

Cambridge Rules 1848

PARKER'S PIECE PUBLIC ART COMMISSION

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 nine equal pieces. The four corner pieces will stay in Parker's, the other five will be sent as 'tokens of exchange' to worldwide locations tracing both pioneering and contemporary stories where football has taken 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.

written in stone

interpreted worldwide

brought back to Cambridge

Neville Gabie and Alan Ward



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. Nailed to the trees surrounding Parker's Piece, this was the first point that football as we know it, had any formalized laws. It was the catalyst, 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 basis, football became increasingly organised as it spread worldwide. In 1863 when the Football Association was formed, the Cambridge Rules were adopted with only one of the rules, that of catching the ball, being significantly changed. Merchant seamen during the age of the Empire, railway workers, soldiers and passionate individuals took the game with them wherever they travelled. British students in Switzerland founded what is considered to be the first football club in mainland Europe in Lausanne in 1860. Dresden FC, the first German football club was formed by Englishmen working in the city in 1874. The first French team, Le Havre, again founded by British ex-pats in 1872, likewise, Spain's first football team, Sevilla, was instigated by British residents living in the city.

Football was introduced to South America by British railway workers from the north of England. The very first team in the continent, Buenos Aires FC, was registered in 1867 by two brothers from York. British engineers building a railway line in Columbia 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 1889. An English football player Charles Miller is credited with introducing the game to Sao Paulo, Brazil in 1894.

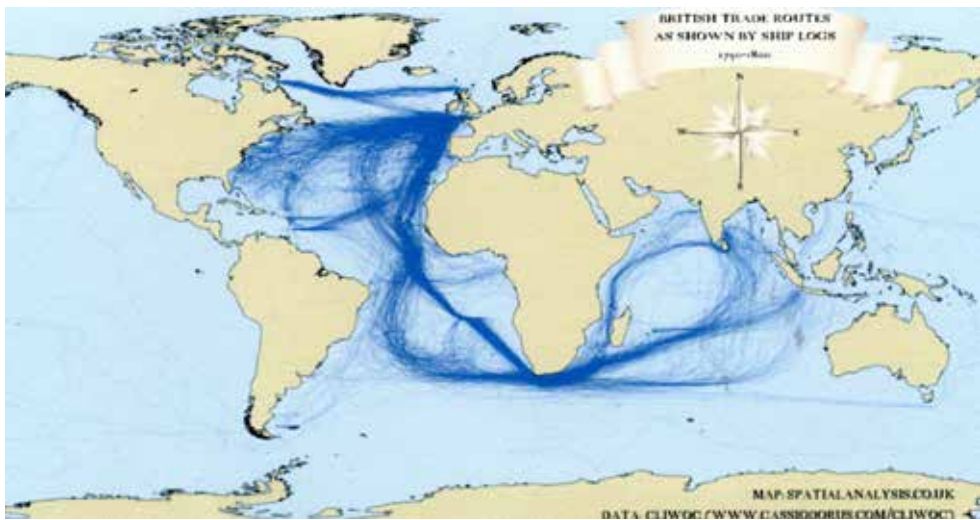
At a time when the Empire stretched right across the globe and at a point where international trade became truly global, it is easy to see how this very simple game with a simple set of rules took hold.

Football arrived even earlier in China. The first recorded games in cities like Shanghai and Canton [now Guangzhou] took place in the 1840s.

British soldiers took the game with them to South Africa in 1879 and even before the outbreak of the Boer War, a Black South African football team toured England in 1899 playing over fifty matches in four months.

Football in Russia arrived a little later. The first league set up in 1901 in St Petersburg, begun by Scottish mill workers working in the city.

Football became the pastime of choice in an age of exploration. Perhaps the most famous image is that of a game in Antarctica during Ernest Shackleton's 1911–1917 expedition with his ship, the 'Endurance', grounded firm in the ice in the background.



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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 flat 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 'epic', 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 'exchange'. 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.



1. Written in stone

Imagine a single block of granite approximately 8 feet tall with a width and depth of four feet and with rough-hewn outer surfaces.

Now imagine that singular block cut vertically to create nine columns of stone, each approximately 8 feet tall and 15 inches in width and depth with each of those cut faces being smooth.

Five of the stone columns will have at least one surface from the rough-hewn outer face of the original block and at least two cut faces. The stone column from the centre of the stone block will have all its vertical surfaces as cut faces.

Imagine text on the cut faces – a set of the Cambridge Rules etched into the surface.

Now imagine four stones, the cornerstones, being placed in Parker's Piece. Their cut and etched faces rotated to face out, the voids of the other pieces marked in the ground by their gps location. Those five stones are sent to five key locations around the world as 'tokens of exchange'.

As a metaphor and as a means of replicating the dissemination of the rules around the world, each one of the five stones will be sent around the world to destinations with an historic and contemporary football heritage and with at least one stone being sent to each of five continents. Those stones will act as seating - places where the game and location can be contemplated - where you can sit and watch others play, rest, and enjoy the view - just like the many opportunities to do so at Parker's Piece.

PROCESS

Working with the local Cambridge community, including the universities, and their visiting lecturers and students from around the world, the artists will facilitate a series of interactive workshops to translate the Rules into the native languages of the participants. This will take the form of typewritten/electronic translations, handwriting, video and audio recordings.

The resulting material will be used and developed by the artists to form the basis of the etched artwork to go on the cut faces of the touchstones.

All the material, in its various formats, will be added to the website and available for view globally as part of the story of the artwork in development and completion.

DELIVERY / OUTLINE TIMETABLE

Early 2106: Website launch / Project development / Local community engagement / Appoint partner locations and organisations to collaborate with / Sculpture designs

Mid 2016: Stone cutting and etching /Website expansion

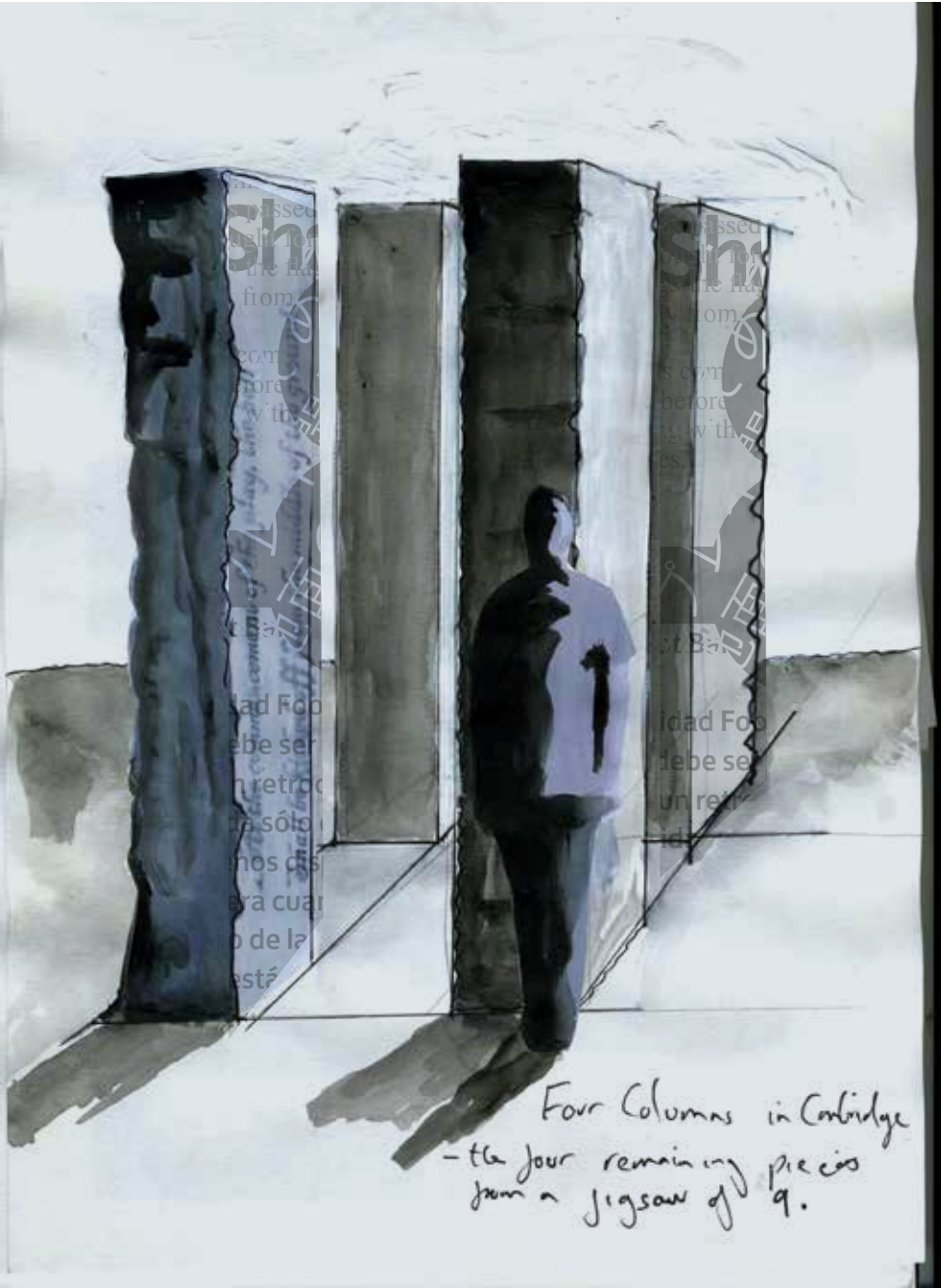
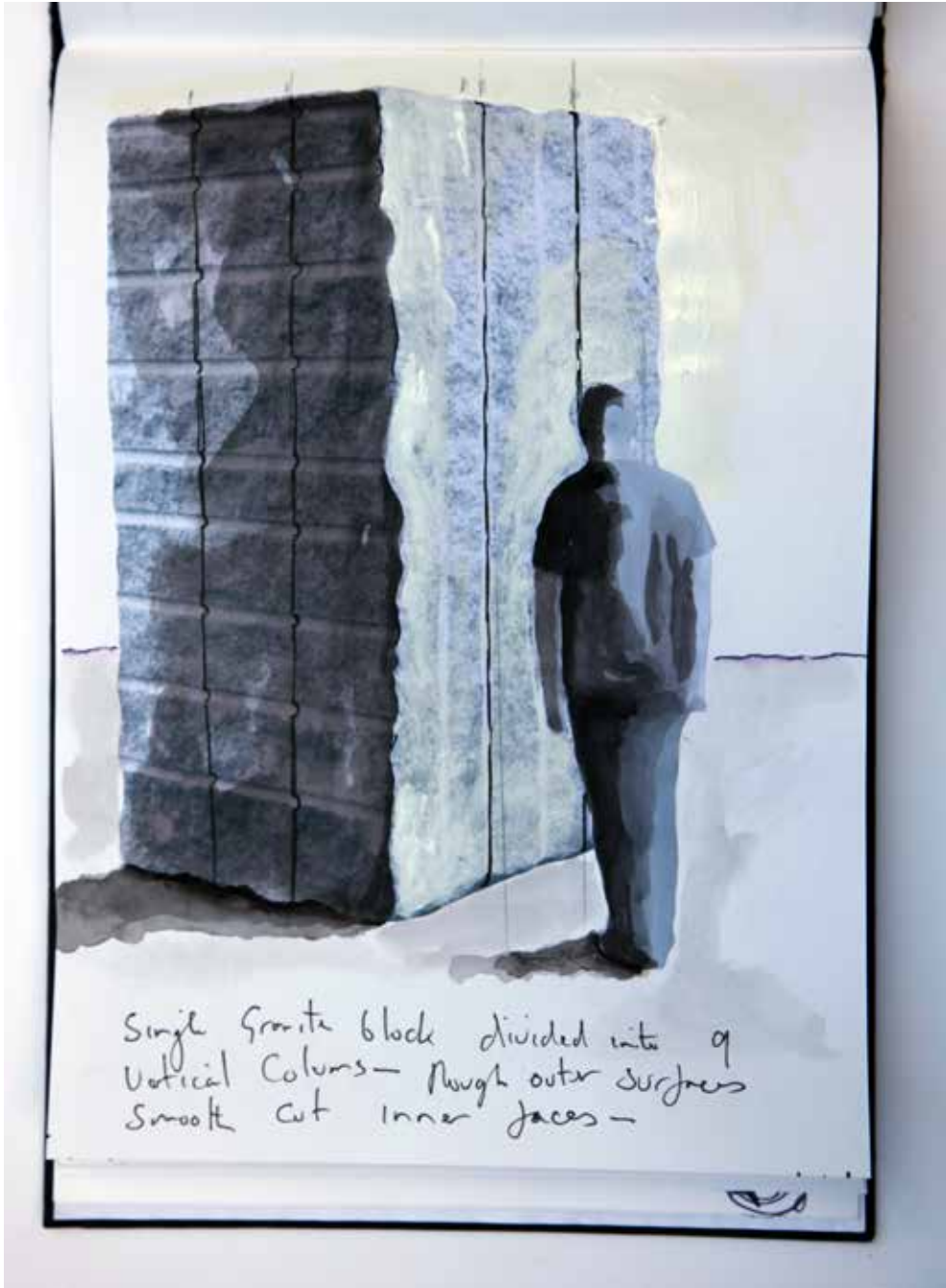
Autumn 2016: Display all sculpture pieces at Parker's Piece

Late 2016: Ship five stones to their locations following their stories

2017: Story development and website expansion / Publication development

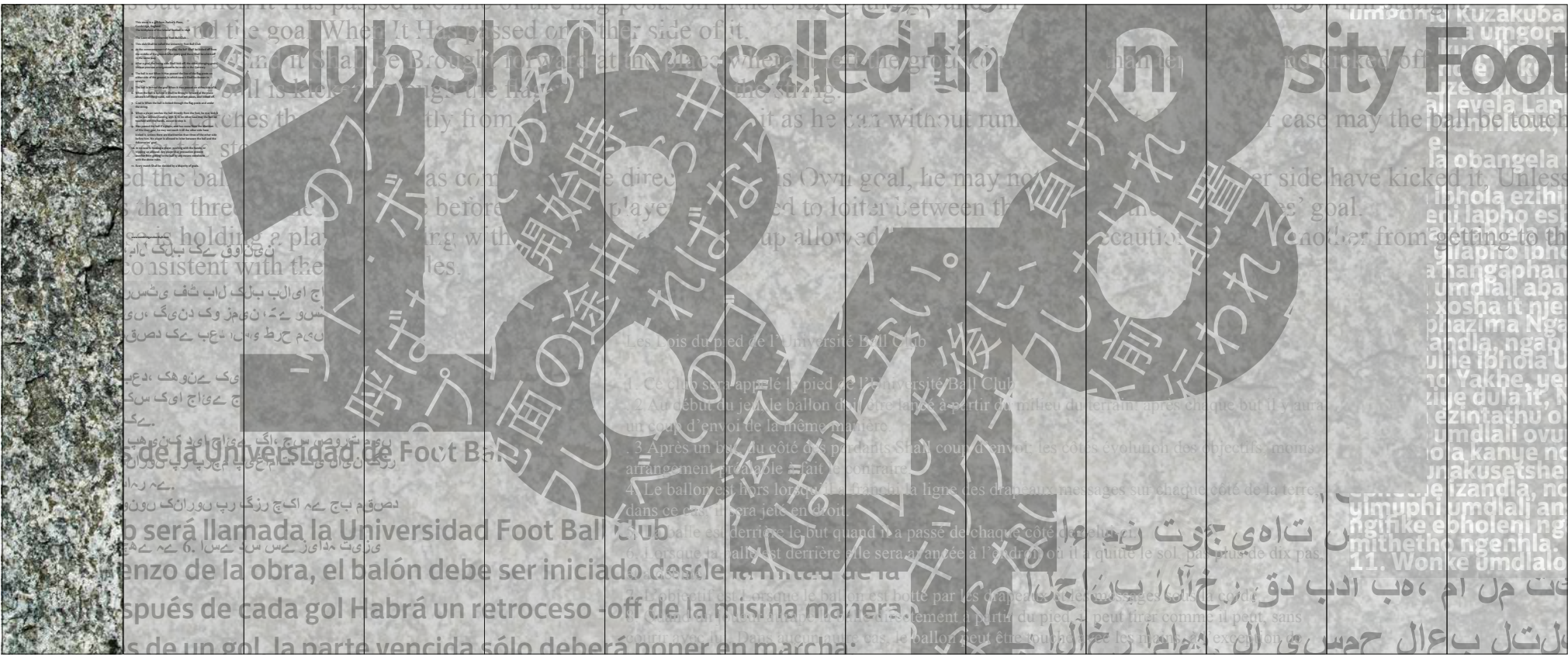
Mid 2017: Plan temporary event and exhibiton for Parker's Piece sculpture unveiling / Publication production

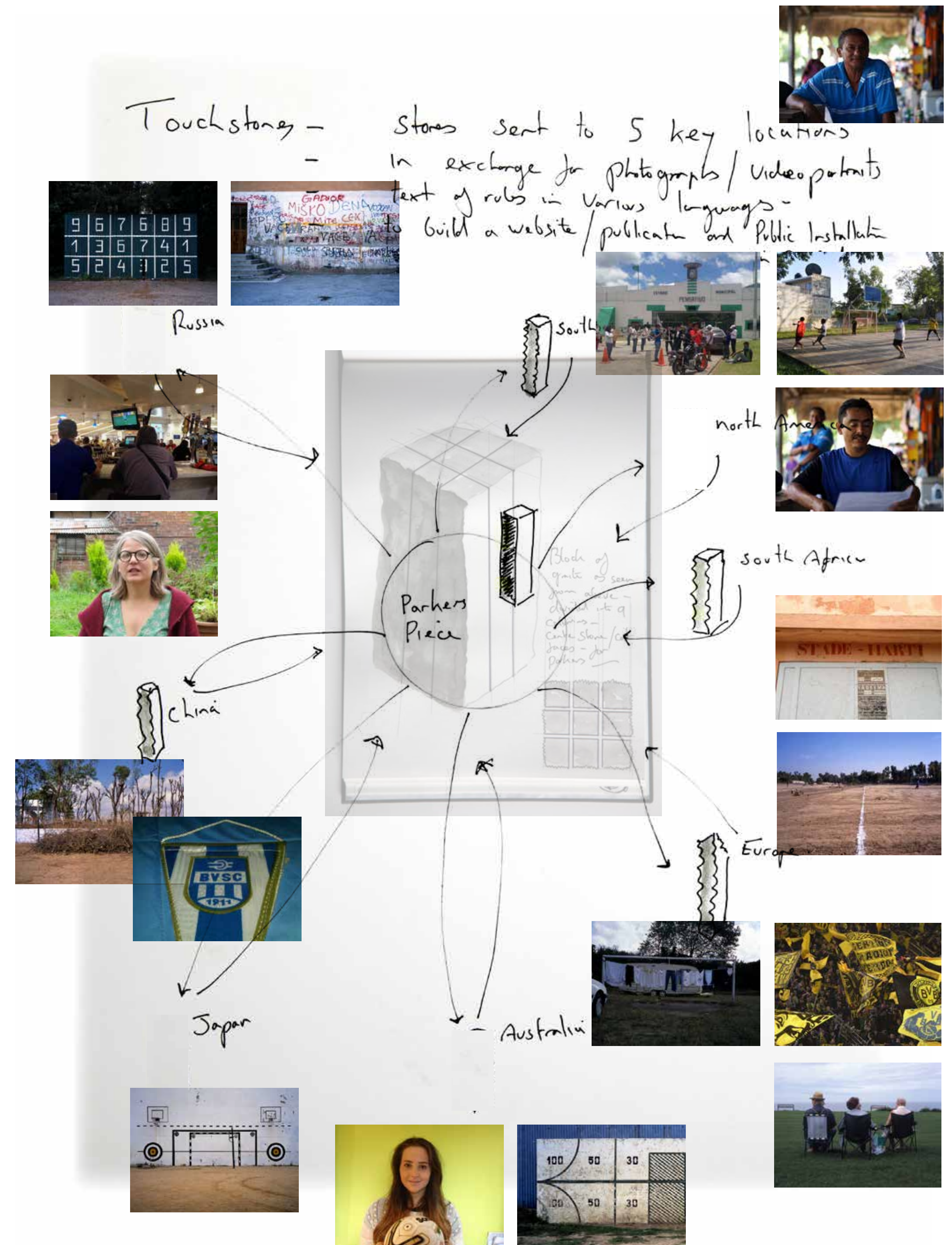
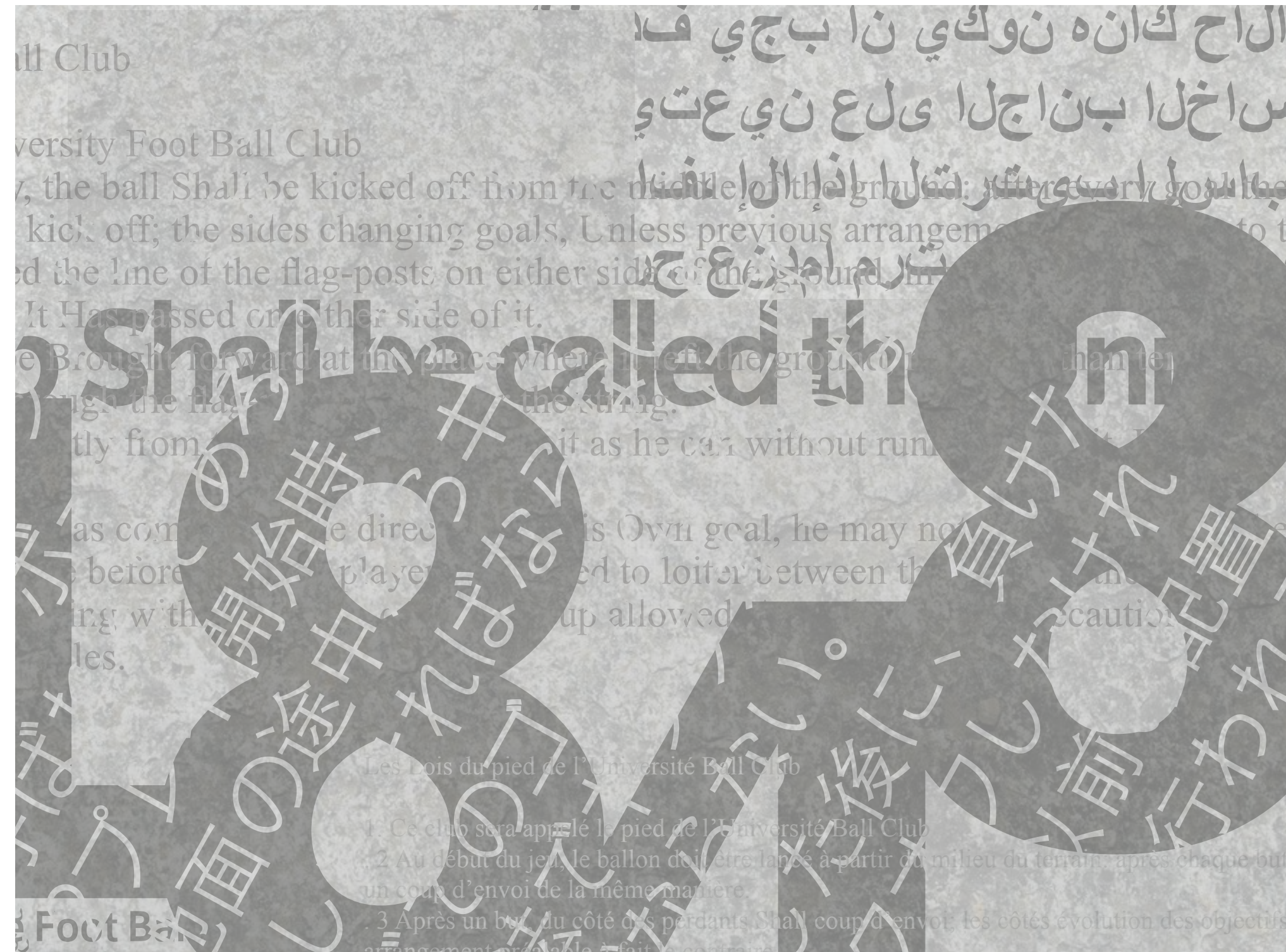
Autumn 2017: Unveiling at Parker's Piece and launch of book



- The Laws of the University Foot Ball Club
1. This club shall be called the University Foot Ball Club.
 2. At the commencement of the play, the ball shall be kicked off from the middle of the ground: after every goal there shall be a kick-off in the same way.
 3. After a goal, the losing side shall kick off; the sides changing goals, unless a previous arrangement be made to the contrary.
 4. The ball is out when it has passed the line of the flag-posts on either side of the ground, in which case it shall be thrown in straight.
 5. The ball is behind when it has passed the goal on either side of it.
 6. When the ball is behind it shall be brought forward at the place where it left the ground, not more than ten paces, and kicked off.
 7. Goal is when the ball is kicked through the flag-posts and under the string.
 8. When a player catches the ball directly from the foot, he may kick it as he can without running with it. In no other case may the ball be touched with the hands, except to stop it.
 9. If the ball has passed a player, and has come from the direction of his own goal, he may not touch it till the other side have kicked it, unless there are more than three of the other side before him. No player is allowed to loiter between the ball and the adversaries' goal.
 10. In no case is holding a player, pushing with the hands, or tripping up allowed. Any player may prevent another from getting to the ball by any means consistent with the above rules.
 11. Every match shall be decided by a majority of goals.

indicative approach to the etching





Each stone 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’, whilst asking for something in return.

We also propose developing this international aspect of the project with the support of the British Council*with whom we have already been in discussion. Our contact is Sean 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 Catharine’s College. We also propose working with FIFA. [Neville Gabie has previously had an exhibition of his photographs at FIFA Headquarters in Switzerland]

At each location or Hub we will be inviting anyone/everyone to contribute to the project which leads on to the second phase of work.

2. Interpreted Worldwide – The exchange

Imagine seeing The Cambridge Rules written down, interpreted and spoken in as many languages and by as many different people as possible. Imagine seeing images of the very different landscapes in which football is played. Think of how rules have been understood, reinterpreted, the goalposts reinvented for every situation, the flags, and the names of teams and stadia. Imagine the view from a park bench in China, the Congo or Greenland, international equivalents of sitting and looking out over Parker’s Piece.

Using the Cambridge Rules as the basis, we will establish our own ‘set of rules’ inviting anybody and everybody to send us images, video and text with specific themes. We imagine creating a huge archive of the experience of sport, the languages 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 – Goalposts – Language – and Benches



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SIGNS BADGES AND FLAGS

1 – *This club shall be called the University Foot Ball Club* Cambridge rule 1848

For many, the game has become a way of life, expressed in an empassioned graphic language and now celebrated in fashion, advertising, and the media across the globe. This is reflected in all that surrounds football from stadia to kit, club crests and even graffiti. We will invite fans to submit pictures and drawings of their local club, irrespective of scale.

Rules for photographs.

A sign or badge can be any symbol, or text in any language or script that names a football club, ground or stadium. It could be stitched onto a shirt, painted, hand-written or carved on a signpost, or in the wall of a stadium.

Never alter the signs, however simple they may be, but record them as they are found Unless light or weather conditions make it impossible, take the photograph immediately when first found.

Make a record of the time.

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



PITCH MARKINGS –

2 – *At the commencement of the play the ball shall be kicked off from the middle of the ground* Cambridge rule 1848

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



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Rules for photographs.

A Pitch marking is defined by any markings which have clearly been used, or are being used for sport, the emphasis on football, although not exclusively.

All photographs to be taken from the same position, with the pitch marking or centre spot dividing the frame vertically

Never alter the pitch or markings, but record them as they are found

Unless light or weather conditions make it impossible, take the photograph immediately when first found.

Make a record of the time.

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

If the pitch is in use always try to join in the game prior to photographing the pitch

All pitch markings to be photographed empty and without any players visible.



GOALPOSTS

7 – *Goal is when the ball is kicked through the flag-posts and under the string* Cambridge Rule 1848

Neville Gabie has been documenting both formal and informal goalposts since the mid 1990s. Always photographing them from the penalty spot.

Rules for photographs

A goalpost is defined by any markings which have clearly been used, or are being used for a game of football.

All photographs to be taken from the same position, on or near the penalty spot either as it is marked on the pitch, or relative to the size of the goalpost and pitch.

Never alter the pitch or markings, but record them as they are found

Unless light or weather conditions make it impossible, take the photograph immediately when first found.

Make a record of the time.

Measure the exact dimensions of the goal post, width and height

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

If the pitch is in use always try to join in the game prior to photographing the pitch

All goalposts to be photographed empty and without any players visible.



PEOPLE READING – DIFFERENT LANGUAGES

We will ask people from around the world involved in, or just passionate about, football to video themselves reading the original Rules in their native language, in their local setting and upload them onto the website. This collection of voices will bring a vibrant audio and visual experience back to Cambridge and will form part of the temporary installation.

A set of rules for videos will be developed.

view a selection of indicative readings at

<https://vimeo.com/102926173>

<https://vimeo.com/102926172>

<https://vimeo.com/102939981>

<https://vimeo.com/104512154>

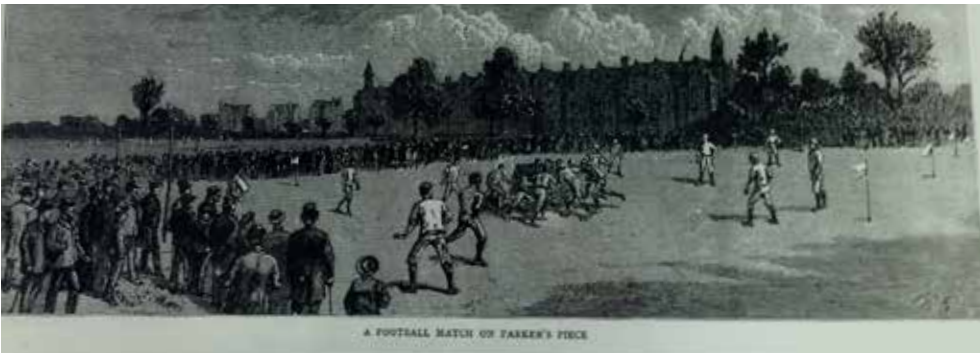
Password for all four is: Cesar&friends



BENCHES

‘In walking with Willis we passed by Parker’s Piece,’ and there saw some forty gowmsmen playing at football. The novelty and liveliness of the scene was very amusing’. Dr. George Elwes Corrie, Cambridge 1813

Football and sport in general is raw, passionate, of the moment, loud, all-consuming, obsessive. It engages audience as much as players in the drama of the moment. Parker’s Piece is surrounded by park benches. Watching others at play is very much part of the experience of Parker’s Piece .



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Rules for photographs

A bench or seat is defined by any object or structure used for sitting and taking in the view in a park, playground or sporting venue.

All photographs to be taken from the same position, directly behind the seat or bench enjoying the same view.

Never alter a bench or seat but record them as they are found

Unless light or weather conditions make it impossible, take the photograph immediately when first found.

Make a record of the time.

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

All photographs must include the rear view of people sitting on the benches



By establishing a sophisticated website to function as a repository, we will be developing the story of the etched touchstones on their journeys across the world and asking people to upload their photographs, sound and video recordings in response.

Working with the British Council, Cambridge University, FIFA and with a local football club or art gallery in each of the five international locations of the granite columns, we will establish a ‘collection point’, with internet access and a video camera, to ensure that we enable those without the technology to make their contribution.

Giving the project, as it unfolds, a worldwide visibility via the internet is an essential part of our proposal. The material we gather will in essence be the material we use for a significant installation on Parker’s Piece, and to produce a publication which archives Parker’s Piece and the Cambridge Rules and football as it has evolved over the intervening years.

3. Brought back to Cambridge

At the launch of the stone column being erected in Parker’s Piece, we envisage creating an installation which uses the whole of Parker’s Piece, using sound, video and billboard-sized images. This will be curated 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 Parkside, with images of park benches from around the world photographed from behind – effectively looking ‘into’ Parker’s.

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

Imagine a daytime and evening/night event where video and audio fill and animate Parker’s Piece.



Our idea is to create a celebration of international culture and flavour, 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 exchanging of the touchstones and their journeys 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.



Additional supporting material

Neville Gabie

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 Gabie has established a national and international reputation for his work.

Previous projects include;

POSTS published Penguin Books 1999, exhibited in Japan Korea, Germany, Portugal Macedonia, South Africa and the UK.

MOMART Artist in Residence at Tate Liverpool 2000

Vitamincreativespace Artist in residence, Guangzhou, China
[Arts Council /British Council] 2004

IASKA Artist in residence – Western Australia [International programme]
2006

British Antarctic Survey – Artist in residence Halley Research Station,
Antarctica 2008/09

Up in the Air Liverpool 1999-2005 Project development /
Co-curator and artist

BS1 three year project, Bristol 2006 – 09

Olympic Delivery Authority Artist in residence on the Olympic Park
during construction 2010-2012

Orchard Contemporary Arts Society commission Nottingham 2011.

The Greatest Distance Danielle Arnaud Gallery, London,
Solo Exhibition 2013

Cabot Institute, Leverhulme funded climate change research project
Bristol University – 2012 – 2013

Afloat commissioned film, Achiltibuie, Scotland, IOTA 2012-2014

MAP – Richmond, South Africa, Artist in residence 2012 and 2014

Cambridge Community Collection, 2013 – 2018

WOMAD 2014 – commissioned / curated Jeni Walwin and
Tammy Bedford

His work is included in the Tate Gallery and Arts Council Collections.

www.nevillegabie.com

www.bs1.org.uk

www.greatlengths2012.org.uk

www.oneminuteweek.tumblr.com

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 **Costumbre** (ritual), and **Chateau Series I & II**, the latter resulting in a publication with poet Helen Tookey entitled ‘Telling the Fractures’. In 2014, with artist Dan Dubowitz, **Citizen Manchester** – a two year artist residency during its transformation – was completed at Manchester Central Library exploring the relationship and role of the City’s civic building to 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 futures** in Oldham

<https://vimeo.com/91949627>

www.alanjward.co.uk

www.axisgraphicdesign.co.uk

