Beech Grove Terrace, University of Leeds	Hubert Dalwood	1959-62	II	30/10/2012
Play sculpture, Curtis Gardens, Acocks Green, Birmingham	John Bridgman	c1960	II	09/02/2015

Title, address	Artist	Date	Grade	Date listed
<i>Horse and Rider</i> sculpture, Dover Street, City of Westminster	Elisabeth Frink	1975	II	20/09/2015
<i>Story of Wool</i> sculpture, Valley Drive, Ilkley, W Yorks	William Mitchell	1968	II	18/12/2015
<i>Knife Edge Two Piece</i> sculpture, College Green, City of Westminster	Henry Moore	1967	II*	19/01/2016
<i>Revolving Torsion</i> sculpture, St Thomas' Hospital, Lambeth	Naum Gabo	1975	II*	19/01/2016
<i>Single Form (Memorial)</i> sculpture, Battersea Park, Wandsworth	Barbara Hepworth	1961-2	II*	19/01/2016
<i>Winged Figure</i> sculpture, Oxford Street, City of Westminster	Barbara Hepworth	1963	II*	19/01/2016
<i>Witch of Agnesi</i> sculpture, University of Greenwich, Avery Hill Campus, Greenwich	FE McWilliam	1960	II	19/01/2016
<i>A Celebration of Engineering Sciences</i> relief, Woodhouse Lane, Leeds	Allan Johnson	1963	II	19/01/2016
<i>The Symbol of Discovery</i> sculpture, East Row , Chichester, Sussex	John Skelton	1963	II	19/01/2016
<i>Declaration</i> sculpture, Beaumanor Hall, Loughborough, Leics	Phillip King	1961	II	19/01/2016
<i>Construction in Aluminium</i> sculpture, Trumpington Street, Cambridge	Kenneth Martin	1967	II	19/01/2016
Eagle Squadron memorial, Grosvenor Sq, City of Westminster	Elisabeth Frink	1985	II	19/01/2016
<i>Following the Leader</i> relief, Darley House, Lambeth	Peter Laszlo Peri	1949	II	19/01/2016
<i>Mother and Children playing</i> relief, Horton House, Lambeth	Peter Laszlo Peri	1951-2	II	19/01/2016
<i>Boys Playing Football</i> relief, Wareham House, Lambeth	Peter Laszlo Peri	1951-2	II	19/01/2016
<i>The Spirit of Electricity</i> sculpture, Upper St Martin's Lane, Westminster	Geoffrey Clarke	1958-61	II	19/01/2016
Winston Churchill statue, Woodford Green High Road, Redbridge	David McFall	1958-60	II	19/01/2016
<i>Father Courage</i> sculpture, University of Kent, Canterbury, Kent	FE McWilliam	1960	II	19/01/2016
<i>South of the River</i> sculpture, Lambeth Palace Road, Lambeth	Bernard Schottlander	1975-6	II	19/01/2016
<i>The Preacher</i> sculpture, Forest Gate Methodist Church, Newham	Peter Laszlo Peri	1961	II	19/01/2016
Ventilation Shaft Cover, Pimlico, City of Westminster	Eduardo Paolozzi	1982	II	19/01/2016
<i>Pan</i> statue, Knightsbridge, City of Westminster	Jacob Epstein	1962	II	19/01/2016

Title, address	Artist	Date	Grade	Date listed
St Thomas à Becket sculpture, St Paul's Churchyard, City of London	E Bainbridge Copnall	1970-1	II	19/01/2016
Sigmund Freud memorial, Fitzjohn's Avenue, Camden	Oscar Nemon	1970	II	19/01/2016
<i>Gorilla</i> sculpture, Crystal Palace Park, Bromley	David Wynne	1961	II	19/01/2016
<i>Zemran</i> sculpture, South Bank, Lambeth	William Pye	1971	II	19/01/2016
Augustus John statue, Fordingbridge, Hants	Ivor Roberts-Jones	1964-7	II	19/01/2016
Prisoners of War memorial, Gladstone Park, Brent	Fred Kormis	1967-9	II	19/01/2016
<i>London Pride</i> sculpture, Queen's Walk, Lambeth	Frank Dobson	1950-1	II	19/01/2016
<i>The Lesson</i> sculpture, Gosset Street, Bethnal Green	Franta Belsky	1956-7	II	19/01/2016
<i>Wild Boar</i> sculpture, Water Gardens, Harlow, Essex	Elisabeth Frink	1969	II	19/01/2016
<i>Untitled [Listening]</i> sculpture, Maygrove Peace Park, Camden	Anthony Gormley	1983-4	II	19/01/2016
<i>Ritual</i> sculpture, Coleman Street, City of London	Anatanas Brazdys	1968-9	II	19/01/2016
<i>Curved Reclining Form (Rosewall)</i> sculpture, West Bars, Chesterfield	Barbara Hepworth	1960-2	II	19/01/2016
<i>Donkey</i> sculpture, Pittman's Field, Harlow, Essex	Willi Soukop	1955	II	19/01/2016
<i>Draped Woman</i> sculpture, Verbena Gardens, Hammersmith	Karel Vogel	1959	II	19/01/2016
<i>Portrait Figure of Elisabeth Frink</i> sculpture, West Walk, Harlow, Essex	FE McWilliam	1956	II	19/01/2016
<i>Help!</i> sculpture, Black Lion Court, Old Harlow, Essex	FE McWilliam	1976	II	19/01/2016
<i>2MS Series No.1</i> sculpture, Sherwood Drive, Bletchley, Bucks	Bernard Schottlander	1970	II	19/01/2016
<i>3B Series No.1</i> sculpture, University of Warwick, Coventry, Warwickshire	Bernard Schottlander	1968	II	19/01/2016
<i>The Miner</i> sculpture, St Helens Linkway, Lancs	Arthur Fleischmann	1964	II	19/01/2016
<i>Octo</i> sculpture, Saxon Gate, Milton Keynes, Bucks	Wendy Taylor	1979-80	II	19/01/2016
<i>The Seasons</i> mural, Myton School, Warwickshire	Alan Sorrell	1953	II	12/04/2016
<i>Parsons' Polygon</i> relief sculpture , Blackett Street, Newcastle upon Tyne	David Hamilton	1982-5	II	02/08/2016

Title, address	Artist	Date	Grade	Date listed
<i>Market Woman</i> sculpture, High Street, Wallsend, North Tyneside	Hans Schwarz	1966	II	02/08/2016
<i>Spiral Nebula</i> sculpture outside the Herschel Building, Newcastle University	Geoffrey Clarke	1962	II	02/08/2016
<i>Derwent Walk Express</i> relief frieze, Hexham Road, Swalwell, Gateshead	Andy Frost	1986	II	25/08/2016
Easington Colliery Disaster Memorial, Cranlaw Road, Co Durham	[artist unknown]	1953-4	II	25/08/2016
Ceramic mural on Cromwell Highwalk, Barbican, City of London	Dorothy Annan	1960	II	25/08/2016

Registered Landscapes associated with public art

Title, address	Artist	Date	Grade	Date listed
Gibberd Garden, Marsh Lane, Harlow, Essex	Frederick Gibberd	1956-84	II	09/02/1995
Barbara Hepworth Sculpture Garden, St Ives, Cornwall	Barbara Hepworth	1949-65	II	30/01/2001
Water Gardens, Harlow, Essex	Gibberd and Perrin	1960-3	II	12/12/2001
Pasmore Pavilion, Sunny Blunts, Peterlee, Co Durham	Victor Pasmore	1963-9	II	29/04/2002

11 Where to Get Advice

11.1 General advice on public art

The Public Monuments and Sculpture

Association
70 Cowcross Street
London
EC1M 6EJ
Tel: 020 7490 5001
Email: pmsa@btconnect.com
Website: <http://www.pmsa.org.uk/>

Tiles and Architectural Ceramics Society

c/o The Potteries Museum & Art Gallery
Adult Social Care, Health and Communities
Bethesda Street
Stoke-on-Trent
ST1 3DW
Email: info@tilesoc.org.uk
Website: <http://tilesoc.org.uk/tacs/>

War Memorials Trust

2nd Floor
42a Buckingham Palace Road
London
SW1W 0RE
Tel: 020 7233 7356
Email: conservation@warmemorials.org
Website: www.warmemorials.org

11.2 Conservation

The Institute of Conservation (ICON)

Unit 3.G.2
The Leathermarket
Weston Street
London SE1 3ER
Tel: 020 3142 6799
Email: admin@icon.org.uk
Website: <http://icon.org.uk/>

Directory of Accredited Conservationists

c/o Chartered Institute of Architectural
Technologists
397 City Road
London
EC1V 1NH
Tel: 020 7278 2206
Email: info@ciat.org.uk
Website: <http://www.ciat.org.uk/en/members/conservation-register.cfm>

11.3 Listing and planning advice

Historic England

1 Waterhouse Square
138–142 Holborn
London
EC1N 2ST
Tel: 0370 333 0607
Email: customers@HistoricEngland.org.uk
Website: HistoricEngland.org.uk

The Twentieth Century Society

70 Cowcross Street
London EC1M 6EJ
Tel: 020 7250 3857
Email: caseworker@c20society.org.uk

11.4 Funding

The following section contains information on potential sources of funding for the conservation of public art and related works. Some local planning authorities run grant schemes to conserve historic structures and preserve conservation areas. It may also be possible to use [s106 agreements](#) for new developments on sites which include public art to secure funding for their conservation.

Arts Council England

Arts Council England invests money from Government and the National Lottery to support arts and culture across England, with several different funding streams. Arts Council England also gives funding advice.

<http://www.artscouncil.org.uk/>

Big Lottery Fund

The Big Lottery Fund is a Lottery Distributor created to award grants to education, health and environment projects throughout the UK.

www.biglotteryfund.org.uk/

Heritage Lottery Fund

The Heritage Lottery Fund distributes money raised by the National Lottery to support all aspects of heritage in the UK, from historic buildings and museums to archives, nature conservation and oral history.

www.hlf.org.uk/

Historic England

There is a high demand for Historic England grants. Applications for funding are assessed against Historic England's grant priorities as well as the scheme criteria. Priority will be given to listed buildings and monuments, scheduled monuments and registered parks and gardens that have been identified as being at risk and included on the Heritage at Risk register. For further information contact the relevant local office (see [section 11.5](#)).

<https://historicengland.org.uk/services-skills/grants/our-grant-schemes/>

Henry Moore Foundation

The Henry Moore Foundation is a registered charity in England, established for education and promotion of the fine arts — in particular, to advance understanding of the works of Henry Moore. There are a number of grant categories, including collections (acquisitions; conservation; cataloguing; display).

<http://www.henry-moore.org/>

Paul Mellon Centre

The Paul Mellon Centre for Studies in British Art is an educational charity committed to supporting original research into the history of British art and architecture of all periods. It runs a major grants and fellowships programme that funds high-quality research into the history of British art and architecture.

www.paul-mellon-centre.ac.uk/

11.5 Contact Historic England

East Midlands

2nd Floor, Windsor House
Cliftonville
Northampton NN1 5BE
Tel: 01604 735460
Email: eastmidlands@HistoricEngland.org.uk

East of England

Brooklands
24 Brooklands Avenue
Cambridge CB2 8BU
Tel: 01223 582749
Email: eastofengland@HistoricEngland.org.uk

Fort Cumberland

Fort Cumberland Road
Eastney
Portsmouth PO4 9LD
Tel: 023 9285 6704
Email: fort.cumberland@HistoricEngland.org.uk

London

1 Waterhouse Square
138-142 Holborn
London EC1N 2ST
Tel: 020 7973 3700
Email: london@HistoricEngland.org.uk

North East

Bessie Surtees House
41-44 Sandhill
Newcastle Upon Tyne NE1 3JF
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3 Chepstow Street
Manchester M1 5FW
Tel: 0161 242 1416
Email: northwest@HistoricEngland.org.uk

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195-205 High Street
Guildford GU1 3EH
Tel: 01483 252020
Email: southeast@HistoricEngland.org.uk

South West

29 Queen Square
Bristol BS1 4ND
Tel: 0117 975 1308
Email: southwest@HistoricEngland.org.uk

Swindon

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Fire Fly Avenue
Swindon SN2 2EH
Tel: 01793 445050
Email: swindon@HistoricEngland.org.uk

West Midlands

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10 Holliday Street
Birmingham B1 1TG
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Images

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