

'What Metro Might Do?' – 21st October 2016

1. FOREWORD

The South Wales Metro will deliver in the early to mid-2020s a transformed rapid transit network across the Cardiff Capital Region and provide a system and services almost unrecognisable from the one we have today. Many more people will choose to travel by high quality, sustainable, public transport across a region that will feel far more connected.

This has been a long journey; it's five years since my report, "A Metro for Wales' Capital City Region", was published which made the case for a step change in regional public transport connectivity and the adoption of integrated city region governance for matters like transport and planning; two more reports followed. We should also acknowledge that calls for better transport connectivity and regional governance were being made as long ago as 1936, by Professor Marquand of University College Cardiff in his book, "South Wales Needs a Plan". Yes, a long journey, but now moving from advocacy into a procurement and delivery phase.

The South Wales Metro is the biggest single project ever undertaken by Welsh Government and could, perhaps, be the most transformative transport project in the UK. It's not as big as Crossrail in financial terms but the impact on the economy of South East Wales could be proportionally far bigger. In ten years' time, people from across the UK will be asking, "How did they do that, it's amazing, Wales is really going places..." This really is a game changer.

The delivery of the Metro throws up some serious questions in relation to operational and governance structures required to better integrate major development (especially housing and employment sites) and economic development with the planning of the region's transport network. Some of this will require a statutory approach vis a vis regional planning; more importantly, perhaps, we need to engender a new kind of regional thinking in the work of planners and developers across the region. Beyond the challenge of regional planning we need to help create a new sense of place across the region – one that uses imaginative place making by engaging different communities in a "conversation" using arts, culture and heritage as a theme: a "conversation" that is forward looking and confident and one that reflects our shared industrial and geographic heritage. Merthyr and Cardiff are inextricably linked across time and place. They are also both part of a new bigger place that can only work if it augments the deep rooted allegiances many of us have, especially across the valleys, to our town or local community.

For Cardiff University, this opportunity generates a whole range of questions and new research, engagement and impact opportunities: physical, spatial, economic, cultural and environmental. The Schools of Geography and Planning, Architecture, Business and The Sustainable Places Research Institute are all actively engaged in articulating responses. More importantly, the University is reaching out to others, via events like that on 31st October, "What Metro Might Do?", and more broadly via initiatives such as the City Region Exchange, to encourage and nurture a broad based discussion that is innovative and unconstrained. This summary of the event on 31st includes some opinion pieces and the raw outputs of some of the workshops held on the day and is part of a process that will evolve as the project itself develops. I hope many more groups and individuals will get involved. We all need to play a part in shaping the future of our region.

Mark Barry,

Professor of Practice in Connectivity

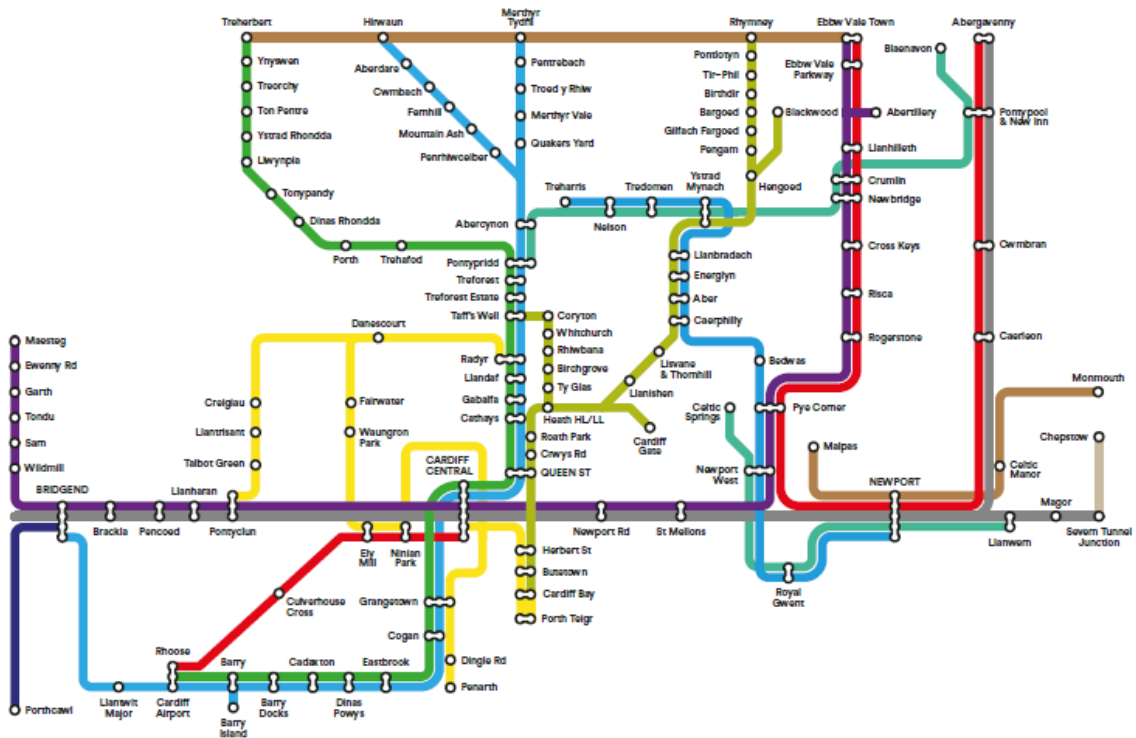
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PS - Thanks to Jayne & Lucy for organising the day and to Laura for a fantastic illustration!

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2. Agenda for the Event on 31st

'What Metro Might Do?'

31st October 2016

Committee Rooms 1 & 2, Glamorgan Building, Cardiff University

- 12:20 **Tea/coffee, Registration and selection of Workshop Session- CR2**
- 12:40 **Welcome from the School of Geography and Planning**
Professor Paul Milbourne, Head of School of Geography and Planning, Cardiff University
- 12:45 **Chair's Welcome, Introduction & Context**, Geraint Talfan Davies
- 12:55 **Design Commission for Wales Comment**, Jen Heal, Design Commission for Wales
- 13:00 **'Rapid' Scene Setting Session**, Chair - Geraint Talfan Davies
- Built Environment a) Ben Pritchard, WSP Parsons Brinckerhoff
b) Andrew Sutton, Design Circle
- People, Arts, Culture a) David Alston, Arts Council of Wales and
Chris Coppock, Arts and Minds
b) Emma Price, Jo Breckon, EMP Projects
- Environment a) James Byrne, Wildlife Trusts Wales
b) Dr David Llewellyn, University of South Wales
- Economy a) Gerry Holtham, Visiting Professor, Cardiff Metropolitan
University
b) Phil Jones, The Prince's Trust
- 13:40 **Short break**
- 13:50 Panel/Open Discussion Chaired by Geraint Talfan Davies
- 14:20 **Workshop sessions – explore what Metro might do**
- 1 Built Environment (facilitators Ed Green, Marga Munar Bauza, School of Architecture) **ROOM 1.65**
 - 2 People, Arts, Culture (facilitator Yvette Vaughan Jones, Visiting Arts) **ROOM CR1/2**
 - 3 Environment (facilitator Brian Webb, School of Geography and Planning) **ROOM 1.67**
 - 4 Economy (facilitator Calvin Jones, Cardiff Business School) **ROOM 1.75**
- 15:30 **Refreshments-CR2**
- 15:40 **Feedback from each group (facilitator/rapporteur) to wider audience –CR1**
- 16:20 **Key messages discussion** Chair – Jen Heal
- 16:45 **Conclusions and Close** Professor Kevin Morgan, Professor of Governance and Development, School of Geography and Planning and Dean of Engagement, Cardiff University
- 17:00 **Drinks Reception** Sponsored by **MTR Corporation (CR2)**



3. Speakers and Facilitators

BIOGRAPHIES

Geraint Talfan Davies OBE, DL., is a journalist and broadcaster. He is a past Controller of BBC Wales, and co-founder and past Chairman of the Institute of Welsh Affairs. He has been deeply involved in the arts in Wales: Chair of Welsh National Opera (2000-2003, 2006-2016), and Chair of the Arts Council of Wales (2003-06). He has also been a board member of the Radio Authority, Wales Millennium Centre and the Media Standards Trust, and is currently a Trustee of the Shakespeare Schools Foundation and a non-executive director of Severn Screen Ltd. He was a non-executive Director of Glas Cymru Cyf. (Welsh Water) from 2000-2011, and is an Honorary Fellow of the RIBA.

Jen Heal, Design Commission for Wales, is an urban designer and planner and has held the position of Design Advisor at the Design Commission for Wales since October 2014. She has more than seven years' professional experience in south Wales-based firms, following completion of her degree in City and Regional Planning and masters in Urban Design at Cardiff University. She is also a fully accredited member of the Royal Town Planning Institute (MRTPI).

Ben Pritchard is the Development lead for WSP Parsons Brinckerhoff in Wales. Ben was educated in Wales at Cardiff University, specialising in Transport Planning. With 15 years' experience he has successfully delivered transport and development related projects across the UK and Australasia.

Andy Sutton, RIBA, PG-DpArch, BArch, BSc (WSA) is a Chartered Architect with considerable knowledge across a broad range of construction, sustainability and technology topics, including BIM. His architectural work includes national award winning better-than-zero carbon dwellings, refurbishment and off-grid developments, as well as numerous large scale new build and refurbishment commercial development schemes. He has also supported clients to delivery of better 'fitting' buildings for their businesses, including for Admiral Insurance in Newport and Cardiff, and has ongoing work with private and public sector around intelligent brief-writing and delivery.

Andy has authored or co-authored over a dozen research, best practice and guidance papers ranging from Integrated Design processes through to using low embodied carbon construction materials, and he has delivered talks at national and European events such as EcoBuild and LABC's National Conference on topics ranging from BIM to zero carbon. Andy has also conceived and managed many research-to-market projects, including "EMC2" 2nd generation energy management device, "RegBIM" partial automation of Building Regulations, "Trailblazer" portable renewable & storage solution (currently prototyping for Cardiff Council), and "LENDERS", which working with Nationwide and Principality Building Society to embed energy performance in mortgage lending.

David Alston is Arts Director at the Arts Council of Wales. He leads on arts development, strategy, international work and allied projects. His work has included the inception phase of the National Theatre of Wales, work on Wales at the Venice Biennale, work on the Creative Wales Awards to artists, work on securing and delivering WOMEX13 in Cardiff and organising the core programme of Dylan Thomas 100. He led work on Arts Council of Wales's Inspire: Our Strategy for Creativity and the Arts in Wales, the Council's forward strategy for the arts. Previous to his work with Arts Council of Wales, he led The Lowry development in its opening years in Salford and in the 1990s was Keeper of Art and for a period, an Assistant Director in Amgueddfa Cymru National Museum Wales. In early

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career, as Deputy Director of Arts in Sheffield he put in place a programme for art in public places which has continued into the present day. Recent publications include writing on the artist Ivor Davies in the book *Silent Explosion Ivor Davies and Destruction in Art*.

Christopher Coppock, curator and independent visual arts consultant, was born in Northern Ireland, and trained as a fine artist in Belfast during the worst years of the political conflict, euphemistically referred to as "The Troubles". He was the founding Director of Art & Research Exchange, an interdisciplinary arts organisation in the centre of Belfast and offshoot of the Free International University established by the leading artist and pedagogue, Joseph Beuys and Nobel prize-winning author, Heinrich Böll. He was inaugural chair of the campaigning Artists Collective of Northern Ireland and a founding editor of *Circa*, Ireland's leading contemporary art magazine.

He moved to Cardiff to become Director of Ffotogallery, the national centre for photography in Wales then took up the post of Director of Spike Island art space in Bristol, before becoming Project Development Manager of the Old Town Hall in Merthyr Tydfil (and under his watch, now Redhouse), a magnificent late nineteenth century civic building, restored and renovated with £8M of structural European funding. He is currently the Creative Principal for Arts---Minds, an arts and regeneration programme based in social housing neighbourhoods in Blaenau Gwent.

In recent years Christopher has become increasingly disillusioned by a contemporary art world that is obsessed with the rhetoric of globalization, migration, climate change and other burning national and transnational political issues, but seems comfortable speaking largely to the A/B social strata, and not the C1s, C2s, Ds and Es who voted overwhelmingly to leave the European Union....

Emma M Price, Studio Response, has been working in commissioning public art for over fifteen years throughout the UK and internationally. Currently Emma is co-director of Studio Response Ltd, an independent curating, and commissioning agency based in Cardiff. They work on the inception and brokering of commissions with exceptional artists, architects, designers, and communities to transform public spaces. Emma is a passionate advocate of socially engaged art in the public realm and the evolving appreciation of art in the built environment as being part of the everyday experience of all.

Previously Emma worked as a senior project manager for CBAT, The Arts & Regeneration Agency, and Safle, a public art agency where she was responsible for developing strategies and managing public art commissions predominately for regeneration and major infrastructure development schemes. Emma has been commissioning and project managing site-specific artwork projects with local, national and international artists for public and private clients in the education, infrastructure, health, housing, regeneration and engineering sectors.

Emma is fluent in Welsh and has a BA (Hons) in Design: Photography and has postgraduate diploma in Design Management from Staffordshire University.

Emma is a National Advisor for the Arts Council of Wales, Board Member for Porth Teigr Community Fund and Board member for Cardiff Contemporary Visual Arts Biennale. She is also a member of RSAW - Design Circle and Design Commission for Wales – HATCH.

Jo-Anne Breckon, Studio Response, has over fifteen years' experience of high level programme development, delivery and management in the arts. She has been involved with art in the public realm since 2005, and has particular interest and expertise in commissioning both temporary and

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permanent work within a healthcare context. She is a passionate advocate of the impact of well-planned, well-designed and well-executed art in the public realm.

In 2007, after nine years at the Arts Council of Wales, Jo joined Willis Newson, of the UK's largest arts and health consultancies, becoming its Deputy Director in 2010. In 2012, Jo started working independently, and has worked on a wide portfolio of projects ever since.

Jo is a strategic thinker and problem solver who thrives under pressure. She has particular skills in strategic planning, research and analysis, funding, and public policy for the arts in Wales.

Jo has an MA (Oxon) in English Language and Literature, and an MA in European Cultural Policy and Administration from the Centre for Cultural Policy Studies at the University of Warwick.

Jo is an external assessor for the Arts Council of Wales' Lottery Capital Programme, specifically its public art strand. She is also a volunteer with the Seren Network, a Welsh Government initiative designed to support Wales' brightest sixth formers achieve their academic potential and gain access to leading universities.

James Byrne is the Living Landscape Manager with Wildlife Trust Wales. He is a Chartered member of, and Assessor for, the Chartered Institute of Ecology and Environmental Management (CIWEEM). In this role for the Wildlife Trusts he works with all the Welsh Wildlife Trusts, Welsh Government, Natural Resources Wales and corporate sponsors to create sustainable terrestrial land use legislation, policy and on the ground action i.e. peatland restoration, freshwater, land-use planning, green infrastructure, tax and tourism. He is the author of 'Green Infrastructure: A Catalyst for the Well-being of Future Generations in Wales'. This brochure is an evidenced based assessment of how green infrastructure can contribute to all seven Well-being goals. He was the Wales Environment Link (WEL) representative on the Welsh Climate Change Commission, UK NEA Follow-on Steering Group and contributing author of the UK NEA Follow-on Project. He also was a member of the Welsh Biodiversity Funding Panel for both SITA and WREN Landfill Tax, Wales Peatland Forum and UK Peatland Code, Visit Wales Wildlife Tourism and Sustainable Development Working Groups. He is also the author of the Business Green Technology 'App of the Year' shortlisted Welsh Wildlife Hotspots website – www.wtwales.org/wildwales. Prior to working Wildlife Trust Wales, James was a Senior Conservation Officer for RSPB Cymru, County Ecologist at both Herefordshire County and Bristol City Councils, a Senior Ecologist with Cresswell Associates and a LBAP Officer with Gloucestershire Wildlife Trust. James has an undergraduate degree in Geography and Biology from St Marys University College, Strawberry Hill and a Masters in Rural Environmental Management from the University of Aberdeen.

Dr. David Llewellyn is the MD of Blaengad Cyf. and a founding partner of the BRO Partnership, specialising in research and work with communities and their natural and cultural heritage assets to achieve sustainable change. An academic research molecular biologist for 20 years, he has been actively involved in regeneration in the valleys for the last 10 years, first as a Communities First coordinator, then as coordinator for the Valleys Regional Park for which he led the EU WECAN project seeking to understand better how enhanced natural resource management can provide environmental, social, and economic benefits. He is a part-time Research Associate at the George Ewart Evans Centre for Storytelling at the University of South Wales and part-time Associate Tutor in the Cardiff School of Health Sciences at Cardiff Metropolitan University.

Gerald Holtham is Julian Hodge Professor of Regional Economy at Cardiff Metropolitan University. He is also an Honorary Professor of Cardiff University and vice-director of the Business School's Investment Management Research Unit. He was formerly Chief Investment Officer of Morley Fund

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Management, the investment arm of Aviva PLC. He chaired the Welsh Government's Independent Commission on funding and financing Wales, and is a former adviser to the Minister for Finance. His previous roles include: Director of the Institute for Public Policy Research, London and Head of General Economics Division at the Organisation for Economic Co-operation and Development, Paris.

Phil Jones MA, joined the Prince's Trust as Wales Country Director in May 2016. This is a key leadership role to help disadvantaged young people in Wales to change their lives and get into work, education or training. The Prince's Trust has helped over 825,000 young people across the UK over 40 years and works with many partners and supporters across Government, business, the uniformed services, the arts, sports, and charity sectors to achieve its vision that every young person should have the chance to succeed.

Phil's family hail from Lampeter and Llandullas, he was born in Bicester, Oxfordshire and attended Lord Williams's School, Thame, before being commissioned into the Royal Welch Fusiliers in 1986. His military service included a wide range of command and staff roles on operations, training, intelligence and strategic communications. He has served in many parts of the world including: the UK, Central and North America, Western and Eastern Europe, the Balkans, Africa, the Middle and Far East. After leaving the Armed Forces, Phil led The Royal British Legion in Wales as their Wales Manager, delivering Welfare support, Remembrance, comradeship and campaigning work on behalf of up to 380,000 strong Armed Forces community in Wales.

Dr Ed Green, Welsh School of Architecture, Cardiff University - My architectural education began at the Welsh School of Architecture (WSA), Cardiff University in 1992. Undergraduate study led to postgraduate research – firstly an MPhil in Architecture/Urban Design, followed by a PhD in Architecture/ Environmental Design.

Since 2002 I have worked at Pentan Architects, where I am an Associate Director. I have combined professional practice with teaching for the last twelve years. My design and research work have been exhibited nationally, and I recently won several international design competitions involving new and emerging housing technologies. I am working with a number of industry partners on the delivery of prototype housing projects, and have been advising Welsh Government on housing delivery.

Yvette Vaughan-Jones, Chief Executive, Visiting Arts

Yvette has a long career in the arts starting in commercial publishing and then moving to community arts. She has worked for independent arts organisations, the Arts Council of Wales (where she set up Wales Arts International and wrote the Sector Study for the Arts and Cultural Industries in Wales for the ERDF programmes) for local authorities and Welsh Government. She spent 3 years working in Brussels as Policy Manager for the Wales European Centre and was involved in the cultural policy debates for Culture 2000 and Creative Europe.

She returned to Cardiff in 2002 to write the city's bid for European Capital of Culture 2008. She then took up the post of Chief Executive of Visiting Arts and secured the European UK Cultural Contact Point until 2013.

She has always focused on international work and, at Visiting Arts, set up the global Square Mile project as well as the World Cultures Connect project. Visiting Arts has worked across the globe

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with targeted professional development programmes in India, China, the Middle East, Africa Caribbean and Pacific. She is a member of the UK Cultural Diplomacy group and former Lead adviser on the UK Cultural Leadership Programme.

Her work in Europe has included chairing the OMC on Artists Residencies in 2014 and is currently chairing the group looking at the impact of the digital shift on audience development across Europe.

Yvette is an experienced trainer and teaches professional development programmes – most recently in Portugal and France - and is a regular guest teacher at the University of South Wales where she teaches the international module on the MA programme. She is also an experienced moderator, most recently for the EU Presidency in June 2016.

She is also the Chair of No Fit State Circus.

Dr Brian Webb is a Lecturer in Spatial Planning in the School of Geography and Planning at Cardiff University. His research interests focus on understanding the multi-scalar impact of government policies on the built environment and how conceptions of space are lived and constructed depending on the scale of analysis, from the neighbourhood to the national level and beyond.

Professor Calvin Jones is Professor of Economics and Director of Public Value Delivery at Cardiff Business School. He has over 25 years' experience of analysing the Welsh Economy and has published extensively on sustainable regional development, and on the economics of energy, and of tourism and sports events. He is a member of the United Nations World Tourism Organisation Working Group on Sustainable Tourism, and a failed novelist and rock star.

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4. Thought Pieces

In advance of the event a number of people kindly prepared and submitted "thought" pieces, they were:

Geraint Talfan Davies	
David Alston & Christopher Coppock	
Emma Price & Jo Breckon	
Dr David Llewellyn	
Phil Jones	
Dr Ed Green	
Yvette Vaughan Jones	
Dr Crispin Cooper	
Dr David Wyatt	
Jane Lorimer	
Roger Tanner	
Professor Wayne Forster	
James Byrne	

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Geraint Talfan Davies: Culture and the city region

Rail networks alone do not a city region make. This is a truth that we must never forget as we plan the future of Cardiff Capital Region over the next few years. You cannot rewire mind sets that have stood for two centuries and more simply by swapping clapped out diesel trains for shiny electric ones or opening a few new stations. We certainly need those new trains and the new stations, but it will not be enough.

There is an economic challenge facing the region, and the result of the Europe referendum was a reminder of how much that matters. The Capital Region Metro will be a significant contributor to meeting that challenge by addressing the pressing transport needs of the region, but let us not load the rail project with too many unrealistic expectations of radical economic change in the short term.

The success of the city region in raising the prosperity of all its parts is going to be measured across decades, and certainly not within a single, or even two, election cycles. Success will depend on a combination of speedy and effective implementation of the new network, and energetic economic development policies at the Welsh and UK levels.

It is of real concern that, in contrast to the Swansea Bay City Region, we have yet to achieve any institutional coherence in south east Wales. There is a Cardiff Capital Region Board, but the City Deal with the UK Treasury is being negotiated by the 10 local authorities. Meanwhile a Valleys Task Force has been set up in the wake of the EU referendum. Transport for Wales is a creature of the civil service not a Passenger Transport Executive with the skills and freedom of, say, London's Olympic Delivery Authority.

None of this does much to embed the idea of the city region in the minds of citizens. That is why we have to develop a cultural strategy that can sit alongside strategic investments in infrastructure. We can talk about place-making at the local community level - and that is very necessary - but in city region terms we also have to make a place, to make the coast and valleys of south east Wales cohere into a city region that has a real sense of itself. If the city region is to be that, and not some artificial bureaucratic construct, it must have a cultural policy that makes it one place not two.

As a remarkably well-informed Mayor of the Vancouver city region once told an IWA conference in Cardiff, you will have a successful city region when the people of Cardiff are perfectly comfortable being led by a leader from Blaenau Gwent. You won't get to that situation without an active cultural agenda.

We need initiatives that weld the region together, and cross what one insensitive house-builder described as the 'snow line' above which he would not build. What might be those cultural ingredients be? Here are some ideas to start the discussion:

1. First, map the activity in all the localities of the city region - arts, heritage, food, creative companies, parks, gardens, open spaces, cycle ways and trails – and plot against the proposed Metro network.
2. Since the EU referendum has put paid to our chances of bidding for the European Capital of Culture title for 2023, we should mount an imaginative city region bid for the title of UK City of Culture in 2021. This would mesh with the timetable for the development of the Metro. It would need to make use of all the city region's cultural assets, and they are many: the region's common history, its industrial heritage, the array of national arts organisations in the capital city, the spread of theatres, choirs, bands and community arts across the valleys. As Cardiff found in bidding for the European title in 2005, the process of putting a bid together will of itself lead to new energies, ideas and alliances. Don't wait for the Metro.

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3. National Theatre Wales has shown how to create high impact popular events – The Passion at Port Talbot and, in collaboration with WMC, the Roald Dahl centenary event in Cardiff. These were attended by tens of thousands, and achieved national and international profile. It should be the turn of the valleys for the next major event of that kind.
4. Extend the principle of WMC's Festival of Voice to embrace the music tradition of the valleys and their venues or perhaps go even further by emulating Edinburgh's example by creating a festival of festivals. We already have many of the ingredients: Cardiff Singer of the World, Festival of Voice, the Vale of Glamorgan Festival, the Green Man Festival at Crickhowell, the Steelhouse Festival (Rock music) at Ebbw Vale, the Swn Festival of indie music in Cardiff.
5. On the heritage front use the UK City of Culture bid as a spur to create a new World Heritage Site in Merthyr, to add to the one at Blaenavon. The industrial heritage of Merthyr – a crucible of the Industrial Revolution has suffered from the limited capacities of such a small local authority. Successive strategies have either withered on the vine, or been diluted in execution.

At last something is to be done to develop Cyfarthfa, the ironmaster's castle, with a bid to the Heritage Lottery Fund, but there would be a much bigger win if it were possible to develop the whole bowl from the castle to the east, down to the river Taff and across to the historic iron furnaces, currently badly neglected, to the west. The open space near the furnaces has great potential as a site for open air events. There is no doubt that this is a site of world significance. Its rescue and development could be an important early achievement by the city region.

6. Build on existing cultural networks to embrace the whole city region – Arts Connect in the western valleys, Head4Arts in the eastern valleys, Arts Active in Cardiff, Creative Cardiff at Cardiff University, What Next? that has groups in Cardiff, the Vale of Glamorgan and the Valleys. These networks are important in ensuring that strategies are built from the bottom up, not the top down. They could be encouraged to develop into local cultural consortia, but linked across the region.
7. Create a unified cultural website for the region that is focused on the audience, not on organisations or Councils, replacing the current woeful local authority websites where arts and culture information hide behind a thicket of mundane but necessary bureaucratic information requirements. There should be a greater onus on all arts organisations to collaborate to make this a success.
8. Develop nodes of arts activity in every valley that will draw young people and link up with creative digital technology companies. This could be a way of building out from the Welsh Government's Creative Learning through the arts programme. It could also involve the FE colleges of the region.
9. Develop other nodes that take advantage of existing centres – Park and Dare Theatre and Valleys Kids in the Rhondda, the Coliseum in the Cynon Valley, the Red House in Merthyr, Blackwood Miners' Institute in the Sirhowy Valley, the Beaufort Theatre at Ebbw Vale, the Artis Community in Pontypridd, the Borough Theatre at Abergavenny. Individual artists and start-ups often gravitate towards less expensive property. There is precious little of that left in Cardiff.
10. Incentivise collaboration between Cardiff-based organisations and Valleys arts initiatives.
11. Insist that Visit Wales give the arts and cultural activity a much higher profile as well as more regional coherence on its own website.

This is only to scratch the surface of the possibilities, but at least it is enough to prove that there is a wealth of possibilities that each locality and the region as a whole need to explore and develop. It would be a route to the creation of a new reality and a positive psychology for the whole region.

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David Alston & Christopher Coppock: Social Capital at the Heart of Creative Regeneration

David Alston, Arts Director, Arts Council of Wales and Christopher Coppock, Creative Principal, Arts+Minds

WHAT METRO MIGHT DO?

PLACING SOCIAL CAPITAL AT THE HEART OF THE CREATIVE REGENERATION PROCESS

The beginnings of a bigger conversation...

DA: I am thinking that for great art to work then some sort of equal footing has to insinuate itself with creator and spectator/participant alike and that increasingly this has to be a condition of art in what we define as the public realm. Otherwise you get statements of an imposed hegemonic nature or what we might see at best as window dressing...

Let's consider what are the best starting points for art in community contexts from what you are learning presently in the work through *Arts+Minds* with Tai Calon Community Housing.

You have talked of a new working practice to be defined not separately as “contemporary art” and “community art” but one better captured in the notion of “contemporary & participatory arts”. This seems to be a reflection of how artists want to work, or at least a number of them with socially engaged ways of working, and how constituents within projects can be engaged, and what they can contribute and the terrain they can claim. This is often in disenfranchised environments and circumstances for a whole range of interconnected socio-, familial and economic reasons. Could you reflect on the journey travelled so far in your recent work with artists and Valleys-based communities?

CC: *Currently there is a binary which exists between Contemporary Art and Community Arts, which I believe can crudely be described as the former providing art for the 'informed' metropolitans and the latter providing an art practice for marginalised communities, whether urban or rural, outside mainstream metropolitan circles and influence. This is particularly pronounced when considering the capital city of Cardiff and its South Wales Valleys environs — and something that the Metro initiative surely must embrace as a dialectic if any associated cultural programme is to have efficacy, in my opinion.*

I believe that socially connected art, delivered by artists who wish to work in neighbourhoods and in difficult socio-cultural contexts like the South Wales Valleys, is not meaningfully represented via the prism of community arts, which has come to be seen largely as a reductive category that — with some honourable exceptions aside — places therapeutic value before individual creativity and apolitical engagement before community activism. It is why I prefer the term, 'contemporary & participatory arts', which for me embraces a political imperative and firmly places the emphasis on creativity, but a creativity which is inextricably coupled with the desire for real engagement with people and places whose circumstances may well fall short of comfortable, prosperous and self-fulfilling lives that much bourgeois art practice is predicated on.

Having said that, I find that many of those Contemporary Artists who are exalted within the sector for ploughing a furrow in 'socially engaged practice', and who work in what might be termed difficult-to-reach-communities have little real empathy with the people — and the socio-political circumstances which swirl around them. Against this backdrop, it is artists who choose to work with the idea of the Social Contract (a term I was introduced to by Glenn Davidson, one of the Arts+Minds artists) as a defining characteristic of their practice that inspires me most. The social contract basically places trust and mutuality at the heart of the creative exchange and recognises that in order to release creative agency, the circumstances in which people live, and are immersed in, have to be addressed if

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any long term purchase and meaningful engagement — and thus change — is to be realised. All of which I believe chimes with your first statement.

*In this context, art products — or outputs (which the community arts sector tends to fetishize) — are much less important than the ability of the artist to exercise his or her intellectual capital to act as a catalyst to ferment speculative and imaginative spaces and environments, metaphorical or otherwise, in which to encourage participants to make flights of fancy and non-prescriptive leaps of the imagination. For after all, what the people of the Valleys need most is not **“investment” delivered top down**, but **intelligent bottom up resourcing** that, through respectful dialogue and conversation, slowly and incrementally opens up personal horizons, ambition and aspiration, and ultimately creates the kind of momentum to underpin sustainable jobs which reflect the intrinsic values of the cultural environment in which people live and breathe.*



The Brynmawr Furniture initiative (alluded to in our illustration) — which the Quakers established in the post-depression 1920's Valleys offering intensive training to unemployed miners who produced bespoke artisan furniture — represents for me an intelligent model of good practice with a lightness of touch. This kind of grass roots, artistically driven 'experiment' which didn't rely on patronage from without, suggests that we do not need to reinvent the wheel in thinking about alternative and imaginative models of sustainable development.

I believe that artists who subscribe to the tenets of the social contract can make a meaningful contribution to setting new creative agendas of this kind, which to my mind are needed more than ever given the abject failure of the paternalistic strategies that have been traditionally used in recent decades to direct in excess of £4Mworth of structural European funds into the Valleys — to little real effect, certainly in terms of enhancing well-being and aspiration amongst the local population.

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I genuinely believe that the creative conversations and the immersive work that the Arts+Minds programme is beginning to slowly tease out with individuals in a number of neighbourhoods in Blaenau Gwent is starting to have real purchase in this regard.

DA: Yes, but as it stands the Metro project could adopt a place-making strategy that involves putting a symbolic set of identifiers into the new landscape it creates around stations and platform environments. What could be argued for is a more longitudinal process of community involvement through the 'life' of the project and not just one focussed on the construction phase.

There is a conventional wisdom about getting artists involved with the project team, but the nature of those artists' involvement could be more place and people-focussed than the creation of image or artefact. The way the art surfaces could be very different and could be more akin to social enterprise which certainly would be more far-sighted if it were focussed not just on the material realisation phase of the project.

In thinking of the Valleys and two way journeying — the awareness in journeying to and from places and awareness of change of place in journey time — it feels that, as far as physical interventions are concerned, more could usefully be invested in creating scenic orientated, glazed viewing possibilities for those making the journeys, that are not necessarily features of conventional tram or light railway stock ...in a way Thomas Heatherwick took Gladstone's Victorian view of the best way to view London is from the top of a bus and built in glazed areas to the stairs on his redesign of the London bus, so the concept and realisation of the vehicular transport operating on the metro should maximise views out, above, and around the traveller. That feels one of the most potent ways to affect people's understanding of place and changing places through this network. This coupled with a culture programme focussed on how communities can find ways to re-define themselves, as opposed to having views foisted on them, could have more mileage.

CC: I am a great believer in the extraordinary potential that an infrastructure project of this nature could unleash, both in terms of physical connectedness between Cardiff and its hinterland (and I use this term advisedly) and the cultural synthesis that could be embodied between the Metropolitan and Valleys experience as a result of this efficient light railway link. I am with you in terms of thinking that the 'turd on the plaza' type public art along train routes is not the solution, although I am sure that is not what anyone is suggesting.

Either way, I am convinced that a better solution lies in investing in the 'intangible heritage' that already exists along the route, and much less on physical outputs; although your idea about actually considering the physical make up and design of the railway carriage is an apposite one. As you say, conventional wisdom tends to want to embed artists within a time-limited construction phase, which to me presupposes that we can map out and predetermine the 'place-marking' before anyone has even had a chance to empirically travel through time and space along the rail system. To focus on the front end intervention approach seems to be a short sighted, project management-driven and expedient cultural approach — and potentially a real hostage to fortune.

Rather than investing resources in fixed outputs, a much more imaginative and, I would argue, sustainable approach would be to consider building cultural capital along the route by encouraging artists to invest their intellectual and artistic acumen in partnership with groups and individuals who live in the vicinity. This way of working will not provide simple tangible outputs that can easily be quantified and signed off — 'justifying' the investment — but it does suggest that the cultural and creative negotiation of space is organic, time-based and fundamentally the preserve of the people whose jurisdiction the railway track traverses. In my view, post Brexit, we need to move away from the paternalistic overlay and invest in a less risk-averse and long term creative conversation with the real stakeholders: Pobol y Cymoedd.

*See <http://www.arts.wales/77361>

<http://www.artsandmindscymru.com/>

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Emma Price and Jo Breckon, Co-Directors, Studio Response

Creative Placemaking:

Defining the role of Metro, Arts and Culture in strengthening communities.

"Placemaking today is ambitious and optimistic. At its most basic, the practice aims to improve the quality of a public place and the lives of its community in tandem. Put into practice, placemaking seeks to build or improve public space, spark public discourse, create beauty and delight, engender civic pride, connect neighborhoods, support community health and safety, grow social justice, catalyze economic development, promote environmental sustainability, and of course nurture an authentic "sense of place." The list could go on."

Source: Places in the Making: How placemaking builds places and communities. MIT Department of Urban Studies and Planning - Susan Silberberg. P2, 2013.

'Creative' – placemaking, is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds upon the sense and quality of place and its character. We've predicated our thoughts on the proposition that arts and cultural activity is central to defining community life.

For the purpose of this thought piece we propose to place art into a larger context of "creative placemaking," a term that holds pivotal meaning for durational social, economic and regeneration projects. Through exploring how the creative placemaking construct is playing out in the larger field of arts and culture we can see how this can intersect the benefits of arts and culture with the development of the Metro.

We believe that the arts can not only engage in the Metro's development but if positioned as a strategic partner can help shape the social, physical and cultural identity of each place and its people along the Metro route there by supporting economic development and the future well-being of communities. We believe that rather than standing outside the Metro development looking in, arts and cultural organisations (existing and new) can step inside it and be a strategic partner from the onset working with agents in transport, construction, land use, housing, environment, health and well-being and other systems necessary for a stronger, more equitable project.

We view creative placemaking as a deliberate act of enhancing our sense of place in the sustainability with local and regional partners. Through working on a collective vision with communities, local authority officers, artists, designers, and architects, we believe in authenticity and identifying unique assets and distinguishing narratives of places. It makes economic sense to incorporate positive place making from the onset into the development of the Metro for the South East Wales Region to enable good ideas to permeate throughout the development.

Communities if given a platform can identify their own unique assets and resources further contributing to seeking sustainable and creative solutions in the development of the Metro. Artists, designers, architects and creative producers employ a variety of methods of working with local people to interpret their place and distinctive cultural, environmental, leisure and heritage assets, thus providing a multi-faceted approach to the planning, design and management of public and private spaces in the best interest of the people who use them.

1. People: Community Engagement - Developing a vision.

The first quality of creative placemaking is authentic and on-going community engagement working with a range of organisations across the public, private and third sectors, in order to create a vision for the Metro from the onset. Creative placemaking, to be truly successful, is created with and by a community - not to or in spite of it. Community engagement through the arts is important both

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because it provides a voice for local people in shaping the future of their community and because it contributes to social cohesion.

As an example, an artist-in-residence programme could be set up that would work to stimulate social capital and cultural growth in the region. Artists would be invited to embed themselves within the community, starting conversations with people of each generation in order to research the history, concerns, challenges, opportunities and futures of those that live, work and will be future users of the Metro. These conversations should be catalysts for presenting art in a range of ways and media that explore each community's social, historical, and geographical offerings, always with sensitivity to its living history.

2. **Place: Connectivity and Sociability:**

Creative placemaking, if fully supported, can offer and engage in the development of truly resilient Metro system by the use of arts and culture to build connectivity, sustainability and quality of place by adopting a people centred approach. In addition investigating a sense of place can also trace to less tangible qualities – deeply rooted cultural traditions, significant post-industrial historical legacies or shared lineages of visual arts, dance, music, welsh language and other forms of expression.

Creative placemaking accordingly has the potential to do more than embellish a location. It holds the promise of creating an essence – identifying, elevating or assembling a collection of visual, cultural, social and environmental qualities that unlocks the meaning and significance of place. When we're able to connect (both physically and socially) to a city, town, village or a community through an individual or shared cultural experience, there's an opportunity for collective sociability and connectivity. You want to stay committed. You want to invest. You want to build a future. These are the conditions for civic transformation and sincere community benefits that the Metro can facilitate.

Creating a sense of place, or divining its *genius loci*, has long been a concern of artists' architects and landscape architects. That's why truly unique public places are usually created by insightful public and private leaders, artists' and designers who are good listeners, good observers, and are capable of stirring together the sometimes-conflicting wishes of clients and community members. What we need to ask is: What is this place's essential uniqueness? What are the existing assets of the community that can be called upon? How do we put something new here that does not erase the valuable topography, view, history, or uses that already exists?

3. **Community Development Systems:**

The third quality of creative placemaking is for arts and cultural organisations' to embrace community development systems especially learning and training. This can be achieved by working with community partners on the creation of apprenticeships, mentoring and by up skilling local people as part of the wider Metro. In this way it can aid delivery team and to aid in facilitating a Metro system that is conduit for further economic investment.

The Metro has the capacity to create an investment framework that calls on the South East Wales regions to build on its nodes of strength and convert its abandoned and vacant land to productive uses, whether it's having artists' on the Metro design team, or to creating design competitions for each station in line with each location, to countless other gestures.

To be successful the Metro needs to achieve meaningful engagement with people and place. Creative placemaking can play a pivotal role in delivering this durational and thoughtful work that will bring about a greater ownership and future usages of the Metro.

The outcomes of the work of artists, designers and architects can be wide ranging it can include designs for physical buildings or commissions that can enhance the accessibility, appearance and functions of

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walkways, community gardens, signage and way finding, publications and a series of permanent and ephemeral works that are site-specific for local communities and the visiting public.

Nonetheless we must be mindful that arts and culture, even if rooted in place and tied to community engagement, can contribute to community revitalisation only to the extent that it engages with private, public and third sector policies, practices and investments. The arts have to take into account other disciplines such as health, the environment, housing, transportation, education and human services. They have to interact with the financial, governmental and non-profit sectors, and to be seen as equal and valued collaborators to the development of the Metro for South East Wales.

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Dr David Llewellyn, MD, Blaengad

METRO: Connecting and creating shared, sustainable futures?

"We used to now and then travel up the valley... the excitement of going out but the terror of reaching our destination because, as you got further up, the collieries were more active. You used to come up through the beginning of Treherbert and there you'd hear the noises of the wagons clanking together, the smell, the lights and it was just... an experience, and you'd think oh my God, I'm getting closer, and the further up you went, the more prevalent all these noises were... all you could hear was trains banging, clanking, it must have been a 24-hour experience for the people who lived round there..."

The opening quote comes from a Rhondda resident vividly describing their memories of journeys up the valley as a youngster in the early 1970s. A cursory read might suggest little to do with Metro other than its concerns with trains and its location. But greater perusal reveals that transport routes and gateways vitally shape places as well as perceptions of those places. As such, it throws up intriguing and important challenges for Metro; how might its development enable us to reimagine and create rejuvenated, sustainable places, working with the immediate built and wider natural environmental assets, and how might it connect those and communities to enhance a *genius loci* or sense of place.

The rail route up the Rhondda Fawr reflects its economic past. Created originally, like nearly all the Valleys lines, not for people but primarily for coal, as the quote reveals, it is not that long since it carried both, impacting the visual and sensory environment significantly. A then-visitor emerging from Treherbert station and walking towards the shops and businesses in Bute Street, over the blackened, polluted river would likely have had no doubt as to the sense and purpose of the place. Whilst cultural memories remain strong and proud, the past is a different country however. The mines have disappeared, as have the scarred, despoiled hillsides, whilst the river runs clean again – a somewhat stark contrast of socio-economic struggle and environmental transformation. The wonderful surrounding landscapes around Treherbert, including the perfect glacial Cwm Saerbren and the majestic flat-topped Pen Pych, now offer new opportunities for a sustainable future, one which community organisations there are keen to shape and create through their *Natural Future for the Rhondda* initiative.

So how can Metro contribute? Ideas thrown up by the recent Metro Urban Density/Design Circle charrette - essentially an intense design workshop involving people from different disciplines - provided exciting pointers for Metro stations to kindle and catalyse new thinking. A universal desire to work with and maximise the potential of the surrounding natural assets was particularly heartening and enthralling, having long been a proponent of such an approach. Exploring prospects for a new Metro station in Pontypridd, our charrette team was enthused by opportunities for opening up the town centre to connect with and embrace its two iconic rivers, the Taff and the Rhondda, as living, vibrant arteries vital to the town's lifeblood, stimulating new economic opportunities and creating a better connected place that supports and promotes healthy lifestyles. In Treherbert, one might envisage a new Metro station creatively connecting the centre with Cwm Saerbren and beyond, including the Rhondda Tunnel, for the benefit of locals and visitors alike - Station Street as an edible tree-lined boulevard with the Rhondda Fawr river as a central focus, anyone?

Successful cities and regions around the world, such as Stuttgart, Øresund (Copenhagen/Malmö) and Portland in the USA, are already demonstrating that working innovatively in harness with their natural and cultural assets and connecting them effectively with transportation underpins their future sustainability. In the Valleys, linking Metro with the surrounding environmental and heritage assets through cycling and walking routes should encourage greater recreational use whilst crucially

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supporting economic development through responsible tourism as well as revitalising places where businesses want to locate and develop. In the Rhymney Valley, for example, development of light rail with the opportunity to connect to Treharris through Nelson, will enhance and promote access to country parks including Parc Penallta, Parc Cwm Darran, and Parc Taf Bargoed, as well as heritage sites such as Butetown and Llancaiach Fawr. Similar opportunities exist right throughout the Valleys and indeed the wider region.

Moreover, imaginative development of the Metro transportation corridors themselves could enhance the ecosystem services they provide, boosting resilience to climate change as well as increasing biodiversity and ecological connectivity. Amongst the best global examples of creative coordination of sustainable transport and green infrastructure networks is the Stuttgart city region where Regional Landscape Parks (*Landschaftsparks*) crucially and imaginatively connect and integrate strategic transport and environmental planning goals with local community-led development creating a shared, enhanced sense of place within the region’s towns and villages. Looking to this example, linking Metro development with a community-embedded Valleys Regional Park (www.thevalleys.org.uk) could achieve an even greater transformational impact in the Valleys.

Finally, to conclude, I return to the opening quote. This came through the *Stories of Change* energy projectⁱ, where academics and arts partners worked in conjunction with communities to facilitate joint creative exploration of the past and present and desired scenarios for the future. Sustainable placemaking must intimately engage and involve communities, working with them, not imposing perceived solutions from above. Collaborative creative approaches, such as pop-up installations with use of archive material and storytelling, offer powerful ways for Metro development to engender a shared sense of place and purpose.

ⁱ The Arts and Humanities Research Council-funded *Stories of Change* involves six UK universities, including the University of South Wales, and arts and community partners.

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Phil Jones, Director, Prince's Trust Cymru

The South Wales Metro – Working with The Prince's Trust Cymru Towards Social Value

As the UK's leading youth charity, The Prince's Trust offers a clear and directory applicable Social Value opportunity to Metro bidders and other partners. An opportunity to transform lives and communities throughout the Metro area.

87p out of every £1 is spent directly in developing and delivering programmes and services for young people

We support young people aged 13 to 30 to develop their confidence, resilience and skills, helping the hardest to reach to move into employment, education or training. The personal and professional development that our programmes offer brings lasting and tangible benefits to young people and their communities. We are keen to work with partners to maximize the long-term Social Value benefit to this Metro project.

The Prince's Trust in Wales

The Prince's Trust Cymru works with young people from our offices in Rhyl, Llangennech, Tonyrefail and Cardiff.

Last year we supported over 3,000 young people. There is more to do. Currently, there are over 58,000 * young people not in education, employment or training in Wales, and many of those are long term unemployed (* 16-24 years old, Annual Population Survey 31st December 2015).

Unemployment rates for young people in Wales in June 2016 (17%) remained higher than the UK average (15%). The impact of long term unemployment can be devastating for young people leading to low self-esteem, anxiety and even depression. Many face other challenges such as growing up in care, moving on from an offending background, homelessness, living with a disability or in poverty. The individuals who come on our programmes often lack the support networks they need to move forward in their lives. There is clear evidence of social immobility linked to a lack of "inherited opportunities", more than half of young people telling us they have had no support when searching for a job.

The Prince's Trust Cymru works alongside partners who add value to our programmes and enrich the experiences for young people. We work with schools to deliver an education programme and with a wide range of employers who lend their expertise and experience, to benefit young people desperately seeking work.

Last year in Wales, 77% of the young people we help move into work, education, training or volunteering

The Trust has a strong framework in place to continue supporting young people after they have completed one of our courses. We are determined to help them move into positive, sustainable outcomes. We are proud to say that last year, 77% of Prince's Trust supported young people in Wales moved into employment, education or training after completing one of our courses. We are determined to drive this proportion even higher.

South Wales Metro and Social Value

Social value is defined as the additional benefit brought to a community following the purchase of goods or services. The Public Services (Social Value) Act became law on January 31st 2013 and requires all commissioners to consider the wider economic, social and environmental value in the pre-procurement stage of commissioning.

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The existing social value measures in Wales are being aligned with the 7 well-being goals and 46 indicators of the Well-being of Future Generations (Wales) Act (2015). Public organisations must also consider how procurement is important in alleviating poverty in the Welsh supply chain and identify ways to improve the measurement of public procurement in the future.

Maximizing the Social Value effect in this Metro project provides one of the most effective ways to promote economic growth whilst considering social wellbeing in South Wales and limiting environmental impact. It is an opportunity to be cost effective and innovative, stimulating local business growth.

The Metro and other regeneration projects provide significant opportunities to work with The Prince's Trust, transforming the lives of

The Prince's Trust and Social Value

The Prince's Trust can help address the Metro's social value in a clear, effective, efficient, and meaningful manner, defining, delivering and measuring its impact.

We will assist Metro bidders and others in establishing the social value requirements of contracts in order to gain the most social and economic value from that contract.

The Benefits of Partnership-working with The Prince's Trust Cymru

The wider impacts and benefits of the Metro and other regeneration projects in the Cardiff City Region and beyond provide significant opportunities to transform the lives of young people and regenerate the economies and communities in which they live.

The Prince's Trust has established an extensive network of public, private and voluntary sector partners who add value to our work by providing referrals, programme delivery, work experience, education, training opportunities and specialist support for young people.

Our rigorous quality systems, effective monitoring and regular evaluation ensures quality provision.

We also have an extensive network of volunteer mentors who provide their knowledge and expertise to help support our young people into positive outcomes.

How Can We Help Commissioners?

We can provide a suitable model for addressing social value throughout the procurement process, which will help to:

Develop a social value charter by identifying the priority social value objectives using our experience and data.

Develop social value targets to achieve the social value outcomes that make a difference in your area.

Map out what can be delivered together in line with the objectives that have been set.

Help you to address social value in your procurement processes, including alignment with the Well-being of Future Generations (Wales) Act 2015.

Our programmes generate between £4.31 and £2.28 of social value for every £1 invested

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Provide targeted support for the hardest to reach young people – The Prince's Trust targets disadvantaged groups, including looked-after children, ex-offenders and educational underachievers. We also work to address target needs, such as mental health issues and homelessness.

Meet public sector statutory obligations while supporting our programmes. By setting out social value requirements, your organisation can help support our young people into work, education or training and benefit the wider community. Social value can be used to retain important community services.

We can also provide data to demonstrate the progress and success of a programme and supply extensive local reach, knowledge and experience to engage with communities.

How Can We Help Contractors?

We can help you to address social value in an effective and meaningful way, giving your company a better chance at winning contracts.

Commercial advantage - Working with The Prince's Trust will demonstrate to the commissioner that a professional and committed approach to social value has been adopted.

Bid support - Quantitative and qualitative data (case studies and reviews) can be provided during the bid writing stage, including targeted information about an area.

Monitoring and evaluation – The Prince's Trust will provide data during the length of the contract that can be fed back to commissioners to illustrate success and progress. This could include information about young people's backgrounds and their needs, case studies and testimonials.

Support our programmes - Your organisation will help support young people into employment, education or training through our proven, successful programme models and with the support of our dedicated and experienced staff.

Letters of intent – A mutually agreed letter of intent will state how we will work together if and when the bid is successful.

National organisation with local reach, knowledge and experience – With representation across the UK and presence in over 40 Prince's Trust centres and offices, we have an excellent network and vast experience of reaching out to communities.

Corporate Social Responsibility (CSR)

If a contract has been awarded, it is not too late to work with The Prince's Trust. Supporting our young people through our programmes will help to demonstrate and develop your organisation's commitment to CSR.

Do come and talk to us about how we can work together!

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Dr Ed Green, Lecturer, Welsh School of Architecture, Cardiff University and Associate Director, Pentan Architects

MORE | BETTER HOMES

In 2016, the charity Shelter celebrated its 50th anniversary by launching the 'living home standard'. Drawn up during nine months of consultation with the public, the standard has five criteria for the provision of housing that promote wellbeing: affordability, decent conditions, space, stability and neighbourhood. In October of this year, Shelter estimated that forty percent of UK housing fails to meet the benchmark. In Wales, where we have historic housing issues stemming from an older housing stock, high levels of void / unfit accommodation, and communities that have been in steady decline since the loss of industry, the proportion of homes failing to meet the standard is almost fifty percent. For many, housing represents the biggest challenge of our times.

Shelter's chief executive, Campbell Robb, said: "When Shelter was founded 50 years ago, it was with the hope that one day everyone in the country would have access to a place they can truly call home... But the sad truth is that far too many people in Britain right now are living in homes that just aren't up to scratch – from the thousands of families forced to cope with poor conditions, to a generation of renters forking out most of their income on housing each month and unable to save for the future."

The METRO offers a ray of hope to some of the communities within South Wales currently struggling most with these issues. Setting aside the benefits to the city and 'region' of Cardiff, the potential transformative impact of the SW Metro on outlying, often isolated communities is significant. Following the railway from coastal ports such as Newport, Cardiff, Barry and Bridgend northwards into the valleys, many of which were closed or pared back in the aftermath of the Beeching Axe (1963), one finds settlement after settlement that has lost its way in the absence of industrial purpose. Many are around half the size that they were in the first half of the twentieth century, and are bereft of any *raison d'être*, other than that they once 'were'. Skewed demographics are commonplace, with younger people migrating towards larger urban centres, employment and opportunity. In these once-thriving places they have left behind them empty houses, vulnerable people in need of support, and the bones of lost communities.

As a significant infrastructure project, the METRO promises to deliver re-connected communities. It is predicated on the basis of reliable, lightweight, integrated services that could deliver interconnected ribbon communities rather than radial ones based on scattered high intensity nodes. It has the potential to redefine valleys towns and villages that are currently in decline and without purpose. Many of these existing communities are currently under-occupied, with an abundance of affordable housing. Much of the existing housing is traditional Victorian stock, which has demonstrated time after time its facility to adapt to meet changing expectations and demands. Smaller or lower density settlements offer promise in terms of new build, through intensification of use or sensitive expansion of their boundaries. Often, these places enjoy excellent access to countryside, with particular resources or amenities on their 'doorstep'. Some still retain a sense of neighbourhood and belonging. Through the provision of infrastructure that connects prospective inhabitants to both employment and amenity, it is not difficult to imagine some of these marginal communities being transformed into very desirable places to live.

Of course, there is always the possibility that the impact of the METRO will be negative rather than positive. A Cardiff-centric approach could promote the viewpoint that these satellite communities are potential sleeper towns in the making, communities of commuters all of whom work in the larger urban centres, but prize the affordability, accessibility, and aspect of the smaller town and village locations. With increased desirability, land values around infrastructure nodes could rise, driving the

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existing residents currently living at the centre of these communities out towards their periphery. An influx of commuters, all of whom work, socialise, shop and play outside of the place where they live, would re-define the centre of such modest communities as empty monocultures. The long term effect would be to 'hollow out' existing communities, erasing neighbourhood, uniqueness and character, and replacing them with sterility and unrelenting ubiquity.

For the METRO to be successful, the identity of these modest places – each of which has their own history, character and context – must be identified, nurtured, and integrated into any future strategic proposals. Existing communities must not be driven out by change, but supported and encouraged to create stronger, more resilient neighbourhoods. Most importantly, each place must find its own purpose, and identify its potential to contribute towards a new South Wales that is not the epicentre of the Industrial Revolution, but that uses both its resources (people, skills, materials) and its heritage in a wise, integrated, creative manner to define a new, uniquely Welsh position in the global economy. Each of these places need not jostle against the other, but should be celebrated for their diversity and their particular sense of place.

Aspirationally, the bones of these modest but historically significant and oftentimes complex communities could be built upon, interconnected, and catalysed by the METRO to grow in a truly sustainable way that delivers both the quantity and quality of homes and communities that Wales will surely need fifty years from now, if not sooner.

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Yvette Vaughan Jones, Chief Executive, Visiting Arts

The metro is a means to an end and not the end itself. In order that the metro project can maximise its potential we need to ensure it is integrated into a region wide vision and strategy. Of course we need to have smart trains, good stations and a frequent and reliable service that reflects the needs of the community but it also offers us the opportunity to create new services and ideas that can contribute to a transformation of people's lives in the Valleys. So, what impacts will it have, or could have, to ensure that positive transformation?

The metro can:

Bring people together – it can link the City to its hinterland bringing people out of the centre to work, live, play and explore the Valleys. Creating a positive sense of place could change local regional and national attitudes to the Valleys and help to reverse decades of negative stereotyping of the area.

Enable transit of goods and ideas – increasing trade and opportunities in both directions can boost local small businesses but it is also the networking of ideas and connections that leads to more innovation. It can connect people to global markets and make the Valleys a good place to do business.

Create accessible attractive places – building on ideas such as the green park flanking the metro, the stations and town centres can begin to reflect the identity of places in transit; changing and growing in confidence.

What does it need?

Make the journey a key part of the transformation – clean, efficient and reliable services with Wi-Fi mean that commuting can become part of the working day and no longer the down time it used to be. Many arts projects are centred around journeys – poetry on the tube, commuter book clubs, art installations and public art can all become part of the journey.

Create points of contact, information sharing and knowledge – stations can become libraries, information points and places to meet and exchange. Stations have already changed into retail centres but they could also provide a social purpose with advice and information hubs.

Be the conduit for ideas and needs – 'help my voice be heard'. The recent project "Stories of Change" that took place in three areas in the Valleys, identified the strong feeling by participants that their voices are not heard by those in power; that they were "done to" rather than shared a role in their futures. The Brexit vote confirmed the sense of frustration. The metro will provide lines of communication, listening posts along the lines from the people in the Valleys to the people in power.

Facilitate growth and development of people and communities – creative placemaking is the key to the transformation: it stimulates local economies and leads to increased innovation, cultural diversity, and civic engagement.

Fine words, but how can this be achieved?

1. Engagement of People

The first thing is to ensure that this wide interest group is able to work closely with the developers of the scheme from the outset. Not just as advisers but to stimulate new ideas and approaches. In Los Angeles, the mayor's office recently created an artist residency with the Department of Transportation: "to help traffic engineers rethink how cars and people get from point A to point B —

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let's bring a creative catalyst into an agency to help transform it from the inside and pilot it on the outside".

Artists working closely with the developers is a good idea but so too is giving voice and opportunities to local people and interest groups to talk about how they would like to see it develop. Working with schools, hospitals, youth groups, arts and sports groups, and business clubs etc. to re-imagine locality, place and relationships across the region.

2. Integration of policies and ideas

The metro can best serve businesses and communities if it is part of the planning of a wide range of organisations.

3. Develop milestones – Festivals and UK City of Culture

People need to be engaged throughout the process to ensure that the ideas reflect the changing needs of people in the region. But long processes bring fatigue and disengagement. There needs to be points of interest to energise people and to give tangible rewards for effort. Milestones built in to reflect back to the community the ideas and plans and to offer fresh ways of imagining and feeding into the plans will be needed. Events such as the UK City of Culture would provide a focus. The bidding process would bring the local authorities together as well as the cultural organisations and agencies. To build the bid around the icon of the metro would give the metro a central role and it would also strengthen the bid by creating a compelling narrative around connectivity and growth.

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Dr Crispin Cooper, Research Associate, Sustainable Places Research Institute, Cardiff University

The networks we build shape the lives we lead in them.

Transport networks are about more than getting people from A to B, and the accessibility they create influences all activities that surround.

South Wales Metro will be born into a long standing relationship of tension between Cardiff and the Valleys. Since the decline of our industrial past, the fortunes of each party have been different. The Valleys remain one of the poorest areas in Europe, despite receiving £5 billion of EU funding since 2000, and face a precarious future when this funding stream stops post-Brexit. Cardiff has fared better, but with an enterprise zone that focuses on financial services still faces uncertain times if we are to leave the single market. Going forward it is essential for all parties to work together, and the Capital City Region deal is a promising start to this. If this relationship is to continue, it is vital to ensure any proposal will benefit all involved.

Commercial, residential, industrial and recreational activities are all influenced by the nature of transport. Transport influences everything: from economic sustainability (**town centre vitality, commercial success**), to social sustainability (**health, wellbeing, community cohesion**) and most important of all, environmental sustainability (**pollution and carbon emissions**). None of these goals exist independently of the others; even though some conflict at times, if we miss one, we are less likely to achieve the rest.

My own interest in the Metro project is in [modelling](#) the impact of transport changes on all these domains, to help us design as good a solution as we can. My own work on the Caerphilly district previously showed links between town layouts and [community cohesion](#). More recently I have been focussing on the nuts and bolts behind these relationships: the movements of [pedestrians, vehicles](#) and a Cardiff model of [cyclists](#), while my colleagues have been modelling the [location of businesses](#) with respect to transport accessibility (the link is to a book chapter on Shanghai, but they looked at Cardiff as well).

It's also useful to keep an eye on 'big data' and the opportunities offered by **new technology for understanding and shaping change** in a way we haven't been able to before. An exciting new development may shortly give us access to **sensors tracking pedestrian footfall in Merthyr Tydfil and Cardiff centres**; hence collecting data (anonymously of course) from both northern and southern extremes of the proposed Metro network and both sides of the Cardiff/Valleys relationship.

Numerous recent examples show the potential of **apps** in guiding behaviour change. Train, bus and taxi apps are an obvious example (Cardiff already having its own Cardiff Bus app), but personal fitness trackers are also popular among active commuters.

But the time has come to move up from the small picture to the big one; how these individual aspects combine to create the region we want to see. I am open to collaboration on any of these topics and more; if you have proposals please get in touch.

cooperch@cardiff.ac.uk

'What Metro Might Do?' – 21st October 2016

Dr David Wyatt, Senior Lecturer in Early Medieval History, Community and Engagement, Cardiff University

Rediscovering Heritage

Heritage and a realization of its significance has the potential to regenerate communities in the region which are facing significant social and economic challenges, through innovative educational enterprises in conjunction with technological and strategic initiatives and improved communications networks proposed by Metro. Heritage sites and experiences make a significant contribution to the £3 billion worth of tourism spent in Wales alone annually, which equates to around £8 million a day and supports the 100,000 jobs either directly or indirectly associated with tourism. Natural attractions, castles and historic sites are the top attractions visited by about 70 per cent of visitors staying in Wales.

So valuing the past may be the key to innovation in the future. From my own experience, the Caerau And Ely Rediscovering Heritage project (CAER), is a partnership between the University/ Heritage Sector, community development organisations and local schools. The project seeks to address contemporary social problems through positive engagement with heritage in close accord with the Welsh Government's Fusion, tackling poverty through heritage and culture programme. CAER seeks to nurture talent in both secondary schools and for adult learners, involving communities in heritage research co-production, media production and films, heritage themed art and is developing ideas for social enterprise for unemployed people through their engagement with that heritage.

Swathes of areas in our region that have amazing heritage assets are suffering from social/economic deprivation leading to a paucity of life opportunities, educational under-achievement and a range of social ills that come in the wake and inhibit business development, investment and divert resources into 'firefighting' rather than addressing root causes - many of which can be directly addressed through education in subjects which both engage and deliver highly transferable skills. For example, the University's Exploring the Past Pathway has numbers of students claiming incapacity benefits and who suffer from low self-esteem - who have raised their confidence and aspirations and desire to re-engage with education and employment through the study of the past. Moreover, meaningful widening access in a Higher Education setting is most likely to occur through subject specific schools/faculties rather than at a corporate level.

Heritage could therefore give METRO region a huge edge for improving education, well-being and world leading innovative heritage tourism in relation to creative humanities based initiatives. In these areas innovative projects need to be grown organically at a community level rather than imposed - this requires investment, co-operation and sustained commitment. Universities have a key role to play in this process but only in meaningful partnership with local education providers, authorities, businesses, and heritage sector.

'What Metro Might Do?' – 21st October 2016

Jane Lorimer, Director, Sustrans Cymru

What the Metro might do.....for health, prosperity, connectivity

Wales wants to become a country where walking and cycling are the most natural and normal way of getting around for short journeys. In 2013, with cross party support, we were the first country in the world to put in place legislation with the express aim of bringing about this vision - the Active Travel (Wales) Act.

YMUNWCH Â'R MUDIAD

sustrans

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The benefits of a society where people feel they have a real choice to use the bike and be on foot for more local journeys are numerous. During the passage of the Bill through the Assembly it was the **health benefits** which resounded through the Chamber. Building physical activity in to the routine of people's daily life delivers a massive prize - Public Health Wales recently estimated that the savings over a 20 year period to the Welsh Health budget if more people walked and cycled would be £0.9 billionⁱⁱ. For every £1 spent on cycling provision the health savings would be £4.

Places where walking and cycling are the norm are known to rate highly on the "Liveability" index. Quite simply, people prefer not to live in cities which suffer from traffic congestion, have poor air quality, limited local connectivity and where the urban structure is planned around the car.

The **local economy** also does better where people get about on foot and by bike. Walking and cycling projects can increase retail sales by 30%.ⁱⁱⁱ Studies have shown that people who habitually arrive on two-wheels spend more in local shops than their neighbours who use the car. This is because they visit local high streets more frequently over the course of a month, with people who use the car for shopping trips tending to visit out of town facilities.

Reducing inequalities is another theme which the Metro programme offers huge potential to impact on. People experiencing transport poverty is a very real constraint on the economic prosperity of the region. More than half of households in the region struggle with the cost of transport, with petrol prices set to increase this will be pushed up further. The Metro programme delivering enhanced public transport and active travel provision has the opportunity to lower the burden of transport costs through reducing car dependence.

Thumbs up for active travel from residents

Sustrans is working with Cardiff City Council to measure attitudes towards cycling in the City. Our Bike Life report^{iv} gives a massive confidence boost to the City's aim of reducing car use to less than 50% of local journeys (from 64% baseline in 2011^v). The Bike Life survey found that a resounding majority of 78% of residents would like to see more being spent on cycling in the city, with safety being a priority concern. 8 out of 10 Cardiff residents support improving the safety of riding a bike, rising to 88% for those who are already getting around by bike.

Enhanced placemaking with the aim of making walking and cycling the first choice for short journeys within the region must be a conscious emphasis for the Metro programme. This isn't just about

ⁱⁱ Making a Difference, Public Health Wales, June 2015 page 37

<http://www.wales.nhs.uk/sitesplus/888/page/87106>

ⁱⁱⁱ The Pedestrian Pound, Living Streets.

https://www.livingstreets.org.uk/media/1391/pedestrianpound_fullreport_web.pdf

^{iv} Sustrans 2015 <http://www.sustrans.org.uk/bike-life/cardiff>

^v Cardiff Council September 2013. LDP Background Technical Paper No.5 Transportation

<https://www.cardiff.gov.uk/ENG/resident/Planning/Local-Development-Plan/Documents/Transportation.pdf>

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public transport interchanges having excellent active travel facilities, though that's important. A blend of both infrastructure and so-called "smarter choices"(promotional activities) is needed to create a culture where people choose sustainable and active travel to get around the region.

High potential for change

Sustrans has a wealth of experience in delivering solutions that bring about impactful change. In 2011 we completed a 4 year programme of personal travel planning where we delivered tailored travel information and advice to a target population of 87,000 residents in Cardiff, Pontypridd and Caerphilly. There was a 12% reduction in car-as-driver trips in Cardiff a year after the project completed^{vi}. The project also provided a rich source of data regarding people's travel behaviour in the region, and potentials for change. Two-thirds of journeys within the region are under 5km– yet 60% of people are using the car (as driver or passenger) for these trips. Alternatives - public transport, walking and cycling - were readily available for 50%+ of these journeys. The project found that lack of information about the alternatives as well a false sense of the time and cost benefits of car travel were the main reasons why people unnecessarily choose the car for local journeys.

Co-discover / Co-develop / Co-design / Co-deliver

Sustrans experience from delivering impactful projects over a 20+ year period is that people need to be involved at all levels of change. Our approach to placemaking for example, is that right at the beginning of the process we ask residents what issues they currently experience in how their neighbourhood places function – co-discovery. Many of these will be non-transport specific – where wheely bins get stored, the amount of dog-mess on pavements etc. But giving residents a voice about the things that matter to them leads to much better engagement and outcomes when it comes to designing transport solutions. Particularly when it comes to some potentially thorny issues - like altering on-street car parking - residents' involvement from the outset makes it possible to co-design solutions which are much more likely to be effective in their aims. We set out further information and give some case study information about our approach to planning and building liveable, sustainable communities in our Placemaking Document.^{vii}

In summary

In the excitement about the scale of investment in large infrastructure it could be easy for the Metro programme to overlook how people access transport interchanges by significantly improving the active travel provision in the region. As demonstrated in this paper there is also a need for early and continuing dialogue with local people about their needs and aspirations. One thing is sure, we overlook this is at our peril if we truly want this investment to benefit population health, wellbeing and prosperity.

^{vi} Sustrans 2015, review of the 2010 – 2014 Personalised Travel Planning Programme in Wales

^{vii} Sustrans 2016, <http://www.sustrans.org.uk/placemaking-wales>

'What Metro Might Do?' – 21st October 2016

Roger Tanner BSC MA MRTPI (ret); South-East Wales – a Polycentric Region

What sort of city region is South-East Wales?

To many people (too many people!) SE Wales is like any other city region – i.e. a major city (Cardiff) where jobs and services and yuppy flats are located in the centre, surrounded by an inner city core of terraced 19th century housing largely accommodating poorer households while the better off live in affluent commuter villages in the surrounding countryside. In this model the transportation problem is mainly one of getting the middle classes to commute by public transport instead of their private cars.

South East Wales is significantly different from this classical model. For a start it is a *cities* region with the City of Newport as well as Cardiff providing an important focus for jobs and services. But the region also has several other large centres such as Cwmbran, Merthyr Tydfil, Bridgend, Pontypridd, Ebbw Vale, Caerphilly, Abergavenny – more than 20 medium to large towns in fact, that also provide significant employment and service opportunities. In a word, SE Wales is a *Polycentric* region, more like the urban structures to be found on the Continent.

More importantly, the largest concentrations of the poorest households in the region are located in the Head of the Valleys – far from Cardiff City Centre. If regional policy is to concentrate jobs growth in Cardiff then most of the poorest households in the region will be faced with the longest and most expensive journeys to access those jobs. No wonder then, that Cardiff is not in fact the principal source of jobs and services for the majority of the population of SE Wales.

The facts back this up;

Commuting in South-East Wales

The 2011 Census also revealed that while Cardiff was by far the largest urban centre in the region, over three quarters of the population and over two thirds of the jobs were located elsewhere in South East Wales.

Last year the latest Travel-To-Work maps were published by the ONS. I say latest but the data they are based on is the 2011 Census. For this reason the maps are only updated at 10 year intervals. Nevertheless they are the best indicator we have of the extent of 'Real' City-Regions.

What is more, comparing the maps of TTW areas in South-East Wales over the past three decades can give us an idea of how the City-region has evolved since 1991. These maps are reproduced at the end of this paper.

The 1991 and 2001 maps compared illustrate the expansion of the Cardiff TTW Area during the last decade of the 20th Century. They also reflect a general UK trend towards fewer, larger TTW areas as commuting over longer distances became more prevalent.

However, the Cardiff TTWA in 2011 remains little changed from the 2001 TTWA. Its role as a regional centre may have reached its limits. The main change in South Wales is the appearance of a new Heads of the Valleys TTWA (misleadingly labelled 'Merthyr Tydfil') merging the former Merthyr Tydfil and Ebbw Vale & Abergavenny TTWAs into a coherent workplace corridor. It is surely not a coincidence that the A465 was being duelled along much of its length during that decade.

Finally, more recent statistics on inter-authority commuting in Wales reveals that while 36% of the Vale of Glamorgan's workers commuted to Cardiff, only 4% of Blaenau Gwent's workers did so. Blaenau Gwent, the poorest LA area in Wales and one of the poorest in the whole of the UK, is far more dependent on its own centres of employment and on neighbouring centres like Abergavenny and Merthyr Tydfil than either Cardiff or Newport. Of course new transport links could change this pattern but evidence in Europe suggests that when declining areas are linked to prosperous areas by new road or rail links then it merely accelerates the decline if unaccompanied by economic regeneration measures in the less favoured district.

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Thus the recent re-introduction of a popular rail link between Ebbw Vale and Cardiff seems to have made little difference to overall commuting patterns from Blaenau Gwent to Cardiff but may have hastened the decline of Ebbw Vale's shopping centre.

Alternative models of regional urban structure

There is a further issue here; transport infrastructure, whether for private or public use, represents a very expensive investment. Yet in the centralised model where the majority commute to a central point every morning and away from it in the evening, half this expensive infrastructure (road lanes and rail lines in the opposite direction) is virtually unused, representing a massive waste of investment.

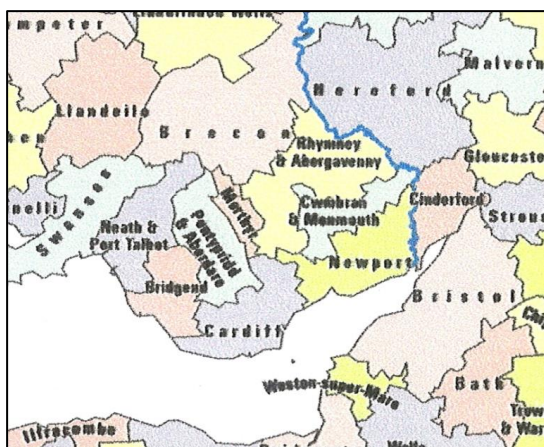
A polycentric development strategy linked to a comprehensive public transport grid linking many centres of jobs and services would provide a much more efficient use of expensive infrastructure as well as more socially equitable access to employment and urban facilities for all parts of the region.

Conclusion

- The Metro is not and should not just be about getting everyone to Cardiff
- South-East Wales is a Polycentric region and
- This is a GOOD THING in terms of transport efficiency and social justice.
- Transport improvements alone will not ease and may even exacerbate regional inequality – they must be accompanied by a robust development strategy based perhaps on Rapid Transport corridors.

Roger Tanner BSC MA MRTPI (ret)

Roger has 40 years of experience in planning in South Wales, much of it as the chair of regional planning and regeneration groups. In 2012 he received an individual award from the RTPI for services to planning and regeneration in South Wales.



TTWAs 1991



TTWAs 2011

'What Metro Might Do?' – 21st October 2016

Professor Wayne Forster, Deputy Head, Welsh School of Architecture, Cardiff University

A case for an urban –portrait.

Non-place, threshold, tribes and bricolage

If a place can be defined as relational, historical and concerned with identity, then it is a "place" – the rest would be "non-places", such as for example highways, airports and supermarkets. Marc Augé^{viii}

The hypothesis advanced here is that new transport infrastructures often produce non-places which do not integrate with the earlier places. However, if a few steps were to be taken now then things could be different.

Non-place

The transportation terminal, now tends to be the supreme example of non-place. It is often the initial link to which a passer-through or resident orients oneself to any particular place or settlement. It may be acknowledged this architectural experience as potentially one of great importance and significance. It is evident that non-places thus become the new spaces of experience often associated with territoriality and temporality and therefore the metro, its stations and associated spaces hold huge potential. Because the transportation terminal acts as an individual's first and subsequently their final physical interaction with the place. Architecture factors strongly into the experience of this threshold as the point of arrival and departure of its occupants.

The connections one has to a place are made, amongst other factors, through its architecture and topography. These non-places act as the initial link to the destination one desires to reach. These spaces are what greet and say farewell to its occupiers.

Thresholds

Threshold spaces are spaces of transition; they are the buffer zone between the road, sky, or rail and the settlement. However these points of transition have become increasingly more than simply points of arrival and departure. In general these places are risible – no make that miserable. The current provision may be characterised by an inadequate bus shelter surrounded only by acres of tarmac. Only the earth's curvature and the intervening hillside prevent those arriving and departing seeing right through to the next valley. Yet these places have the potential to become moments of celebration and demarcation.

"The traveller's space is the archetype of non-place"^{ix}. The traveller moves through notions and understandings of a location as place, but they do not necessarily interact or understand the site specificity of the locations traversed.

These are spaces where consumerism and economics and worse, car-parking, are more apparent than those spaces that maintain a connection to history, culture and identity. Non-places also present themselves as processing machines for efficient human movement and displacement.

Passengers are processed and building function supersedes beauty and the poetics of space. This is the case because architectural sensibilities of place and local distinctiveness are often disregarded in such spaces.

^{viii} Marc Augé. *Non-Places: Introduction to an Anthropology of Supermodernity*. (New York: Verso Publishers, 1995) 78.

^{ix}

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Tribes

And yet the places within the area described as the South Wales Metro Region are diverse and wear the local differences proudly. Here local identity has and continues to mean more – the answers to 'What's your name, what do you do and where are you from' will often provide a more accurate location than Satnav.

The geographical and industrial shape of the valleys have their effect on culture and place. The roads stringing along valleys connect the different settlements in the valley. Consequently, whilst the different towns in a valley are apparently more closely associated with each other difference is critical. For example a visitor to the Sirhowy Valley driving up through Risca could be forgiven for not noticing that she had entered Cross Keys. Typical 'bottom of the valley' road snaking past terraced houses and groups of shops but to the resident of Risca, Cross Keys is a foreign country and vice versa and physical, cultural and societal boundaries are palpable. Rivalries are keenly preserved, feuds kept warm to be enjoyed on cold winter nights only to be ceased temporarily if someone from the next valley, or worse Newport, interferes.

This tribalism, whilst troublesome in terms of political unanimity and decision making, is vital in terms of place identity in South Wales. In architecture, in this place, a critical regionalism is incoherent but critical tribalism may capture the zeitgeist. Difference could and should be celebrated through the architecture of the Metro. This would differ from many recent similar schemes in which the design of the transport interchange and associated gateway buildings is often treated in a generic corporate way – flattening ideas of place.

Bricolage

Colin Rowe who was concerned with the relationship between buildings and its urban context suggested that ideas be assembled and employed from found objects in the physical and historical context of site.

The term *collage* comes from the French verb *coller*, the act of gluing or sticking together and *bricolage*, is defined as the putting together of seemingly dissimilar objects or pieces. Both *coller* and *bricolage* originated from the Greek term *kolla*, meaning glue. This idea of glueing a place together is often described as what urban design is.

An urban portrait

Recognition and access to a reservoir of these 'found objects' would be useful to designers. I am afraid the kind of information attempted in the now moribund Wales Spatial Plan and the more current CADW characterisation studies and other architectural guides won't do it. They merely describe and sometimes isolate the past. In the absence of a WG Sebald who created narratives of place weaving time and place together or Tim Robinson who re-mapped whole chunks of the West of Ireland filling in the cultural and physical gaps obliterated by the English Ordnance Survey, where will designers and developers be able to go for these clues to a more dialogic approach to place?

One possibility, if it is not too late, is to make an urban portrait of the area. In 1949 T. Alwyn Lloyd and Herbert Jackson produced the impressive South Wales Outline Plan^x devised to guide the future development of the region. It seems that the proposed Metro has the potential to act as more of a catalyst for action than any previous plan but it could be richly augmented by material that accompanies and informs design.

^x T.A. Lloyd and H.J. Jackson, South Wales Plan for the South Wales and Monmouthshire Development Area.

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James Byrne, Living Landscapes Advocacy Manager, Wildlife Trusts Wales

Metro – Green Infrastructure Think piece

By taking a Green Infrastructure approach to the Metro's place making, we can achieve all seven well-being goals including a Prosperous Wales, a Resilient Wales, a healthy Wales and a Wales of Cohesive Communities.

So what is Green Infrastructure? Green Infrastructure what brings our towns, cities and communities alive and makes them great places to live in and work in. Green Infrastructure is a term used to refer to high quality natural and semi-natural areas. It includes **street trees, gardens, green roofs, community forests, parks, rivers, canals and wetlands – as well as green roofs, green walls, sustainable urban drainage** etc. They deliver a wide range of proven, tangible, and cost-effective economic, social and environmental benefits.

Green infrastructure is about creating multiple benefits provided that the habitats are in a healthy condition. For example, a concrete road just funnels cars, however a tree lined road also extracts pollutants from the air, sequesters carbon from the atmosphere, allows greater infiltration of water thus reduces flooding, produces oxygen and makes the area look more attractive and therefore has greater physiological benefits and more likely to attract inward investment.

The evidence for the green infrastructure is overwhelming,

Economic

- Increase **employee health, productivity, morale, confidence, well-being and creativity of staff and volunteers** - Unwell employees cost the Welsh economy £219m^{xi}. Spending time in and near to the natural environment is good for your employees^{xixiii}
 - the psychological benefits of plants make people feel more comfortable, more productive (by 15%), healthier, more creative, less stressed and more satisfied with their work (by 40%). Study participants completed computer tasks 12% more quickly in offices with plants^{xiv xv}
 - workers who can see a green environment from their desks experience 23% less time off sick than those who have an entirely urban view^{xvi}.
 - the health benefits of living with a view of a green space are worth up to £300 per person per year^{xvii}
 - Increasing contact with nature at work offers a simple approach to enhance workplace health efforts^{xviii}
- **Attract^{xixxx} and retain^{xxi} skilled workers** which can reduce the cost of recruiting and training

^{xi} Bupa (2013) - Fit for Growth

^{xii} Landscape and Urban Planning, 26 (1993) 193-201 The role of nature in the context of the workplace Rachel Kaplan Elsevier Science Publishers B.V., Amsterdam

^{xiii} Andrew Smith Improving Office Users' Workplace Perceptions Using Plants Liverpool Conference in Built Environment and Natural Environment, Liverpool John Moores University, 20th May 2009

^{xiv} Andrew Smith (2009) - Improving Office Users' Workplace Perceptions Using Plants Liverpool Conference in Built Environment and Natural Environment, Liverpool John Moores University, 2009 <https://core.ac.uk/download/files/18/6803.pdf>

^{xv} New Study: Office Plants Can Improve Productivity Up To 15% <http://www.ambius.com/blog/new-study-office-plants-can-improve-productivity-up-to-15/>

^{xvi} Wolf, KL, (1998). Human Dimensions of the Urban Forest, Urban Nature Benefits, Psycho-Social Dimensions of People and Plants

^{xvii} UK National Ecosystem Assessment Synthesis Report <https://www.gov.uk/government/news/hidden-value-of-nature-revealed-in-groundbreaking-study>

^{xviii} Largo-Wight, Dodd, Weiler (2011) 30. Healthy workplaces: the effects of nature contact at work on employee stress and health. [Public Health Rep.](#) 2011 May-Jun;126 Suppl 1:124-

^{xix} Kahn (2006) *Green Growth: The Economics of Green Cities – an essay in Living for the City A new agenda for green cities* Jesse Norman (2006) published by the Policy Exchange

^{xx} Green cities 'boost economy' (7th November 2006), The Guardian <https://www.theguardian.com/society/2006/nov/07/communities.greenpolitics>

^{xxi} AMION (2008). The Economic Benefits of Green Infrastructure – an Assessment Framework for the NWDA; Veitch & Farley(2001) A Room with a View: A Review of the Effects of Windows on Work and Well-Being, National Research Council Canada

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new staff.

- Increase revenue as customers are prepared to pay 9% to 12% more for goods and services in central business districts having high quality tree canopy^{xxii}

Health and Well-being

- Spending time in nature provides protection against a **range of diseases**, including depression, diabetes, obesity, ADHD, cardiovascular disease, cancer and many more. This is due to nature's ability to enhance the functioning of the body's immune system^{xxiii}.

Children and education

- Asthma rates among **children** fell by a quarter for every extra 343 trees per square kilometre in the places where they lived^{xxiv}
- Students with greater "exposure to greenness show better academic performance in both English and math"^{xxv}.
- Greening schools may be one of the most cost-effective ways to raise student test scores^{xxvi}.

Poverty Alleviation

- Poverty is not just a result of low income but also reflects a deprivation of the basic human requirements for well-being such as access to high quality greenspace^{xxvii}
- Evidence strongly suggests that high quality green spaces can help reduce health and social inequalities^{xxviii}.

Cohesive Communities

Time spent in nature has a hugely positive impact on key social indicators

- increase levels of social contact and social integration^{xxix}
- create community cohesion and enhance social ties especially within disadvantaged communities^{xxx}
- provide a sense of community^{xxxi}

Reduced Crime

- Easily accessible and safe green spaces have been found to reduce levels of violence and certain types of crime^{xxxii}.

Green Infrastructure is the most simple, elegant and effective way to alleviate multiple social, economic and environmental challenges and complements existing urban infrastructure.

^{xxii} Wolf, K.L. 2005. Business District Streetscapes, Trees and Consumer Response. *Journal of Forestry* 103, 8:396-400.

^{xxiii} Kuo (2015) - How might contact with nature promote human health? Promising mechanisms and a possible central pathway. *Frontiers in Psychology*, 2015; 6 DOI: 10.3389/fpsyg.2015.01093 found at <http://neurosciencenews.com/nature-immune-system-health-psychology-2663/>

^{xxiv} Lovasi, Quinn, Neckerman, Perzanowski and Rundle (2007) - Children living in areas with more street trees have lower prevalence of asthma - *Journal of Epidemiology and Community Health* 62(7): pp647-9

^{xxv} Wu, McNeely, Cedeno-Laurent (2014) - Linking student performance in Massachusetts elementary schools with the "greenness" of school surroundings using remote sensing, *PLoS One*, 9 (9) e108548

^{xxvi} The School Of Nature: Greening Our Schools May Be The Real Cutting Edge of Education

by Richard Louv | Apr 5, 2016 | Columns by Richard Louv, THE NEW NATURE MOVEMENT

<http://www.childrenandnature.org/2016/04/05/the-school-of-nature-greening-our-schools-may-be-the-real-cutting-edge-of-education/>

^{xxvii} UN (no date) [Biodiversity for Development and Eradication of Poverty](#)

^{xxviii} Mind (no date) – Ecotherapy: the green agenda for mental health

^{xxix} Fredrickson and Anderson (1999) - A qualitative exploration of the wilderness experience as a source of spiritual inspiration - *Journal of Environmental Psychology*. 19. 21-40.

^{xxx} Dines, Catell, Gesler and Curtis (2006) - Public spaces and social relations in East London - Joseph Rowntree Foundation

^{xxxi} Pikora, Giles-Corti, Knuiaman, Bull, Jamrozik and Donovan (2005) - Neighbourhood environmental factors correlated with walking near home: using SPACES - *Medicine and Science in Sports and Exercise* 2005;38(4):708-714

^{xxxii} Wolfe and Mennis (2012) - Does vegetation encourage or suppress urban crime? Evidence from Philadelphia, PA - *Landscape and Urban Planning* 2012; 108 (2-4): 112-122

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5. Workshop Summary

Built Environment

WHAT MIGHT METRO DO?

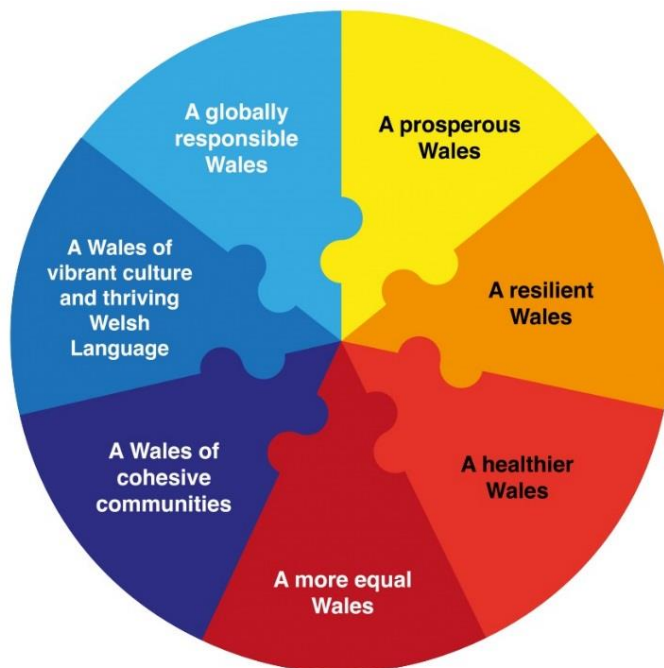
Facilitators: Ed Green and Marga Munar Bauza, WSA

Built environment workshop

31st October 2016

The BUILT ENVIRONMENT workshop took the opportunity afforded by this event to explore potential opportunities and implications of METRO for an existing community located on the proposed METRO network. A key aspiration for the session was to explore tensions between the desire for a systemic, overarching, coordinated infrastructure project and the importance of responding to specificity of place, identity and community.

During a short breakout session, the coastal post-industrial town of Barry was introduced to the group of twenty four participants. The workshop attendees were then broken down into seven groups. Each group was tasked with exploring implications for the existing settlement, under one of the seven 'wellbeing' themes enshrined in the Wellbeing of Future Generations (Wales) Act 2015.



The seven themes of the Wellbeing of Future Generations Act (Wales), which came into force in April 2016

A summary of key themes within the ensuing conversations follows. Many of these conversations cut across the assembled groups. Some of the observations / recommendations are very particular to Barry, others are more transferrable.

A PROSPEROUS WALES

A key aspiration in Barry should be the blurring of established physical and social boundaries, which are highly defined at present, and leave the town fragmented and disconnected.

There is an existing opportunity to link the two high streets along with Barry Island, each of which relates to an existing train station, which could create a more integrated town centre.

There are key commercial and leisure opportunities and heritage assets already established in this place. These should be intertwined as part of the overall narrative of the metro.

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A RESILIENT WALES

METRO should be implemented as part of a strategy for delivering green corridors, understood in its broadest most impactful sense; green energies and green infrastructure.

Strategic links should be made with the coastline and riverine networks, intersecting with local as well as larger scale corridors to create a network of blue/green ecological corridors that promote resilience. METRO stations could be delivered at points of intensity and diversity within the network, providing surveillance and data collection.

A HEALTHIER WALES

A particular strength of the METRO is the movement towards green travel and decarbonisation generally. At a fundamental level, any development associated with the METRO should encourage walking, cycling, electrification of key infrastructure / public transportation... to what extent should car use be encouraged / integrated?

There are numerous case studies globally of cities (eg Freiburg) that have restructured themselves around the creation of green corridors. In addition to essential infrastructure, this creates appealing routes, and maximises ecological permeability / access to amenity and places for recreation. Green corridors also create opportunities for food and resource production that links, for example, to local bars and restaurants, allotments for residential areas, as well as other benefits.

Barry is currently cut in half by the residual infrastructure of the industrial era. A green corridor in this location could reconnect the north and south halves of the town in a truly meaningful way.

Cost benefits (impact on healthcare-related costs) should be factored in at an early stage.

A MORE EQUAL WALES

The METRO has the potential to restore some of the balance lost by ostracised communities, by reconnecting them to important amenities and by reconnecting them as a sustainable network of inter-connected communities.

However, it could also result in a one way drain of resources from communities, in much the same way that out of town shopping centres have affected historic high streets.

For the METRO to be successful, the tariff must be realistic / affordable.

For the pull of the cities not to drain them of resources, each community will need to identify long term strengths and assets that make it unique. Each place should not become a jack of all trades.

Not all existing communities will be interconnected directly via the METRO. How can these communities relate to it / benefit from it? This will be important in terms of the wider south east region seeing the METRO as a real benefit, rather than an imposed 'top down' system.

METRO relies on the successful integration of different public transport systems, in terms of physical connections but also payment and so. How can we make it easy for people to move away from using the car?

A WALES OF COHESIVE COMMUNITIES

Barry provides an opportunity for the creation of a transport HUB for connectivity and accessibility. Rather than just moving people with the metro, we should be considering imports and exports at a

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wide range of different levels and scales.... Cottage industries embedded in Valleys communities, Amazon in Swansea...

Improvements to infrastructure are opportunities to deliver superior internet access for all. The metro is not just a physical connection but also virtual connection providing communication and information. It facilitates more flexible working, better communication / accessibility for all, and a more inclusive society.

Barcelona provides a case study, whereby internet access is one of the principles of the smart city. Are the metro stops also hubs for virtual connections and exchange of knowledge, information, and centres for commercial consolidation? Such hubs could create jobs as well as supporting freelancers, innovators, incubators... These are steps towards making the hub synchronous with the community/ies.

A WALES OF VIBRANT CULTURE AND WELSH LANGUAGE

Many communities possess strong but mostly invisible connections to the arts and culture – groups, town dynamics, local knowledge... Oftentimes, these connections are what makes a place unique. By making the invisible visible, it should be possible to build a network around the many cultural attributes and qualities that these places possess, and for the people living and working in the town, rather than eradicating them.

Long-time relationships should be built upon, to empower local communities and groups.

METRO provides a further opportunity to link communities with shared / related interests in different geographic areas (signing, reading, business, work, language...). Some of these groups are already in contact. Physical connections that reinforce social connections involving groups with a common interest have a potential vitality and vibrancy to them.

A GLOBALLY RESPONSIBLE WALES

If Wales is to lead the way in low impact sustainable communities, then the METRO is an essential part of this picture.

For the vision that Wales provides to be rich, complex and open-ended, the aspiration of METRO must be to extend the SE region out to the fringes, not to suck the periphery into the city region.

For Wales to act in a globally responsible way, it must first reconcile its position in terms of its 'sustainability'. This can only occur through a step change that repurposes South East Wales in a meaningful way for a post-industrial future, as part of a much bigger / global network of interconnected people and places. The METRO could be a key tool in facilitating this step change at a local/regional level.

...in summary...

OPPORTUNITIES

The METRO provides an opportunity to establish a complex and smart network which is inclusive, green, and most importantly capable of responding to the characteristics of existing communities that make them unique and potentially sustainable in the broadest sense.

The METRO provides an opportunity to deliver an infrastructure that is egalitarian, and aligned with the social conscience that south Wales needs. Increased mobility, communication, connectivity,

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access to information and support all have the potential to make South Wales a fairer, more equal place.

THREATS

A METRO for some, whereby an incomplete transport network disadvantages some communities, accelerating isolation and social decay in unconnected neighbourhoods.

An imposed METRO, whereby people have been left aside in the conception and commissioning process, and the end result is for others but not for them. Equality is replaced with division.

A simplistic METRO, whereby a network is imposed on SE Wales without taking into consideration its complexity. The direction of travel is limited; satellite towns and villages become sleeper communities for the bigger conurbations.

RESEARCH QUESTIONS

What is the process by which METRO will engage with the communities it intends to interconnect?

How might a balance be struck between a top-down renewable infrastructure project that must be delivered on programme and at cost, and an approach that responds to local needs, assets and vulnerabilities, reinforcing existing character and sense of place, and nurturing new opportunities for growth and resilience?

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The Economy

Opportunities

Employment and Skills Demand

- Required apprenticeship creation (per £1m spend – See Kev)
- New industrial/technology developments applied locally
- Potential for entrepreneurship (e.g. new Metro station hubs – coworking spaces)

Connectivity

- 'Growth Poles' and new decentralised form of economic development: c Deep Place Studies
- Better connection to coast – improving agglomeration effects of Cardiff
- Time saving effects on Welfare
- Co-location of high speed (5G 6G?) broadband with track – new forms of entrepreneurship (overlap with first point above)

Spatial & Strategic Planning

- Key input/catalyst for City-Deal/Region spatial plan
- Framing for better/integrated LDPs
- Image transformation

Basis for a New Economic Vision

- Catalyst – what sort of economy should Metro support?
- Place making & place narratives
- Foundational economy,
- Climate, demographic challenges etc.

Barriers

- Current poor image of SE Wales
- Raising expectations too far – e.g. there will still be buses
- Failing on behaviour change – e.g. people using the outdoors, shopping
- Not identifying small. Niche opportunities within big pictures (agin foundational economy)
- Procurement process blocking off any creative opportunity/developments (e.g. art/culture, stations)
- Legal & regulatory – e.g. without devolution of bus reg. how can this possibly work?

Political, will to be transformative – at WG or UA level

- Ability to instil **confidence and motivation** in young people in deprived places: peer motivation, the curiosity to go places and do things
- Tensions with existing car-dominated hard infrastructures – will Metro have stops at out of town shops?
- Tensions within the 10 UAs – lack of a **statutory transport (or wider?) authority** at appropriate scale

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Professional capacity within WG/UA to deliver – not just procurement

- Unwillingness to make **hard choices** as to what goes where – UA sweetie shop
- Long term lock in to outmoded technologies or single poor franchisee

Key Research Question

Develop evidence base from other cities – Stuttgart, Bilbao, Toulouse, Edinburgh – what works/doesn't and why?

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Arts and Culture

What Metro Might Do? Seminar 31 October 2016

Notes of the breakout workshop on People, Arts and Culture

The group spent a great deal of time talking about the need to conduct strong and relevant consultation and engagement with the communities – a wide range of people including geographical communities, current and potential users of the metro, businesses and organisations around the region and various communities of interest.

It was agreed that traditional methods of consultation are failing through survey fatigue or, particularly in the Valleys, a sense of the futility of consultation that results in no change and local voices remaining unheard or ignored. There is a mistrust of experts and a sense of living in a “post truth” society.

Good models of consultation were discussed, particularly those that engage through the arts – Stories of Change, Tai Calon and Caer Hill Fort were cited as examples. These had similar characteristics in that they included long term arts projects that engage a diversity of people in a longer conversation – built up over time and trusted; the timing of the consultation was not seen as too little too late and there is tangible feedback either through exhibitions or publications or in genuine co-creation of the programmes.

The four opportunities were:

1. The Metro will be the first big test of the Future Generations and Well Being Act and the potential of the Metro to deliver wide ranging impacts for health, wellbeing, social cohesion as well as economic growth could be measured against the goals of the act.
2. The Metro is an opportunity to change the culture and perception of the Valleys – change from the car culture to walking, cycling and public transport and also to change the perceptions of the area – programmes such as the Fusion programme should support this. Artists and artist-led programmes have a proven track record in changing perceptions.
3. All the Metro stations are all near cultural resources:
 - Heritage - Neolithic, roman, industrial etc. and the stations could become destinations each known for something different
 - Sport and outdoor pursuits – cycling, walking etc.
 - Contemporary Arts – existing clusters could be enhanced with new studio spaces attracting established artists from the metropolitan areas where rents are becoming prohibitive. Artists need space, facilities, connectivity (real and virtual) and access to other artists and arts facilities as well as access to National and International markets and opportunities.

These could attract new talent as well as visitors. A catalysing event such as UK City of Culture for Cardiff and the Valleys would provide the much needed focus for change.

4. Art, Culture and heritage IS going on everywhere in the region and there is an opportunity to make the whole train system part of that – poetry on the trams, commuter book clubs - the stations and bus shelters as galleries and performance spaces. New technologies provide quick and powerful communication channels. Stations could have listening posts where people can post their thoughts and views and share ideas for the future giving local people a voice. Stations could become more like libraries and community centres and not just retail and cafes.

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The Four Barriers

1. Development processes and politicians don't put art, culture and heritage high on the list of priorities. They are there to win the bids and then cut when funding is tight.
2. Procurement processes mitigate against real engagement. The tender is likely to be won by an international company with no local knowledge. Engagement of local people, artists, heritage and culture is in danger of being sidelined along with other elements of the supply chains for the conception, building and operation of the Metro.
3. The Metro will be build against the backdrop of cuts to the arts and cultural facilitates. Amongst the context of despair in the Valleys and perceptions of decline. It will be difficult to reconcile this with an optimism and ideas of growth.
4. The arts sector itself has a poor record of engaging with other sectors and is quick to become the victim in major multi agency programmes. It needs to develop more active engagement in the process.

The research question:

"How best cant the arts, culture and heritage sector lead community consultation and co-production of an infrastructure project over a 20 year period?"

YVJ November 2016

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The Environment

WHAT METRO MIGHT DO?" (Cardiff University, 31 October 2016)

Summary notes from Environment Working subgroup

Brian Webb (Facilitator), Andrea Frank (rapporteur)

The brief for the group was to exploring "What metro might do for the (natural) environment", highlighting *opportunities* and *potential barriers* as well as one *research question*.

The discussions were wide ranging overall and participants found it difficult to separate 'the environment' (in contrast to the built environment which as a different group) as the main or only element. Impacts of building the metro will inevitably have effects on a wide variety of sectors. The following (natural) environment related issues were highlighted.

Overall, the metro, if conceived as public transport network, that is well used and powered by renewable energy - presents **an opportunity to**

- a) Develop an overarching strategy to guide the METRO project to include natural environment elements throughout.
- b) Promote sustainable modes of transportation/mobility
- c) Reduce carbon emissions in the Cardiff Capital Region, i.e., help meet CO2 reduction targets and thus contribute to climate change mitigation/adaptation
- d) Improve air quality, and in turn enhance the quality of the environment and should enhance biodiversity, and public health
- e) Free road space (by removing unnecessary parking spaces in the central city, narrowing roads etc...) to create more open, green spaces for recreation, flood mitigation, species habitat, food growing...
- f) Emphasise the use of green infrastructure (see above)
- g) Create better access to leisure opportunities and boost sustainable tourism /including Brecon Beacon National Park and Valleys Regional Park.
- h) Develop an interlinked/integrated mobility network consisting of metrolines, buses, bicycle greenways, hiking paths, green corridors etc. which can become part of a green infrastructure network in the region with nodes around station nodes (rental bikes, e-bikes and e-mobility etc)
- i) Deliver natural environment improvement which will enhance aesthetics and quality of life and make the region more attractive for investments, companies and workforce to live in. This could include Stations with high quality, biodiversity friendly green roofs, walls, courtyards/piazza (perhaps linking in with [incredible edible](#) initiatives) should link in with green networks in their neighbourhoods by creating tree lined avenues that link the station with the community streets, cycle paths etc
- j) Enhance built environment and sustainability of areas next to stations: through improved integration, density, accessibility, walkability, etc.
- k) Meet climate change adaptation goals/needs as green infrastructure can reduce the impacts of flooding, absorb carbon dioxide and pollutants, provide shade and reduce urban heat island effect etc
- l) Develop innovate green renewable energy / regenerative energy generation at stations, and along metro-lines (eg. Wind energy capture from moving trains, breaking energy from trains etc.) and greening buildings (e.g. green roofs/walls etc)

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- m) Develop regional 'green standards' (based on best practice) - linked to the development of the Metro and surrounding developments e.g. [biodiversity benchmark](#)

Phrased differently – the metro can (and indeed should) deliver against all the seven Well-being Goals as set out in the **Well-being of Future Generations Act**. See [Green Infrastructure brochure](#) launched by the Cabinet Secretary, Lesley Griffiths, with the foreword by Sophie Howe, the Future Generations Commissioner.

The group also identified a range of **potential barriers** ranging from potential lack of transparency and a lack of political will to provide inclusive engagement/involvement opportunities in developing the metro vision and project such that it is not only supported but embraced by the public. This could be done by piggybacking on existing successful initiatives such as [Furnace to Flowers](#) and [Living Valleys](#).

There was concern about procurement processes that fail to go beyond narrow economic criteria and exclude local concerns and whether the Welsh government had sufficient powers to foster an integrated approach (e.g. bus service tendering is not in WG control). Standards development and use was raised and parochial narrow views need to be overcome.

Research questions:

- a) What new green technologies could be used and piloted (renewable energy use)
- b) Climate change monitoring; developing a climate/natural assets and biodiversity atlas.... Map that shows flood risks etc. as some of our EU counterparts have developed to guide future decision making around land development, preservation, green network development, habitat corridor development etc. potentially together with NRW.

(A Frank, 6 Nov 2016)

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6. List of Attendees on 31st October

Julia	Alleyne	Andrea	Frank	Christine	Reeves
David	Alston	Steven	George	Angela	Ruiz del Portal
Neil	Anderson	Garry	Gibbs	Matthew	Scanlon
Mike	Ash-Edwards	Oleg	Golubchikov	Christian	Schmidt
Chris	Ashman	Katarzyna	Gotlibowska		
Lorena	Axinte	Edward	Green	Alison	Simpson
Lorena	Axinte	Owain	Hanmer	Alan	Sinclair
Ayesha	Azhar	John	Harper	Nathan	Slater
Rusne	Bagdanaviciute	Reece	Harris	Bob	Smith
Ken	Barker	Sylvia	Harris	Robert	Sparey
Ben	Bolton	Elizabeth	Haywood	Wenhao	Su
Gill	Bristow	Jen	Heal	Andrew	Sutton
Steve	Brook	Gerald	Holtham	Geraint	Talfan-Davies
Lindsey	Brown	Leigh	Hughes	Yee Ting	Tam
Martin	Buckle	Stuart	Ingram	Sarah	Tanburn
James	Byrne	Philippa	Ivens	Roger	Tanner
Rebecca	Chantry	Phil	Jones	Frances	Taylor
Lizzie	Clark	Calvin	Jones	Benjamin	Terry
Nick	Clifton	Shea	Jones	Huw	Thomas
Crispin	Cooper	Joanna	Lane	Gary	Thompson
Georgia	Cottrell	David	Llewellyn	Robert	Thomson
Steve	Cranston	Jane	Lorimer	Paulus	Thurlbeck
Mike	Cuddy	Chris	Loyn	Gavin	Traylor
Elaine	Davey	Hayley	Macnamara	Eva	Trier
Helen	Davies	Richard	Matthews	Paul	Turner
Eleri	Davies	Craig	Mead	Matt	Tyler
RICK	Delbridge	Liz	Mills	Pinelopi	Tzamourani
Gareth	Denning	James	Moore	Yvette	Vaughan Jones
Gareth	Dudley-Jones	Adrian	Morgan	Nigel	Vick
Anthony	Easson	John	Morgan	Jacqui	Walmsley
David	Eggleton	Brian	Morgan	Brian	Webb
Emily	Elliott	Kevin	Morgan	Matthew	Williams
Richard	Essex	Marga	Munar Bauza	Simon	Williams
Sue	Essex	Scott	Orford	Mark	Youngman
Mali	Evans	Dimitris	Potoglou		
Kee	Evans	Kay	Powelll		
Tatiana	Evseeva	Roger	Pratt		
Lyn	Eynon	Emma	Price		
David	Farnsworth	Richard	Price		
Louise	Folkes	Ben	Pritchard		
Jon	Fox	Steve	Pritchard		