Creative producers add critical currency to these places, generating cultural capital, yet artists themselves are often displaced later in the gentrification process, as the "frontier" moves through an area, and as property market dynamics limit residential choice and available rehearsal or studio spaces. Those creative workers especially vulnerable to sporadic wage payments are effectively moved on through rising rents, priced out of spaces by redevelopment. Once-abandoned warehouses that become transient, flexible spaces occupied by "warehouse cultures" of artists and musicians (either informally, through squatting, or formally, with low-cost rents) are converted into apartments or restructured as inner-city factory outlet retail spaces. Long-term landlords realise the possible rents available on older run-down terrace housing, and previously cheap commercial spaces (that might have been used as galleries or performance spaces) encouraging conversions to boutiques, restaurants, cafes and so on…Creative producers, and the creative industries more generally, both contribute to a re-visioning of suburbs and precincts, and are affected by it; images of place as "creative hubs", or even as dangerous, transgressive spaces, can be recast in ways that ironically threaten creativity and eventually erase problematic associations with a dilapidated or "dangerous" inner-city.

—Gibson and Homan, p.70

- **What do you think of Gibson and Homan's 'frontier' model of gentrification?**
- **Do you think that methods such as Marrickville's council-run concerts go some way to repairing this?**

Causes for the decline of live venues are complex and include increasing regulation of entertainment through licensing laws and local environmental planning provisions; replacement of live music with other revenue streams (such as poker machines); and, linked to gentrification, rising rents that have forced venues to close their doors. The decline in live venues in Sydney is also demand-driven. Shifting demographics have dwindled away the fan base supporting live music. Those who saw live music at its height in the 1980s and early 1990s have grown older and are less likely to see music themselves for a number of reasons, including a shift in the balance in their lives between work and leisure. At the same time, younger generations have a much wider range of competing entertainment forms. Most, if not all, of these factors are beyond the ambit of one Council's strategies for live music concerts in public spaces. As state and federal governments remain dominant in the raising of taxation revenues and subsequent allocation of cultural finances, the local tier cannot entertain the provision of council-funded venues, as is the case in Europe.

—Gibson and Homan, pp. 80-81

- **Do you agree that these are the main factors in the decline of live venues?**
- **What alternative solutions might exist?**