

# DISCUSSION

- Talk to each other, not just me
- Ask questions if you need clarification on what someone has said
- Try not to interrupt!
- You don't need to raise your hand but please try to consider your 'airtime' and how much you've spoken in relation to others.
- Don't put down someone else's ideas - explain why your interpretation differs (or ask a follow-up question!)

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?**