

Special session: mobility, social exclusion and wellbeing

Transport to arts and cultural activities: determinants, dynamics and impacts on social inclusion

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ABSTRACT

Evidence of the positive social and health impacts of participation in arts and cultural activity is growing, particularly for people identified as being at risk of social exclusion. Access to appropriate, affordable transport is understood to be a key facilitator of social inclusion but the role of transport within cultural participation has remained, until now, unexamined.

This paper reports findings from a study exploring the role of transport disadvantage in arts and cultural participation and social inclusion, in Melbourne, Australia. The study includes analysis of the Victorian Activity and Travel Survey undertaken to examine the role of home location and car ownership on travel to arts and cultural activities and explores how this relates to social inclusion. Data from in-depth interviews also presents evidence of qualitative differences in the experience of, and barriers to, travel to cultural activity for people according to these variables.

This analysis shows that trip rates to arts and cultural activities are higher for zero and one car households, than for households with two or more cars. This contrasts to travel to other destination types associated with social inclusion; work, education and social travel destinations. Higher participation is also demonstrated for those living in inner parts of the city. The paper suggests that most travel to arts and cultural activity is quite localised and participation may be led by the diversity and range of local opportunities provided.

The nature of the arts or cultural activity undertaken is also influential in determining their impact on social inclusion. Some activities have been found to be more likely than others to contribute to development of underlying factors associated with social inclusion for individuals, such as development of new skills, social capital and social support. Variation exists in the dynamics of travel to these different types of arts participation. This presents contrasting barriers to participation for different populations.

1. INTRODUCTION

This paper presents findings from a study exploring links between arts and cultural participation, transport disadvantage and social exclusion in Melbourne, Australia. The study includes a review of relevant literature, and analysis of the Victorian Activity and Travel Survey (see below) undertaken to examine the dynamics of travel to arts and cultural activities and explores how this relates to social inclusion. Data from in-depth interviews also presents evidence of qualitative differences in the experience of, and barriers to, travel to cultural activity.

There are three key questions explored in this paper:

1. Does participation in the arts foster social inclusion?
2. Are there transport related barriers to participation in the arts?, and
3. Are there unique characteristics of travel to arts and cultural activities that need to be understood in order to address barriers to participation?

This paper addresses each of these issues by discussing the determinants and dynamics of travel to arts and cultural activity and by outlining the benefits reported by those participating in the arts.

The paper starts by presenting a description of the methodology employed in exploring travel behaviour evidence. This is followed by discussion of the results of the study analysis including discussion of the relationship between participation in the arts and social inclusion, followed by a presentation of the data on transport to the arts. The paper concludes by outlining the key findings and discussing what they suggest in relation to the role of transport in arts and cultural activity and social inclusion.

2. RESEARCH CONTEXT AND DEFINITIONS

The notion of social exclusion as a way of describing disadvantage has recently gained significant traction in Government and social policy circles in Australia. This is due to recognition that income poverty alone is insufficient to adequately describe the multi-dimensional nature of disadvantage (Gordon et al., 2000, Saunders et al., 2007). While definitional and measurement debates continue, there is convergence around definitions such as that proposed by Burchardt of the London School of Economics, that:

‘An individual is socially excluded if he or she does not participate in key activities of the society in which he or she lives’ (Burchardt et al., 2002)

In 2008, the Australian Government indicated its focus on addressing social exclusion by appointing a Social Inclusion Board to advise government on ‘ways to achieve better outcomes for the most disadvantaged in our community and to improve the social inclusion of society as a whole’ (Australian Government, 2009). The Government’s vision for a socially inclusive society is:

...one in which all Australians feel valued and have the opportunity to participate fully in the life of our society. Achieving this vision means that all Australians will have the resources, opportunities and capability to:

- Learn, by participating in education and training
- Work, by participating in employment or voluntary work, including family and carer responsibilities
- Engage, by connecting with people, using local services and participating in local civic, cultural and recreational activities and
- Have a voice, in influencing decisions that affect them.

(Australian Government, 2009).

There is strong evidence of the role of transport in facilitating access to education and training (Shucksmith et al., 2006, LGCTWG, 2007, Titheridge, 2005), and employment (Australian Bureau of Statistics, 2009, European Commission, 2007), but less is known about transport impacts on the activities thought to ‘connect people’, such as local civic, recreational and cultural participation.

Arts and cultural activity have been identified as significant contributors to positive outcomes for individuals and communities, in particular in populations identified as being at risk of social exclusion (Kelaher et al, 2009, Williams, 1997). However the definition of what constitutes arts and cultural activity is contested. Culture has been defined as ‘the collective patterns of behaviour and shared sense of meaning of social groups’ (Australian Bureau of Statistics 2001 p.270) and can also be viewed as the ‘development and expression of the values of a community’ (Hawkes 2001). Creative activity is one form of cultural expression. For example:

People participating in various forms of cultural expression, such as the arts are empowered through being creative, developing and using skills, and contributing to cultural identity (ABS, 2001 p.270).

The Australian Bureau of Statistics provides examples of types of cultural participation and differentiates between 'creative participation' and 'attendance' as two distinct participation types.

Involvement can include such creative pursuits as painting, acting or playing a musical instrument, which we define as 'creative participation'. Involvement can also cover the enjoyment one gains through experiencing the creative or artistic works of others such as seeing a movie, or visiting a museum or art gallery, which we define as attendance (ABS, 2006).

This study is limited to investigation of attendance at cinemas, theatres, galleries, libraries and museums (audience arts) and participation in hobby activities including creative writing, visual and performing arts (creative participation). This limitation relates to the way the VATS data used in this study is collected and coded. A full description of VATS is provided in section 3 Methodology, following. Arts and cultural activities occur in cultural facilities such as cinemas and museums, but also in a range of non-arts venues, for example neighbourhood houses and multi-purpose community facilities. Many activities likely to be arts and cultural occurring in these venues are coded as 'other' in VATS data are therefore not able to be analysed.

Table 1 shows studies of the outcomes from participation in the arts for people experiencing disadvantage.

Table 1: Impacts of arts and cultural participation for people experiencing disadvantage

Area of impact	Studies demonstrating impacts*
Personal growth Including improved mental health and wellbeing, happiness, self-determination and control and self-confidence.	Matarasso (1997), PAT 10 (1999), White (2006), Kelaher et al (2009).
Skills development Including individuals learning new skills, improved human capital in communities and linkages to education training and employment	Williams (1997), PAT 10 (1999), VicHealth (2003), White (2006), Kelaher et al (2009).
Social network development Including development of social capital, social support and development of both personal and social networks.	Matarasso (1997), Williams (1997), Jermyn, (2001), VicHealth (2003) Kelaher et al, (2009).
Community development Including improved social cohesion, community identity formation and expression	Matarasso (1997), Williams (1997), PAT 10, (1999), VicHealth (2003), White (2006), Kelaher et al (2009).

*These studies vary in the methodologies employed.

These impacts have been experienced by people facing multiple and complex disadvantage, including adults with mental health problems (White, 2006), homeless people living in sheltered

accommodation (Jermyn, 2001), Aborigines and Torres Strait Islanders in disadvantaged communities (Kelaher et al., 2009), people in prison (Kelaher et al., 2009, Jermyn, 2001), the unemployed (Kelaher et al., 2009, Matarasso, 1997) and vulnerable children and families (White, 2006).

Two of these areas in particular; social network development and skills development, are considered to contribute to, or are underlying factors of, social inclusion, as discussed more fully in the following sections.

2.1 Promoting social inclusion through development of social capital

The term *social capital* reflects the idea that the quantity and quality of social networks can have value; it refers to connections among individuals. The key proponent of the importance of social capital, Putnam, describes it as

‘...social networks and the norms of reciprocity and trustworthiness that arise from them’. (Putnam, 2000 p.19)

Social capital is understood to have three spheres

- Bonding - strong ties with people like oneself
- Bridging - looser ties with people beyond one's close social circle
- Linking - ties to institutional and decision making power (Stone, 2001).

Of interest is the trust and reciprocity that is developed within these spheres and the ways in which this can be mobilised to assist individuals and communities (Stone, 2001, Esser, 2008, Coleman, 1988).

In the UK, it has been identified that social exclusion has spatial dynamics and can be influenced by neighbourhood characteristics including location, inadequate transport infrastructure, poor quality housing and limited economic base (Lupton and Power, 2002). This is exacerbated by an on-flow effect of the development of negative social aspects such as diminishing trust and confidence in the neighbourhood and contractions of social contact and networks. However this mediating factor of social capital has also been found to impact on individuals and social organisation positively. For example, people who participate in social action to improve their neighbourhood are more likely to effect change in their own lives and vice-versa (Lupton and Power, 2002). This finding supports the proposition that development of social capital promotes social inclusion.

Empirical work in the field of transport, by Stanley et al. (2009) indicates a strong positive correlation between social capital and social inclusion using a model similar to that of Burchardt reported above. People in the study that had stronger bonding and bridging social capital networks were more likely to be socially included than those with less social capital. Those with strong bridging networks also made more trips. This suggests that facilitating participation in activities known to promote development of social capital may foster social inclusion.

The Victorian Health Promotion Foundation (VicHealth) links social capital and social inclusion more explicitly. VicHealth *defines* social inclusion as access to supportive relationships,
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involvement in community and group activities and civic engagement. Along with freedom from discrimination and violence and access to economic resources they are the key social and economic determinants of mental health (VicHealth, 2005). VicHealth supports a number of community arts activities promoting these outcomes.

Examples of social capital development through arts (as listed in Table 1 above) include social capital formation for individuals and also within communities through creative participation in visual and performing arts. Some of the characteristics of these activities thought to contribute to social capital formation include:

- Improved communication
- Improved understanding between cultures
- Development of a sense of community identity (Williams, 1997).

2.2 Promoting social inclusion through skills development

There are numerous examples of skills development through arts. These include learning new art making skills (Williams, 1997, Matarasso, 1997, White, 2006) and interpersonal skills (White, 2006, Williams, 1997). Skills development is recognised as a fundamental aspect of job-readiness, or to develop the ability to participate in society more broadly.

3. METHOD

The findings reported in this paper are from analysis of data from face-to-face semi-structured interviews conducted with a cross-section of people in two metropolitan local government areas. The areas were selected because they contrast in relation to their public transport supply and walk accessibility to activities. Interviewees were contacted through community organisations (such as local government, employment agencies and service clubs) and through advertising on community notice-boards. Interviews were conducted with the first 50 people responding to the recruitment methods.

This data is used to explore the factors that facilitate or impede arts and cultural participation and to investigate benefits that may or may not be conferred through participation. The interviews included a one-week travel diary, collection of demographic data and a series of open questions about the activities people had participated in during the survey week, the types of transport they used to access activities and any barriers they experienced to participation. Direct questions about participation and non-participation in the arts were also explored.

Travel to the arts was also investigated using analysis of variance (with Tukey's post hoc test of significance) of data from the Victorian Activity Travel Survey (VATS) for metropolitan Melbourne, Australia. VATS is a household survey of travel and activity. The survey runs continuously over a survey year and collects travel data for one day's travel per person in all surveyed households. Data is collected through a postal questionnaire which also includes demographic variables (TTRC, 2001). About 1% of households in Melbourne are covered by the survey which uses random sampling to seek a representative sample. Data analysed in this paper is from the 1994 to 1999 surveys, the most recently available source at the time of analysis. Analysis uses data

combined from the VATS household files, person files and stop files in order to examine how home location and car ownership relate to arts and cultural participation. The analysis of trips examines only those trips made to activities; that is, trips to a modal interchange or to the person's home have been excluded.

Table 2: Comparison of sample characteristics

	VATS sample (N=78064*)	Interview sample (N=50)
Gender		
Male	49.1	48.0
Female	50.9	52.0
Age group		
0-14	20.4	0.0
15-24	14.6	22.0
25-44	31.5	20.0
45-64	21.7	24.0
65-74	7.4	16.0
75+	4.4	8.0
Labour force status		
Employed	48.3	40.0
Unemployed	3.6	14.0
Not in the labour force	48.1	46.0

**The original data file contained 84789 cases; 6725 have been removed due to data missing in the variables of interest. Weightings have been retained on the assumption that the missing data (7.93% of the original data) was randomly distributed.

4. RESULTS

4.1 Reasons for participation

Data collected from 50 interviewees in this study supports previous research indicating social inclusion outcomes from arts participation. These qualitative results suggest distinct outcomes depending on whether the activity is creative participation or audience arts.

There were three main reasons provided for why people participated in arts and cultural activity; as an opportunity to socialise (9 people), because of an appreciation of the art (5 people) and to use or develop skills (5 people). Some people provided a combination of reasons for participation. Other reasons included entertainment, to make a contribution to, or support one's community and for anti-social reasons, for example playing loud music to irritate neighbours.

Social reasons for participation in the arts

A number of social reasons for participation in the arts were discussed by interviewees. They included opportunities to spend time and share an interest with people they already knew and also to expand social networks. People most commonly participated in the arts with friends. The second most common social grouping for participation was in a group with other people interested in the same activity.

The following quotes exemplify reasons provided by people as to why they participate in the arts:

It's something I share with my husband.

To catch up with a friend; keep my social life on track.

Some people also participated in the arts to support a friend who was presenting a work, for example:

A friend was in [the play].

Because my friend had something in [the exhibition], friends were going to be there, I like it.

These comments suggest participation in the arts provides opportunities for further development of relationships with people in one's immediate social circle.

Interview data also provides evidence of the development of relationships beyond one's close social circle, for example:

[I participate in the art class to]...meet new people.

...in the past I've been part of choirs and they're like a community.

Firstly it's for the social side, to get to know people and also to keep using my music skills as well...

Social support was also mentioned indirectly as a reason one person participated in a tap dancing class:

It's with people I get along well with. New people come and go, but there's a core group, although we don't see each other outside of tap, but I got a text when I was in hospital.

This notion of participation in a group that is not connected in other ways is also reflected in the reason provided for participation in a knitting group, by another interview. She said she participated:

...to make things with people you know and like. It's the only contact we've ever had and we get on well.

In all of these comments, a range of opportunities, provided by arts and cultural participation, to both develop and maintain social networks is demonstrated. These examples suggest that participation in the arts has a function in the development of both bonding and bridging social capital. Notably, the examples suggestive of bonding capital, all relate to audience arts and those suggestive of the development of bridging capital are all from creative participation activities.

Using and developing skills

The five people who reported using or developing skills as a reason for their participation in the arts, provided the following observations about their participation:

To do something new, extend myself, gain satisfaction with a new craft...learn about art.

It's an opportunity to do something I used to do a lot.

For one person, there was a vocational element to her participation; she had a specific goal she was working toward. As she explained it:

[I participate in the group] ... to keep using my music skills as well and I also plan when I grow up , if I can, to start some kind of band, or something, so that's a kind of a step towards it, if that makes sense.

A number of people of working age, who weren't working described their participation in relation to their inability to work. For example describing the flexibility, or understanding that people afforded them in a community setting; allowing them to use or develop skills that would otherwise have happened in a work setting. The following example demonstrates this:

I'm on the committee here. I think it's important for me, because I suffer from anxiety and depressions, to mix with people. I love people and I sort of um, I like to help out here as much as I can. But I can't go to work. I'd be unemployable my doctor told me because I've got to stop for six to eight meal breaks a day [due to diabetes]. But they're very good here. As a volunteer you can say 'I need a break'.

Again, these examples are all drawn from people involved in creative participation, as opposed to audience arts. This is an important distinction if one seeks to facilitate social outcomes from arts and cultural activity.

4.2 Barriers to participation

The RAND model of reasons for non-participation in the arts (McCarthy and Jinnat, 2001) includes socio-demographic, personality, past experience and socio-cultural factors, but fails to recognise transport and accessibility as influencing factors. A small number of studies have identified transport barriers to participation in arts and cultural activity (Stoltz, 2001, Reynolds, 2002, Greaves and Farbus, 2006), however, the nature and extent of such barriers remains unclear.

Transport related reasons for non-participation in the arts were mentioned by 23 people in the qualitative data collected in this study. The reasons reported were lack of access to private transport (not having access to a car or a lift) and public transport problems. Public transport problems included insufficient service span, poor coordination of services, dislike of antisocial activity and crowding on public transport and physical accessibility barriers to public transport use.

The interview data identified some distinct characteristics of arts and cultural participation that present barriers to this type of activity. These include the timing of many arts and cultural activities on weekends and in the evening and the 'once-off' nature of many activities.

The following examples show the ways in which accessibility of activities, effected by timing, regularity or physical accessibility are influential in participation in the arts.

In the evenings it can be hard, like I'd like to be involved in other choirs but because it involves going in to the city and then out again for public transport, or they're on at times when buses run once an hour, one every two hours or something like that, or the buses will stop running by the time the rehearsal's finished, I can be limited. So, um, I would actually like to participate more but I don't for those reasons.

Whenever I look at a cultural event that's on, wherever it is on, the first thing I look at is where's the nearest public transport, is it accessible to me and does it run so that it fits in with the timetable, with whatever the event is. Especially in the evening, because sometimes you can get there but you can't get back.

Not having access to a car and distance to drive to Melbourne were problems reported in relation to private vehicle transport.

I couldn't get there. There's no public transport and I couldn't get a lift.

The cost of transport, fuel, is a serious concern. I clump my activities together. I seldom do a single purpose trip to the city. It used not be, but it is now.

Conversely, for residents of inner Melbourne, when asked whether they faced transport barriers to participation in the arts, responded:

No, because we live in a handy spot...most things are walking distance from here.

No, because we live centrally, we have a car, we both have bikes, we have a train station just around the corner, we don't have any transport impediments.

These comments reinforce the importance of locally provided activities, public transport and walk and cycle access for participation.

4.3 Factors influencing travel

home location and car ownership have been identified as influential factors on travel to the arts.

For this analysis the area of metropolitan Melbourne has been divided into three zones to analyse trip rates¹ by residential location; inner, middle and outer Melbourne. Melbourne is a city of over 3.5 million people covering 8097.2 square kilometres (ABS, 2007), settled in a horse-shoe shape around the Port Phillip Bay. A feature of the distribution of socio-economic disadvantage in Melbourne is that low-income households tend to be concentrated on the urban fringe, where transport provision is also poor (Currie, 2010). Outer Melbourne is highly car dependent. In 2001, more than 60 percent of outer Melbourne households had two or more cars (Currie and Senbergs, 2007).

Figures 1 and 2 below presents the result of analysis of the combined influence of car ownership and home location on travel ($p < 0.05$).

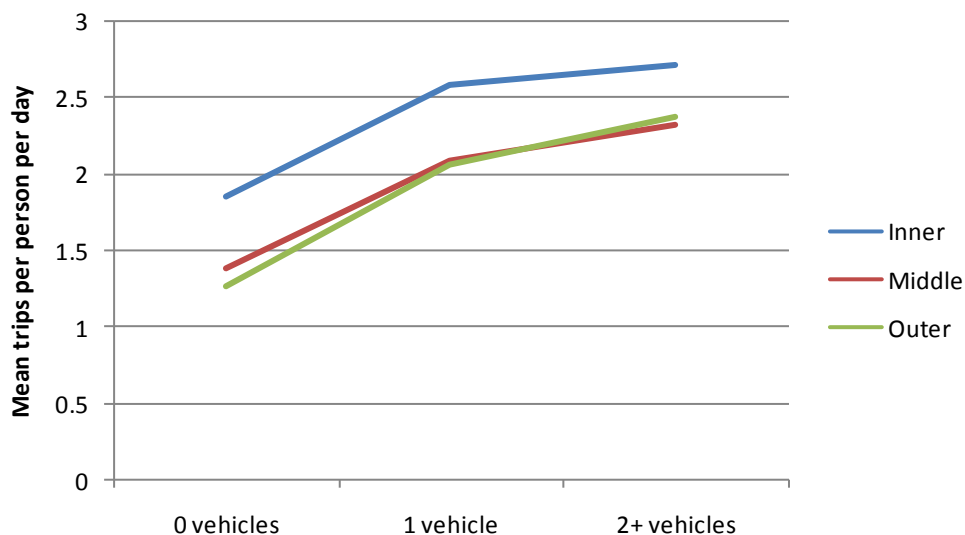


Figure 1: Travel to activities other than arts

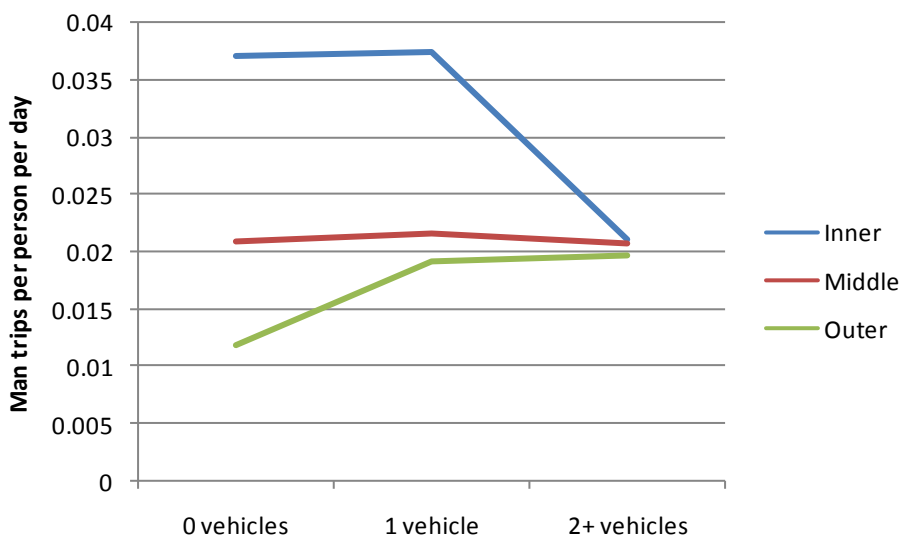


Figure 2: Travel to arts and cultural activities

This analysis demonstrates the rate of travel to all activities, other than the arts increases according to number of passenger vehicles in the home, in all three home zones. The increase from zero to one passenger vehicle is more marked than between one and two or more. For arts and cultural trips the pattern is different. For residents of inner Melbourne, the trip rate to arts and cultural destinations decreases slightly when the household has one vehicle as opposed to none (0.0371 compared to 0.0374), then markedly for people in households with two or more passenger vehicles (0.0211). For middle Melbourne residents, the rate is fairly constant, increasing slightly with one vehicle (from 0.0208 to 0.0216) then decreasing to 0.0207 with two or more. Residents of outer Melbourne increase their trip rates to arts and cultural activities as the number of passenger vehicles in their household increases, with a marked increase from zero to one vehicle (0.0119 to 0.0191) and a modest increase to 0.0197 for people in households with two or more passenger vehicles.

These results suggest some interesting relationships between home location, car ownership and travel. That is, possession of vehicle(s) has a positive relationship to travel of all types in inner, middle and outer Melbourne, but a negative one to arts and cultural travel in inner Melbourne. The possession of more than one vehicle also has a negative relationship to arts and cultural travel in middle Melbourne, but a positive relationship in outer Melbourne. This suggests that in outer Melbourne, where arts and cultural activity are not easily accessed by walking, cycling or public transport, having a car has a positive association with participation.

The factors influencing travel to the arts, according to home location are complex and include:

- Availability of public transport – Outer Melbourne has a service quantity 7% that of inner Melbourne while middle Melbourne has about one-quarter of the service quantity of inner areas (Currie, 2010).
- Availability and accessibility of local arts and cultural destinations - The concentration of cultural venues is far greater in inner Melbourne compared to the middle and outer suburbs. For example a comparison of one inner Melbourne to one outer Melbourne Local

Government Area (LGA) found four times as many cultural institutions per head of population in the inner, compared to the outer LGA. In outer Melbourne, venues are also much less likely to be within walk, cycle or even public transport access of people living locally, due to the greater spatial size of outer Melbourne LGAs. This suggests that attendance might be driven by the number of opportunities available to participate in one's own neighbourhood.

- Propensity for localised travel - Analysis of VATS data confirms that 70.5% of all trips to arts and cultural activities are made to destinations in LGAs by residents of those areas. Since the metropolitan area is divided into 31 LGAs, travel within LGAs is hence largely local and over relatively short distances. The localised pattern of travel to the arts is more pronounced than for travel to other activity types (61.44%).
- Inner Melbourne has a higher share of higher income residents than outer Melbourne (DPCD, 2007). Since income is related to volume of trips (Currie, 2010, Metz, 2005) this may explain why trip making to all activities is higher in inner Melbourne. However the analysis of the influence of income identifies it is similar for all trip types and does not display any unique characteristics for arts and cultural travel.
- Analysis of mode share indicates that arts and cultural trips are slightly more likely to involve active or public transport, than other activity trips. With trips by car (69.8% vs 74.7%), active transport (23.6% vs 19.3%) and public transport (6.2% vs 5%) ($p < 0.05$).

It is probable that there is inter-relationship between several of these factors, which adds to the complexity.

Other factors investigated, but not found to have a considerable differential impact on travel to the arts, as distinct to travel to all other activities were age and family type. Travel to the arts peaks in the 15 to 24 age-group, as opposed to the 25 – 44 age-group and secondly, there is a slight increase between the 45 – 64 age-group and the 65 – 74 age group, perhaps reflecting a change associated with retirement.

The analysis of trip making according to family type shows the presence of children in a household decreases trip making, but there is no difference between travel to all activity types compared to arts and cultural activity.

4.4 Other barriers to arts participation

Cost was identified as a barrier to participation in the arts. Cost is more likely to be a barrier to participation for people on lower incomes. The cost of transport was a barrier to activities, in particular for people on a low income. The following quote exemplifies this point:

If you've got an income you don't think about stuff, or a car. But if you've got a limited income and no car, this is your life, literally. There are times when I've made a decision to get a taxi home if my knee's been really bad and on \$200 a week ...that's the difference between surviving and living.

Cost of the arts activity itself is also a barrier to participation, but again only relative to income. For example, a person on a pension found most arts activities expensive, as she explains it:

Price; a lot of stuff, when you're on a pension, just forget it. Some concessions are so minimal they're insulting.

Income is linked to workforce participation. Of the people interviewed for this study, 20 were working, 23 were not in the labour force and seven were unemployed. It has been hypothesised that people not in the work force would be more likely to participate in arts and cultural activity, as they would have more time available within which to do it. Two important factors have been highlighted in the qualitative data. First, this hypothesis has been borne out in the qualitative data with only 36.5 percent of people in the workforce having participated in arts and cultural activity compared to 58 percent of the people not engaged in the labour force or education. Second, the qualitative data supports the hypothesis that arts and cultural activity may provide significant participation benefits for people not in the workforce. Using and developing skills and opportunities for social interaction outside one's immediate social circle, have been reported as benefits of arts and cultural participation for non-working people in this study.

5. CONCLUSION

These results suggest a strong relationship between arts and cultural participation and the local accessibility of activities. In areas where walk, cycle and public transport access to arts and cultural activity is high, participation is higher than for other areas. In areas where such accessibility is not high, participation is greater for those people who have access to cars. Trip rates to arts and cultural activities (and as a share of all travel) decrease between inner and outer Melbourne, the reverse of the pattern for other activities. People experiencing transport disadvantage (difficulties accessing either private or public transport) face barriers to participation in the arts. Participation in the arts will be facilitated by improved transport planning associated with the delivery of arts and cultural activities in communities, in particular giving priority to the provision of creative participation activities in local communities.

This research has demonstrated that people derive a number of benefits from creative participation in the arts that can foster social inclusion. These are opportunities to develop social capital and social support and opportunities to learn and develop skills. The relationship between transport, arts and cultural participation and social capital is illustrated in Figure 3 below. Provision of low-cost creative participation arts experiences in local neighbourhood settings that are accessible by active and public transport are likely to increase opportunities promoting social inclusion. In particular these activities have been found to present opportunities for the development of bridging social capital, the form of social capital associated with links to resources and opportunities beyond one's own network. It is therefore important to improve the accessibility of such activities, given the benefits shown. Better transport, infrastructure and land-use mix planning at the initial stages of residential development and better targeting transport for those groups currently excluded, may address accessibility problems.

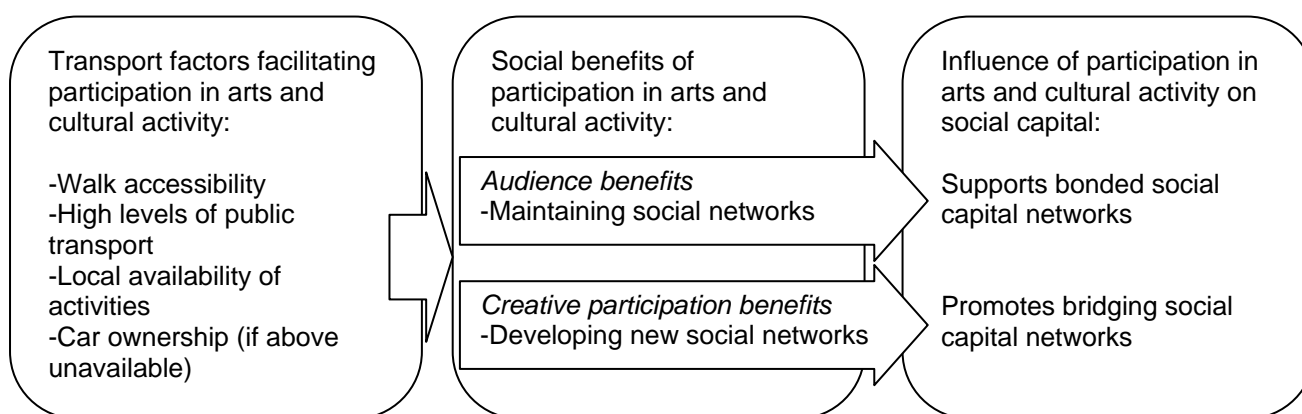


Figure 3: The relationship of transport influences on arts participation to social capital

Arts and cultural activities do not fit well into traditional household travel survey definitions of trip purposes and may therefore be misrepresented in policy development. This research has found that arts and cultural activities can encompass a wide range of trip types and can include both creative participation and audience attendance at activities. These activities do not fit well into conventional definitions of trip purposes in household travel surveys. Travel to arts and cultural activity has unique dynamics not experienced in travel to other activity types. Methods used to research and analyse travel to arts and cultural activity, through the VATS survey fail to adequately represent the unique dynamics of travel to the arts. Better informed data collection processes will improve research and enhance planning for this type of travel.

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