



The

Great

Big

Art

Exhibition

Firstsite

How to Take Part

Beginning 28 January and ending 9 May 2021, The Great Big Art Exhibition is a 100 day celebration of the creativity in each and everyone one of us.

While the doors to our museums and galleries are shut, let's use our front windows, gardens, balconies and outdoor spaces to share the artworks we make with others. So, whether you are a pro, enthusiast, dabbler or complete novice, join us to make the largest exhibition ever staged!

1. Make

Your artwork can be made through any medium, and you can work on your own or with others. Please remember to be Covid-safe and to follow the guidance when collaborating. Full details can be found online at www.gov.uk/coronavirus

Themes

Animals: 28 January to 14 February
Portraits: 15 February to 28 February
Colour: 1 March to 14 March
Humour: 15 March to 28 March
Flowers: 29 March to 11 April
Draw the future: 12 April to 25 April
Performance: 26 April to 9 May

This pack includes ideas by leading artists on these themes and others, along with artworks and treasures from museum collections across the UK to help inspire you to get making. Sign up to our newsletter to receive updates about The Great Big Art Exhibition at www.firstsite.uk/newsletter

2. Show

Display your artwork where it can be seen by other people, such as your window or outdoor space. To help us spread the word, you can print the front cover of this pack to display with your artwork. Please be careful when installing your artwork and get the help of a responsible adult wherever possible.

Take a look at the artworks made and shared so far visit www.firstsite.uk/the-great-big-art-exhibition-gallery

3. Share

To share your artwork with others and have the opportunity to be featured on our online gallery, take a photo of your artwork and post it on Twitter, Instagram or Facebook. When posting make sure to use the hashtag #TheGreatBigArtExhibition2021

If you don't have social media, you could ask a friend or family member to post your image for you. If you are under the age of 13, ask your parent or guardian to share for you.

How to share on social media

Sharing on Twitter or Instagram

Post a photo of your artwork on display to your own account and include:

- The hashtag #TheGreatBigArtExhibition2021
- Your name
- The closest town or city to where you live
- A few words about your artwork

Sharing on Facebook

Go to Firstsite's Facebook page www.facebook.com/firstsite and click 'Create a Post'. Your post should include:

- A photo of your artwork on display
- The hashtag #TheGreatBigArtExhibition2021
- Your name
- The closest town or city to where you live
- A few words about your artwork

Once you have sent your post your artwork will appear in Firstsite's online gallery within three working days.

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About Firstsite

Firstsite is free, fun and for everyone.

Our iconic and award winning building is in Colchester, Essex where we show the very best historic, modern and contemporary art from around the world. In our gallery and online, we provide new creative opportunities and promote imaginative responses to contemporary issues.

Find out more about Firstsite and how to support our work at www.firstsite.uk

Firstsite
Lewis Gardens
High Street
Colchester
CO1 1JH

Registered charity no. 1031800

Support Us

Firstsite's award winning building designed by Rafael Viñoly is ten years old this year! Please help us keep supporting artists and providing fun, free creative activities for people everywhere.

Donate at www.firstsite.uk/donate. Whatever you can give will make a HUGE difference!

Plus Tate

The Great Big Art Exhibition is supported by Plus Tate. Plus Tate is a dynamic network of visual arts organisations stretching across the UK that exchange ideas, knowledge, skills and resources and collaborate on joint programmes.

Find out more about Plus Tate and its members by visiting tate.org.uk/about-us/national-international-local/plus-tate

Our Partners

Art UK, The Big Draw, Voluntary Arts

Inspiration from Artists and Museums

Take a look at the following activities from leading artists and treasures from museum collections across the UK to help spark your imagination.

Antony Gormley

What you make doesn't have to be big to have fun making it. We often do this round the dining table after dinner and instead of a sweet everybody gets a ball of clay. Sometimes people are shy but on the whole once it gets going everybody gets into it and a lovely kind of engaged silence with occasional giggles descends.

I insist on certain rules.

1. You can't use tools.
2. What you make has to be made in the hand.
3. Keep it together.

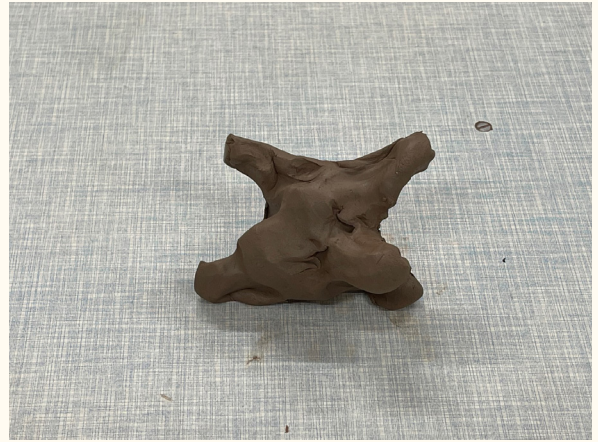
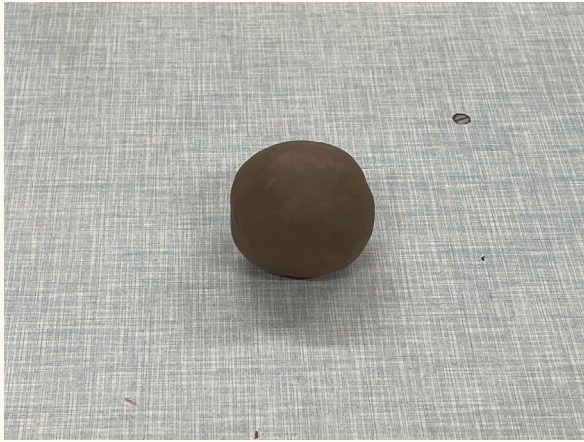
I have found that making bits and trying to stick them together just simply doesn't work. There is something magic about taking the ball and squeezing out like an amoeba, making pseudopodia-like extensions that become head tail, arms and legs.

It's always tricky trying to get the things to stand up. I put the legs of this dog in front of the blower heater but a hairdryer will do. They are skinny and dry out quickly, then it's quite easy for them to stand.

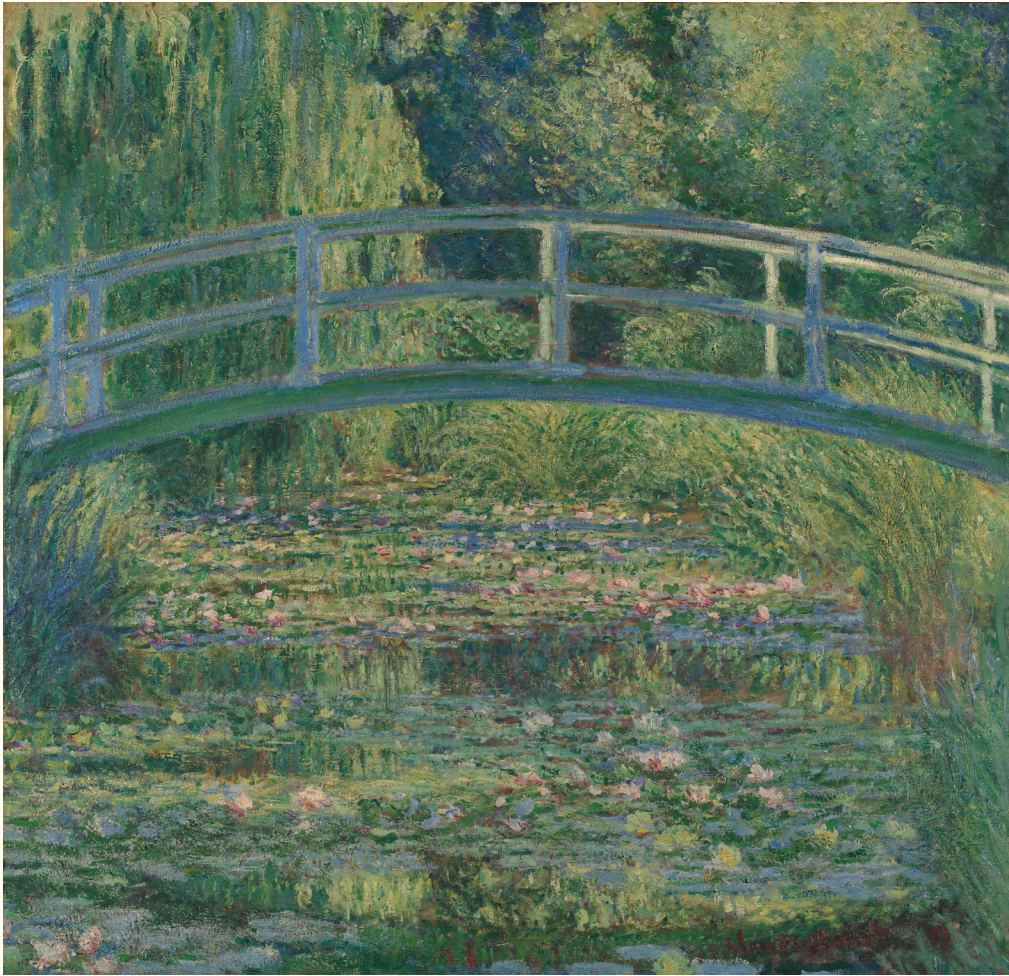
The last dog in the sequence is raw fired, which just meant dipping it in glaze and then firing it once – it comes out hard as stone and has a better chance of survival.

Most of the door frames and windowsills of this house now are covered in a menagerie of these kinds of things, all different. As they fall we make new ones, they get changed.

Have fun!



The National Gallery



Claude Monet (1840–1926)
'The Water-Lily Pond', 1899
Oil on canvas, 88.3 x 93.1 cm

© The National Gallery, London

In 1893 Monet bought some land next to his house and created a water garden. He looked at it again and again over time, and inspired by its shapes, light and colour, he created over 250 paintings. Do you have a view from where you live which changes over time and which might inspire you to make an artwork?

Dr Gabriele Finaldi,
Director, National Gallery

View the artwork online at nationalgallery.org.uk/paintings/search-the-collection

British Museum



Burhan Doğançay (1929–2013)
'A Look at the Bright Side'
from the 'General Urban Walls' series
Gouache on paper, 1970
73 x 54 cm

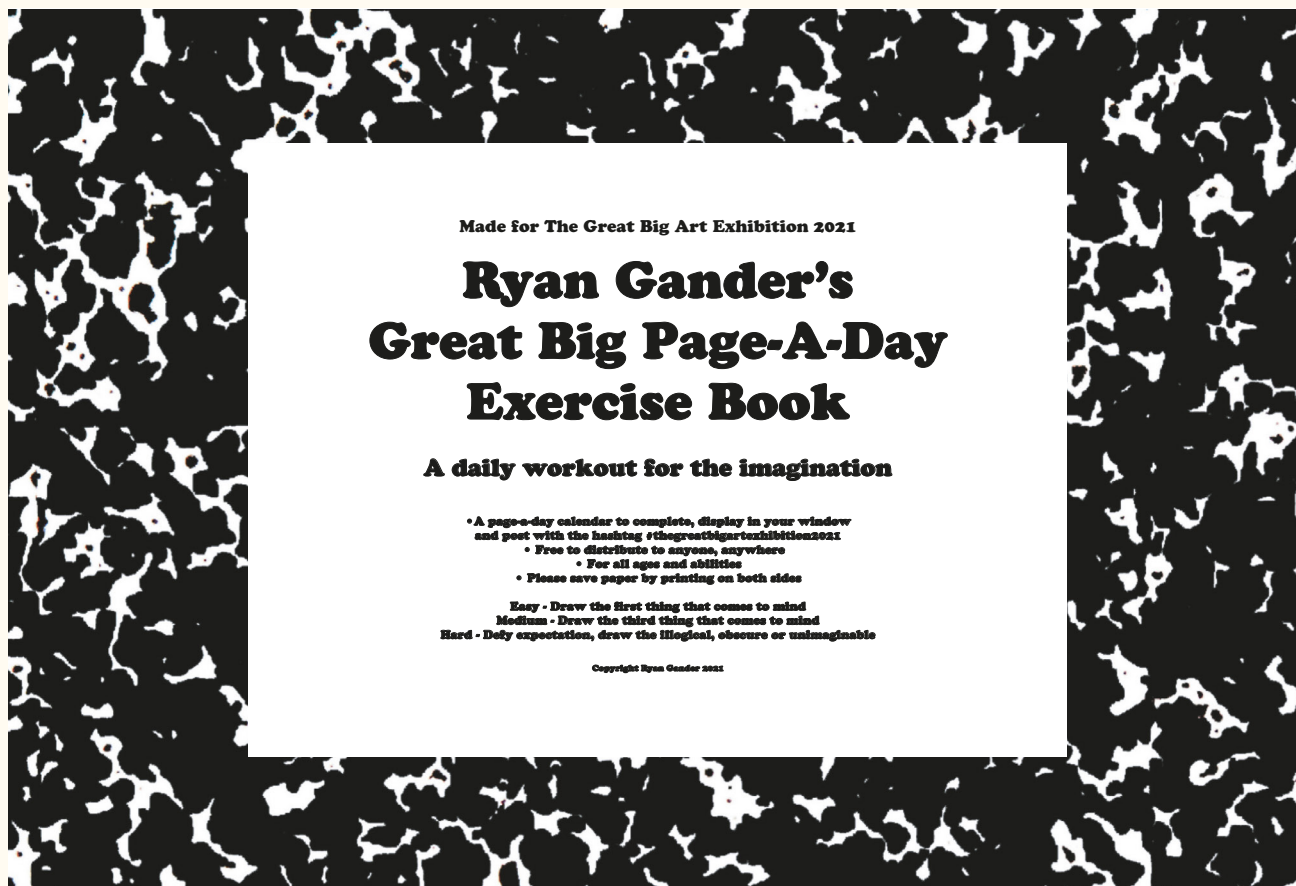
© The Trustees of the British Museum. 2010,6007.5.
Gift of Joanna G. Freistadt in honour of Alice Schwarz-Gardos.

This abstract work was inspired by the appearance of urban walls that the Turkish artist Burhan Doğançay encountered when he arrived in New York in 1963. He described them as 'speaking walls, where people express their frustrations and aspirations'. We hope you will be inspired to look more closely at the textures and layers of the walls around you, and consider how you might use collage differently in your next work of art.

Venetia Porter,
Curator of Islamic and Contemporary Middle East Art,
British Museum

View the artwork online at britishmuseum.org/collection

Ryan Gander



Visit www.firstsite.uk/ryan-gander-exercise-book
to download the complete Exercise Book

Examples from the book:

On this day, I drew something new...
On this day, I drew something sewn...
Today I drew something easy...
Today I drew a cube...
Today I drew something valuable...
Today I drew something sweet...
Today I drew something red...

The Courtauld



Berthe Morisot (1841–1895)
'Berthe Morisot drawing with her daughter', 1889
Etching, 13.8 cm x 19 cm

© The Courtauld, London (Samuel Courtauld Trust)

In this picture, Morisot captures herself quietly drawing with her daughter – a shared moment of calm and enjoyment that we hope will be familiar to all those who have found new inspiration in the last year, or found time to enjoy art as a family.

Ernst Vegelin van Claerbergen,
Head of The Courtauld Gallery

View the artwork online at courtauld.ac.uk/gallery/collection

David Shrigley



PUT
A THING
IN AN
ODD
PLACE

The Royal Academy of Arts



Yinka Shonibare (b. 1962)
'Cheeky Little Astronomer', 2013
Fibre glass life-sized mannequin
dutch wax printed cotton textile,
leather, resin, chair, globe and telescope
123 x 47 x 90 cm

© Royal Academy of Arts

We chose this work because the child appears to be sitting at home seeking adventure – a longing shared by so many of us this year. What do you imagine the child is seeing as they look through their telescope? Could you make an artwork that shows what you have discovered? Could you have a go at making your own looking device? Something that changes the way you see the world around you.

Axel Rüger,
Secretary & Chief Executive, Royal Academy of Arts

View the artwork online at royalacademy.org.uk/art-artists

National Portrait Gallery



Darvish Fakhr
'Akram Khan', 2008
Composite of 9 panels in oil, 50 x 50 cm each

© National Portrait Gallery, London
Commissioned with help from the Jerwood Charitable Foundation
through the Jerwood Portrait Commission, 2008

Akram Khan is one of Britain's most acclaimed choreographers and dancers. In this portrait by Darvish Fakhr, he is shown performing his interpretation of the nine rasa, or emotions, that underpin all Indian classical dance forms. Why not create your own multiple portrait and use the different sections to convey feelings or moods, using varied physical positions or facial expressions.

Dr Nicholas Cullinan,
Director, National Portrait Gallery

View the artwork online at npg.org.uk/collections

Sonia Boyce

Someone That Means So Much

This pandemic has heightened our sense of those people that matter most in our lives.

Think about someone that means so much to you.

Can you picture them?

Is there a word that describes them?

Is there an object that reminds you of them?

Is there a photograph that you could copy from?

Don't worry, copying and tracing is an act of devotion.

National Museums Liverpool



Édouard Vuillard (1868–1940)
'Madame Hessel au Sofa', c. 1905
Oil on board, 54.6 x 54.6 cm

© Walker Art Gallery, National Museums Liverpool

Vuillard and the sitter were good friends. The painting suggests friendship, the comfort of home, the value of conversation, life on the sofa! All things that we have understood better and experienced during the pandemic. If this work had been painted today, Madame Hessel would be in conversation via Zoom, but I'm sure would have the same animated appearance. It is a painting that always makes me smile.

Sandra Penketh,
Executive Director of Art Galleries & Collections Care,
National Museums Liverpool

View the artwork online at liverpoolmuseums.org.uk/collections

Ashmolean Museum



Camille Pissarro (1830–1903)
'View from my Window in Cloudy Weather', 1886–88
Oil on canvas, 65x81 cm

© Ashmolean Museum, University of Oxford

This beautiful picture is by Camille Pissarro, the artist considered 'the father' of Impressionism. It shows the view from a window in his house in the village of Eragny-sur-Epte in northern France. Pissarro looks down on his garden from a height, like a person stuck indoors, giving the painting a sense of detachment.

Xa Sturgis,
Director, Ashmolean

View the artwork online at collections.ashmolean.org



'The Ardabil Carpet'
unknown, 1539–1540, Iran

Museum no. 272-1893
© Victoria and Albert Museum, London

The Ardabil Carpet is one of the greatest treasures of the V&A. Acquired on the advice of William Morris, this 16th century masterpiece, with its remarkable mix of intricacy and enormity, has inspired artists for generations. It played an important role in the introduction of Persian design into British culture, but it is also a favourite for visitors to South Kensington today. I hope you enjoy getting as lost in its beauty and craftsmanship as I do.

Dr Tristram Hunt,
Director, Victoria and Albert Museum

View the artwork online at vam.ac.uk/collections

Tai Shani

A performance score

Any action, gesture or movement can be a performance if you decide that it is. This happens both by how it is done, and how you think about what you are doing. Drinking a glass of water for example, if you decide that it is a performance, one approach would be to 'perform' it by being theatrical, drinking water tragically or voraciously as if it was the first glass of water after walking through the desert, or very carefully like it was the last glass of drinkable water in the world. The second approach is one of attention, drinking your water as you normally would but thinking about and paying attention to each little movement, where you look, or how it feels.

A performance score is a series of simple actions that anyone can perform and you can perform any way you like, be it fully operatic or very naturally. It is called a score because it is a series of simple notes for a DIY performance, which is forever changing and evolving. Below are 7 notes for actions which are to be performed at the window once a day.

1. The first action is to place six yellow objects in the window arranging them as a sculpture.
2. The second action is to wear your favourite going out outfit and strike a pose in the window.
3. The third action is to be a ghost at the window. What would a ghost be to you? What would they do?
4. The fourth action is to sing along to your favourite song with your back to the window.

5. The fifth action is to stand at the window holding an object from your bedroom in your left hand and an object from the kitchen in your right hand.

6. The sixth action is to write a short message to someone you love dearly, after dark
switch the lights on and off using morse code.

7. The seventh action is to write a new score of seven actions, the seventh always being the writing of a new score, or score instruction such as doing it backwards, in the dark, with a family member.

Arts Council Collection



Melanie Manchot (b. 1966)

'Dance (All Night, London)', 2017

3 channel video installation comprising 4K and HD video
double stereo sound, 30 minutes

Arts Council Collection, Southbank Centre, London.

© Melanie Manchot. Gift of the artist 2017.

Commissioned by Art Night for the Arts Council

Collection, made possible by Art Fund.

Image courtesy of the artist. All Rights Reserved, DACS

My selection from the Arts Council Collection is an inspirational film by Melanie Manchot called Dance (All Night, London) 2017 that brings communities together through dance (from Cuban rueda to Argentina tango) as a collective experience.

Deborah Smith,
Director, Arts Council Collection

View the artwork online at artscouncilcollection.org.uk/collection

Wallace Collection



Peter Paul Rubens (1577–1640)
'The Rainbow Landscape', c. 1636
Oil on oak panel, 137 x 233.5 cm

© The Trustees of the Wallace Collection

Since the start of the pandemic, vibrant images of rainbows have appeared across the country in windows, in social media and even as street graffiti. Often a symbol of hope for many cultures, the rainbow perhaps embodied a similar significance for Rubens, who had sought in his diplomatic activities to bring peace to the Netherlands.

Dr Xavier Bray,
Director, The Wallace Collection

View the artwork online at wallacelive.wallacecollection.org

Jeremy Deller

My favourite public work of art in the last year were the complaints put up in windows of halls of residence by lockdowned students. Great witty public art. Make your own.



Photo Paul Ellis/AFP via Getty Images



Photo Matthew Horwood/Getty Images



Photo Matthew Horwood/Getty Images



Photo Jeff J Mitchell/Getty Images



Photo Paul Ellis/AFP via Getty Images

National Galleries Scotland

This is one of a series of four life-sized embroidered panels by Pheobe Anna Traquair. In this final image from the group, the life-less figure of a young man, representing the human soul, is awakened from death by the kiss of a red-haired angel. In our troubled times, this image of hope and renewal triumphing over despair, with the delicately entwined figures set against a background of resonant colours, will surely be a comfort and an inspiration.

Sir John Leighton,
Director-General,
National Galleries of Scotland

View the artwork online at
nationalgalleries.org/art-and-artists



Phoebe Anna Traquair (1852–1936)
'The Progress of a Soul: The Victory', 1902
Silk and gold thread embroidered on linen
188.2 x 74.2 cm
Bequest of the artist 1936
National Galleries of Scotland

© National Galleries Scotland

Tate



Lubaina Himid (b. 1954)
'Freedom and Change', 1984
Wood, textiles, cardboard, paint, graphite,
coloured pencil, chalk and ink
590 x 309.6 x 6 cm

© the artist. Tate Lubaina is an artist of global significance, who lives and works in Preston. Just the title of this work speaks to what we are all looking for right now – freedom from difficult restrictions and change for the better. Painted onto a pink bedsheet, the central image shows two black women dancing or running barefoot holding hands and joyfully challenging convention. I hope this painting might encourage people to take what is to hand around them and deploy it to imagine a different future.

Maria Balshaw,
Director, Tate

View the artwork online at [tate.org.uk/about-us/collection](https://www.tate.org.uk/about-us/collection)

National Museum Wales



Bedwyr Williams (b. 1974)
'Tyrrau Mawr', 2016
4K Video Installation
20 minutes video loop.

Amgueddfa Cymru – National Museum Wales.
Acquired through the Artes Mundi Derek Williams Trust Purchase Prize 2017.
© the artist

Bedwyr Williams's *Tyrrau Mawr* was one of the shortlisted entries for the Artes Mundi prize in 2016, and was acquired by Amgueddfa Cymru – National Museum Wales with the support of the Derek Williams Trust. The work radically reimagines an iconic location in Snowdonia in Wales, often depicted in Welsh art over the centuries, in ways that for me are mesmeric, inspiring and deeply unsettling. It liberates us all to return to familiar places and see them with new eyes.

David Anderson,
Director General,
National Museum Wales

View the artwork online at museum.wales/collections

Anish Kapoor



Art isn't always about having something to say. Sometimes it's about doing something and seeing what happens.

Visit www.firstsite.uk/anish-kapoor-film to view Anish Kapoor's video demonstration showing the making of the artwork.

Alberta Whittle

Remember you are history. But not an archive or a museum of walls designed to keep things in place.

If you look below the surface, your fingers can show the history that lives inside all of us, in buildings, in plants, in things, everywhere.

You will need

- Different coloured wax crayons. The wax crayons should have the paper peeled off.
- Some pieces of paper. Printer paper will work well for this as it's thin enough for the texture from the rubbings to come through, but sturdy enough to withstand the rubbing.
- White glue
- Tape (optional)

Look around your home, or even outside your home for objects with interesting textures.

...

You could try

- Leaves
- The wall of your home, inside and outside (bricks or stone can work really well)
- Bits of lace
- Coins
- Folded up cupcake wrappers
- Scrunched up foil, flattened again
- Buttons
- Bits of string

1

Place the object you want to make a rubbing from underneath a piece of paper.

2

If you are using leaves, turn it over in your hand and find the side where the veins of the leaf stand up more. This is the side to have facing upwards.

...

3

To make the rubbing, don't use the pointy sharp end of the crayon. Instead, hold the crayon on its side so that the full length of it is on the paper.

4

Gently rub the crayon over your object. The imprint of the object will begin to appear. You can try using two different coloured crayons so the object appears in different colours. If the object starts to move around under the paper, try taping it to the paper or the table you are working on to keep it in one spot.

5

Use a different colour each time you make a rubbing of a different object until you have filled the page with different rubbings.

6

Colour in between the different rubbings.
Try making different patterns like squiggles or straight lines or flat colour.

7

(Optional) Get another piece of paper to make a collage with the different objects you have made rubbings with.

Fitzwilliam Museum



Henri Fantin-Latour (1836–1904)
'White cup and saucer', 1864
Oil on canvas, 19.4 x 28.9 cm

© The Fitzwilliam Museum, University of Cambridge

A white cup and saucer. What could be more ordinary? And a big part of the appeal of this picture is its simplicity. There are almost no extras to distract us. But it's also a picture that speaks largely and complicatedly. Fantin-Latour implies that someone might pick up the teaspoon any minute. The cup and saucer are very slightly askew. So there's an implied story here – one that we can invent. And somehow too the painter has made this the ultimate cup, the essence of what a cup and saucer should be. In the last months, the things we have around us at home have become more important. How might we depict them to celebrate their ordinariness and convey their new significance in our lives?

Luke Syson,
Director, The Fitzwilliam Museum

View the artwork on line at collection.beta.fitz.ms/

Etel Adnan and Simone Fattal

Paint flowers and share with others



Phyllida Barlow

Making it Up

Cooking is all about making
chopping, mixing, crushing, squeezing, folding, scraping...

Cleaning is all about making
wiping, washing, sweeping, reaching, pulling, bending, moving,
piling up, folding...

Old clothes lie at the bottom of cupboards, remain in heaps,
become working clothes, get thrown away, forgotten, recycled

Used things, broken things, redundant things fill up space,
like being stored on the stairs, at the back of drawers, and
cupboards, by the front door ready to go to local recycling site,
but never make it there

...

Glue is flour and water

Dough is clay

Colour is lipstick, food colouring, old wrapping paper, eye shadow, nail varnish, fabric, old clothes, cereal boxes, tomato ketchup, orange peel, lemon peel, shoe polish... and paint

Shape is made by crushing, pulling, wrapping, cutting, sticking, joining, stacking

Shape making can be from cardboard boxes, cardboard tubes, paper, newspaper, wrapping paper, paper bags, envelopes, bills, receipts, unanswered correspondence, some food containers, fliers, Christmas cards, papier mâché food containers...

More shapes are made from crushed polythene (which is everywhere and is a curse), as is cellophane, plastic food containers, plastic bottles, plastic, plastic, plastic...

Supports are broom handles, mop handles, backs of chairs, coat hangers, bannisters, your own body

...

Make:

Something that has never been in the world before

Something you don't know what it is

Something that doesn't have a name

Something which began with actions

Instructions – to be interpreted ...

There is no right or wrong, or good or bad...

Have you got scissors?

Cut old garments into ribbons.

Crush as much paper as you can

Bind the ribbons of the old clothing around the crushed paper to hold it in place

This could be any size, small or large

Keep on tying the ribbons tightly as you wind it around the crushed paper

...

Find something you want to throw away

Something redundant or broken, or that you don't like

Make some dough from flour and water

Cover the object you want to throw away with the dough

Bind your crushed paper with the cut-up clothing strips to your dough covered object

Don't panic

Keep wrapping

Do you like the shape?

Add more stuff, even whole garments, and bind them on

Fill plastic bags with crushed paper and add them to your shape

What do you want to do next?

What can you turn it into?

Do you want to wear it or hold it?

Would you like it to be rounder, squarer, longer, fatter, straighter, neater, stronger...?

How do you put it in your window?

...

Add something else that is to be thrown away, or redundant –
A broken piece of electrical equipment, an old toy, broken tool,
gardening stuff...

binding it to what's already there

Crush a cardboard box

Fix it with more binding and may be the flour and water glue

Make a mess

Don't let it turn into a scarecrow or a 'penny for the guy' guy –
too obvious!

What more can you add?

Could you put the whole shape in an old jersey?

And begin binding it with more cut strips?

Or add some more bundles of crushed paper, cardboard

And make a bulgy, rude shape

Are you enjoying this?

Is there anything you like about it?

What does it do to you?

Is it interesting?

Why not continue?

...

Bulk it out a bit more

Crush more paper and tie it on

Cut more strips from old clothes, or whatever fabric you want to get rid of

Decorate it with blobs of nail varnish, if you have some

Or blobs of dough made with added food colouring

Or shapes cut from brightly coloured old clothes

Don't be afraid to cover over the decoration and carry on

Add more stuff

Let it grow into an absurd shape

Can you decorate it again?

Then tie it to the back of a chair

Or attach it to a broom handle with more ribbon clothing/fabric strips

Or a garden rake

And lean it against the window (don't break the glass!)

Middlesbrough Institute of Modern Art



Felieke Van Der Leest (b. 1968)
'Emperor Penguin Freddie with Polar Bear Claw Necklace', 2005
Plastic, textile, gold, cubic zirconia

Purchased through the Northern Rock Foundation Craft Acquisition Scheme ©MIMA

Felike van der Leest started making plastic animal creations for her brother's children as Christmas presents. She uses her work to raise awareness of the environment and the welfare of animals worldwide through her work. It would be great to see windows up and down the country displaying parties of toys wearing homemade outfits just like Emperor Penguin Freddie. The brighter the better, let's make people smile!

Laura Sillars
MIMA Director and Dean of MIMA School of Art & Design

View the artwork online at smartify.org

Thanks

Thank you to all the contributing artists: Etel Adnan and Simone Fattal, Phyllida Barlow, Sonia Boyce, Jeremy Deller, Ryan Gander, Antony Gormley, Anish Kapoor, Tai Shani, David Shrigley, Ai Weiwei and Alberta Whittle.

Thanks also to the Directors and staff at the following institutions: Arts Council Collection, Ashmolean Museum, British Museum, the Courtauld, the Fitzwilliam Museum, Middlesbrough Institute of Modern Art, National Gallery, National Galleries Scotland, National Museum Wales, National Museums Liverpool, National Portrait Gallery, Royal Academy of Arts, Tate, V&A, and the Wallace Collection.

Thanks also to our project partners: Art UK, The Big Draw, Voluntary Arts and the members of Plus Tate. Thank you for their overwhelming support in helping to promote this project across your audiences and encourage everyone across the UK to take part.

We continue to be overwhelmed by the positive response from the museums, galleries and artist communities. We are thrilled to be able to collaborate with such amazing people and institutions to bring creativity to the nation, helping everyone get through this challenging time.

...

Most importantly our thanks to you for being creative and being involved. Art is for everyone! Please remember to share whatever you make, use the hashtag #thegreatbigartexhibition2021 and tag us using the handles below.

Facebook: @firstsite

Twitter: @firstsite

Instagram: @firstsitecolchester

The Great Big Art Exhibition is generously supported by Arts Council England.

Designed by Fraser Muggeridge studio



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

PLUS TATE NETWORK



Terms and conditions

By submitting your Artwork to The Great Big Art Exhibition you irrevocably and unconditionally agree that Firstsite (and third parties authorised by us):

- may use your Artworks as part of The Great Big Art Exhibition and in any way we see fit in any and all media throughout the world in perpetuity without further liability or acknowledgement to you (and you hereby give us all necessary consents and waivers, (including waivers or moral rights) for such purposes);
- may identify you by name, your social media name and use these and the Artworks that you submit for publicity, marketing and advertising for The Great Big Art Exhibition and other connected material as we so elect;
- shall be entitled to edit, crop, and adapt your Artwork in any way in our sole discretion;
- shall be entitled to display the Artwork via any medium as part of an Exhibition at Firstsite and other chosen locations at our discretion in connection with The Great Big Art Exhibition;
- shall be entitled to use an image of the Artwork, or part of the Artwork to promote and publicise The Great Big Art Exhibition, including future presentations of The Great Big Art Exhibition at Firstsite and other chosen locations at our discretion;
- The copyright of the Artwork remains with you but Firstsite will have the right to use it in perpetuity throughout the world.

...

You must comply with the following:

- You confirm that to the best of your knowledge and belief you own and control all the rights in and to the Artwork;
- You must not include any third party material in your Artwork unless you have obtained permission from the rights holder for it to be included and for it to be used as set out in these terms;
- You must not include anything defamatory, illegal, infringing, hateful, obscene or offensive in your Artwork;
- Submitting your artwork to The Great Big Art Exhibition does not guarantee that your Artwork will be featured and/or be included within The Great Big Art Exhibition;
- If you are under 13 you will need a parent/guardian to submit your artwork via social media.
- If you include any children in your Artwork you must have parental/legal guardian permission to do this;

Firstsite is registered as a data processor in accordance with the Data Protection Act 2018 and the General Data Protection Regulation. We will process your personal data, such as your name, contact details, age etc (including any Special Categories personal data such as your political opinion or religious belief) which may be expressed on your Artwork) in accordance with these terms, our privacy policy (<https://firstsite.uk/privacy-policy/>) and the Data Protection Act 2018 and General Data Protection Regulation.

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You acknowledge and agree that neither we nor any of our assignees or licensees shall have any liability to you for any loss or damage arising out of the use of your Artwork in accordance with these terms to the extent permitted under applicable law.

You agree that our rights under these terms may be freely licensed and/or assigned by us.

These terms shall be governed by and construed in accordance with English and Welsh law and will be subject to the exclusive jurisdiction of the courts of England and Wales.