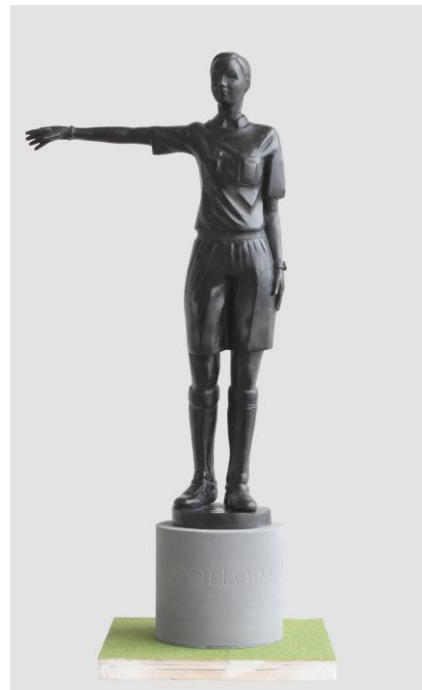
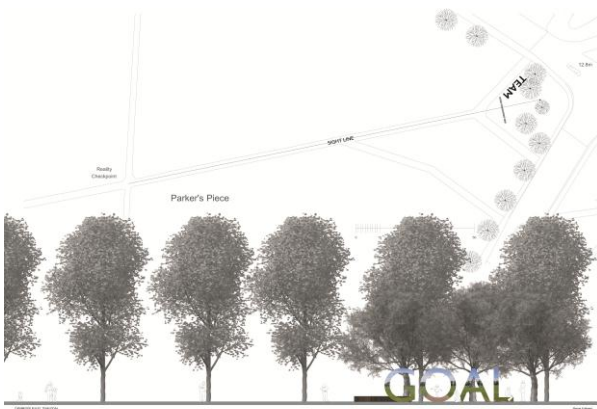
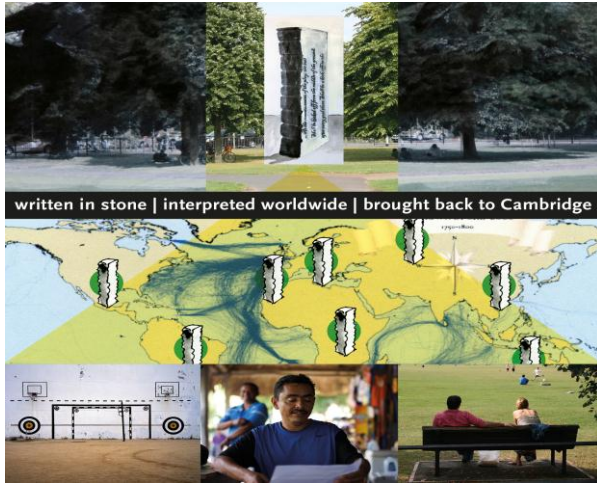


The Cambridge Rules

Public Art Commissioning and Consultation Report

December 2014



Contents

1.	Executive Summary	3
2.	Introduction	5
3.	Feasibility and Location	6
4.	Objectives	7
5.	Artist Selection	7
6.	Consultation Activity	8
7.	The Artists Design Approach, Assessment and Consultation	8
	• Proposal 1: Kenny Hunter 'Black Apollo'	8
	• Proposal 2: Mark Titchner 'Before the Line there was Nothing'	11
	• Proposal 3: Neville Gabie/Alan Ward 'Written in Stone'	12
	• Proposal 4: Nayan Kulkarni 'Team Goal'	15
8.	The Cambridge Rules Public Art Commission Assessment and Consultation Summary	16
9.	Conclusions and Recommendation	18
10.	Next Steps	18

Appendix 1: Artwork Location Plan

Appendix 2: Artist Brief

Appendix 3: Consultation Form

Appendix 4 : Kenny Hunter Full Proposal

Appendix 5: Mark Titchner Full Proposal

Appendix 6: Neville Gabie/Alan War Full Proposal

Appendix 7: Nayan Kulkarni Full Proposal

1. Executive Summary

- 1.0 The Cambridge Rules public art commission is funded through S106 contributions, which are linked specifically to public art and therefore **cannot** be used for anything other than commissioning new works of public art. The maximum budget for this commission is £115,000, which includes project management fees.
- 1.1 The Cambridge Rules were a code of football rules first drawn up at Cambridge University, and the creators sought to formulate a game that was acceptable to students who had played various codes of public school football and each with different rules. The Cambridge Rules are notable for allowing goal kicks, throw-ins, and forward passes and for preventing running whilst holding the ball and were first put into practice on Parker's Piece. The rules were very influential in the creation of the modern Rules of Association Football, drawn up in London by The Football Association in 1863.
- 1.2 To celebrate the Cambridge Rules and their importance in the creation of the Football Association Rules, a match was re-enacted in April 2000 between a football team from Jimmy's Night-shelter, a hostel for the homeless which borders Parker's Piece and the Cambridge University first XI. It was after this match, that the residents of 'Jimmy's' and the local community began a campaign for an artwork to be commissioned to mark the importance of the Rules and also commemorate Parker's Piece as the 'home of football'; also members of the public have supported the idea and as such Cambridge City Council agreed that it would be appropriate to commission a public artwork to recognise the global importance of the Cambridge Rules.
- 1.3 The vision for this commission is to celebrate and promote the 'Cambridge Rules' and the important role they played in the formation of the Football Association Rules, 150 years ago. Artists were asked to develop a concept for an artwork that engages with the people of Cambridge and beyond and one, which conveys a little known but important story, which has had a global impact.
- 1.4 After a rigorous selection process, four artists were commissioned to develop concept proposals for the artwork. These proposals have been assessed against the artist brief (including taking advice from an independent art expert) and taking into account public consultation, a 'preferred artist', has been chosen to develop the concept into a detailed design. The four artists, who developed the concept proposals, are: Kenny Hunter, Mark Titchner, Neville Gabie/Alan Ward and Nayan Kulkarni.
- 1.5 The concept proposals for the Cambridge Rules public art commission were exhibited online and at several city centre locations between the 10th and 27th November. The main objective for the exhibition was to provide an opportunity for the public to comment on the four proposals but they weren't

asked to vote for a favourite. The consultation process also included presentations the City Council's Public Art Panel.

- 1.6 The total number of representations received during the consultation period was 187. The following are the amounts of direct support for each artwork from respondents during the consultation process:
 - Kenny Hunter - 42
 - Mark Titchner – 14
 - Neville Gabie/Alan Ward – 69
 - Nayan Kulkarni - 31
- 1.7 Where a respondent voiced a negative opinion about the project or the concept proposals, the reasons were as follows: Parker's Piece is an inappropriate location for an artwork; None of the proposals are supported; and the budget should be used for flower beds/seats and other community uses.
- 1.8 The proposals by Kenny Hunter and Neville Gabie/Alan Ward had the most direct support from the public. The main reason given by respondents for supporting Kenny Hunter's proposal, 'Black Apollo', was that the sculpture embraces classical principles as a commemorative piece and that the rules as interpreted by the female referee are the embodiment of where we are today and the work also looks to the future. Some respondents had the view that the traditionalist response for the design of the artwork was old fashioned and some were challenged by a female form representing football. This was interpreted by some respondents as being an action of political correctness rather than a statement of how far football has come in the 150 years since the Rules were developed. With regards the proposal by Neville Gabie/Alan Ward, 'Written in Stone', respondents felt that the artwork celebrated both the history and the international impact of the rules, and would leave an aesthetically satisfying sculpture; a very strong and interesting concept that will engage audiences all over the world. However, some respondents felt that this proposal was too ambitious and complex and urged caution in taking it forward.
- 1.9 The Council assessed the concept proposals against the artist brief and the criteria for assessment contained within that brief. It then considered the results of the public consultation alongside consultation responses from the Public Art Panel. After due consideration, the concept proposal to be taken forward to the next stage of the project is 'Written in Stone' by Neville Gabie and Alan Ward.
- 1.10 'Written in Stone', delivers the vision, for this commission to celebrate and promote the 'Cambridge Rules' and the important part they played in the formation of the Football Association Rules, 150 years ago. It is also an artwork, which through its process will engage with the people of Cambridge and beyond and convey the story of the Cambridge Rules globally.

2.0 Introduction

- 2.1 Parker's Piece is a large public open space in Cambridge City Centre and consists 9.6 hectares of well-manicured grass land. The Space is traversed diagonally by two main walking and cycling paths, and in the centre where these paths cross, is a single lamppost, which is colloquially known among Cambridge University students as 'Reality Checkpoint'. Parker's Piece is bounded by Park Terrace, Parkside, Gonville Place, and Regent Terrace and by public services and facilities including Parkside Police and Fire Stations, the Parkside Swimming Pool and the Kelsey Kerridge Sports Centre. It is located within the Central Conservation Area, which is the largest Conservation Area in Cambridge.
- 2.2 Parker's Piece was owned by Trinity College but in 1613 it was exchanged with the Cambridge Corporation for the majority of Garret Hostel Green, an island on the River Cam, and the site of the current Wren Library, Trinity College. It gained its name from Edward Parker, a cook who leased the land from Trinity College and was granted the rights to farm on it. 2013 marks the 400th Anniversary of the City of Cambridge taking ownership of Parker's Piece.
- 2.3 In the 19th century, it became one of the principal sports grounds used by students at the University of Cambridge and numerous Varsity Matches against Oxford took place there. Football was commonly played on the Piece, as is described in the following quotation from George Corrie, Master of Jesus College (1838): "In walking with Willis we passed by Parker's Piece and there saw some forty Gownsmen playing at football. The novelty and liveliness of the scene were amusing!"
- 2.4 Today, Parker's Piece has a special place in the history of modern football games, as it was here that the Cambridge Rules of 1848 were first put into practice. The Cambridge Rules were a code of football rules first drawn up at Cambridge University, and the creators sought to formulate a game that was acceptable to students who had played various codes of public school football and each with different rules. The Cambridge Rules are notable for allowing goal kicks, throw-ins, and forward passes and for preventing running whilst holding the ball. These rules were very influential in the creation of the modern Rules of Association Football, drawn up in London by The Football Association in 1863.
- 2.5 To celebrate the Cambridge Rules and their importance to the creation of the Football Association Rules, a match was re-enacted in April 2000 between a football team from Jimmy's Night-shelter, a hostel for the homeless which borders Parker's Piece and the Cambridge University first XI. The University won 5-2. The match was played in football kit of the period, to the Cambridge Rules and using a ball specially made by Mitre to the specifications of the time. Such was the interest in, and support for the match that it commanded international interest. FIFA used the occasion to lead the editorial of its

international magazine, in which it reminded the modern footballing professional what the original spirit of the game was. The match was refereed by David Ellery, England's leading referee, the match commentary was made by Jimmy Hill the well-known football commentator and sporting personality. After the game a plaque explaining the Cambridge Rules and the historical importance of the game was affixed to a tree on Parker's Piece, bearing the following inscription: 'Here on Parker's Piece, in the 1800s, students established a common set of simple football rules emphasising skill above force, which forbade catching the ball and 'hacking. These 'Cambridge Rules' became the defining influence on the 1863 Football Association rules'.

- 2.6 It was after this match, that the residents of 'Jimmy's' began the campaign for an artwork to be commissioned to mark the importance of the Rules and also commemorate Parker's Piece as the 'home of football'; members of the public have also supported the idea and as such Cambridge City Council agreed that it would be appropriate to commission a public artwork to recognise the global importance of the Cambridge Rules. The principles for this commission were approved at Environment Scrutiny committee on October 8th 2013. The Cambridge Rules public art commission is funded through S106 contributions, which are linked specifically to public art and therefore cannot be used for anything other than commissioning new works of public art. The maximum budget for this commission is £115,000, which includes project management fees.

3. Feasibility and Location

- 3.1 In order for the artwork to commemorate the importance of Parker's Piece as a part of the story of the Cambridge Rules it requires to be located within the Piece itself, which is within the Central Conservation Area. The Council is aware of the sensitive context and issues regarding locating a work within this much loved space. The 2001 Parker's Piece Conservation Plan notes 'the Piece's strong connection to football and knowledge of this connection could be lost if it is not shared or marked in some way, diminishing the social history associated with Parker's Piece.' The Plan supports connections to the Cambridge Rules to be commemorated and celebrated in an appropriate way without compromising the essential character of Parker's Piece.
- 3.2 The principle of locating an artwork within Parker's Piece being acceptable was demonstrated in 2002, when a much larger work to celebrate the Cambridge Rules was given Planning Permission (C/02/0864) and thus a precedent set for the development and delivery of a public art project within this public open space. This proposal was developed by the community, led by 'Jimmy's' Homeless Shelter and comprised of a design for an artwork to be located in the eastern corner of the Piece. The project was never realised due to escalating and prohibitive costs.

- 3.3 A robust process was followed, when identifying a location for the Council's Cambridge Rules commission, which included consultation with stakeholders and Planning Officers. It was agreed that the eastern corner of the Piece could provide a setting for a work, which did not disrupt the activity taking place within it and also provides a context that enhances the work itself. The location can be seen in Appendix 1.

4.0 Objectives

- 4.1 The Council, when developing the project and artists brief, identified a range of outcomes the project should address. The artist brief is contained within Appendix 2 and includes the following objectives:
- The work should celebrate the 'Cambridge Rules' and acknowledge the important role that these Rules played in establishing the Football Association Rules in 1863.
 - It is also important that this commission signifies the importance of Parker's Piece as the birth place of football both not only within the City of Cambridge, but both nationally and internationally.
 - In practical terms' the work should be robust, attractive, require minimal maintenance
 - The work should recognise the Conservation Area status that Parker's Piece is located within
 - The art work should not be dominant within the wider context of Parker's Piece and have a minimal impact within the environment.

5.0 Artist Selection

- 5.1 In selecting the artist for this commission, the Council undertook a 'limited competition' process, whereby through thorough research, a longlist of appropriate and experienced artists (whose artistic practice suited this commission) was compiled. This longlist was then reduced down to a final shortlist of four preferred artists. Those artists were then invited to express an interest in the commission by submitting an initial response to an artist brief in the form of a concept proposal. This process took place with an unpaid independent art expert as part of the team and also in consultation with others who work within the public art profession.

The four artists were, as follows:

- Kenny Hunter
- Mark Titchner
- Neville Gabie/Alan Ward
- Nayan Kulkarni

- 5.2 Based on consideration of the four concept proposals, one preferred artist will be asked to develop a detailed design for the artwork. The selection criteria for choosing the preferred artist includes consideration of the following:

- Artist's track record and quality of work
- Addressing the objectives of the artist brief
- Appropriateness of the concept proposal to the site
- Experience with similar commissions or materials
- Financial viability/value for money
- Technical viability
- Longevity and sustainability
- Public consultation

6.0 Consultation Activity

- 6.1 The public were invited to provide comment on the four concept proposals produced by the artists. They were not asked to vote for a favourite artwork but rather to provide their thoughts on the appropriateness of the proposals to celebrate the Cambridge Rules story. The consultation leaflet is contained within Appendix 3.
- 6.2 The concept proposals for the Cambridge Rules artwork commission were exhibited in the Guildhall from November 10th to November 24th. An exhibition also took place in the Grand Arcade on November 24th, which was attended by Council Officers. The designs were also exhibited on the Council's website November 10th to November 27th.
- 6.3 The Council received a total of 187 submitted responses throughout the consultation period. Council Officers also spoke with approximately 100 members of the public at the exhibition held in the Grand Arcade. Every effort has been made to ensure that the analysis has been compiled with accuracy.
- 6.4 The Council also has a Public Art Panel, which provides independent advice on public art proposals to assist it in the decision making process regarding assessing the quality of public art projects. On September 9th, all four artists presented their concept proposals to the Panel whom were offered the opportunity to ask questions about the designs. The Panel met again on October 14th to further discuss the proposals.

7.0 The Artists Design Approach, Assessment and Consultation Summary

- 7.1 Proposal 1: Kenny Hunter 'Black Apollo' – Design Approach** (The full proposal is contained within Appendix 4)

'Black Apollo' is a proposal for a life size bronze sculpture that embodies the historic role of football rules through the symbol of the referee. Inspiration for this proposal came from the world of Classical Sculpture, although I am also keen to reflect modern aesthetics and sensibilities as well. To this end I have chosen to depict a contemporary female referee as my subject.

I want my proposed sculpture to express the age it was conceived in, as well as articulating the distance travelled from the Cambridge Rules of 1848 to the modern global sport of football. The rules will continue to change but their purpose is constant, to ensure fairness and to allow skill to flourish. The base would be a cylinder of grey stone with an inscription, bearing the dates of the Cambridge Rules and the date of the sculptures inception carved in Roman numerals around it.'



Council Assessment Summary

7.2 In considering 'Black Apollo' against the objectives and criteria within the artist brief, it scored highly in terms of the quality of the concept, making and also against practical considerations that must be taken into account with any public art project. The referee symbolises the Rules and the Council feels that the proposal is forward looking and makes a direct but thought provoking statement about the changes within football over the last 150 years; it is a snap shot of today. The inclusion of a female representation realised in the classical style for the referee will be challenging for some people but in many cases, the most successful works of art within the public realm are those, which ask questions of the viewer. The subject matter and quality of material and making of the work will give it longevity. The work is yet to be fully resolved as it is only at the concept design stage and as such the Council would

recommend that the design of the plinth is revisited to be lower and allow the public to sit on it. Also, the sculpture would require a landscape design around the plinth to provide it with a context. The Council would seek a guarantee that the strength of the outstretched arm would be of such that it could withstand any attempts of vandalism. The proposal does not include a public engagement element.

Consultation Summary

- 7.3 Out of the 187 representations, where respondents expressed support for one or more on the four proposals, 42 were in support of this design.
- 7.4 The main reason given by respondents for supporting Kenny Hunter's proposal, 'Black Apollo', was that the sculpture embraces classical principles as a commemorative piece and that the rules as interpreted by the female referee are the embodiment of where we are today and the work also looks to the future. Some respondents had the view that the traditionalist response for the design of the artwork was old fashioned and some were challenged by a female form representing football. This was interpreted by some respondents as being an action of political correctness rather than a statement of how far football has come in the 150 years since the Rules were developed.
- 7.5 At the Grand Arcade exhibition where the public had the chance to talk to officers and ask questions, 'Black Apollo', was highly supported with 35% of those who provided verbal feedback, supporting the design as the strongest.
- 7.6 The final feedback from the Council's Public art Panel is expressed in the following extract from meeting Minutes:

'Conceptually, this was seen as an intelligent approach to the brief as a female referee figure suggests the evolution of the rules and is therefore positive and forward-looking as well as having an obvious association with football. All agreed Kenny Hunter gave a very good presentation of a proposal that also has the potential to be enduring. The Panel agreed however as with all four proposals, there was room for development. As certain aspects of the detailing are not necessarily be fixed at this stage, and as the title for example makes no reference to the rules, the Panel all agreed that further refinement was needed in order to 'anchor' the piece. Again there was some difference of opinion expressed, as some Panel members considered whether the female figure was too tokenistic or generic, although all agreed her pose would need to be more assertive if the piece was to have anything resembling the impact of Hunter's Glasgow firefighter. The Panel were reminded of the extreme public nature of Parker's Piece and would welcome a style of plinth that would encourage the public to engage with this piece. All agreed that if selected, the scale, siting and lighting of Hunter's piece would be crucial to its success.'

7.7 Proposal 2: Mark Titchner 'Before the Line there was Nothing' - Design Approach and Consultation Summary (The full proposal is contained within Appendix 5)

'Given that the Cambridge Rules were first drawn up at Cambridge University my proposal attempts to consider both football and the making of rules as a philosophical proposition and Parker's Piece as the point of origin for a new way of thinking about the world. Our understanding of football and its cultural impact begin here with the formalising of various football rules into a single set of universal points.

I have tried to represent these complex ideas in simple, yet enigmatic language with the phrase: 'BEFORE THE LINE THERE WAS NOTHING'. The word 'line' refers to the formalising of the game; the drawing of the first modern goal and side-lines and the idea that before this action took place football, as we know it today did not exist'.



Council Assessment Summary

7.8 In considering 'Before the Line There Was Nothing' against the objectives and criteria within the artist brief, it scored highly in terms of the quality of the concept; a simple but playful statement telling the story of the Rules. The frame for the text is designed to the dimensions of a goal post and this ties the statement to the subject matter. Mark Titchner's work is always a proposition, which asks questions of the audience and, which encourage the audience to ask questions of it. As an artwork, this proposal is strong. The

work may challenge people but this can be considered a strength rather than a weakness. The proposal also contains a public engagement element. The frame for the text is currently climbable and whilst this is not necessarily a bad thing, consideration will need to be given to its design should the work be chosen to reduce risks associated with climbing.

Consultation Summary

- 7.9 Out of the 187 representations, where respondents expressed support for one or more on the four proposals, 9% were in support of this design.
- 7.10 The main reason given by respondents for supporting Mark Titchner's proposal was that as an artwork it is the strongest of all four, conceptually. The sculpture asks questions of the viewer as much as the viewer asks questions of it. However, some respondents simply did not understand the proposal. There were concerns about the scale of the work and risks associated with climbing the work.
- 7.11 At the Grand Arcade exhibition where the public had the chance to talk to officers and ask questions, this proposal was supported by approximately 20% of those who provided verbal feedback, as being the strongest design for the project.
- 7.12 The final feedback from the Council's Public art Panel is expressed in the following extract from meeting Minutes:

'There was a difference of opinion expressed among the Panel. While some felt it was the strongest of the four proposals in terms of an artwork; both elegant and playful in its use of materials, light and font, others felt the wording was rather negative, with a meaning that would leave most on-lookers feeling either baffled or empty. All agreed there was a likelihood the piece would be used as a climbing frame and that the associated risks would need to be thoroughly explored including possible damage. The Panel also debated the longevity of the piece and when considering the majority of those who use Parker's Piece, whether the piece was too absolute and therefore more appropriate as a temporary installation. Should this be the chosen piece, it was the Panel's view that public engagement would be crucial and its robustness in terms of play and risk would need to be thoroughly examined.'

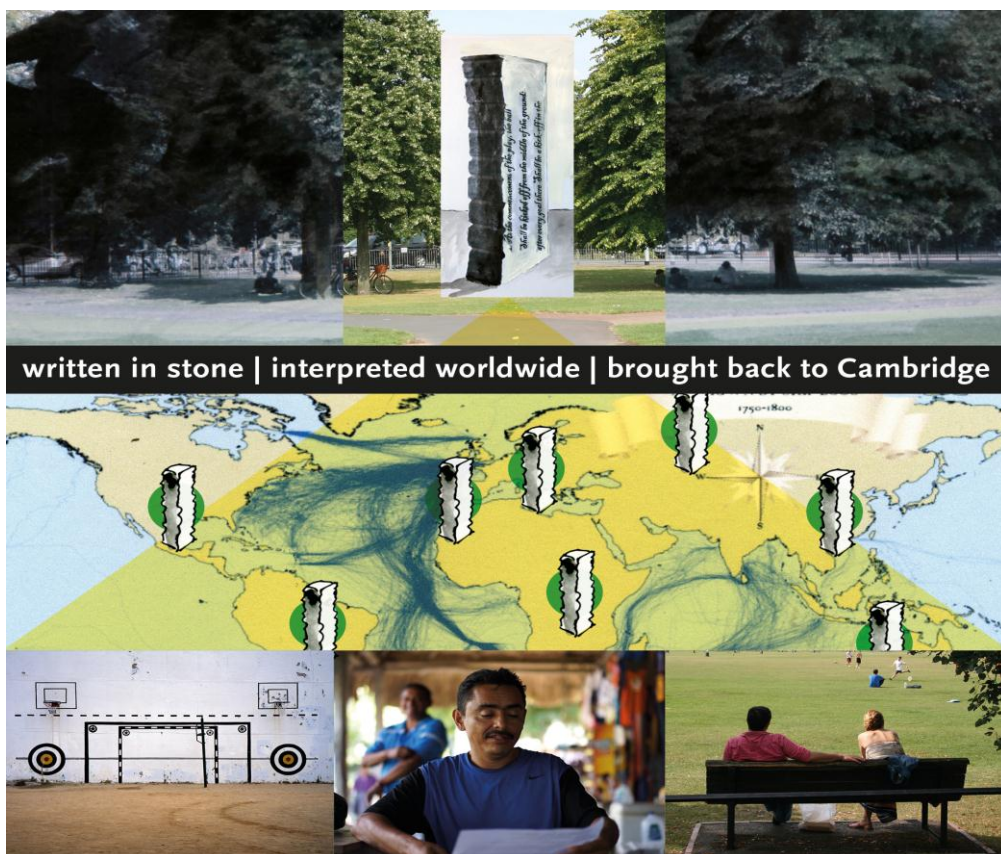
7.13 Proposal 3: Neville Gabie/Alan Ward 'Written in Stone' - Design Approach and Consultation Summary (The full proposal is contained within Appendix 6)

'What began as a simple set of rules for a game played on a patch of ground in Cambridge has grown into a worldwide phenomenon embraced by diverse cultures around the world. Our project sets out to celebrate this vast

international community and how it in turn enriches our own lives and cultural understanding.

A large granite block of stone will be inscribed with the rules in numerous languages, through local community engagement, and then be cut into 9 equal pieces. The central piece will stay on Parker's Piece, the other eight will be sent as 'gifts' to worldwide locations tracing pioneering stories where football took root.

In exchange, on an interactive website, we will be inviting that global audience to share with us through photography, video and audio, their own experiences of where they play; the goalposts, pitches, spectators' benches and other details including reading the rules in as many different languages as possible – creating a worldwide visibility for the original rules and Parker's Piece. This material will then be used as the basis for a multimedia outdoor exhibition on Parker's Piece celebrating this world heritage with its roots in Cambridge.'



Council Assessment Summary

7.14 In considering 'Written in Stone' against the objectives and criteria within the artist brief, it scored highly in terms of the quality of the concept and also delivering the vision to celebrate the global impact of the Cambridge Rules

and this was a key aspiration within the brief. The project will expose pioneering stories of football around the world that have a direct relationship to the formulation of the Cambridge Rules. The project is about the importance of process in providing a legacy for the project and because of this process the proposal will engage not just the residents of Cambridge but a global audience too. The proposal contains many elements and consideration may need to be given to simplifying the project to ensure it can be delivered within the proposed timetable and also within budget. The 'stones' to be gifted around the world (with the last one being located in Cambridge) must stand in their own right as sculptures and as such the quality of the work must be carefully considered. These 'marker's must be able to stand-alone as works of art. The project requires an exceptional marketing strategy to ensure it has impact and we would advise this to be costed into the project.

Consultation Summary

- 7.15 Out of the 187 representations, where respondents expressed support for one or more on the four proposals, 69 were in support of this design.
- 7.16 The main reason given by respondents for supporting the 'Written in Stone' proposal was that the artwork celebrated both the history and the international impact of the rules, and would leave an aesthetically satisfying sculpture; a very strong and interesting concept that will engage audiences all over the world. However, some respondents felt that this proposal was too ambitious and complex and urged caution in taking it forward.
- 7.17 At the Grand Arcade exhibition where the public had the chance to talk to officers and ask questions, this proposal was highly supported by approximately 35% of those who provided verbal feedback, as being one of the strongest designs for the project.
- 7.16 The final feedback from the Council's Public art Panel is expressed in the following extract from meeting Minutes:

'Although some among the Panel felt this was a pleasing concept that connected with the international and literary character of Cambridge, others expressed concerns regarding Gabie's capacity to deliver something effective within the budget and its ability to engage with non-football fans. The Panel also considered whether Gabie's approach was too imperialistic or didactic for a contemporary work, although all agreed memorialising the rules was an undeniable requirement of the brief. How the global nature of the project will be communicated and appreciated by future generations may also be a consideration. If taken forward, the Panel would encourage Gabie's proposal to be simplified. The sentences from the rules to be etched into the granite should be carefully selected for maximum effect. A strong 'process' piece which goes beyond sculpture, but which carries with it issues of engagement

to the Cambridge Rules in real terms. The materials and making of the work will be high quality but the meaning of the work will be difficult to define for an audience. Having said this, the positioning of the 'O' towards the footpath will encourage people towards the artwork and engage them with playful activity, such as kicking a ball through it or sitting on it. The proposal did not include information about public engagement through the process.

Consultation Summary

7.19 Out of the 187 representations, where respondents expressed support for one or more on the four proposals, 31 were in support of this design.

7.20 The main reason given by respondents for supporting the 'Team Goal' proposal was that it provides for much needed seating and it is playful in nature. However, respondents felt that this proposal did not demonstrate a relationship with the Cambridge Rules and as such would not provide a legacy for the project.

7.21 At the Grand Arcade exhibition where the public had the chance to talk to officers and ask questions, this proposal was the least supported with approximately 10% of those who provided verbal feedback, supporting it.

7.22 The final feedback from the Council's Public art Panel is expressed in the following extract from meeting Minutes:

'While the Panel agreed this proposal would generate a high degree of interactivity, the Panel also expressed reservations as to the effectiveness of the seating and considered whether a piece this playful in nature would be more suitable as a temporary installation. The words fail to tie together as a single work and as they also fail to allude to the rules, the Panel were unanimous in the view that this piece fitted least effectively within the brief.'

8.0 The Cambridge Rules Public Art Commission Assessment and Consultation Summary

8.1 The Council's assessment of the four proposals against the artists brief resulted in three of the proposals, receiving high scores. Mark Titchener's proposal scored highly for the concept of the work but was considered not as strong as others, in terms of the practical considerations required for this commission in an active public realm. Kenny Hunter's proposal scored high conceptually and for its making but scored less on public engagement and for providing a work, which could be considered as celebrating the global impact of the Cambridge Rules, as does the proposal by Neville Gabie/Alan Ward. Having said this, the proposal by Neville Gabie/Alan Ward did not score as high on final artistic quality of the global 'markers' but the Council must bear in mind that a key part of this project is the process and other related activity, although there are more risks associated with this proposal. In terms of the Council's assessment

process the proposals by Kenny Hunter and Neville Gabie/Alan Ward were very close in demonstrating the vision of the brief could be delivered, but as set out above, in very different ways.

- 8.2 The Council received 187 submitted representations as part of the consultation process. The comments in the representations were varied with the majority directly providing comments for each artwork.
- 8.3 Some respondents did not comment on the quality of the artworks and instead made general comments for the project as a whole. These respondents generally provided negative comments or were not in support of the principle of the artwork commission. The majority who did not support the project were of the opinion that the quality of Parker's Piece would be comprised by siting any work of art within it (9%). They also expressed disappointment in the overall quality of the four concept proposals (14%). Other issues included that the Council should use the money for providing flower beds, seats and other community assets. A small number of people wanted to see a plague or football to mark the Cambridge Rules.
- 8.4 The analysis of the representations where respondents expressed a preference for one or more of the concept artwork designs revealed 42 directly supported Kenny Hunter's proposal and, 14 supported Mark Titchner's design. Neville Gabie/Alan Ward received 69 comments of support and Nayan Kulkarni received 31.
- 8.5 At the exhibition in the Grand Arcade, members of the public were very positive about the project and its aims and there was equally high support for the proposals by Kenny Hunter and Neville Gabie/Alan Ward.
- 8.6 The proposals by Kenny Hunter and Neville Gabie/Alan Ward had the most direct support from the public. The main reason given by respondents for supporting Kenny Hunter's proposal, 'Black Apollo', was that the sculpture embraces classical principles as a commemorative piece and that the rules as interpreted by the female referee are the embodiment of where we are today and the work also looks to the future. Some respondents had the view that the traditionalist response for the design of the artwork was old fashioned and some were challenged by a female form representing football. This was interpreted by some respondents as being an action of political correctness rather than a statement of how far football has come in the 150 years since the Rules were developed. With regards the proposal by Neville Gabie/Alan Ward, 'Written in Stone', respondents felt that the artwork celebrated both the history and the international impact of the rules, and would leave an aesthetically satisfying sculpture; a very strong and interesting concept that will engage audiences all over the world. However, some respondents felt that this proposal was too ambitious and complex and urged caution in taking it forward.

8.7 The Council's Public Art Panel saw merit in all four proposals and understood that they were not the final designs. Some members of the Panel felt that the proposal by Mark Titchner was the strongest as an artwork and others were supportive of the process and global ambitions of Neville Gabie/Alan Ward. There was also support for Kenny Hunter's proposal with some Panel members having the view that 'Black Apollo' would have longevity and become more powerful and meaningful, as time passes. The Panel did not vote for a favourite, rather they provided advice to feed into the next stage of the design process.

9.0 Conclusions and Recommendation

9.1 As set out above, within the Council's own assessment process, the proposals by Kenny Hunter and Neville Gabie/Alan Ward scored the highest and were close in terms of the quality of the proposal to best deliver the vision for the project but for different reasons.

9.2 In considering the public consultation process, there was a clear preference from those who responded in support of the proposal by Neville Gabie. Whilst, the Public Art Panel did not rank the proposals they saw the merit in each and were supportive of the proposal by Neville Gabie/Alan Ward but they had concerns about how complex the project will be and also about the sculptural quality of the final 'marker' artworks (as did the Council in its assessment process). However, bearing in mind that at this stage the proposals are only concepts, there is the scope to further develop the project to address issues raised through this process.

9.3 Taking into consideration the Council's assessment process combined with the results of the consultation both with the public and the Public Art Panel, the Council is recommending that the proposal by Neville Gabie/Alan Ward is approved to be taken forward to the detailed design stage of the project. Whilst the proposal from Kenny Hunter was very strong, it was the global nature of the project proposed by Neville and Alan, which has caught the public's imagination and also most appropriately fulfils the brief.

9.4 'Written in Stone', delivers the vision, for this commission to celebrate and promote the 'Cambridge Rules' and the important part they played in the formation of the Football Association Rules, 150 years ago. It is also an artwork, which through its process will engage with the people of Cambridge and beyond and convey the story of the Cambridge Rules globally.

10.0 Next Steps

10.1 After approval is given for the proposal by Neville Gabie/Alan Ward to be taken forward, at the Community Services Committee on January 15th 2015. The Council will meet with the artists to discuss issues or concerns that need to be addressed in the detailed design stage.

Appendix 1

Location for the proposed artwork

The artwork will be located in the corner of Parker's Piece, at the main crossing of Parkside, East Road, Gonville Place and Mill Road (Swimming Pool and Fire Station corner), see map below.



Appendix 2 – Cambridge Rules Artist Brief



**The 'Cambridge Rules' Public Art Commission
Artist Brief**

The 'Cambridge Rules' Public Art Commission – Artist Brief

Contents

- 1. Introduction and Context**
- 2. Scope of Work**
- 3. Appointment Process**
- 4. Programme**
- 5. Budget**
- 6. Management**
- 7. Quality and Maintenance**
- 8. Health and Safety**
- 9. Contract**
- 10. Insurance**
- 11. Assessment Criteria**

The 'Cambridge Rules' Artist Commission

Introduction and Context

Parker's Piece is a large public open space in Cambridge City Centre and consists 9.6 hectares of well-manicured grass land. The Space is traversed diagonally by two main walking and cycling paths, and in the centre where these paths cross, is a single lamppost, which is colloquially known among Cambridge University students as Reality Checkpoint. Parker's Piece is bounded by Park Terrace, Parkside, Gonville Place, and Regent Terrace and by public services and facilities including Parkside Police and Fire Stations, the Parkside Swimming Pool and the Kelsey Kerridge Sports Centre. It is located within the Central Conservation Area, which is the largest Conservation Area in Cambridge.

Parker's Piece was owned by Trinity College but in 1613 it was exchanged with the Cambridge Corporation for the majority of Garret Green, an island on the River Cam, and the site of the current Wren Library, Trinity College. It gained its name from Edward Parker, a cook who leased the land from Trinity College and was granted the rights to farm on it. 2013 marks the 400th Anniversary of the City of Cambridge taking ownership of Parker's Piece.

In the 19th century, it became one of the principal sports grounds used by students at the University of Cambridge and numerous Varsity Matches against Oxford took place there. Football was commonly played on the Piece, as is described in the following quotation from George Corrie, Master of Jesus College (1838): "In walking with Willis we passed by Parker's Piece and there saw some forty Gownsmen playing at football. The novelty and liveliness of the scene were amusing!"

Today, Parker's Piece has a special place in the history of modern football games, as it was here that the Cambridge Rules of 1848 were first put into practice. The Cambridge Rules were a code of football rules first drawn up at Cambridge University, and the creators sought to formulate a game that was acceptable to students who had played various codes of public school football and each with different rules. The Cambridge Rules are notable for allowing goal kicks, throw-ins, and forward passes and for preventing running whilst holding the ball. These rules were very influential in the creation of the modern Rules of Association Football, drawn up in London by The Football Association in 1863.

To celebrate the Cambridge Rules and their importance to the creation of the Football Association Rules, a match was re-enacted in April 2000 between a football team from Jimmy's Night-shelter, a hostel for the homeless which borders Parker's Piece and the Cambridge University first XI. The University won 5-2. The match was played in football kit of the period, to the Cambridge Rules and using a ball specially made by Mitre to the specifications of the time. Such was the interest in, and support for the match that it commanded international interest. FIFA used the occasion to lead the editorial of its international magazine, in which it reminded the modern footballing professional what the original spirit of the game was. The match was refereed by David Ellery, England's leading referee, the match commentary was made by Jimmy Hill the well-known football commentator and sporting personality. After the game a plaque explaining the Cambridge Rules and the historical importance of the game was affixed to a tree on Parker's Piece, bearing the following inscription: 'Here on Parker's Piece, in the 1800s, students established a common set of simple football rules emphasising skill above force, which forbade catching the ball and 'hacking'. These 'Cambridge Rules' became the defining influence on the 1863 Football Association rules'.

Hobbs Pavilion, originally a cricket pavilion and now a restaurant is located on the boundary of the Piece and Park terrace. Parker's Piece was also a venue for first class cricket in the 19th century. The pavilion is named after the famous English cricketer, Jack Hobbs, who learned his trade on the Piece. Today, Parker's Piece is often filled with people simply relaxing during the summer, but its paths are

also an important part of the foot and cycle network connecting the city to housing areas throughout the year. The space is used for formal games of cricket, football and athletics, and also informal kickabouts and games of volleyball are common in the summer months. Parkside School uses the Piece for physical education. Concerts and large events are also regularly held here.

Due to the importance of Parker's Piece and its location within the Central Conservation Area, any new proposed development works within it are required to be progressed sensitively and to preserve or enhance the character or appearance of the area. In 2001 a Conservation Plan for Parker's Piece was approved to provide a basis for its management and to safeguard the elements that Cambridge residents consider should be conserved for the future. The plan assists planning decisions if any development of the surroundings or of the space itself is proposed and, which might have an impact on it. A link to the Plan is provided at the end of this document.

Scope of Work

In 2013, it was the 150th anniversary of the Football Association Rules and the Council seeks to commission an artist to make a proposal for an artwork, which celebrates the 'Cambridge Rules' and acknowledges the important role that these Rules played in establishing the Football Association Rules in 1863. It is also important that this commission signifies the importance of Parker's Piece as the birth place of football both not only within the City of Cambridge, but both nationally and internationally. The maximum budget for this commission is £95,000.

The 2001 Parker's Piece Conservation Plan notes the Piece's strong connection to football and knowledge of this connection could be lost if it is not shared or marked in some way, diminishing the social history associated with Parker's Piece. The Plan supports these connections to be commemorated and celebrated in an appropriate way without compromising the essential character of Parker's Piece.

The vision for this commission is to celebrate and promote the 'Cambridge Rules' and the important part they played in the formation of the Football Association Rules, 150 years ago. The appointed artist should develop an artwork that engages with the people of Cambridge and beyond and one, which conveys a little known but important story, which has had a global impact.

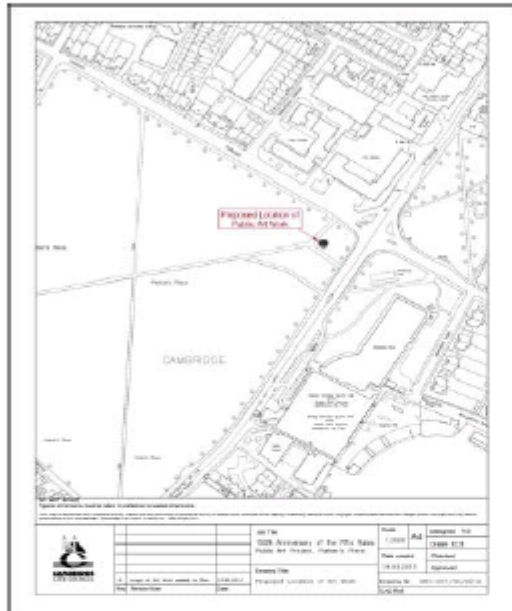
The Council considers that this is a significant commission, which is of local, regional, national and international significance and because of this an artist of exceptional reputation and experience is sought.

The Council has aspirations to hold an 'event' to coincide with the launch of the artwork, which celebrates football and Cambridge's role in the formation of the Football Association Rules. The appointed artist may be required to have dialogue with the Council about how to integrate the launch of the artwork within this 'event', should the 'event' go ahead.

The commissioned artist will be required to work with the City Council and stakeholders to develop the commission. The commission will include researching the Cambridge Rules and the role they played in the formation of the Football Association Rules.

The Council recognises that contemporary public art can be realised in many different and varied forms. The brief is open to interpretation by the artist, however, all interpretations must demonstrate a relationship to Parker's Piece itself and recognise the importance of the space to the City of Cambridge and to the development of the Football Association Rules both nationally and internationally. Having said this, Parker's Piece means many different things to many people it is not a space, which is just about football, so any proposals should be sensitive to this.

Where an artist proposes a sculptural intervention within Parker's Piece, the following plan shows the location where a physical work can be situated. As a reflection of the importance of the historic space, proposals directly sited within it must be developed taking into account the 2001 Conservation Plan and with an understanding of the sensitivity of the site and its location within a Conservation Area. The art work should not be dominant within the wider context of Parker's Piece and have a minimal impact within the environment.



This commission can be delivered solely by the appointed artist, or the appointed artist working in collaboration with others. The commissioned artist shall however be responsible for all work under the Contract. If the artist wishes to sub contract any aspects of the commission to other artists or specialist consultants, the artist shall be responsible for selecting/ appointing any further artists/ consultants that may be engaged on this project and any such arrangements shall be between the Contractor and the artist/ sub-contractor.

Appointment Process

This commission comprises of two stages.

Stage One

Four suitably qualified and experienced artists have been invited to respond to this brief through written and drawn medium (including models where appropriate). This will be referred to as a 'concept proposal'. Artists will be paid a fee of £1750 for this work. It is anticipated that the selected artists invited to undertake this element of the commission, will be given a period of approximately

12 weeks to research the brief and develop a concept proposal for submission to the Council. The four artists will be invited to present their proposals to an Officer Working Group and the Council's Public Art Panel. During the presentation artists will be able to explain their response to the brief, and are invited to demonstrate how the concept proposal has been developed. The Officer Working Group/Public Art Panel will be given the opportunity to ask questions and clarify as appropriate further aspects of the proposal. Each artist will have 45 minutes to undertake the presentation and to answer questions.

Proposal Exhibition

As part of the concept proposal selection process, an exhibition of the 4 concept proposals will be set up by the Public Art Officer, using consultation material provided by artists as part of their concept submission. This exhibition will provide members of the public the opportunity to see the four proposals and make comment but the proposals themselves will not be subject to a public vote. The proposals will be evaluated by the Officer Working Group (whom may also take into consideration comments made during the public exhibition) and who will recommend a preferred artist to the Executive Councillor. The exhibition material must form part of the overall submission for the concept proposals.

The assessment of each concept proposal will include the evaluation of the extent to which the proposal has responded to the subject matter and its relationship to Parker's Piece, including taking into account the sensitive setting of Parker's Piece and the guidance contained in this brief; quality of making; technical, safety and financial viability issues - to ensure the artwork can be developed and delivered safely; and projected longevity and maintenance issues around the work (if applicable). Clarification of the evaluation procedure and criteria is contained at the end of this brief.

Artists are also required to submit a statement, which outlines their initial response to the brief; including their understanding and interpretation of the brief, the subject and their approach to research and development and including the apportionment of fees for the delivery of Stage 2 of the project (including the Stage 2 design fee). An explanation of how the artist will ensure the project is delivered on time and manage risk is also required. In the statement artists are required to confirm they are able to complete the commission within the overall £95,000 budget and they fully understand this is the maximum budget available. This is a pass/fail in the assessment criteria.

The four artists developing the concept proposals will be required to:

- Submit the required artist statement (as outlined above)
- Provide ideas for the creative interpretation of the project and, which fulfil the brief including information
- Provide proposals, which are appropriate to the sensitive context of Parker's Piece and demonstrate the 2001 Parker's piece Conservation Plan has been taken into account in the design process. Where a sculptural response is submitted, the proposal must have a minimal impact of the Piece itself
- Develop ideas through a combination of research and consultation with key stakeholders, and the Officer Working Group
- Provide proposals in an electronic form, and also which, are ready to be exhibited in the public exhibition

The anticipated key programme milestones for Stage One of the project are as follows and artists must be available within this timeframe:

- Issue artist brief to artists to develop concept proposals – Friday May 9th 2014
- Deadline to receive concept proposals – Thursday August 15th 2014

Stage 2

Stage 2: At this point the Officer Working Group will nominate its 'preferred candidate' and recommend they are approved by the Executive Councillor at Environment Scrutiny Committee. Once the approval is made, the artist will then be asked to work up their concept proposal to a detailed and fully costed design. A further fee of £5000 will be allowed for this element of the project.

An evaluation of the final costed proposal will be carried out by the Officer Working Group who will recommend to the Executive Councillor to formally award the commission to the artist based on that final costed proposal. If the preferred artist's proposal is accepted and the commission awarded then a Planning Application will be prepared and submitted should this be required and the artist will contribute to the preparation of the Planning application. If the proposal requires planning permission, the contract will be awarded once the planning approval is granted. If the proposal does not require planning permission, then the contract will be awarded at this stage.

The preferred artist will be required to:

- Liaise closely with the project steering group and project manager over the development of the design of the final artwork/s and produce final designs/details for the artworks, which includes all technical specifications / method statements for implementation or installation work, site preparation and a maintenance plan, which are fully costed and achievable within the budget
- Work with the Council to develop public engagement material
- Provide drawings etc. for any necessary planning permissions and assist with the preparation of the Planning Application
- Attend all appropriate meetings and events linked to the project as required
- Inform the project manager about any issues that might impact on the timescale and installation of work
- Provide/ supply/ install the artwork(s) itself; supervise the fabrication and installation of the work and contract suppliers, as necessary
- Assist with the promotion and launch of the commission as elements are developed and completed

Programme

The anticipated key programme milestones for the project are as follows and artists must be available within this timeframe:

- Issue artist brief to artists to develop concept proposals: Friday May 9th 2014
- Deadline to receive concept proposals: Thursday August 15th 2014
- Assess and exhibit concept proposals: Week beginning September 8th 2014
- Appoint preferred artist and award contract: Week beginning January 14th 2015
- Approve Final detailed /costed proposal: Week beginning March 9th 2015
- Submit for planning permission (if necessary): Week beginning March 23rd 2015
- Artwork/s to be completed and installed by: Week beginning August 31st 2015

Where a proposal does not require planning permission or any other formal permissions, the programme will be flexible and agreed in consultation with the artist and Officer Working Group.

Overall (Maximum) Budget

Four artists will receive a payment of £1750 to develop the concept proposal, which includes the requirement to produce exhibition material within that payment.

The total maximum budget for all elements of the contract for the preferred artist's proposal is £95,000, which is inclusive of the £5000 detailed design stage fee and if the artist's final spend/ price on the project exceeds that budget then the artist shall be wholly responsible for any overspend.

The artwork budget is to include all fees, contract contingency, expenses, community engagement, profit, planning permission and approval costs, materials, fabrication, public consultation, transport, site preparation, installation, sub-contractors costs, technical consulting advice (including structural engineering advice), insurances and any other costs associated with the making or installation of the artworks, excluding VAT.

Payment

Arrangements for payments will be agreed with the Council and will relate to performance related milestones within the contract and with physical deliverables such as securing Planning Permission and the completion of the entire project.

The payment arrangements for the project shall be as follows: -

- First payment following granting of planning permission. [£18,000]
- Second Payment at mid-point in the fabrication process of the project, which is evidenced by documentation and/or photographs. [£36,000]
- Third payment on the successful installation/completion of the artwork/s and after the 'launch event'. [£36,000]

For the purpose of this project, these payment stages should be used as a guide. However, opportunities to offer minor adjustments to proposals may be considered.

Management

The project will be taken forward by a small Officer Working Group, which comprises of the Executive Councillor, City Council Officers, and an art advisor. The Council's Public Art Officer will be the project lead and will be supported with project management by the Council's Streets and Open Spaces Project Delivery Team. The artist shall report to the Project Lead and the Officer Working Group regularly.

The Officer working Group will be involved in overseeing the development and delivery of the commission. The Executive Councillor for Public Places will approve the concept design and the final costed design.

Public Consultation

The artist is required to consult with Council Officers, Elected Members and other key stakeholders during the concept design stages of this commission and which should include a public exhibition of the artworks design. The public exhibition of the concept design will form part of the consultation process, this exhibition is for information and to gather comments but visitors to the exhibition will be not be invited to vote - see Appointment Process.

Quality and Maintenance

The work should be of a high quality, not only in artistic terms, but also in terms of the materials and technology used in its manufacture. The work should involve a minimal level of maintenance throughout its life. It must be robust and attractive and have a minimal pollution impact in both the immediate and wider vicinity. It must be designed, manufactured and installed using sustainable materials, processes and techniques wherever possible and comply with British standards or EU equivalent where applicable. The materials and technologies involved in the construction of the artworks must be approved in the final costed design for the artwork.

Health & Safety

The artist must take into account health and safety considerations when developing the design for the artwork. This should address Health and Safety both during the construction/ installation phase and also through the entire life of the commission. They should be aware that the work will be sited in an easily accessible public area. The work should therefore be made of non-hazardous materials and must not impede circulation through the thoroughfares.

Insurance

Public Liability Insurance up to a value of £5 million will need to be provided by the artist.

Contract

The Council will provide Terms and Conditions upon request.

Financial Stability Review

For contracts of this nature, where artistic merit is paramount, the financial stability of a candidate will be reviewed through the use of credit rating agencies such as Dun & Bradstreet or ICC Credit Management. Whilst not a strict Pass/Fail criterion, it is anticipated that the successful candidate will achieve a minimum of 51 against the D&B Failure Score Index or achieve an ICC Credit Risk score of 51 or more. Financial indicators such as maximum credit limit and the presence of debt judgements, bankruptcy or other insolvency events will also be considered. The Council reserves the right to review a candidate's accounts before awarding this contract. All financial references in the tender process will be in respect of the company, partnership or trader with whom the Council will place the contract.

Assessment

The submitted Statement, concept proposal and interviews will be assessed and scored as follows:

BUDGET - PASS/FAIL

UNDERSTANDING THE BRIEF/ ABILITY TO DELIVER ITS REQUIREMENTS (45%)

ARTISTIC PRACTICE and QUALITY (45%)

MANAGING RISK (10%)

<u>A) Assessment Criteria</u>	<u>B) Assessment Question</u>	<u>C) % score available per question</u>
Budget	1. Confirmation that the project will be delivered within budget	PASS/FAIL
Understanding of the brief/ ability to deliver its requirements	2. Extent to which the proposal has responded to the site and the guidance contained in this brief	25%
	3. Technical and financial viability strategy - to develop and deliver the artwork, in order that it is safe and, which demonstrates once developed it will be technically and financially viable to deliver on time and within budget including demonstrating that it is value for money.	20%
Artistic Practice and Quality	4. Artist's practice /method	25%
	5. The quality of the making, projected longevity and low maintenance of the work	20%
Managing Risk	6. The ability to monitor and control risks	5%
Communication	7. Good communication and presentation skills	5%

Instructions for the Return of Tenders:

The closing date for the submission of your tender is 15.00 on Thursday 15th August

Hand delivered submissions must be returned to:
Tender for The Cambridge Rules Public Art Commission
The Director of Resources
Cambridge City Council
The Guildhall
Cambridge CB2 3QJ

Submissions delivered by post must be returned to:

Tender for The Cambridge Rules Public Art Commission
The Director of Business Transformation
Cambridge City Council
PO Box 700
Cambridge CB1 0JH

The return envelope/ package must bear the words "The Cambridge Rules Public Art Commission".
If a courier or other special delivery service is used please ensure that the outside of any additional packaging also bears the above words.

The closing time and date must also be shown on the return envelope. Tenders submitted after the time and date shown will be rejected and returned to the artist, unless clear evidence of posting (by first class post on a day preceding the closing date) is available.

Tenders may not be submitted by fax or e-mail.

For more information about this commission, please contact:

Nadine Black – Public Art Officer
Telephone 01223 458505
Mobile 07979100825
Email: Nadine.black@cambridge.gov.uk

Andrew Preston - Project Delivery & Environment Manager
Telephone 01223 458234
Mobile 07900 402192
Email: Andrew.preston@cambridge.gov.uk

Possible links:

Parker's Piece Conservation Plan 2001
<https://www.cambridge.gov.uk/sites/www.cambridge.gov.uk/files/docs/Parker's%20Piece%20Conservation%20Plan.pdf>
Cambridge City Council Public Art Supplementary Planning document
<https://www.cambridge.gov.uk/sites/www.cambridge.gov.uk/files/docs/Public%20Art%20Supplementary%20Planning%20Document.pdf>

Appendix 3 – Consultation Leaflet (original size A3)



The Cambridge Rules - public art commission

November 2014

In 2013, it was the 150th anniversary of the Football Association Rules and Cambridge City Council agreed to undertake a public art commission for an artist to develop a proposal for an artwork, which celebrates the 'Cambridge Rules' and acknowledges the important role that these Rules played in establishing the Football Association Rules in 1863. The commission should also signify the importance of Parker's Piece as the birth place of football, not only within the City of Cambridge, but both nationally and internationally.

Four internationally-recognised artists have been invited to develop initial concepts for the artwork (see their detailed concepts over page). One of the concepts will be chosen to be developed further, following consultation and formal assessment.

The work that is eventually selected will be funded entirely using developer contributions of up to £115,000 – funds which can **only** be used for commissioning public art.

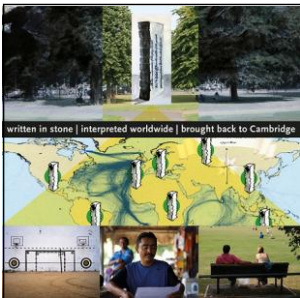
Please give us your views

We'd like you to tell us what you think about each of the initial concepts in relationship to the vision for the commission. For example:

- How do you feel that each proposal responds the important story of the Cambridge Rules?
- Do they promote the Cambridge Rules and their significance locally and internationally?
- Do you have any practical concerns about any of the proposals?

The 'Cambridge Rules' were a code of football rules first drawn up at Cambridge University. The creators sought to formulate a game that was acceptable to students who had played various codes of public school football, each with different rules. The Cambridge Rules are notable for allowing goal kicks, throw-ins, and forward passes and for preventing running whilst holding the ball. These rules were very influential in the creation of the modern Rules of Association Football, drawn up in London by The Football Association in 1863.

Project Delivery & Environment Team ? Streets and Open Spaces ? Cambridge City Council
telephone: 01223 458505, e-mail: Publicart@cambridge.gov.uk or write to us at:
Public Art, Cambridge City Council, PO Box 700, Cambridge, CB1 0JH



Neville Gabie/Alan Ward – 'Written in stone – interpreted worldwide – brought back to Cambridge'

What began as a simple set of rules for a game played on a patch of ground in Cambridge, has grown into a worldwide phenomena embraced by diverse cultures around the world. Our project sets out to celebrate this vast international community and how it in turn enriches our own lives and cultural understanding.

A large granite block of stone will be inscribed with the rules in numerous languages, through local community engagement, and then be cut into 9 equal pieces. The central piece will stay in Parker's Piece, the other 8 will be sent as 'gifts' to worldwide locations tracing pioneering stories where football took root. In exchange, on an interactive website, we will be inviting that global audience to share with us through photography, video and audio, their own experiences of where they play: the goalposts, spectators' benches and other details including reading the rules in as many different languages as possible – creating a worldwide visibility for the original rules and Parker's Piece. This material will then be used as the basis for a multimedia outdoor exhibition on Parker's Piece celebrating this world heritage with its roots in Cambridge.

Comments



Kenny Hunter - 'Black Apollo'

'Black Apollo' is a proposal for a life size bronze sculpture that embodies the historic role of football rules through the symbol of the referee. Inspiration for this proposal came from the world of Classical Sculpture, although I am also keen to reflect modern aesthetics and sensibilities as well. To this end I have chosen to depict a contemporary female referee as my subject.

I want my proposed sculpture to express the age it was conceived in as well as articulating the distance travelled from the Cambridge Rules of 1848 to the modern global sport of football. The rules will continue to change but their purpose is constant, to ensure fairness and to allow skill to flourish. The base would be a cylinder of grey stone with an inscription, bearing the dates of the Cambridge Rules and the date of the sculptures inception carved in Roman numerals.

Comments



Nayan Kulkarni - 'TEAM GOAL'

Inspired by 'Cambridge Rules' TEAM GOAL playfully proposes two words in the form of a sculpture and a seat. It can be understood as a simple reference to the original Rules. Additionally, the multiple meanings of goal, team and team goal are offered by the artwork. The meaning of the work is created in its relationship to the Parker's Piece visitor. The 'O' in GOAL will be precisely located as an endpoint to the long axis of the path and works as a frame and target, an ultimate goal to the objective of traversing the recreation ground. Here the goal is at the end of a journey at the conjunction between the here and now and the next place. The artwork is a form of pictorial double. The highly reflective surface will dissolve the sculpture into Parker's Piece as a reflection. It will reflect where you have come from on your journey, it will also reflect you.

Comments



Mark Titchner - 'Before the line there was nothing'

Given that the Cambridge Rules were first drawn up at Cambridge University my proposal attempts to consider both football and the making of rules as a philosophical proposition and Parker's Piece as the point of origin for a new way of thinking about the world. Our understanding of Football and its cultural impact begin here with the formalising of various football rules into a single set of universal points.

I have tried to represent these complex ideas in simple, yet enigmatic language with the phrase:

'BEFORE THE LINE THERE WAS NOTHING'

The word "line" refers to the formalising of the game; the drawing of the first modern goal and sidelines and the idea that before this action took place football, as we know it today did not exist.

Comments

Appendix 4 Kenny Hunter – Full Proposal

Black Apollo

A Proposal for Parker's Piece by Kenny Hunter



As an artist who produces figurative sculpture, the concept of rules and their representational embodiment inevitably led me to the symbolic potential of the referee. Once I had committed to working with this subject, I then began to consider how to make it relevant and effective in its context. This would mean considering not only Parkers Piece and Cambridge, but also the historic language of the civic statuary as well as the societal and cultural values of the 21st century as they currently affect the world of football.

Context

On my first visit to Parkers Piece I was very impressed by the informal, grassroots, sporting culture that was evident over the entire site. I witnessed football games being played at many different levels, some had strips and referees and some had jumpers for goalposts. People of different nationalities, men, women and children were all engaged in playing the beautiful game.



I understood immediately why the brief indicated, "the artwork should not be dominant within the wider context". To that end I am proposing a modestly scaled, yet highly crafted sculpture sited in the corner of Parker's Piece.

During my visit I also heard for the first time the phrase "town and gown" to describe the two distinct communities that coexist within the city. Historically this relationship could be adversarial in nature.



The University of Cambridge was originally set up after a fight between the townspeople of Oxford and scholars from the University of Oxford, forcing many scholars to flee to a new location in 1209. Later, the tension between the scholars at Cambridge and the townspeople forced the king to grant special privileges and protection to Cambridge University, which helped enormously in the survival and future success of the university.

Wikipedia

This metaphor of 'town and gown' is historical in its connotation but continues to have contemporary relevance. The continuing dualistic nature of the city today became a starting point for my response to the brief as I began to imagine how I might fuse together the different cultures of these two communities into a single relevant form.

Addressing the 'town' was straightforward as football is the people's game. The subject of the brief has a direct and seminal relevance to the most popular sport in Britain. Football's roots are working class, although it has broadened its appeal in recent decades.

In order to address the other side of the city I decided to look at Greco Roman Classicism as an approach to the proposed sculpture, the study of the Classical world in History, Art, Architecture, Archaeology and Epigraphy is both an old and ongoing tradition within the University of Cambridge.

Research

An early inspiration for this proposal came from the world of Classical Sculpture, in particular the central figure of Apollo from the west pediment of the Temple of Zeus, at Olympia.

It depicts a battle between the centaurs and the Lapiths. In the centre of the composition Apollo, the God of reason and order in the Ancient World, intervenes to punish the offenders.

With his outstretched right arm, like the modern football referee he restores order, in short, the decoration of the Temple of Zeus at Olympia was carefully calibrated to its context of ancient sport and competition.

This Classical sculpture not only provides an interesting precursor to base my proposal on, but it also underlines the city's longstanding reputation for research and study of the Classical World. In fact a plaster copy of the Apollo of Olympia is held by the Cambridge University Museum of Classical Archaeology.



Subject

While I am happy to absorb historical influences into my proposal, I am also keen to reflect modern aesthetics and sensibilities too, striving to create artworks that can articulate what is now and what has always been.

To this end I have chosen to depict a contemporary female referee as my subject. The introduction of female Match Official's into the highest level of the game alongside the growth of Women's Football are two of the most defining and sadly still contentious developments of 21st Century Football.

I want my proposed sculpture to reflect the age it was conceived in as well as expressing the distance travelled from the Cambridge rules of 1848 to the modern global sport of football. The rules will continue to adapt but their purpose is constant, to ensure fairness and to allow skill to flourish.





Process

In order to develop this proposal to a full-scale sculpture I would begin by photographing a woman dressed in a contemporary, FIFA referee's kit. The resulting images would inform the development of the artwork, initially it would be modeled in clay over a welded steel armature. From the resulting clay sculpture a plaster section waste mold would be taken and from that a shell cast glass reinforced plastic copy would be made. This would then be worked on, effectively sculpted with files, rasps and sandpaper in order to achieve a surface that is reminiscent of classical sculpture.

The sculpture would then be transported to the foundry where it would be cast into bronze using the lost wax method. Again this surface would be further refined and finally patinated black and coated with several layers of protective wax. The base or plinth would be a solid cylinder of grey stone with an inscription. In Roman numerals the dates of Cambridge rules 1848 and the date of the sculptures inception 2015 would be hand carved around it.

MDCCCXLVIII MMXV

The contemporary relationship to Roman numerals has seen them evolve from an obscure series of letters only understood by scholars to heightened popular awareness through body art and tattoos, coincidently some of their greatest devotees are high profile footballers.

Some notes on the model

The model is cast in bronze with a black patina and wax coating as indicated for the full size version. The base is cast in acrylic resin. While the model articulates the intended position of the figure, it is essentially a three dimensional sketch, it does not communicate the refined surface and detail of the proposed sculpture.

The proposed inscription differs from what appears on the model, which unfortunately is also misspelt. I am afraid at the time of writing this I do not have enough time to recast and inscribe another version, but in its present form it does indicate the font type and scale of the intended text.

It would also be my intention to increase the volume of the plinth in both height and width as I feel on the model it is too small for the figure, this alteration can be seen on the site visualizations.

I have included with the model a length of threaded steel rod which can be turned into the base of the sculpture, passed through the plinth and attached with a nut under the square wooden board. This will create a single unit for display purposes. I have dismantled it into its parts for transportation.





Appendix 5 – Mark Titchner Full Proposal

Mark Titchner

Proposal for The 'Cambridge Rules' Public Art Commission.

Working title 'Before the line there was nothing.'

Concept

'The limits of my language means the limits of my world.'

My practice is predominantly based on the use of text and this provides the core aspect of this proposal. My aim is to introduce a poetic, resonant, thought provoking text to the site; one that engages with both the daily users of Parkers Piece and that celebrates the sites importance to the creation of the Football Association rules via the first use of the Cambridge Rules there.

Given that the Cambridge Rules were first drawn up at Cambridge University my proposal attempts to consider both football and the making of rules as a philosophical proposition and Parkers Piece as the point of origin for a new way of thinking about the world; A place where everything changed.

My proposal takes as its lead two philosophers, Ludwig Wittgenstein (1889-1951) and Jacques Derrida (1930-2004). Wittgenstein famously both studied and taught at Cambridge and was a fellow of Trinity College whilst Derrida received an Honorary Doctorate from the University in 1992.

Wittgenstein developed the idea of Language Games. He believed that every word we speak is part of a language game where words have meaning in the context of a specific set of rules. This philosophical idea reputedly occurred to Wittgenstein whilst watching a football match: If a person with no prior knowledge of football is watching a game, it will seem random and meaningless. For it to take on meaning, they must understand the rules of the game. For instance, that there are two opposing sides with a certain number of players, each trying to score a goal. Once these rules and therefore the context of the game are understood there is meaning to the players chasing a ball around a piece of turf.

Wittgenstein concluded that this also the case with language, that it can only be truly understood with knowledge of the specific context it is used in. He recognised that words can have many different uses in many different contexts.

The Cambridge Rules (and their adoption by the Football Association) mark the creation of a new formal context and framework in the world. Once again I return to the idea of the site as a place of origin both for playing and watching the sport of football. Our understanding of the game and its cultural impact begin here with the formalising of various football rules into a single set of points. When the first game using the Cambridge Rules was played on Parker's Piece in 1848 a new territory for meaning was created, a line was drawn. Football is often described as a religion by avid fans; Parkers Point represents the site of its creation.

The work of Deconstructivist philosopher Jacques Derrida also examines how meaning in language is created by context. He claimed as a young man to have 'dreamt of becoming a professional footballer.' Derrida purportedly reconfigured his most famous quote 'There is nothing outside of the text' (or more accurately 'There is no outside-text') to reflect on his beloved game of football:

'There is nothing beyond the touchline.'

We can understand this quote both in relation to the idea of Language Games described above or in terms of the obsession of modern football fans with the game above all else. 'Football is a rare blend of military battle, religious ritual, class warfare, sexual encounter, cathartic release and much else besides.'

The Piece

These are the key ideas that I hope to present in my proposal.

- Parker's Piece as a site of origin.
- The idea of the Cambridge Rules as a philosophical proposition.

I have tried to represent these complex ideas in simple, yet enigmatic language with the phrase:

'BEFORE THE LINE THERE WAS NOTHING'

The word 'line' refers to the formalising of the game; the drawing of the first modern goal and sidelines and the idea that before this action took place football, as we know it today did not exist ('Nothing'.)

How could one score a goal before the idea of a goal is itself formalised? The text emphasises the site as a place of origin and creation.

This physical mapping of the playing field was a key component of the Cambridge rules and in the 1863 Cambridge University Rules the word line is found 8 times in the 14 rules. Football as a game relies completely on a series of boundaries to be crossed or held within, lines that form a physical and philosophical stage.

In my proposal this text is rendered in three lines of mirrored metal attached to a mirrored metal framework. This framework is based on the exact defined proportions of an FA regulation goal 7.32m (24ft) x 2.44m (8ft).

Individual letters will measure approximately 55cm high.

This structure is made of 100mm box section steel and three horizontal bars hold three lines of text each 150mm in depth.

From the rear the text is struck out or cancelled, representing the space before the existence of the Cambridge Rules.

In the development of this proposal I have considered how to make a work that is harmonious with its surrounding on Parker's Piece and also one that's installation will have the minimum physical impact on the park.

Crucially the metal work will either be polished stainless steel or chromed to give a robust mirror finish. This mirrored finish will offer two functions. Firstly the piece will reflect its surroundings and be animated by the landscape, changing weather conditions and users of the park appearing rather like an apparition or mirage.

Secondly this will lessen the impact that the work will have on the overall look of the park, as foliage, grass and sky are reflected in it.

The form of the work will also offer the minimum possible footprint with groundworks only being necessary at the two points where the post sections go into the ground, minimising digging and any damage to the grass.

Materials, construction and installation

I have sought advice on the construction method for the piece from two established, specialist display companies, Tara Signs and The Lettering Centre. (I have recently completed a major public commission with Tara Signs for the London Borough of Camden.) I would initially propose to work with one of these companies on the construction and installation of the piece. Both companies are vastly experienced in their field and carry appropriate quality certification. Working with a single established firm throughout the entire project would maximise the efficiency of the design, fabrication and installation process. Further details on both companies can be found here

<http://www.lettering-centre.com>

<http://www.tarasigns.com/home>.

In discussing the construction of the work I have endeavoured to find a solution that ensures the longevity of the work, its resilience to the elements, deliberate or accidental damage and that the piece should require minimal maintenance. Therefore I have sought to work with the most robust materials available that can offer a high quality, long lasting mirror finish to the piece.

The basic construction of the work would be to build a frame from polished, marine grade stainless steel. The framework would be made from 100mm x 100mm x 4mm thick steel box section. The letters are then attached securely to the frame.

We have identified three possible approaches to the lettering, which can be further investigated with sampling and testing at a detailed design stage.

1. Construction of the letters from polished, marine grade stainless steel.–
2. Construction of lettering from cast aluminium, polished then lacquered.
3. Construction of lettering from mirror-finished glass reinforced plastic (GRP).

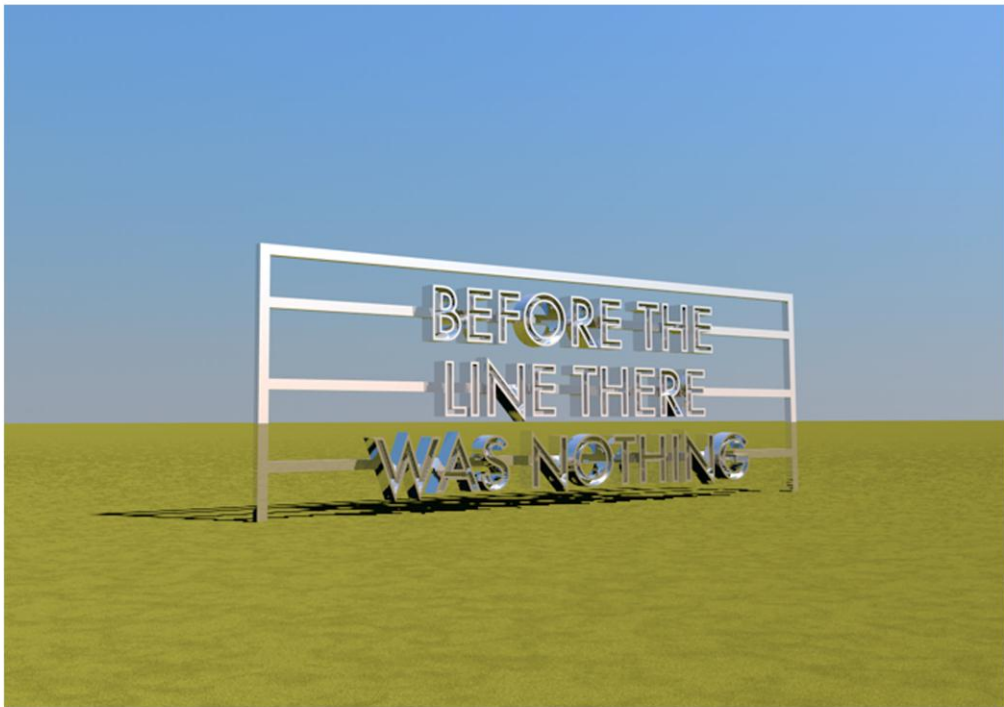
The final approach would be the one that demonstrates the greatest resilience and simplest maintenance.

The letters would be securely attached as individual units.

Material and works guarantees would be provided by the chosen fabrication company. I would work with the chosen company to produce a detailed works schedule, outlining key milestones within the project and producing a method statement for delivery and installation.

As outlined above I have designed the work to have minimal impact on installation. Avoiding complicated, large groundworks and disruption to Parker's Piece ecology. The work would be installed via steel plates on the base of the support frame, which are attached via bolts two concrete foundations beneath ground. The concrete foundation would be unlikely to measure more than 50cm x 50cm. A detailed drawing of this element is included with the proposal documentation.





Mark Titchner 'Before the line there was nothing', 2014.

Cambridge Rules 1848
PARKER'S PIECE PUBLIC ART COMMISSION

written in stone
interpreted worldwide
brought back to Cambridge

Neville Gabie and Alan Ward

© Cambridge City Council



written in stone – interpreted worldwide – brought back to Cambridge

Introduction

In 1848 a group of students from Cambridge University wrote a set of eleven rules which everyone could agree upon. Named after the area surrounding Parker's Piece, this was the first point that football as we know it, had any formalised laws. It was the coding, where, from this very specific patch of English landscape in the heart of Cambridge, the game spread to encompass every corner of the world.

Using the Cambridge Rules as the fundamental base, football became thoroughly organised as a global worldwide. In 1862 when the Football Association was formed, the Cambridge Rules were adopted with only one of the rules, that of coaching the ball, being significantly changed. Minutes earlier during the sign of the Olympic Oath by athletes, soldiers and colonialists took the game with them wherever they went. British students in New Zealand founded what is considered to be the first football club in southern Europe in Dunedin in 1862. Chelsea FC, the first German football club was formed by Englishmen working in the city in 1894. The first French team, Le Havre, again founded by British expats in 1897. However, Spain's first football team, Sevilla, was instigated by British students living in the city.

Football was introduced to South America by British cable workers from the north of England. The very first team in the continent, Santos Atlético FC, was organised in 1897 by two brothers from York. British engineers building a railway line in Colombia introduced the game there. British railway workers established the Central Uruguay Cricket and Football club in 1891 and British sailors established Valparaiso FC in the Chilean port in 1893. An English football player Charles Miller is credited with introducing the game to Sao Paulo, Brazil in 1894.

As a time when the Empire stretched right across the globe and at a point when transatlantic trade became truly global, it is easy to see how this very simple game with a simple set of rules took hold.

Football came to the Far East in China. The first recorded games in state like Shanghai and Canton (now Guangzhou) took place in the 1840s. British sailors took the game with them to South Africa in 1819 and even before the outbreak of the Boer War, a Black South African football team based in England in 1893 playing over 100 matches in four months. Football in Russia arrived a little later. The first league was set up in 1921 in St. Petersburg, begun by Scottish millworkers working in the city.

Football has come the furthest of places in an age of exploration. Perhaps the most famous image is that of a game in Antarctica during Lionel Shackleton's eye-ice expedition with his dog, the endurance, promised him to be in the background.



© Cambridge City Council

If you think of all the landscapes, countries, cultures where football is now engrained, then what is truly extraordinary is that it is possible to trace its modern origins to a very specific seven hectares of the green public urban space in a uniquely English setting, Parker's Piece, Cambridge.

It seems to us that this is the very essence of what this commission needs to engage with and celebrate, the local and specific and the global and culturally diverse.

- It is a project which needs to be 'rooted', if not in terms of a permanent physical presence on Parker's Piece, then in terms of its ambitions.
- At its heart it is about 'change', it is about a simple idea, a set of rules, leaving the shores of England and opening a window to the hugely rich cultural diversity that the game now encompasses.
- The rules, agreed, fixed, 'set in stone', pinned to trees in 1848 in Cambridge, have since evolved, been reinterpreted in numerous languages, been played out in infinitely different landscapes. So language, landscape, place and diversity underpin our approach.

Our proposal has three distinct phases and outcomes. It involves:

- **written in stone** – a modest permanent marker in Parker's Piece
- **interpreted worldwide** – establishing international connections, exchange and profile including a website
- **brought back to Cambridge** – a temporary installation/event on Parker's Piece, and a legacy publication.



Written in stone – [unexcused workbooks](#) – brought back to Cambridge

Each score will be a permanent gift from Cambridge to be installed in a public location – more importantly it will be a means of connection and a 'touchstone', writing asking for something in return.

We also propose developing this international aspect of the project with the support of the British Council which we have already been in discussion. Our contacts in South Williams in the London Office.

We propose working with Cambridge University building on their international links and academic partners and have already briefly met with John Little at St Catherine's College. We also propose working with FIAA, [Neville Cole has previously had an exhibition of his photographs at FIAA Headquarters in Melbourne].

At each location or Hub we will be linking anyone who wants to contribute to the project which leads on to the second phase of work.

2. Interpreted Worldwide – The exchange

Imagine using The Cambridge Rules written down, interpreted and spoken in as many languages and by as many different people as possible. Imagine seeing images of diversity, different landscapes in which football is played. Think of how rules have been understood, misinterpreted, the goalsposts reinterpreted for why situations, the flags, and the nature of teams and goals. Imagine the view from a park bench in China, the Congo or Greenland, interpretational equivalents of sitting and looking out over Parker's Piece.

Using the Cambridge Rules as the basis, we will establish our own 'tax of rules' inviting anybody and everybody to send us images, videos and text with specific themes. We imagine creating a huge archive of the experience of sport, the language and infrastructure, as seen through the eyes of others.

For example we will be requesting photographs, and video/ audio material on specific themes: Signs – Markings – Goalsposts – Language – and Benches



© by the artist 2014

SIGNS, BADGES AND RINGS

1 - It would staff be collecting University foot ball Club coverage online for many, the game has become a way of life, expressed in an interpreted graphic language and now celebrated in football kit writing, and the media across the globe. This is reflected in all the elements football from roads to kit, club crests and even graffiti. We will now have to submit pictures and drawings of their local club, irrespective of scale.

Take in photographs

If signs or badges can be seen easily, or can be an interesting image that serves a football club, record or feature it could be included on a city, general, bench or even on a signpost, or in stone at a location.

Make a record of the date. If possible take a GPS will reference for the location. Otherwise record the details of where it can be found.



Written in stone – [unexcused workbooks](#) – brought back to Cambridge

PITCH MARKINGS

1 - As the commencement of the pitch for ball that has kicked off from the middle of the ground, markings are...

Football is played everywhere there is a space available, games take place on all sorts of surfaces and sometimes take on an extraordinary visual quality of their own, the shape and place of these locations in part of the simplicity of football.



© by the artist 2014

Take in photographs

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COMPOSITS

1 - Goal is where the ball is kicked through the goal posts and under the crossbar... Neville Cole has been discussing both formal and informal goalsposts since the mid 1970s. Always photographing them from the jersey tops.

Take in photographs

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PEOPLE READING – DIFFERENT LANGUAGES

We will ask people from around the world to read it, or just pronounce it, football to video themselves reading the original Rules in their native language, in their local setting and applied their own interpretation. This collection of voices will bring a vibrant audio-visual interpretation back to Cambridge and will form part of the temporary installation.

Take in photographs

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Written in stone – [unexcused workbooks](#) – brought back to Cambridge

REINDEERS

The walking with the reindeer... Football and sport in general is a way, persistence, of the moment, lead all consuming, attention to engage audience as much as players in the drama of the moment. Parker's Piece is surrounded by park benches. Watching others play is very much part of the experience of Parker's Piece.

Take in photographs

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written in stone – [inspired worldwide](#) – [brought back to Cambridge](#)

By establishing a sophisticated website in function as a repository we will be developing the way in which cultural institutions on their journey across the world and asking people to upload their photographic, sound and video recordings in response.

Working with the British Council, Cambridge University, HMA and with a local fabricator we are gathering in each of the eight international locations of the granite columns, we will establish a collection point, with internet access and an audio camera, to ensure that we enable those whose the technology to make their contribution.

During the project, as it unfolds, we will be able to see the progress in an essential part of our proposal. The material we gather will be essential for the interactive use for a significant installation on Parker's Piece, and to produce a publication which centres Parker's Piece and the Cambridge Kiosk and kiosk as it has evolved over the intervening years.

3. Brought back to Cambridge

At the launch of the stone columns being erected in Parker's Piece, we envisage creating an installation which uses the whole of Parker's Piece, using sound, video and billboard-based images. This will be created from the material collected and generated in stage two of the project and will in fact be the world returning to Cambridge and Parker's Piece.

Imagine a set of billboard images facing out to the road along Gonville Place or Portlands with images of park benches from around the world (photographed from behind – effectively looking 'leaf' Parker's).

Imagine being in Parker's Piece with a set of video portraits, stacked along The Terrace, the voices, sounds and languages from around the world spilling into the park itself.

Imagine a daytime and evening light event where video and audio fill and animate Parker's Piece.

Our idea is to create a celebration of international culture and history very much in keeping with the city that Cambridge has become.

This work would be installed on temporary screens and billboards, the duration of which is yet to be determined. For the longer term legacy of the collected images and material we propose bringing all that together in the form of a publication.

THE PUBLICATION

Documenting the process from consultation with the local community to the gifting of the sculptures and their journey worldwide and including contributions from our partner locations, the book will be a lasting legacy of the project.

In addition to the general publication which will be available to all, we intend making a limited number of 'special editions' one for each of the host countries to be kept in addition to their stone column and one for Cambridge City itself.



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Additional supporting material

Neville Gable

Born in Johannesburg, South Africa and with an MA from the Royal College of Art, London. Working in a range of media from sculpture to film and photography. Neville Gable has established a national and international reputation for his work.

Previous projects include:

POSTS published Penguin Books 1995, exhibited in Japan, Korea, Germany, Portugal, Mozambique, South Africa and the UK.
MCMART Arts in Residence at Tate Liverpool 2000
Vicimozambique Arts in Residence, Guangzhou, China (Arts Council / British Council) 2004
A SEA Arts in Residence – Winawa Australia (International programme) 2004
British Antarctic Survey – Arts in Residence (Valley Research Station, Antarctica 2004) 09
Up in the Air Liverpool 1999 2009, Project development / Co-curator and artist
His three year project, (1994) 2006 – 09
Olympic Delivery Authority Arts in Residence on the Olympic Park during construction 2000-2007
Orchard Contemporary Arts Society commission Nottingham 2005
The Creative Distance (Danielle Arnaud Gallery, London, Solo Exhibition 2005)
Cable Institute, Loughborough funded climate change research project (British University – 2005 – 2007)
Africa commissioned (St. Andrew's, Scotland), (CFA 2000-2004)
MWP – Richmond, South Africa, Arts in Residence 2000 and 2004
Cambridge Community Collection, 2005 – 2008
WOMAD 2004 – commissioned / curated (Joni Walker and Tommy Redford)
His work is included in the Tate Gallery and Arts Council Collections
www.negative.com
www.arts.org.uk
www.gatheringprocess.org.uk
www.creativeinstitute.loughborough.ac.uk

Alan Ward is an artist, designer and collaborator based in Manchester, UK. Known for his book design and publishing collaborations with artists. His personal practice is based around the subject of place and has included Consumable (fruit), and Charcoal Series I & II, the latter resulting in a publication with poet Helen Tuckey entitled 'Telling the Fragments'. In 2004, with artist Ivan Dubowatz, Claire Manchester – a research arts residency during its completion – was completed at Manchester Central Library exploring the relationship and role of the City's civic building as its citizens. This resulted in an exhibition of interventions at both Manchester Central Library and Manchester Art Gallery on its reopening, and a major book published by Manchester University Press.

He has also recently completed a large scale outdoor photographic installation history building features in Oldham (www.alanward.co.uk)
www.alanward.co.uk
www.alanward.co.uk

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ESTABLISHED COLLABORATION REFERENCES

Centre

De Lank Quarry Limited
St Helens, (Bolton, Central), PLYMOUTH
Concorde Drive

Shipping

www.amsand.com
103 Manor Farm Rd, Birmingham B36 2JF
0121 717 4529

University

(for parts of courses)
Dr John Little
President
St Catherine's College
Cambridge
CB2 3RQ

Establishing &维系 contacts

British Council
Stonewall
London office

It is possible to link up with their Premium Skills programme – a collaboration between UK and the Premier League

Accompanying publications with applications:

Process Neville Gable, Penguin Publishing
Great Lengths 2002 Neville Gable, Cornerhouse Publishing
Claire Manchester Alan Ward and Ivan Dubowatz, Manchester University Press

Appendix 7 – Nayan Kulkarni – Full Proposal

The Cambridge Rules, Tuesday, 12 August 2014

1. Response to the Brief

- 1.1. The 'Cambridge Rules'. *Every match shall be decided by a majority of goals.* The word **GOAL** points to an idea of achievement or an end point. It is linked to establishing specific and measurable objectives. In football terms the objective is to score at least one more goal than the opponent. A side is a **TEAM**, and at this stage in football history the size of the team was not regulated. The conjunction of **TEAM** and **GOAL** produces the game. In other words, to be effective the individual has to share the team's objective and participate in realising it.
- 1.2. I am impressed by the powerful diagonal paths meeting at 'Reality Checkpoint' within Parker's Piece. The long axis of the path connecting the city centre to Mill Road framed by the mature Lime trees creates a natural perspective target for the pedestrian and cyclist.

2. A Playful Interpretation

- 2.1. **TEAM GOAL** proposes a sculpture in the form of two words. Inspired by 'Cambridge Rules' it seeks to engage with Parker's Piece in an open ended way. It can be understood as a simple reference to the original 'Cambridge Rules'. Additionally, the multiple meanings of goal, team and team goal are offered by the artwork. The meaning of the work is created in its relationship to the Parker's Piece visitor.
- 2.2. The artwork is in made of two elements one installed vertically, the other horizontally. Each part is three meters tall and just under twelve meters long. **GOAL** is made from reflective metal and **TEAM** fabricated in a durable warm hardwood.
- 2.3. The idea of a **GOAL** realised literally in the artwork refers to football. However, it will also engage with Cambridge in a more complex way. The 'O' in **GOAL** will be precisely located as an endpoint to the long axis of the path. It will act as a frame and target, an ultimate goal to the objective of traversing the recreation ground. Here the goal is at the end of a journey at the conjunction between the *here and now* and the next place. The goal marks the transition and refers to somewhere else. Unlike 'Reality Checkpoint', **GOAL** is at an end (or beginning of something) rather than at its centre.
- 2.4. The artwork is a form of pictorial double. The highly reflective surfaces of the letter forms

- 2.5. Goals are written into the fabric of the city. After all Cambridge's success could be understood to be a series successful goals to knowledge, culture and growth. In particular I am interested in the idea of the transitory community of students in Cambridge, whose goals could be understood to be; the goal to arrive, the goal to learn and ultimately the goal to leave.
- 2.6. "Let's meet at GOAL."
- 2.7. On a more prosaic level the task of walking across Parker's Piece, at the end of a long day, is played upon by the artwork, the team seat offers a place to rest.
- 2.8. **TEAM** is a seat. Playing on the idea of the team bench it becomes another way of engaging with the artwork. It will produce informal gatherings or a series of communities.
- 2.9. **TEAM GOAL** could be used as a playful destination and also as a place to pause for a moment, perhaps to reflect upon the goals of the day. It seeks to create a series of metaphors from the normal uses of Parker's Piece. It does not prescribe a meaning, rather it seeks to open up dialogues between a place and its idea.

3. Creative Interpretation

- 3.1. I am interested in how an event could create new sets of rules, not only for football but for broader ideas of social activity. In this way the sculpture could become the focus through which we catalyse new conversations about community.
- 3.2. Furthermore, the event could creatively challenge the idea of goal orientated culture and reflect upon the contemporary city and the forces that are shaping and changing it.
- 3.3. This approach is related to the trajectory of the 'Cambridge Rules' from a local agreement to organise football matches, to make it work through agreed common conduct, to an international code of regulation, management and control. The FIFA Laws of the Game 2013/14 currently weighs in at 148 pages which is quite some way from the original eleven rules.

4. Design, Materials and Maintenance

- 4.1. Material Reflective Form. A 5mm thick 316 stainless steel sheet, laser cut and mirror

- 4.2. Technical Challenge. The letters 'G' and 'O' will require a refined mounting technique. 'T' and 'L' enable a simpler connection detail because of their flat connection with the foundation. Nevertheless, each text element will need to be developed in partnership with a suitably qualified structural engineer.
- 4.3. Keeping the reflection. In addition to the material finish the specification will benefit from a hard transparent lacquer treatment. This will help minimise ongoing cleaning requirements and maintain the reflective surface. This applied sheet can be removed, re-polished and sealed on site if necessary.
- 4.4. The body of the vertical letters will be fabricated from a lamination of laser cut 24mm marine plywood and then weather sealed with a suitable epoxy lacquer.
- 4.5. The wooden letter forms, or text bench, can be simply fabricated from an FSC certified hardwood, such as Cumaru. Cumaru is an elegant and highly robust wood ideally suited for external public environments. The form is supported by a galvanised steel frame that bolts to suitably specified concrete pads.
- 4.6. Anticipated maintenance: six monthly soft clean for reflective letterforms, annual condition inspection for wooden letter forms. Five yearly inspection of foundation connection conditions and reseeding of grass around seat.

