

Journal Article

Cultural contouring: how visual arts practice can serve as a catalyst for social resilience in the North Wales Uplands

Shepley, A., Liggett, S., & Simpson, T.

This article is published by Common Ground Research Networks. The definitive version of this article is available at:

<https://www.proquest.com/docview/2808350056?fromopenview=true&pq-origsite=gscholar>

Recommended citation:

Shepley, A., Liggett, S., & Simpson, T. (2023), 'Cultural contouring: how visual arts practice can serve as a catalyst for social resilience in the North Wales Uplands', *The International Journal of Social, Political and Community Agendas in the Arts*, 18(2), 23. doi: 10.18848/2326-9960/CGP/v18i02/23-39



Cultural Contouring: How Visual Arts Practice Can Serve as a Catalyst for Social Resilience in the North Wales Uplands

Alec Shepley, Wrexham Glyndwr University, UK

Susan Liggett, Wrexham Glyndwr University, UK

Tracy Simpson, Wrexham Glyndwr University, UK

Received: 10/14/2021; **Accepted:** 10/10/2022; **Published:** 11/11/1111

Abstract: This article considers ways in which art practices can provide a way of recontouring the physical and cultural landscape of North Wales and serve as a catalyst for social resilience. The article will contextualize iterations of art practices focusing particularly on varying aspects of gesture as a spatial practice. Citing projects that reimagine sites to rediscover a cultural identity and artistic potential through imaginative transformations, the article will discuss aspects of art and gesture, together with the various means of encounter and speculative inquiry that artists adopt to relate or bring art to everyday encounters. The article will outline the notion of artistic activity as a more socially engaged practice and how this seeks to occupy the field of distribution. The article will seek to establish how such projects are part of a broader tendency highlighting the potential of creative indeterminacy to push away from “art” and to restore an embodied relationship to the world. The article examines ways in which “art’s gesture” within a public space can help to disclose potential breaches in the cultural infrastructure and engage the public with selected issues within society.

Keywords: *Dérive, Drawing, Art, Play, Activism, Audience, Embodiment, Social Action*

Introduction

For over eight hundred years, universities have been seen as repositories and generators of knowledge. The modern university is ever evolving, with the concept of the “ivory tower” now replaced with “sites of citizenship and civic responsibility” (Watson 2007). The triple helix model is adopted to emphasize the interrelationship between the university–industry and government (Leydesdorff 2013) to drive an ecosystem that works in unison to transition from a traditional industrial economy base to one known as an “innovative economy” (Hinfelaar and Hildreth 2019). The mutual benefits are highlighted throughout the case studies presented here that highlight how Wrexham Glyndwr University is gaining recognition for its civic mission work that positions people and places at its heart. It describes ways in which a university can “interrelate with societal, civil and economic stakeholders and connect with issues, problems and organizations beyond the campus boundaries” (Goddard et al. 2016) to challenge traditionalist views of the value and purpose of the University.

Over 80 percent of Wales is classed as upland. The unprecedented climatic and economic challenges that our habitat is facing have huge implications for the well-being of communities and ecosystems within them. A common theme of cultural resilience among communities is identified to explore challenges to our ecosystems in terms of physical, social, and economic perspectives. Through the contours and cultural folds of practice, various

stakeholders' contributions, including some of their own, Shepley, Liggett, and Simpson examine several projects to add to the debate about how the latest artistic research can help inform policy and funding in North Wales.

The focus is on how the visual arts can contribute to a better society, and examined here is an overview of activities in North Wales that contribute to the resilience of the Welsh uplands and its culture. The visual arts can be used in many different ways to raise awareness of issues. These projects present an alternative evidence perspective of the challenges facing the uplands and communities who live there.

They promote the gaining of knowledge through the process of art making—a sensuous knowledge, or a different way of knowing. As the anthropologist Tim Ingold suggests, art is a discipline “that shares with anthropology a concern to reawaken our senses and to allow knowledge to grow from the inside of being in the unfolding of life” (2013, 8). Observed here is that this can lead to personal resilience and increased well-being.

In Wales, the Well-being of Future Generations Act (2015) recognizes that cultural capital is an asset and that it aims for a society that promotes and protects culture. Wales is the only country in the world with legislation requiring public bodies such as local authorities and health boards to put long-term sustainability at the forefront of their thinking and to work together with the public to avert and tackle problems that prevent well-being. One of the seven goals of well-being for the Act is “a Wales of vibrant culture and thriving Welsh language. The arts play a key role in fulfilling this goal and also contribute to the other goals of a globally responsible Wales, Resilient and prosperous Wales and a more equal Wales of cohesive communities” (Future Generations Commissioner for Wales, n.d.).

Our relationship to our environment and landscape in North Wales has remained a constant theme in art practice over the centuries, as we can see from Turner's painting of “Nant Peris” (c.1799–1800) and Richard Wilson's painting of “Cader Idris” (1774). These important paintings evoke a real “sense of awe” in nature and remind us how psychologically attached we are to particular landscapes.

Understanding the dynamics of decision-making in the Welsh uplands affects not only the ecological but also the social resilience of communities, and we think that the arts are well placed to help us understand communities and ecological concerns in the Welsh uplands. For example, North Wales artist Bedwyr Williams created a video installation that takes a sobering dystopian view of what could happen to our wonderful uplands if social and political behavior got out of hand. This is a still from the video *Tyrrau Mawr*. The installation itself was a twenty-minute video loop for *Artes Mundi 7*, at National Museum Cardiff, 2016.

The film takes Cader Idris (a mountain in North West Wales) as a site for a futuristic city and takes a cynical view of the loss of natural spaces when a city gets plonked in a beautiful valley. Aled Gruffydd Jones wrote:

We confront the huge scale of the digital canvas, its immersive combination of music and a spoken narrative that relate the story of a song about a twenty-year old city, without

roads, and with only the merest hint of human habitation as tiny lights switch on and off in apartments and offices. The emptiness of the quay-side, the theatre and the flood-lit sports-field further accentuate its fragmented, alienated human presence. (Jones 2016)

It is self-evident that art production in Wales has an international stage but is also influenced by and reflective of its communities. There is and always will be a strong link between land, culture, well-being, and health. Over the last four years, Wrexham Glyndwr University has been piecing together a network based initially on strategic alliance and resilience against financial turbulence but also a more profound desire to reach out and connect.

North Wales' Co-creative Network

Through our academic work at Wrexham Glyndwr and, in particular, teaching and artistic research within the School of Creative Arts, we are working strategically and in collaboration with key partners such as addo (a not-for-profit arts organization developing visual arts projects with artists and non-arts partners); Mostyn, the foremost contemporary art venue in North Wales; Tŷ Pawb (which, translated into English, roughly means Everybody's House and is Wrexham's contemporary arts venue); the Regional Health Board, Betsi Cadwaladr University Health Board (BCUHB); Brymbo Heritage Centre (which is a £4.1m National Lottery Funded project driven by local people who are passionate about conserving and celebrating Brymbo's industrial heritage, developing a vision for the remains of the former iron and steel works and fossil forest area to play a major role in the area's ongoing regeneration). These are some of our partners, and our aim is to develop a new arts ecology in North Wales, one that can consolidate government policies, promote the Welsh language, and develop local capacity to collect, distill, and synthesize what is most relevant and critical to North Wales.

Identified here is the usefulness of art; its value to our community, the purpose it serves and the role it can play as an alternative strategy to current conditions such as climate change. The values of the global Arte Útil movement are strongly aligned with this work, utilizing the arts as a conduit to deliver social outcomes. Wrexham's arts venue Tŷ Pawb has a "Useful Art Space" that is designed to showcase Arte Útil in action in Wales and is supported by international Asociación de Arte Útil (AAÚ) (Arte Útil, n.d.). This Useful Art Space (Lle Celf Ddefnyddiol) is a gallery space with a difference. It's not only a space for display and contemplation but also a place for engagement, play, dialogue, and learning. Cuban-born artist Tania Bruguera is the instigator and Director of the AAÚ, and the work of Tŷ Pawb's Useful Art Space contributes to the AAÚ archive. Bruguera's work interrogates power relationships and control, and the collaborative act of its creation takes center stage; for example, her 2018 exhibition in Tate Modern's Turbine Hall asked visitors to experience a community response to the migration crisis through coming together and engaging in the gallery as users rather than spectators (Tate, n.d.). It is this kind of art gesture that we explore here in Wales to initiate dialogue with our local community. Dan Graham (as cited in Bishop 2006) stated, "All artists are alike. They dream of doing something that's more social, more Collaborative, and more real than art."

Clare Bishop, in 2006, coined the phrase “The Social Turn” to describe a collective interest among artists to work with “real people” and, although more difficult to market this work, became more visible in the art world. A departure from Nicolas Bourriaud’s *Relational Aesthetics* (1998), this social turn found artists more interested in the “creative reward of collaborative activity” than in “aestheticizing relations”; in other words, the interest in the relational aspect of the nonhuman phenomena such as space or temporality was seen as more important to Bourriaud. What Bishop suggests offers something else more urgent and critical to human life (Bishop 2006).

Our art projects contribute to active citizenship, support schools, and help enable, engage, and develop the civic mission through driving local, regional, national, and international projects. “Arts&” is Glyndwr University’s strategic partnering initiative promoting collaborative research with a range of selected partner organizations reaching communities across and beyond NE Wales. At the heart of this work is the ethos of socially engaged practice that includes any art form that involves people and communities in collaboration, dialogue, or integration in some way. Much of the work described in this article happens outside museums or galleries, although this is not always the case. We are interested in art as social change, rather than elitist and consumerist object-based works.

The arts community in Wrexham are building an arts ecosystem that is resilient and responsive to survival, a theme that is even more urgent during the global COVID-19 pandemic. This work is strengthening the contemporary visual arts sector in Wales by contributing to the Visual Arts Group Wales (VAGW), an independent, voluntary network that works in partnership to support advocacy and training for contemporary visual arts organizations. Since VAGW was established in the 1990s, the visual arts in Wales have continued to transform in response to socially engaged practice, equality, diversity and inclusion, the health and well-being agenda, decolonization, digital technology, globalization, civic impact, and identity politics.

The ways in which the visual arts contribute to social resilience are as follows:

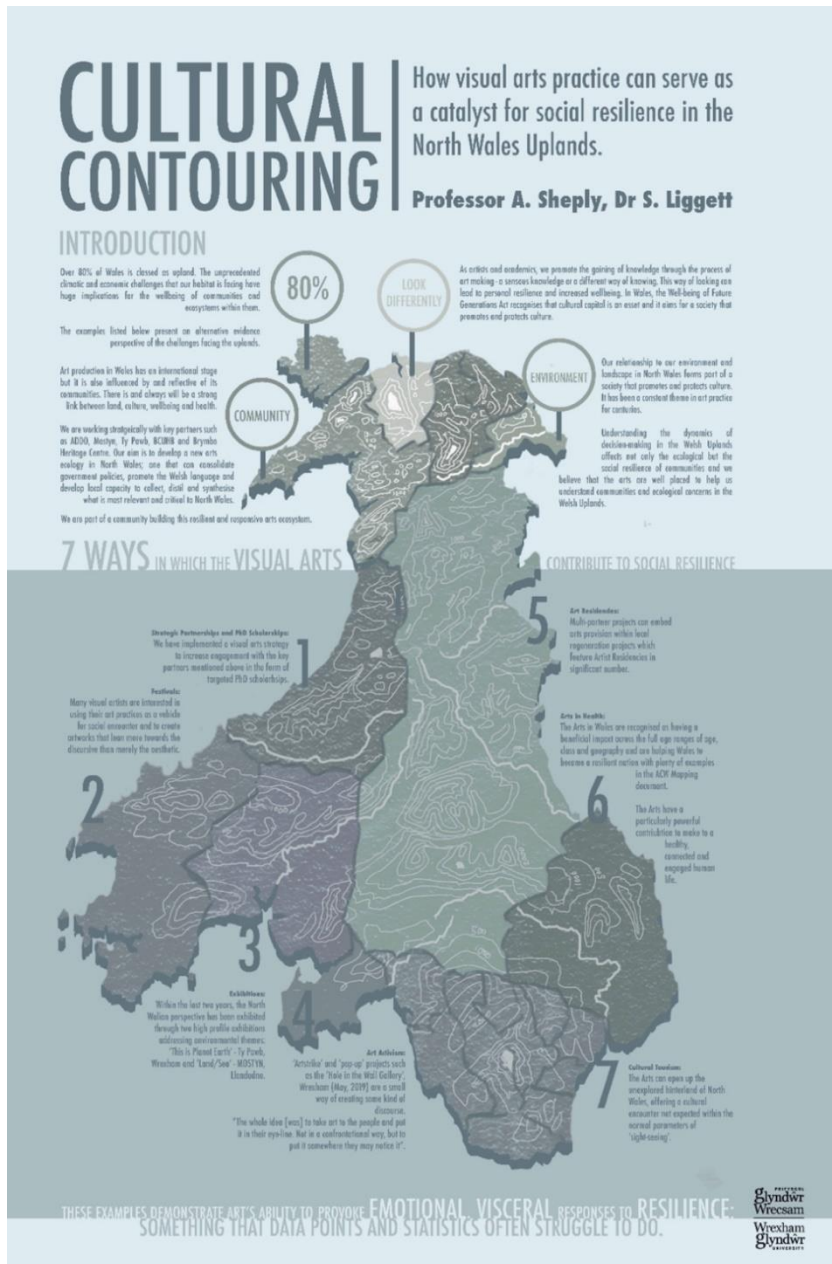


Figure 1: Artwork

Source: Copyright Anthony Jackson; reproduced with permission

Strategic Partnerships and PhD Scholarships

A visual arts strategy (Figure 1) has been implemented within our faculty to increase engagement with the key partners in the form of targeted PhD scholarships. Dr. Megan Wyatt worked with participants from the Ruthin Crafts Centre researching ways in which painting

positively affected outcomes on patients with dementia (2019). She investigated how people living with dementia engage with and experience painting while working alongside an artist-researcher, and during the workshops, a number of experiences were articulated, including those of crisis and loss (Figure 2). These were captured through observations, interviews, visual art, and video to contribute to new understandings and models of engagement through art for people living with dementia and their carers (Wyatt and Liggett 2019).

This project led the way to more, three-year, full-time, funded research studentships whose primary objective is to carry out a research project shared between the School of Creative Arts and a named key, strategic partner.



Figure 2: Poppy May 2017

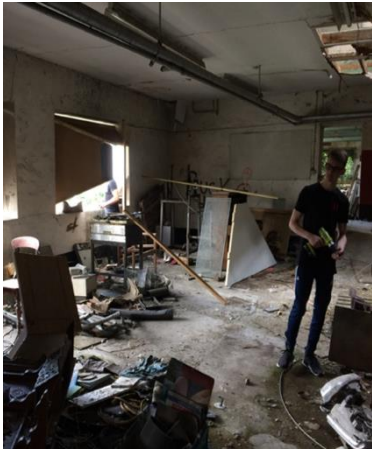
Source: Copyright Megan Wyatt; reproduced with permission

Currently, there is a project with BCUHB researching the training and development of artists working in healthcare settings; one with Mostyn gallery investigating digital curation; and a third with Tŷ Pawb researching what it means to be creatively resilient as an organization. A fourth PhD has commenced (September 2021) with Theatr Clwyd, Mold, and there are more on the list as we expand our supervisory capacity.

Festivals

Ars Magna Lucis'

In the summer of 2017, Shepley was selected to produce an installation for the Llangollen Fringe Festival, and he transformed a derelict print works overlooking the town and the River Dee into a lantern. The work, given the rather grandiose title “Ars Magna Lucis,” roughly translated as the art of great light, was a rather tongue-in-cheek attempt to convert something regarded locally as an “eyesore” into something potentially beautiful, but with the minimal possible alteration to the building’s façade and generally decrepit appearance. Several weeks of working within the ruined interior, The Old Berwyn Works was reimaged, and this redundant relic of the industrial age was converted into a magic lantern-space—“a giver of light” (Shepley 2018; Llangollen Fringe Festival 2017) (Figure 3).



(a)



(b)



(c)

Figure 3: The Old Berwyn Works

Source: Shepley 2017

Many visual artists are interested in using their art practices as a vehicle for social encounter and to create artworks that lean more toward the discursive than merely the aesthetic.

“Massive Heedz” [Heads] 2019-2022

Saint Collen was a seventh-century monk and gave his name to Llangollen (from the Welsh “llan,” meaning “enclosure,” and “gollen,” being a mutation of “Collen”). It is possible that this St Collen may also have connections in both Colan, Cornwall, where Colan Church is dedicated to him, and Langolen, in Brittany. There are a number of myths associated with

Saint Collen and a number of legendary characters associated with the story of St Collen and with Llangollen, both ancient and modern. These myths served as inspiration for a project based on the Canadian band Arcade Fire's *Reflektor* undertaken by selected students from the town's High School, Ysgol Dinas Bran and students from the Wrexham Glyndwr University BA (Fine Arts) Program, led by artist and academic Ali Roscoe. During the lockdown, students chose a person they regarded as their Llangollen legend and, through a series of interactive workshops, constructed a larger-than-life *papier maché* head—a massive heed. Some of the workshops in the early stages were in person, but as the pandemic developed, these activities were all shifted online using Instagram and other digital/social media (The Dispensary Gallery, n.d.).

Once the pandemic subsided, participants were able to don their massive heeds and mingle with the crowds at the Llangollen Fringe Festival and engage with locals and visitors on the streets of the town. The project has had a positive impact on the school, and images from the students' work now feature within the school prospectus and elsewhere (Figure 4).



(a)



(b)



(c)



(d)

Figure 4: Massive Heedz, Llangollen Fringe Festival 2021
Source: Copyright Shepley 2021; reproduced with permission

Exhibitions

Within the last three years, there have been two high-profile exhibitions staged in North Wales that address environmental themes: *This Is Planet Earth* at Tŷ Pawb, Wrexham, and *Land/Sea* Mostyn, Llandudno.

This Is Planet Earth

This Is Planet Earth was the very first exhibition to mark the opening of Tŷ Pawb in Wrexham in April 2018. The show aimed to get viewers to think about how we need to save our truly extraordinary planet. It featured nine artists, including Welsh artists Helen Sears and Sean Vicary, who both work with themes relating to the human impact on the landscape (Lloyd 2018).

Land/Sea

Land/Sea exhibited the work of Welsh artist Mike Perry whose photographs engage with important environmental issues that he has witnessed in Pembrokeshire, where he lives and works. *Land/Sea* describes the tension between the seductive surfaces and the worrying content of his work. He commented that “as well as highlighting overconsumption and pollution they show nature’s ability to shape our world whether we humans are here or not.”

Heterotopic Encounters

Heterotopic Encounters: A Visual Conversation between Artists Considering Spaces of Otherness, Undegun Arts Space, Wrexham (March 2020). This project was more of an experimental lab than an exhibition per se and was literally a visual dialogue between artists and their works, considering spaces of otherness’ (Harper et al. 2020). The eleven artists based and/or working in North Wales Uplands were James Harper; Karen Heald; Paul Heppell; Paul R. Jones; Sue Liggett; Tom Meilleur; Julie Rogers Owen; Ali Roscoe; Alec Shepley; Tracy Simpson; Oliver Stephen (Wrexham 2020).

The project was about the paradox of how we are often deliberately breaking free from previous artistic conventions, pushing out into new terrain, and challenging orthodoxy but trying to avoid “capture” by an “end point” or product. This made us recall Foucault’s sociocultural spaces of otherness or “heterotopias” as they became known in his essay *Des Espace Autres* (Foucault [1884] 1967). Put simply, these are “hinterlands” or the in-between spaces, such as the moment Gordon Matta Clark referred to as you stop to tie your shoelaces or as Foucault referred to as the space of a “phone call.” The paradox of escape to otherness featured in the work as a journey or process and how that can feel perilous or precarious, at best, especially when considering that it may not even be possible to do it or to teach it but we can but try! (Elkins 2014). The fact that spaces of otherness tend to be simultaneously porous and yet defined, vague and yet so clear, temporal yet spatial, singular and yet interconnecting in some labyrinthine way only serves to make their unattainability so attractive to artists seeking to extend their language to engage with new audiences.

The idea for this show was closely associated with the notion of located practice but in the sense that the location is the practice, and, conversely, practice is the location. A space that is constantly coming into being—difficult, contested, awkward, unfolding, and as yet nameless. It also comes from an ache to let things go and resist adding yet more clutter to the world, a thing of value for consumption (even though this is clearly a paradox) and replace it with something upcycled around which a dialogue can be formed.

Art Activism

Art Activism is the fifth example. *ArtStrike* was a national fringe event in support of the young people taking part in climate strikes around the world in September 2019. Many arts and cultural organizations nominated an object to be put “on strike” from public view to remind the world that we don’t know what we’ve got until it’s gone. Oriel Ynys Môn put the popular artwork “Greenland Falcon” by Charles Tunnicliffe on strike. The painting was removed and replaced with the #ArtStrike message (Spridgeon 2019) (Figure 5).



Figure 5: Get Involved with ArtStrike
Source: Templeton 2019

In the town of Denbigh in August 2018, artist Wanda Zyborska initiated a protest to remove the statue of H.M. Stanley. She said, “I created a black rubber sheath to ceremoniously fit over the statue as part of the annual funeral procession to draw attention to the millions of African people who died or were mutilated as a result of Stanley’s exploits in the Congo rubber industry” (The Free Press 2018). Denbigh-born Henry Morton Stanley was a nineteenth-century central African explorer who was involved in the devastation of the Congo (Figure 6).



Figure 6: Wanda Zyboraska, Statue Protest Denbigh 2018

Hole in the Wall Gallery, Wrexham (May 2019)

Located arts practice is our next example. Hole in the Wall Gallery is a series of impromptu public art happenings occupying small void spaces in the urban landscape done in partnership with Oriol Wrexham Gallery's Off-site program. In collaboration with creative arts organization addo, the first project in the Hole in the Wall Gallery was called *Pilot Hole* and was conceived to involve seven artworks sited in the hole for 24 hours over a period of 7 days, from noon each day (Simpson 2019). The whole idea [was] to take art to the people and put it in their eyeline—not in a confrontational way but to put it somewhere where they might notice it.

Although Wrexham is a very lively place, with large numbers of people present at any given time of day, there is often a sense of decline and failing infrastructure within the town center. Through located art practice or socially engaged art practice, this rather negative impression can be turned on its head. “Meanwhile Use” is a term coined to describe the temporary use of vacant property or land until it can be brought back to more permanent use. Examples of “meanwhile use” can include the temporary use of vacant property or land for the purpose of business incubation, arts and creative industry, events, exhibitions, “pop-up” shops or market stalls, or temporary office space. “Meanwhile use” delivers temporary, creative solutions to the issues of failing retail and empty shops on our high streets (CREW 2015).

Hence, with Wrexham Council facing constant criticism for the volume of empty units in the town center and the threats posed to traditional high street shopping from the likes of Amazon and eBay, “pop-up” projects like this are increasingly seen as a helpful and socially responsible way of creating some kind of generative discourse. There are many vacant and unused buildings in towns like Wrexham that, when used for temporary cultural events, can serve as a welcome interruption to the seemingly forgotten units and empty spaces, and the project was an opportunity for engagement rather than just an occasion to create beautiful

objects—and for students to directly experience how located practice foregrounds the need to interact with members of the public beyond the institution, say of a gallery or university, and explore how an atavistic creative practice in a variety of forms can contribute to the re-imagination of spaces and add to the cultural infrastructure of Wrexham (Figure 7).



Figure 7: Hole in the Wall Gallery, Wrexham May (2018)

Public art, or art in the public realm, has benefits for a wide range of individuals and organizations. Art in the public realm complements works of arts seen in galleries and museums but provides an alternative context for receiving and enjoying works of art. Art works in the public realm are also a major contributor to the idea of healthy streets and spaces and are often found at the vanguard of urban regeneration. Arts in the public realm have been considered to have a “humanizing effect” on the environment for some time, “thus creating safer public areas and encouraging greater care of these areas by residents, whose pride in their locality has been increased” (CREW 2015).

Artist Residencies

Tracy Simpson, PhD student at Wrexham Glyndwr University, is conducting research into how multi-partner projects can embed arts provision within local regeneration projects that feature artist residencies in significant numbers. Tracy is also a co-director of addo, and her research is, in part, a partnership between the School of Creative Arts at the University and Tŷ Pawb (Wrexham’s main cultural venue and contemporary arts space). Looking at creative resilience within arts organizations, the research aims to draw parallels between curation, audience development, community, and sense of place derived from co-development and collaboration around issues of programming and developing visual arts in arts and non-arts spaces.

Drawing on her previous experience, the research reflects on her curatorial practice to date, using case studies and current projects to draw out arguments around social space, participation, and curation in the public realm. These will be chosen to reflect a range of

curatorial positions/spaces, for example, local authority organizations, artist-run spaces, and charities. The main example is the Canal & River Trust Residency program, which placed seven artists across the canal networks of Wales to explore natural habitats and work in collaboration with local people to draw out situated knowledge and relevance (Figure 8).



Figure 8: Wrexham Choir at Trevor Basin as Part of Nicky Coultts' *Canal Opera* for Canal & River Trust and Arts Council of Wales

Source: addo, n.d.

Arts in Health

Arts in Health is another strategic network to develop artistic research in the region to promote resilience in terms of health. PhD student Anthony Jackson is funded by BCUHB to investigate and identify the gaps in the provision of training and development for artists working on arts in health projects in hospitals and communities. Through a period of sustained investigative inquiry into current projects running in North Wales, and an analysis of training needs, he will develop a template for the accreditation and assessment of competencies needed to facilitate arts activities within the Creative Well program at BCUHB. The evaluation form has a crucial role in addressing the strategic importance of this work for arts in health initiatives nationally with the ultimate goal of making the provision of arts in health more efficient and sustainable, leading to positive improvements in the quality of provision for users.

Key stakeholders, including local arts organization, the health board, and universities in North Wales, and the Welsh Health Minister Vaughan Gething have signed a Concordat to support art in health initiatives across North Wales. Staff from Glyndwr sit on the steering committee for this group and also the Wales Arts, Health and Wellbeing Network (WAHWN)¹ that represents members from the arts, health and HE sectors and includes practitioners working across the full range of art form practice in health, arts and other community settings.

The arts in Wales are recognized as having a beneficial impact across the full ranges of age, class, and geography and are helping Wales to become a resilient nation with plenty of

¹ See: <https://wahwn.cymru/about-us>.

examples in the Arts Council of Wales (ACW) Mapping Document (2018). There is also a memorandum of understanding between ACW and the Welsh National Health Service (NHS) Confederation, who work closely with Public Health Wales in the Cross Party Group on Arts and Health in the National Assembly to promote the positive benefits of this work (ACW, n.d.). The arts have a particularly powerful contribution to make to a healthy, connected, and engaged human life. An example of how the arts in North Wales are supporting COVID-19 recovery: Artist Ticky Lowe has been commissioned to develop a project called *makingsense@home* that provides sensory resources and activity ideas in collaboration with artists and arts venues across North Wales (Ticky Lowe, n.d.).

Tourism

A final word remains to be said about arts and tourism—more specifically, the way the arts can open up the unexplored hinterland of North Wales, offering a cultural encounter not expected within the normal parameters of “sightseeing.” The Earth Project, Llanberis, is a new platform for international scientists and other experts conceived in North Wales in 2018 by an international group of people with the aim of engaging more people in sustainable Earth stewardship. One of our alumni is working on the project as an artist and has been engaging the local community in the project through art with a local art competition (The Earth Project, n.d.).

Addo worked with artist Gordon Rogers from Structure and Agency to develop a large-scale glyph drawing of Drewyn the Giant with the pupils and the wider community of Corwen. The project was run in collaboration with the Clwydian Range & Dee Valley AONB (Area of Outstanding Natural Beauty) and was funded by Visit Wales. The project sought to increase visits and dwell time to the area with the creation of the artwork (which is best seen from a nearby hill), which also necessitates finding a series of giant objects dropped by the giant during the walk (Figure 9).



Figure 9: Corwen Giant for Clwydian Range & Dee Valley AONB/Visit Wales

Source: addo, n.d.

Conclusion

The examples provided here demonstrate art's ability to provoke emotional, visceral responses to resilience, something that data points and statistics often struggle to do. Artworks can connect us to North Wales's heritage in subtle ways that can question cultural practices and address prejudices or barriers to progress that help influence an understanding of our place in the world. Interventions that aim to preserve the cultural ecologies are often dominated by the need for evidence and measure success within a given time frame of investment. This can be at odds with the rate of change in social ecologies in a process of constant flux. A change in culture needs to be "felt" as much as explained and measured. Without emotional investment, people will remain indifferent to threats of imbalance. Our landscape is both a mirror and a lens to society, and we can use culture as a tool to preserve it. Art thinking, art inquiry, and art production can interrelate the existing sociocultural resources within a community to help understand the deeper narratives of a place.

Informed Consent

The author has obtained informed consent from all participants.

Conflict of Interest

The author declares that there is no conflict of interest.

REFERENCES

- ACW (Arts Council of Wales). 2018. "Arts and Health in Wales: A Mapping Study of Current Activity." *RA&HR*. <https://www.artshealthresources.org.uk/docs/arts-and-health-in-wales-a-mapping-study-of-current-activity/>.
- ACW (Arts Council of Wales). n.d. "The Power of the Arts for Health and Wellbeing." Accessed June 2021. <https://arts.wales/our-impact/how-we-reach-wider-audiences/arts-and-health>.
- Addo. n.d. "Residency Programme: Glandŵr Cymru—Canal & River Trust in Wales." <http://www.addocreative.com/portfolio/residency-programme-glandwr-cymru-canal-river-trust-in-wales/>.
- Art Útil. n.d. "Asociacion de Arte Útil." Accessed September 2021. <https://www.arte-util.org/>.
- Bourriaud, Nicolas. 1998. "Relational Aesthetics". Les Presse Du Reel.
- CREW (Centre for Regeneration Excellence Wales). 2015. "Meanwhile Use in Wales—Summary and Guidance." Regen Wales. <https://www.meanwhile.org.uk/resources/21-meanwhile-use-in-wales-summary-and-guidance-from-crew>.

- Dispensary Gallery. n.d. “Llangollen Massive Heedz, 2020.” <https://dispensarygallery.wordpress.com/2021/01/14/llangollen-massive-heedz-2020/?fbclid=IwAR1NuxxwMB8UqTY9CimZXCXahAPugxdhMWOHvaRGuatEFaRqHdMbetWYxe8>.
- Elkins, James. 2014. *Artists with PhDs: On the New Doctoral Degree in Studio Art*, 2nd ed. Washington, DC: New Academia Publishing.
- Foucault, Michel. (1884) 1967. “Des Espace Autres” [Of Other Spaces]. *Architecture, Mouvement, Continuité* 5:46–49. <https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>.
- Future Generations Commissioner for Wales. n.d. “Well-Being of Future Generations (Wales) Act 2015.” Accessed September 2021. <https://www.futuregenerations.wales/about-us/future-generations-act/>.
- Goddard, John, Ellen Hazelkorn, Louise Kempton, and Paul Vallance, eds. 2016. *The Civic University: The Policy and Leadership Challenges*. Cheltenham, UK: Edward Elgar.
- Harper, James, Karen Heald, Paul Heppell, Paul R. Jones, Sue Liggett, Tom Meilleur, Julie Rogers Owen et al. 2020. “Heterotopic Encounters.” <https://issuu.com/glyndwruni2020/docs/heterotopicencounters?fr=sNmY3NDM0NjEzMTM>.
- Hinfelaar, Maria, and Paul Hildreth. 2019. “The Role of Universities in Peripheral Regions: The Case of the North Wales and Mersey Dee Area.” *Policy Reviews in Higher Education* 3:189–207. <https://doi.org/10.1080/23322969.2019.1640634>.
- Ingold, Tim. 2013. *Making, Anthropology, Archaeology, Art and Architecture*. New York: Routledge.
- Jones, Aled G. 2016. “Furious Traveller—Beauty and Horror on Cader Idris.” *Curious Travellers*. <https://curioustravellers.ac.uk/en/furious-traveller-beauty-and-horror-on-cadair-idris/>.
- Leydesdorff, L. 2013. “Triple Helix of University-Industry-Government Relations.” In *Encyclopedia of Creativity, Invention, Innovation and Entrepreneurship*, edited by E. G. Carayannis, 1844–1851. New York: Springer.
- Llangollen Fringe Festival. 2017. “Berwyn Art Installation.” *Facebook*, June 7, 2017. <https://www.facebook.com/watch/?v=1708197825872243>.
- Lloyd, Lizzie. 2018. “Is This Planet Earth?” *Art Monthly* 416:37–38.
- Shepley, Alec. 2017. “Art Schools as Heterotopias.” Paper presented at the Twelfth International Conference on the Arts in Society, The American University of Paris, France, June 14–16, 2017.
- Shepley, Alec. 2018. “Ars Magna Lucis–2017.” <https://alecshepley.com/2018/07/29/ars-magna-lucis-2017/>.
- Simpson, Tracy. 2019. “Pilot Hole.” *addo*. <http://www.addocreative.com/pilot-hole/>.

- Spridgeon, Dale. 2019. "Tunncliffe Artwork Taken Down from Llangefni Gallery amid Climate Change Protest." *North Wales Chronicle*, September 20, 2019. <https://www.northwaleschronicle.co.uk/news/17917362.tunncliffe-artwork-taken-llangefni-gallery-amid-climate-change-protest/>.
- Tate. n.d. "Hyundai Commission Tania Bruguera: 10,148,451." Accessed September 2021. <https://www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission-tania-bruguera>.
- Templeton, Ben. 2019. "Get Involved with ArtStrike." *Museum Next*, September 12, 2019. <https://www.museumnext.com/article/get-involved-with-artstrike/>.
- The Earth Project. n.d. "About Us." Accessed January 2021. <https://theearthproject.world/about-theearthproject/>.
- The Free Press. 2018. "Protestors to Cover H. M. Stanley Statue in Denbigh." <https://www.denbighshirefreepress.co.uk/news/16420475.protestors-cover-h-m-stanley-statue-denbigh/>.
- Ticky Lowe. n.d. "Making Sense." Accessed January 2023.
- Watson, David. 2007. *Managing Civic and Community Engagement*, 4–6. Berkshire, UK: Open University Press.
- Wrexham. 2020. "University Art Exhibition Begins at UnDegUn Town Centre Gallery." March 10, 2020. <https://www.wrexham.com/news/university-art-exhibition-begins-at-undegun-town-centre-gallery-182303.html>.
- Wyatt, Megan, and Susan Liggett. 2019. "The Potential of Painting: Unlocking Disenfranchised Grief for People Living with Dementia." *Illness, Crisis & Loss* 27 (1): 51–67. <https://doi.org/10.1177/1054137318780577>.
- Wyatt, Megan. 2019. "Painting and Dementia: A Mixed Method Investigation into the Creative Dialogue between an Artist and People Living with Dementia." PhD Thesis, University of Wales.

ABOUT THE AUTHORS

Alec Shepley: Dean of Faculty of Arts, Science and Technology, School of Creative Arts, Wrexham Glyndwr University, Wales, UK

Corresponding Author's Email: alec.shepley@glyndwr.ac.uk

Susan Liggett: Associate Dean for Research, Faculty of Art, Science and Technology, School of Creative Arts, Wrexham Glyndwr University, Wales, UK

Email: s.liggett@glyndwr.ac.uk

Tracy Simpson: PhD Candidate, Faculty of Art, Science and Technology, School of Creative Arts, Wrexham Glyndwr University, Wales, UK

Email: tracy@addocreative.com