



Queensland University of Technology
Brisbane Australia

This may be the author's version of a work that was submitted/accepted for publication in the following source:

McIntyre, Phillip, Kerrigan, Susan, & [McCutcheon, Marion](#)
(2021)

Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Marrickville.

QUT Digital Media Research Centre, Brisbane.

This file was downloaded from: <https://eprints.qut.edu.au/208593/>

© Consult author(s) regarding copyright matters

This work is covered by copyright. Unless the document is being made available under a Creative Commons Licence, you must assume that re-use is limited to personal use and that permission from the copyright owner must be obtained for all other uses. If the document is available under a Creative Commons License (or other specified license) then refer to the Licence for details of permitted re-use. It is a condition of access that users recognise and abide by the legal requirements associated with these rights. If you believe that this work infringes copyright please provide details by email to qut.copyright@qut.edu.au

License: Free-to-read at publisher

Notice: *Please note that this document may not be the Version of Record (i.e. published version) of the work. Author manuscript versions (as Submitted for peer review or as Accepted for publication after peer review) can be identified by an absence of publisher branding and/or typeset appearance. If there is any doubt, please refer to the published source.*

Australian Cultural and Creative Activity: A Population and Hotspot Analysis

Marrickville
NSW



QUT

**Digital Media
Research Centre**



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

Australian Cultural and Creative Activity: A Population and Hotspot Analysis Marrickville



Australian Government
Australian Research Council



This report is an output of an Australian Research Council Linkage project (LP160101724) led by Queensland University of Technology in partnership with the University of Newcastle, Arts Queensland, Create NSW, Creative Victoria, Arts South Australia and the WA Department of Local Government, Sport and Cultural Industries.

Suggested citation: Phillip McIntyre, Susan Kerrigan and Marion McCutcheon. 2021. *Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Marrickville*, Brisbane. Digital Media Research Centre. Available <https://research.qut.edu.au/creativehotspots/>.

Strategic summary

Marrickville and Sydenham in Sydney's Inner West are a productive and important part of the NSW creative economy, with creative employment at 7.9%, the highest recorded in all NSW CI hotspots in this study.

- Creative employment in Marrickville and Sydenham has grown 6.8% a year from 2011 to 2016.
- In 2016, employment in the CI workforce was 1,496 people, with a mean income of \$60,400.
- Inner West Council acknowledges that CI is one of the biggest industries in the LGA.
- CI employment growth is at risk from gentrification and rezoning of light industrial areas for high-rise residential and commercial development.
- It is expected that the significant 6.8% growth rate will not be carried through to the next Census.

Marrickville creatives exhibit the same interconnectedness and complementary activity as those in regional centres of NSW, but they face the added pressures of gentrification.

- The rezoning of land and redevelopment of light industrial areas used by creatives for manufacturing into high-rise residential accommodation forces up property prices and rents, with the subsequent effect of forcing creatives out of the LGA.
- Marrickville creatives tend to earn relatively higher incomes than regional creatives.
- Marrickville is home to Cultural Production and Creative Practice activities that require large production facilities for creative manufacturing.
- Creative workers commute to Marrickville from Sydney's eastern suburbs.
- Noise pollution might be the only reason why some areas can't be rezoned as residential.

The gentrification of the Inner West is changing the nature of its creative activity, forcing a move away from Cultural Production manufacturing to Creative Services.

- The redevelopment of light industrial spaces in Marrickville will offer modern creative services business access to digital creative hubs

- Hybrid enterprises have emerged as a means of accommodating the commercialisation of Cultural Production and space.
- Creative organisations have been forced to become creative venue managers.
- There is evidence of co-location and the sharing of cultural infrastructure.

Creative migration is visible in Marrickville, with high concentrations of creatives forced to live in one place and work in another.

- The strength of Marrickville and Sydenham's creative ecosystem is evident from the mature and established Cultural Production sub-sector.
- The maturity in Cultural Production has emerged because of the availability of industrial spaces where manufacturing of highly specialised creative activities occurs.
- One artist-owned venue, the Red Rattler, supports emerging performers and artists.
- Artists in studios and venues are on tenuous lease arrangements and this affects productivity.

The Creative Services sub-sector of Software and Digital Content have less presence than other nearby LGAs which have well established innovation hubs and technology parks.

- Poor quality internet affects business growth, particularly in retail and the live music scene.
- Architecture approval processes are slowed down by council regulations. It is possible sub-specialists within council exert too much control.

Music and Performing Arts in Marrickville has undergone a cultural shift in the last decade, moving away from arts practice and towards food and drink.

- Marrickville's warehouse scene was at its peak early in the 2010s and now there are cafés and bars where improvised gigs can occur.
- Creative business registrations are growing more rapidly for smaller businesses with no GST registration than for larger ones.
- The most significant growth of small/micro businesses is in Visual and Performing Arts and Architecture and Design.

Recommendations:

- The significant growth rate in Creative Industries employment needs to be supported through close examination of the consequences of gentrification on the precinct and considered review of local and state government rezoning permissions.
- Better NBN connections are needed in Marrickville to support retail and the live music scene.
- Advise all levels of government that a determination be made to encourage further policy and funding support for artist-owned spaces.
- Local and state government needs to be encouraged to recognise the Marrickville creative precinct is under threat because of affordability issues brought on by gentrification.
- Sydenham is the next vulnerable spot threatened by rezoning and local government should be encouraged to work to preserve its creative industry base.

Table of Contents

BACKGROUND AND CONTEXT	5
POPULATION	5
ECONOMY	6
CREATIVE ECONOMY	6
LOCAL GOVERNMENT POLICY CONTEXT	11
STRATEGIC THEME 1: THE INTERRELATIONSHIPS ACROSS THE SUB-SECTORS OF THE CREATIVE INDUSTRIES 14	
CREATIVE SERVICES	14
ADVERTISING AND MARKETING	14
<i>Art of Multimedia</i>	15
DESIGN	15
<i>Art+Design</i>	16
<i>Zois Embroidery</i>	16
ARCHITECTURE	17
<i>mackenzie pronk architects</i>	17
SOFTWARE AND DIGITAL CONTENT	18
<i>Esem Projects</i>	18
CULTURAL PRODUCTION	18
CULTURAL ARTS AND LIVING ARTS	19
VISUAL ARTS	21
<i>Carrington Road and Addi Road: In Brief</i>	21
<i>The Ultimo Project – Up Space</i>	21
<i>Mothership Studios</i>	22
<i>ARTeConnect</i>	23
MUSIC AND PERFORMING ARTS	23
<i>LazyBones Lounge</i>	24
<i>Camelot Lounge</i>	25
<i>Monsieur Camembert</i>	26
<i>Kween G</i>	26
<i>The Red Rattler</i>	27
<i>RMP Records</i>	27
<i>Elefant Tracks</i>	28
<i>EB Amps and Cabs</i>	28
<i>Freelance Musicians</i>	29
<i>The Sydney Fringe Festival</i>	30
<i>Erth Visual & Physical Inc</i>	30
FILM AND TV	30
<i>Freelance Television Producers</i>	31
<i>Baxter Audio</i>	31
NEWSPAPERS AND PUBLISHING	32
<i>Writing NSW</i>	32
<i>Marrickville Library</i>	33
STRATEGIC THEME 2: THE RELATIONSHIP OF CULTURAL AND CREATIVE ACTIVITY TO THE WIDER ECONOMY	34
ADDI ROAD	34
REVERSE GARBAGE	35
CREATIVE PLUS BUSINESS	36
MUD AUSTRALIA	36
STRATEGIC THEME 3: HOTSPOT COMPARISONS	37
REFERENCES	39
APPENDICES	41

Acknowledgements

The research team gratefully acknowledge the assistance of the following people and organisations for providing the information and insights that made this report possible:

Rosanna Barbero - Addi Road Community Centre
Sarah Barns - Esem Projects
Eric Bellingham - EB Amps and Cabs
Naomi Bower - Inner West Council
Naomi Brennan - Reverse Garbage
Amanda Buckland - Inner West Council
Billy Cotsis - Inner West Council
Monica Davidson - Creative Plus Business
Ingrid Dieckmann - Pink Flamingo / Mothership Studios
John Encarnacao - Western Sydney University
Yaron Hallis - Camelot Lounge
Dale Harrison - Elefant Traks
Mina Bui Jones - Addi Road Community Centre
Anita Jorgensen - Television Producer
Kirsten Junor - Reverse Garbage
Beata Kade - Art of Multimedia
Bettina Kaiser – Art & Design, Mess With It
Therese Kenyon - Ultimo Project
James Kirton - Mud Australia
Tim Levinson - Elefant Traks
Tess Lloyd - Mud Australia
Jake Lloyd Jones - MerJa Media
Neil Mackenzie - mackenzie pronk architects
Tara Morelos - ARTeCONNECT
Caroline McLeod - Inner West Council
Kween G/ Gladys Namokoyi – Hip-Hop Artist
Craig Pieterston - Lazy Bones Lounge
Jimmi Prilis - Zois Embroidery
Heidi Pronk - mackenzie pronk architects
Steve Shanahan - Baxter Studio
Shelley Simpson - Mud Australia
Julia Tsalis - NSW Writers
Steve Wernick - RPM retail store
Nick Wishart - Composer and Sound Designer

Background and context

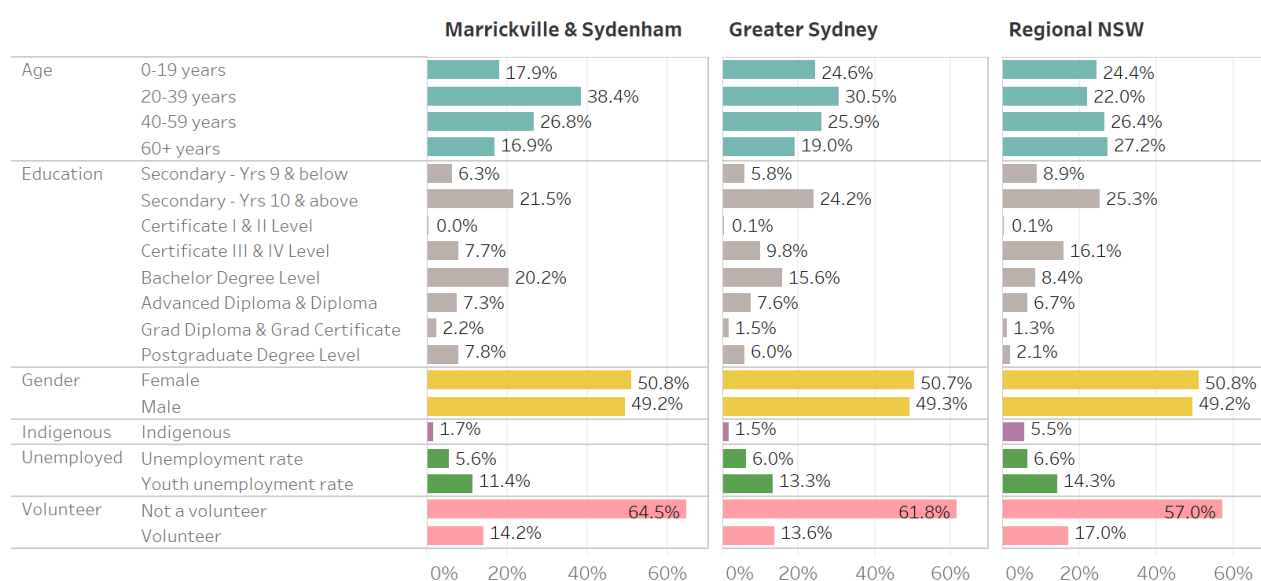
Marrickville is an inner-west suburb of Sydney 7km from the CBD, on the land of the Eora nation, belonging to the Gadigal and Wangal peoples. In the Inner West Council area, it is part of the Midjumburi (Lillypilly) Ward that also includes St Peters, Sydenham and Tempe. Its name originated in 1855 when the Marrick estate was created by Thomas Chalder, though settlement began earlier with land grants in 1794.

During the mid-20th century, Marrickville was home to Italian and Greek communities. This century, some areas have been gentrified and light industrial warehouses have become home to dynamic and productive creative arts and manufacturing sectors. By 2017, Marrickville was referred to as a Sydney hipster suburb with a youthful population and increasing liquor licences and 'foodie' eateries. There are a number of rezoning and redevelopment issues facing Marrickville which puts the NSW Government at odds with local residents. A 'Save Marrickville' residents group is committed to 'taking positive action to ensure that the growth of our suburb is planned properly for our community, the environment and future residents' (Save_Marrickville, 2019). This is a key issue for the Creative Industries, as many occupy light industrial warehouses that have been, or will be, rezoned for medium- and high-density housing (Pollio, Ang, Rowe, Stevenson, & Magee, 2018).

Population

Marrickville and neighbouring Sydenham had a population of 34,380 in 2016, and the Inner West Council area had a total population of 200,000 by 2019. The median household income in the Inner West, at \$2,042 per week, is \$350 higher than the national average, and the median mortgage repayment is \$600 a week, \$150 higher than the NSW average (.id, 2020). Marrickville is known for its large non-English speaking population. In the 1950s and '60s, it was home to primarily Italians and Greeks, and today 37% of residents were born overseas, in Vietnam, Greece, the UK, New Zealand, China, Lebanon, Portugal and the Philippines. Residents in Marrickville and Sydenham are well educated, with 20% holding a tertiary qualification.

Figure 1 Demographic profile by place of residence, Marrickville and Sydenham-Tempe-St Peters SA2 areas compared with Greater Sydney and Regional NSW 2016



Sources: ABS (2016)

Economy

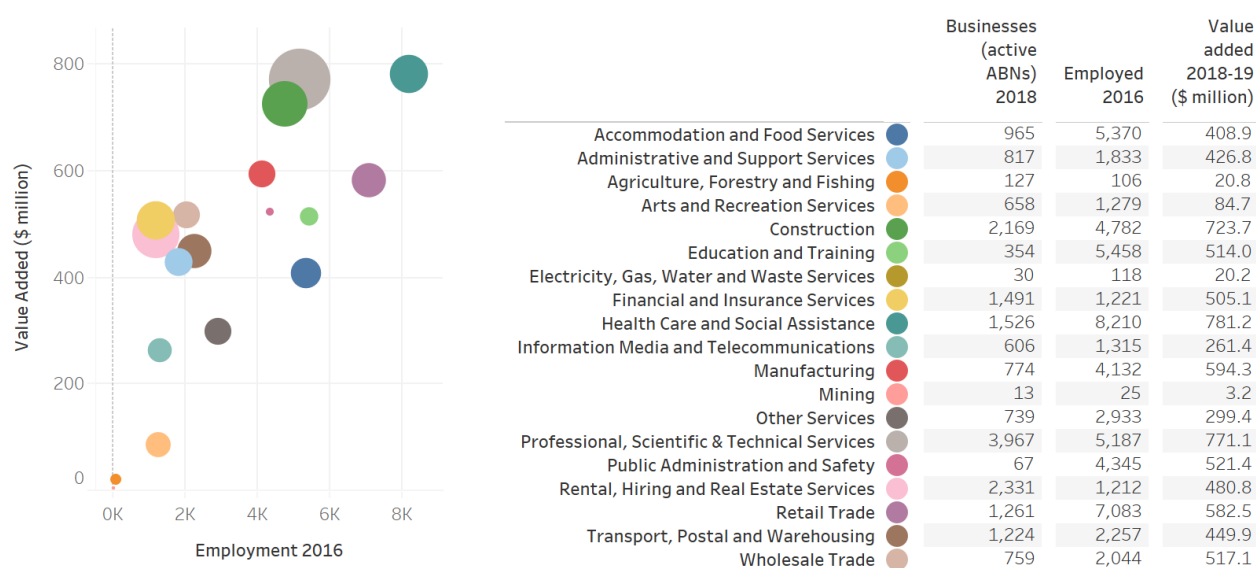
In 2019, Inner West Council's Gross Regional Product (GRP) was estimated at \$10.4 billion, which is 1.83% of the Gross State Product. The Inner West's economy supports more than 75,000 jobs across more than 20,000 businesses (.id, 2019). Prominent industries are Health Care and Social Assistance, Retail, and Education and Training. The industries with the largest numbers of businesses with active ABNs are Professional, Scientific and Technical Services, and Rental, Hiring and Real Estate Services, and Construction (.id 2019).

Table 1 Economic indicator summary, Inner West local government area, 2016

	Population	Gross Regional product (\$m, 2017-18 dollars)	Total employed	Total businesses
Measure	198,024	\$10,414 m	75,446	18,545
Percentage of State	2.56%	1.95%	2.01%	2.58%

Sources: ABS (2016), (Australian Bureau of Statistics, 2018a), Australian Bureau of Statistics (2018b), .id (2019)

Figure 2 Economic activity by ANZSIC subdivision, Inner West LGA



Notes: Bubble size ~ business count

Sources: Australian Bureau of Statistics (2016), .idcommunity (2020)

Creative economy

Between 2011 and 2016, creative employment in Marrickville and Sydenham increased rapidly, by an average annual rate of 6.8% (See Appendix 1). In 2016, employment in the Creative Industries workforce was 1,496 people with a creative employment intensity of 7.9%, almost double that in the other hotspots in this study in regional NSW. Census statistics confirm that these suburbs, Marrickville and Sydenham, are a productive and important part of the city of Sydney and the NSW creative economy. However, the CI employment growth of 6.8% is threatened by gentrification and rezoning of light industrial areas for high-rise residential and commercial development, and it is expected that this significant growth rate will not be carried forward to the next Census.

Within Cultural Production (CP), established and sustainable creative sole traders, SMEs, coworking spaces and live music venues are in jeopardy because they occupy light-industrial warehouses that have been rezoned or are under threat of rezoning to maximise potential future commercial development (Ang et al., 2016; Gibson, Grodach, Lyons, Crosby, & Brennan-Horley, 2017; Pollio et al.,

2018). Gentrification is the main concern, as these light-industrial zones have the potential to be redeveloped for medium- to high-density housing in line with the 'State Government's decision to consolidate and increase density along the main transport arteries that feed into the CBD businesses' (Pollio et. al. 2018 p. 59). This disruption threatens the livelihood of 1,500 CI practitioners who are part of a thriving creative precinct.

A number of light-industrial areas in Marrickville are 'used by significant communities of artists and creators and provide vital space for the continuing existence of cultural activities and organisation' (Pollio et. al, 2018 p. 10). A Western Sydney University report, *Cultural Creation and Production in the Inner West LGA: A case-study needs analysis* (Pollio et. al, 2018), identifies that without 'market drivers, public agencies must intervene – through the instruments of advocacy, cultural policy and land use regulation – to preserve and develop sites for cultural creation and production' (Pollio et. al, 2018 p. 10). By presenting 11 case studies of established creative hubs in the Inner West, the report evidences what these organisations do and how they continue to be sustainable. There are a range of threats for these Cultural Production organisations, most of which relate to how they can remain in their current locations. The gentrification of the Inner West is seen to effect:

- The emergence of hybrid enterprises as a means of accommodating the commercialisation of cultural production and space
- The shift from creative organisations to creative venue managers
- A colocation and sharing of cultural infrastructure
- The maintenance of creative networks well beyond permanent users (Pollio et.al, 2018 p. 7).

An organisation profiled in the 2018 report is Erth, now located in the Carrington Road precinct in Marrickville. Erth, specialising in live performance and large-scale puppetry shows, is an international company, founded in 1990 in Ballarat, Victoria. In Sydney, it was located originally at Carriageworks and moved to Marrickville into a shared warehouse with a short lease: 'a demolition clause is included in the 3+3-year lease, as the area is zoned for residential development' (Pollio et. al, 2018, p. 41).

Two other relevant research reports are *Mapping Culture* (Ang et al., 2016), from the Institute for Culture and Society at Western Sydney University, and *Made in Marrickville* (Gibson et al., 2017), produced for the Australian Research Council Discovery Project *Urban Cultural Policy and the Changing Dynamics of Cultural Production*.

Released in August 2017, *Made in Marrickville* (Gibson et al., 2017) explored the industry-manufacturing nexus. Marrickville's Carrington Road precinct, which was the focus for the study, is seen as an economically significant site as it has been an industrial hub for 90 years. Precinct enterprises include a diverse spectrum from food processing to clothes design, puppet-making and ceramics. The Carrington Road site contains:

223 enterprises, generating an estimated 1,800 full-time equivalent jobs. The precinct operates as a pivotal node in dense networks of commercial, tacit, and social relationships between enterprises within and beyond the immediate vicinity. In this audit, no less than 15 discrete functional clusters were documented ... across an impressive array of sectors (Gibson et al., 2017, p. 9).

Made in Marrickville researchers aimed to examine the production relationship between cultural industries and urban manufacturing to determine how changing industry, urban development, land use, technology, and policy dynamics affect cultural production. They found that:

Underpinning Carrington Road's emergence as a pre-eminent creative/manufacturing interface precinct has been a combination of affordability, sympathetic landlords, industrial land use zoning, mix of small and large factory spaces with suitable features, proximity to central city economic and cultural hubs, skilled workforces and core markets, and a surrounding social and cultural environment (Gibson et al., 2017, p. 61).

The study identified lessons for Australian cities to develop new policies around cultural production and manufacturing across four major dynamics:

- Industry relations (skills, supply-chains, and work practices)
- Urban development (including real estate pressures and land use competition)
- Technological innovations (in production, distribution, and communication)
- New policy-making agendas (Gibson et al., 2017, p. 6).

In conclusion, the report found that the creative economy occurring in the inner-city industrial zones of Marrickville was enabled because the 'enterprises are co-located, and where buildings are often older and lower rent, with suitable roof heights, truck access and limited restrictions on noise. Together, creative industries and manufacturing form a significant sector of investment and employment, while contributing to city vitality and liveability' (Gibson et al., 2017, p. 61). However, the future of this ecosystem is under duress 'due to altered dynamics around production and labour, urban development, and digital technologies' (Gibson et al., 2017, p. 61).

An earlier report, *Mapping Culture - venues and Infrastructure in the City of Sydney* (Ang et al., 2016), presents 'a series of maps concerning the clustering of cultural venues, organisations and enterprises across the City of Sydney LGA in three cultural sectors: music, the visual arts, and architecture and design (Ang et al., 2016, p. 10). The cultural mapping was framed through five spatial domains: 'community and participation spaces; spaces for practice, education and development; commercial and enterprise spaces; performance and exhibition spaces, and festival, event and public spaces' (ibid). This is combined with a relational value chain dimension (creation, production, dissemination, use and education) in revealing the location of fixed spaces (that is, cultural venues) and the cultural flows within and around them. A sixth spatial domain, digital space, is not included in this mapping exercise at the request of the City of Sydney (ibid). The report discusses the location and distribution of 3,106 cultural venues that were mapped and broken down into spatial, cultural industry, and venue types. Findings are also presented of the 6,329 value chain roles played by each of the cultural venues (multiple roles were permitted) (ibid).

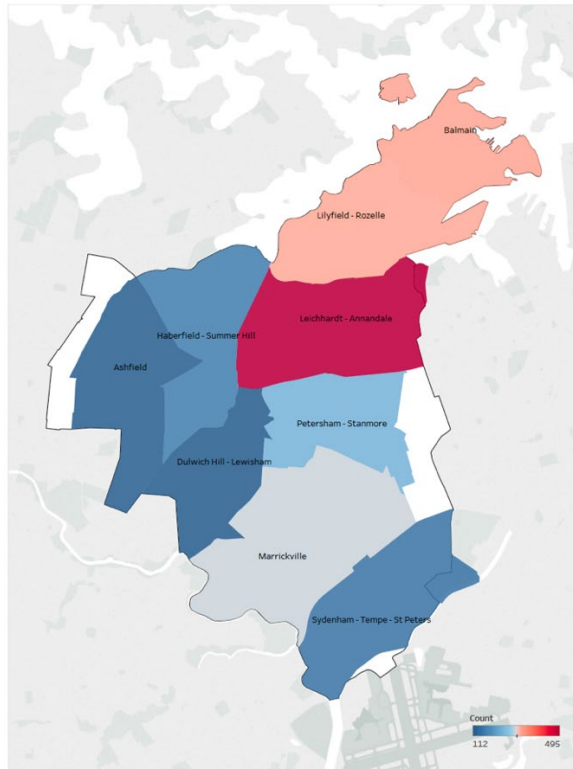
The findings of these studies are significant and should remain relevant for some time, but they do not preclude a more detailed analysis of other Creative Industries activity occurring at other Marrickville addresses. Employment heatmaps from the Inner West Council area (Figure 3), provide a more detailed concentration of Creative Services (CS) and Cultural Production (CP) in the LGA, with each ward visible: Balmain, Lilyfield-Rozelle, Leichhardt-Annandale, Haberfield-Summer Hill, Ashfield, Petersham-Stanmore, Dulwich Hill-Lewisham, Marrickville, Sydenham-Tempe-St Peters. The first shows CS employment by place of work, indicating these activities are concentrated in Leichhardt-Annandale. The second shows employment in CS as share of total employment by place of work, with pockets of concentration in Balmain and Lilyfield-Rozelle. The third heatmap (Figure 4) shows similar concentrations for the CP sector, identifying Marrickville as a hotspot. The last shows employment in CP as a share of total employment in the region by place of work, revealing Lilyfield-Rozelle as the hotspot, followed by Balmain, Petersham-Stanmore and Marrickville.

From the data gathered by this study, overall mean income across all CI sectors in Marrickville and Sydenham was \$60,400, based on employment of 1,496 creatives. The Creative Services (CS) sub-sector, consisting of architecture and design, advertising and marketing, web design, software app development and games, is a significant part of the Creative Industries. Architecture and Design employed the most workers, with 203 creatives drawing a mean wage of \$59,900. Advertising and Marketing was the second largest employer in the CS, with 30 people employed as creative specialists, earning \$80,600.

The Cultural Production (CP) sector, that is, visual and performing arts, music, film, TV and radio, and publishing, presented intense employment activity (see Figure 5) with very high creative specialist employment not previously seen in any other hotspot across this research project. The highest CP salary in Marrickville and Sydenham was \$97,500, earned by creative specialists working in Publishing, and Film, TV and Radio. Embedded creatives, those working in creative occupations in other industries (see Figure 5 – Other Industries), are in a growth cycle, with Film, TV and Radio increasing by an average growth rate of 25% per annum (See Appendix A.3).

Figure 3: Heatmaps showing Marrickville Creative services employment by SA2 region

Inner West (A) by SA2 area, employment in creative services industries by place of work



Inner West (A) by SA2 area, employment in creative services industries as a share of total employment, by place of work

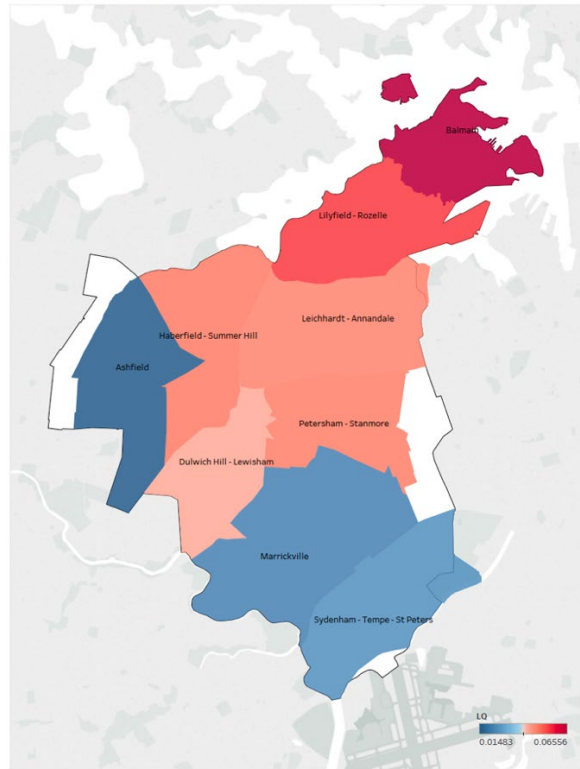
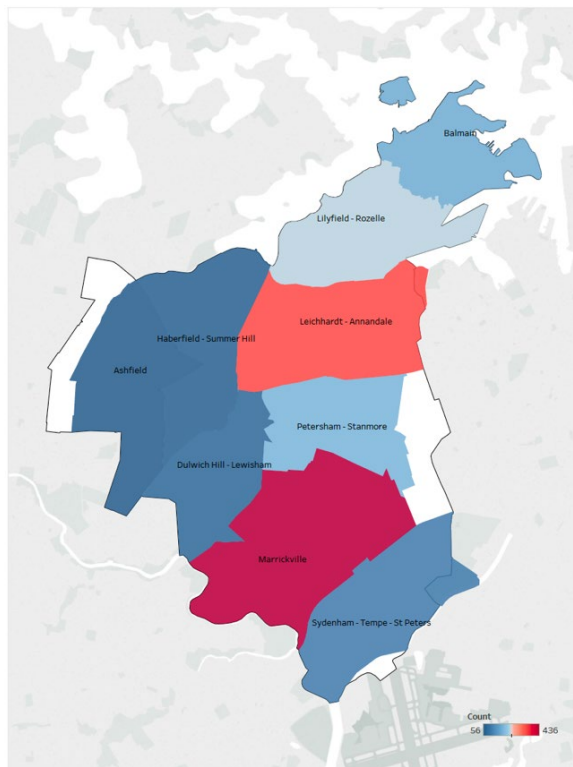


Figure 4 Cultural Production employment by SA2 region

Inner West (A) by SA2 area, employment in cultural production industries by place of work



Inner West (A) by SA2 area, employment in cultural production industries as a share of total employment, by place of work

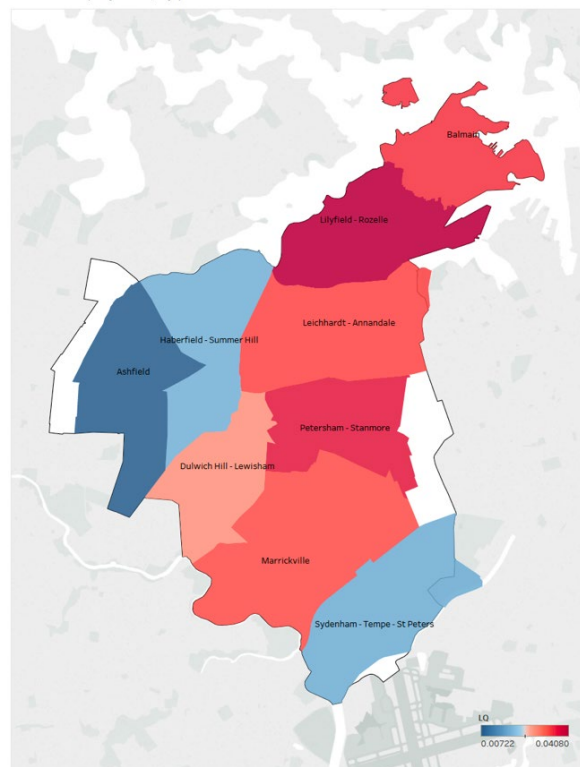
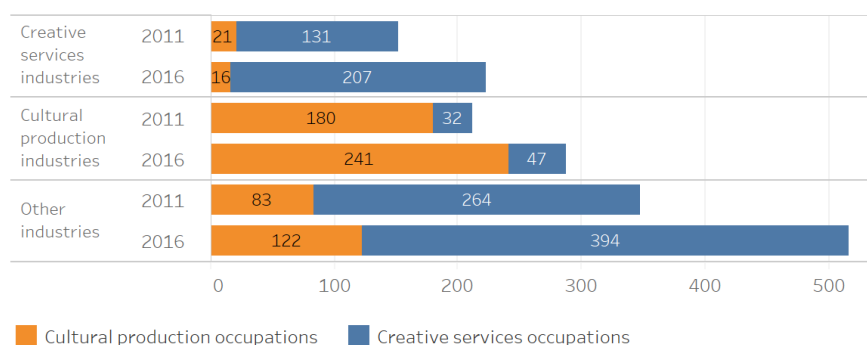


Figure 5 Employed persons in creative and other industries by creative occupation type, 2016, Marrickville and Sydenham – Tempe – St Peters SA2 areas



Sources: ABS (2016)

Comparing Australian Business Number (ABN) registration and employment at the 2011 and 2016 Census provides insights into the nature of growth in each creative sector (as depicted by the comets in Figure 6). In Marrickville and Sydenham, for Visual and Performing Arts, creative business registrations are growing more rapidly for smaller businesses with no GST registration (earning less than \$75,000 a year) than for larger businesses, although this trend is not uniform across all sectors. Trends worth noting are as follows:

- The most significant ABN growth is in Visual and Performing Arts, and Architecture and Design businesses not registered for GST.
- The most significant growth in employment is also in Visual and Performing Arts, and Architecture and Design
- Visual and Performing Arts businesses are more likely than others to not be registered for GST, thus they are more likely to be small/micro businesses generating revenues of less than \$75,000 a year
- Architecture and Design businesses are also more likely to not be registered for GST
- Other CI sectors are remarkably evenly split between businesses with and without GST registration
- More than half of the businesses registered as creative industry businesses in Marrickville/Sydenham earn revenues of less than \$75,000.

Figure 6 Employment, total earnings and business counts, Marrickville and Sydenham, 2011 to 2016



Note: figure does not split employment and total earnings by business registration type – it compares totals

Sources: ABS (2011 & 2016), ABR (2019)

Local Government policy context

The Inner West Council was formed in mid-2016 through the forced merger of Ashfield, Leichhardt and Marrickville Councils. There are now five wards, with three councillors representing each ward. Marrickville is in the Midjuburi (Lillypilly) ward. The Sydney College of the Arts is in the Inner West Council area.

Inner West Council's economic development team leader Billy Cotsis said the economic activity in Marrickville, as well as nearby Newtown, had benefited from Sydney's lockdown laws, because licensees have been 'proactive ... with the liquor accord ... there's some really good things happening of an evening in Marrickville and it's fantastic for this part of Sydney with the venues and the evening trade for restaurants' (Cotsis iv, 20 September 2019). Cotsis said, 'people come from outside the area to visit our venues; it might be the Enmore Theatre [in Newtown], it might be The Factory, Camelot Lounge, there's some great places to go' (ibid). Cotsis was formerly employed with the City of Sydney where he worked on liquor accords: 'Whether people agree with them or not, the local police probably looked at them as a way to try to manage alcohol-related violence. It's very unfortunate that we have high stakes. We've got to be safe' (ibid). Cotsis believes the NSW Government should be commended for reviewing the laws: 'Everyone involved in that debate, whether you're from the government, or from various groups, industry, venues, should all be commended for keeping the dialogue going' (ibid).

Inner West Council offers an Arts and Cultural program called 'Living Arts', which is an eclectic expression of cultural diversity and contemporary art. Specifically, it advises Council on performing arts and music policies and offers access to creative spaces, a Local Creatives showcase, public art and placemaking, and an events calendar. It organises a festival called EDGE, which 'funds local artists, creative spaces and businesses to present new work in iconic places and creative precincts' (Inner-West-Council 2019b). EDGE is run at different times of the year; for example, in 2019 EDGE was held in Sydenham in August, in Ashfield in September, and Newtown and Balmain in November, and in 2020 EDGE was held in Greenway in April. The EDGE festival includes Creative Trails, Art on the Street, Perfect Match, and EDGE Talks and Spaces (Inner-West-Council, 2019b).

The former Marrickville Council's Local Environment Plan 2011 recognises that Marrickville is the centre of Sydney's independent arts scene and is home to many artists, studios, commercial art

galleries, artist-run initiatives, theatres and festivals (Live Music Office, 2018, p. 44). Proximity to Sydney's centre means Inner West Council has not had to develop its own infrastructure: 'The only piece of cultural infrastructure is the Red Box, which is a rehearsal space for aerial work and circus work... it's not even a presentation stage. And then Council's got this tiny gallery at the back of somewhere that is not set up properly' (Buckland iv, 16 September 2019). This proximity to Sydney 'is a good thing' and has allowed the Council's focus to be 'on all the people that are doing it themselves for themselves' (ibid).

Inner West Council workers Naomi Bower, the Cultural Planning and Policy Leader, and Amanda Buckland, the Living Arts Manager, confirm that Marrickville is an ecosystem that must be maintained. Bower said Marrickville is an 'authentic cultural production sector, where things are made and produced. A lot of this occurs at the interface of creative industries and manufacturing' (Bower iv, 16 September 2019). It's also a place where practising artists, who might be earning an income or not, are able to 'generate ideas and community and ... you need an ecosystem in order to have that feeling in an area' (ibid). However, 'often it's a trigger for gentrification' which could force artists out: 'If that's lost, we see that distinctiveness and that liveability of the area will be really affected' (ibid). And that would have a broader effect: 'It's not just important to our community, it's actually important to the whole of Greater Sydney and beyond' (ibid).

Proximity to Sydney is important because the makers 'need to be close to supply those big shows and huge suppliers like the Opera House or Mardi Gras' so affordable space close to the city is vital: 'They would not want to move to Western Sydney; it wouldn't work for them' (Bower iv, 16 September 2019). Buckland confirms that Marrickville has 'a very large footprint of industrial land that is still intact', compared to Surry Hills, Paddington, and Alexandria, where that space has gone. The Council is working very hard 'to preserve creative uses on those employment lands for those who need floor space, heavy loading dock areas [and] high ceilings that the creative producers are needing' (ibid). Their needs are different to the Creative Services workers, 'the architects, designers, graphics, who can sit in an office' (ibid). Bower said they had argued that the Victoria Road rezoning was 'not a good idea ... because it's such a huge loss of creative space [and] ... a big loss in that corridor' from Sydenham Station (Bower iv, 16 September 2019). Sydenham is 'a vulnerable spot. It will never be zoned for residential, but has to be really preserved' (Buckland iv, 16 September 2019).

Culture and economy are 'very directly linked' in Inner West Council's community and strategic plans, through the EDGE framework (Buckland iv, 16 September 2019). They recognise 'unique elements of affordability, of the kind of scale and size and space, the sorts of rezonings and permissions, but also the relationships they have to each other. Because they're all in such fledgling businesses to start with. They're not earning that much money. They're trialling, they're testing, they're failing, they're succeeding. It's such a struggle that this whole thing of the mutual support network, and the way they can call on someone to ... weld this thing or resolve this problem, that's crucial to their success as well' (ibid).

There is a push led by developers to get more use out of the land and make a profit but, according to Buckland, 'the way creatives are using the ecosystem is extremely efficient and effective and organic. Cities around the world are trying to create these creative precincts, realising what they've lost when it's too late. The City of Sydney is already in that position ... we've actually got it still breathing in Marrickville. Although it's under threat of affordability [and] gentrification' (Buckland iv, 16 September 2019).

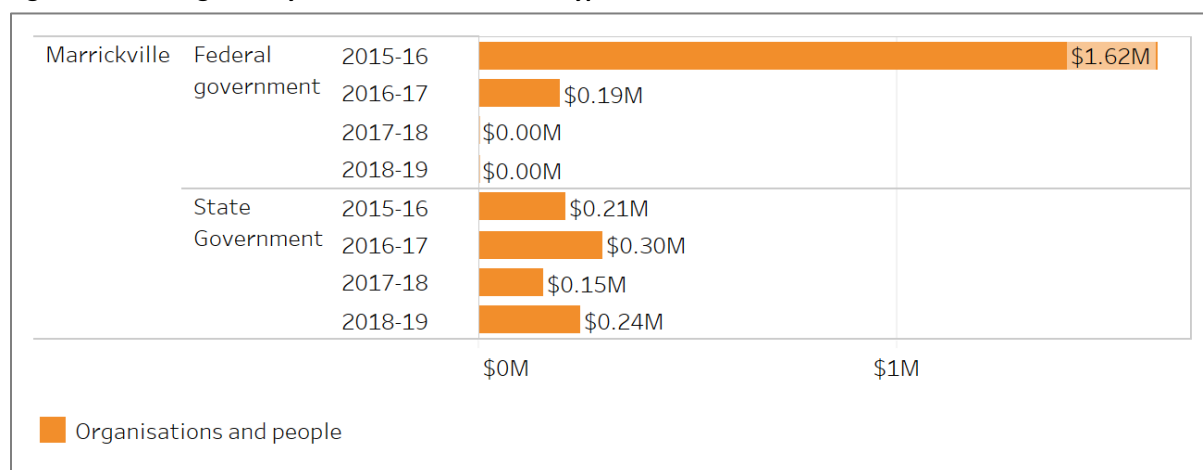
Bower and Buckland believe cross-council collaboration is necessary: 'City of Sydney really leads the way', with a strong mandate from Lord Mayor Clover Moore and understanding 'through development assessment, through compliance, through economic development, strategic planning and creative planning' (Bower iv, 16 September 2019). Artificially created maker spaces where 'everyone can share' do not provide sufficient facilities to accommodate 'the sheer scale and all these kinds of layers that are required' and the need for individual space: 'What starts to happen is that

those spaces become teaching spaces ... and it loses that experimental, innovative, practitioner-driven focus' (Buckland iv, 16 September 2019).

Federal Government grants have mostly been awarded through the Australia Council, with significant sums given in 2015-2016 for music to the Ensemble Offspring (\$812,080), and in theatre and multimedia for Branch Nebula Incorporated (\$759,106). Visual Arts organisation 55 Sydenham Road received funding in two rounds (\$145,260), and writer Charlotte Wood was awarded the Prime Minister of Australia Prize of \$40,000 in 2016-2017.

Economic development team leader Billy Cotsis said Inner West Council was 'very interested in local arts', providing 'social grants and that type of support ... Council is always supportive of local NGOs, be it film, TV and radio, as long as they meet the criteria for grants, or there may be other avenues of support' (Cotsis iv, 20 September 2019). The Council provides Arts and Culture grants of up to \$7,500 and there are two categories. Individual artist grants are made to people with a 'demonstrated history of professional arts practice ... to support the production and presentation of new work' (Inner-West-Council, 2019a). Living Arts grants are made to 'legally incorporated, not-for-profit arts and cultural group[s] or organisation[s] or an eligible social or cultural enterprise' to develop 'artist residencies and exhibitions or events presenting single or cross-disciplinary art forms in the public domain' (ibid).

Figure 7 Cultural grants by source and investment type, Marrickville 2015-16 to 2018-19



Sources Australia Council for the Arts (2019), Department of Agriculture Water and the Environment (2018), Create NSW (2018, 2021), Department of Communications and the Arts (2017a, 2017b, 2017c), Department of Infrastructure Transport Cities and Regional Development (2019a, 2019b), NSW State Government (2020a, 2020b)

Strategic theme 1: The interrelationships across the sub-sectors of the Creative Industries

Based on ABS Census data, employment in the Creative Industries in Marrickville and Sydenham grew by an average of 6.8% per annum between 2011 and 2016, and the average annual income for fully employed CI workers in 2016 was \$60,400. Inner West Council acknowledges that CI is ‘one of the biggest industries’ in the LGA (Cotsis iv, 20 September 2019). The Cultural Production (CP) sub-sector includes visual and performing arts, music, film, TV and radio, and publishing, while the Creative Services (CS) sub-sector includes architecture and design, advertising and marketing, web design, software app development and games. There is a maturity in Cultural Production in Marrickville because of the availability of industrial spaces where manufacturing of highly specialised creative activities occurs: ‘Marrickville is just an incredible place. We want to maintain and retain our manufacturing belt ... there is a lot of history there and jobs. But the little bars and venues have popped up because of this very cool area [and] perhaps due to the lockouts’ (Cotsis iv, 20 September 2019). The interrelationship occurring within the mature and established CP sub-sector shows the strength of Marrickville and Sydenham’s creative ecosystem. However, creatives have expressed concerns about poor quality internet, and there is evidence that this affects business growth, particularly in the retail and live music scene, which impacts on CP and CS and their small to medium enterprises.

Creative migration is visible in Marrickville, with high concentrations of creatives forced to live in one place and work in another. Esem Projects owner Sarah Barns said she found ‘it’s a really hard place to be a creative practitioner – just the cost of living in Sydney – but at the same time ... there’s that sense of ... grit and resilience’ (Barns iv, 19 September 2019). Even quite successful creative professionals such as documentary makers and graphic designers had moved out of Sydney to the South Coast or Newcastle because the cost of living was too high ‘if you’re actually paying a mortgage’ (ibid). Barns said, ‘there are a lot of creatives that are living here, but they will often have jobs outside of the Inner West’ (ibid). Marrickville is home to ‘the kind of creative practice that might need an unusual space – a production facility, or set building ... whereas if you are working in publishing ... advertising or software, you’re most likely not working in the Inner West, but you might live here’ (ibid). People travelled from ‘all over Sydney, a lot from the eastern suburbs’ to work in Marrickville, including ‘really successful sculptors or set builders ... it’s a unique space’ (ibid).

Creative Services

The Creative Services (CS) sub-sector will benefit from redevelopment of light industrial spaces in Marrickville, as new buildings will offer modern, digital creative hubs that support the work done in Design and Architecture, Advertising, and Marketing. CS professionals will be able to afford higher rents to access these new spaces. Architect Heidi Pronk describes Marrickville as a ‘decaf soy latte set, the refugees from the East, escaping from Newtown ... but it’s nice to see that the creative population hasn’t been booted out. It’s growing’ (Pronk iv, 17 September 2019). Pronk said in nearby Sydenham ‘the arts areas are typically ... within the [airport] noise-affected area because it’s zoned industrial and means it can’t be residential ... Sydenham, Marrickville around Sydenham station ... and Addison’s Road ... is pretty damn noisy’ (iv, 17 September 2019).

Advertising and Marketing

In 2016, the Advertising and Marketing sectors for embedded occupations made up more than one-third of Creative Services employment. In terms of specialists, there are a number of high-profile businesses including **Art of Multimedia** and **Dynamix**. [Dynamix](#) is an independent creative agency that brings together many of the CS sub-sectors as they do design, artwork, digital media and moving pictures. As highly skilled specialists, they work with clients to create a brief, undertaking planning and

strategy, advertising, generating creative concepts, and finalising brand development. Dynamix sub-lets part of its open-plan warehouse to Art of Multimedia.

Art of Multimedia

The evolving technology and communication landscape has seen [Art of Multimedia](#) transform significantly. It was started by Arthur and Beata Kade in 1986 as a wedding photography and video production business, charging \$10,000 a wedding and with bookings three years in advance. By 1999 it had developed to focus on corporate and commercial photography and film, and now it is a digital agency run by Beata as managing director. The firm works with government, corporate and small business clients, locally and nationally, to create 'communications for cultural heritage interpretation' (Kade iv, 17 September 2019). Recent work includes an interpretive project for Hermannsburg Historic Mission in the Northern Territory, and an e-learning platform for Broken Hill Council and the NSW EPA.

At their peak, the agency employed 10 people including two directors but have now contracted to employ three people, plus contractors, and have moved into premises in Marrickville, subleasing from Dynamix. They have offloaded production equipment and now hire crews with gear, which Kade says means if 'they break it, they fix it ... this is a much better model and they treat me like a client, not like a boss' (Kade iv, 17 September 2019). The model was also better because 'our work is collaborative in nature ... now I can get the best people, because I'm leaner. So, for the customer, I don't have as much overheads, but I'm able to bring the best quality talent for each project' (ibid). Freelancers have been found through networks created over 30 years in the industry: 'Relationships are a lifetime thing for me. Projects come and go' (ibid). Budgets start at \$20,000 and range up to \$300,000 for big jobs such as a Taronga Zoo project which was 'multiple videos [and] a 3D digital experience ... when you go and visit the tigers, you'll go on a plane and take a virtual ride to Sumatra; we've created all those visuals' (ibid). Kade said the industry was competitive 'so it's really a matter of networking, working hard and collaboratively' (ibid). She said the level of flexibility and dedication among freelance creatives was 'quite significant, and everyone knows that when you've got to deliver, you've got to deliver' (ibid). She also believes many don't charge enough for their services: 'I've spent my life telling all the people that we touch through our business in various capacities, you have to charge more ... so you can survive the lean times' (ibid). While creatives 'just want to produce, they don't care about the money, that's not how you stay alive in this creative industry. That's not how you pay the bills and have kids and have a life' (ibid).

They also started a film school, Participate Film Academy, which gained accreditation, but lack of funding and recognition from screen industry bodies such as Screen Australia meant it folded. Kade asserts: 'When we had enrolments or film premieres they [Screen Australia] would refuse to put it in their e-news ... this is while spouting that [they] want to support small business' (ibid). After that, their marriage failed, and Kade said she could not 'handle investing hundreds of thousands of dollars and getting into ridiculous debt chasing this creative dream' (ibid). They transitioned to corporate work and developed skills in multimedia to deliver work interactively, then began offering web services with the arrival of the internet. They moved the business from their West Pennant Hills home into Australia Technology Park at Redfern where they 'got to network and meet clients' but were forced to move from there when it was redeveloped (ibid).

Design

Generally, in Creative Industries research, Design is listed jointly with Architecture, but for the purpose of this study the two sectors are dealt with separately as Design Agencies are a fast growing CS sub-sector. This is evidenced in the number of non-GST-registered ABNs and in 2016 Census data showing there are almost equal numbers of specialist designers working in businesses as designers embedded in other industries. Specialists include Dynamix and Art of Multimedia (see above), unique business such as [Stickup Industries](#), which is an art-filled signcraft workshop on Sydney Street, and traditional design agencies such as [Spark Interact](#), a digital marketing and web agency, and Art+Design.

Art+Design

German-born Bettina Kaiser runs [Art+Design](#) studio from her home in Tempe. Graphic design and web design for small businesses, government and not-for-profits is her 'bread and butter' work. Her turnover is about \$130,000 a year, with EDGE Festival branding one of her bigger jobs. Kaiser contracts other freelance creatives, some nearby and others in Victoria, who were friends before they were work colleagues. They are all 'mums and artists, so they really like the flexibility that we have, and they are not dependent on a regular income, which I cannot provide, because there's an ebb and flow' (Kaiser iv, 18 September 2019). Learning to work with others has been her biggest challenge, and she has been helped by business coaches, at first a friend in Coffs Harbour and then by Monica Davidson, who works in the creative arts and is supported by NSW Government grants: 'It's so much for me, accountability, trying out new things, questioning old ways ... but always checking, what are my priorities ... that's really been a game changer' (ibid).

Kaiser has a master's degree in children's book illustration and has an art studio she calls her 'playroom' in Marrickville, a 15-minute walk from home, and it is her goal to spend more time there working on collage and installation art (Kaiser iv, 19 September 2019). Prior to parenthood, Kaiser was making income from exhibitions and had several residencies but had to focus on design to 'bring in money for the mortgage' once her daughter was born (ibid). Her work reflects 'angsting about the future, climate change and human intervention into our natural world' (ibid). She recognises a crossover between the digital space and arts practice but needs two studios 'because it's right brain, left brain ... I can't do it in one space' (ibid).

At the time of interview, Kaiser was paying \$60 a week in a shared studio space with 15 other artists, only two of whom earn their primary income from art. Their rent increased 70% in 2019, so all 15 will move together: 'This is the fourth time I'm moving because of rent increase or apartments being built' (Kaiser iv, 19 September 2019). Kaiser argued against the East Carrington Road development, because the planned new creative spaces were 'a bit clinical... you can't be messy. For me, that could work for a design studio, but not for my art studio' (ibid). She believes 'NSW has a big problem ... local government is really now trying to embrace ... the diversity of the Creative Industries, but it's Sydney and it's NSW and so developments ... will still go ahead, and they will be what can destroy an area like this' (ibid). Kaiser also voluntarily runs her daughter's school's website and helps out at a printing co-op in the Joynton Avenue Creative Centre.

Zois Embroidery

[Zois Embroidery](#) is an industrial embroidery and textiles business that offers creative services as a creative specialist. According to owner Jimmi Prilis, the family business is 'the best at what we do out of an old breed of embroiders, an old trade' (Prilis iv, 17 September 2019). Today, their main business is designing and imprinting logos onto business uniforms, and clients are mostly from Sydney, but are also from throughout Australia. Prilis said the textile, clothing and footwear industry was 'one of the first ones handed over to the free trade', and many customers went offshore, particularly to China, and 'it's getting harder for us' (ibid).

The nature of their business had to change, as previously 'we were doing mainly fashion embroidery, and lots of it ... working 24 hours a day... working for Benetton, wedding stuff, everything, that's all gone offshore' (Prilis iv, 17 September 2019). Staffing had been reduced from 30 to six, and they had partnered with the PatientSafe Network of Australia to embroider operating theatre hats. However, that work was also being challenged by competition from China, which 'is using protectionism and backdooring all industry in Australia ... and the Government's sitting on its hands and watching' (ibid). Zois has updated its website and continues to diversify: 'We're creating another entity to be able to sell embroidered goods around Australia ... giftware ... large scale ... very bespoke ... just trying to find our position in the marketplace' (ibid). Prilis said 'luckily we've still got a few really big customers; we're the main embroiderer for True Alliance, which is Speedo' (ibid). Their point of difference is having a dedicated design person who uses a CAD system and the ability to recreate old-style hand-made embroidery including 'a lot of stuff for film, all the stuff for *Alien*' and the Netflix miniseries

Lambs of God, work that is ‘totally bespoke, high in detail’ (ibid). They support ‘loads of people in the same industry, and also artists ... if I have a logo coming through for a company and I know it suits a particular artist friend of mine, I’ll pass on the work’ (ibid).

Prilis said Marrickville is changing. Businesses are looking for cheaper areas: ‘Baristas and micro-breweries ... that’s about the only thing that’s booming around here. Everything else, the food industry, everyone’s moving out, going out west ... [to] Menangle Park, Ingleburn, out there on the M5 ... Marrickville’s dying ... the industry will move out and the homes move in’ (ibid). He said the gentrification of Marrickville would mean ‘all the artistic types pushed down, promises of cheap spots for creatives, it’s all a lie’ (ibid). He did not believe Inner West Council was supportive of business but did praise them for the EDGE Festival: ‘I think they had an amazing idea and I hope it grows, and I really hope that they give a chance to the people that are leaving in their droves’ for places such as Melbourne and Berlin where ‘they’re going to get a better go ... just a little bit more freedom’ (ibid). Prilis is also a DJ with a music business called Mad Racket, and is one of the organisers of dance parties at Marrickville Bowling Club: ‘We’ve done 164 events in 21 years and we still sell them out every time’ (Prilis iv, 17 September 2019).

Architecture

The architecture sector employs two types of CI specialists, Architects and Software and Digital Content specialists. Architecture also employs more support staff than other CI sub-sector. Clients are dispersed throughout the broader economy, with commercial, retail, education, healthcare and developer customers.

[MD+A Architects](#) specialises in residential and commercial architecture, as well as large-scale developments. They have multiple offices across Sydney, in Marrickville, Crows Nest, Cronulla and Bundanoon. For the past decade, MD+A Architects has been delivering innovative architectural solutions designed to sit comfortably in the context of the urban landscape, delivering spaces and places that are both functional and inspired.

Highly specialists architectural services are offered by [Make Models](#), who are industry leaders in making models for development application submissions. They work with councils throughout Australia to deliver detailed and accurate representations of architectural designs, in areas such as Woollahra, Waverley, Hunters Hill, Northern Beaches, Rockdale, Randwick and Leichhardt.

There are also a few sole practitioners and very small firms employing between two and five staff located in Marrickville, such as mackenzie pronk architects.

mackenzie pronk architects

Neil Mackenzie and Heidi Pronk are partners in [mackenzie pronk architects](#), a small practice that employs five others. They have experience in public building, urban design, conservation, adaptive re-use, and commercial and residential buildings, aiming to produce high-quality sustainable architectural design, and working with clients to craft unique, appropriate, and cost-effective solutions. The practice is small enough to ensure the principals’ involvement in all aspects of design and procurement, and they are able to tailor projects to client needs. Most of their work is residential, and 60% of their clients are ‘within cycling distance’ and they both have ‘fold-up bikes’ (Pronk iv, 17 September 2019). They have also done master planning for National Parks. A connecting walkway and meeting place at Muttonbird Island they designed for Coffs Harbour City Council won them an award, and led to further work in the Northern Rivers: ‘It’s work that for us often takes five years for the authorities to get funding, so it’s often intensive design work that goes to sleep for a while but the work does seem to get noticed’ (ibid).

Mackenzie said the regulation approval process had ‘quadrupled in my professional career’, meaning projects take longer to get approved (Mackenzie iv, 17 September 2019). Dealing with Council, ‘we find ourselves completely exasperated. You’ve got no one who’s working with you. You’ve got all these sub-specialists within council and their planners aren’t in control of them ... sometimes it does feel a

bit suffocating and it takes more and more of our energy ... rather than in making things and designing them' (Pronk iv, 17 September 2019). Increased scrutiny 'might improve some response to storm water and flooding' but 'it's not necessarily improving any design quality' (ibid).

Ethical design and being part of a community are integral to their business and their lives. They started their business in 2004 in a warehouse conversion in Newtown and, when they sold that, started looking for 'old, unloved corner shops' in Marrickville until they settled on their current premises (Mackenzie iv, 17 September 2019). Once they revamped the derelict shop and residence above, they sold it and rented it back, and are doing the same thing with a second premises 'closer to the creative hub ... we have the funds to put our creative industry into these old, repurposed spaces' (ibid). Being self-employed means they 'have a degree of control over your life' and this is important for those who are a part of the demographic moving into raising a family (Pronk iv, 17 September 2019). Proximity to the city and 'a good train line' were also part of Marrickville's attractions; 'you feel like you're on the outer fringe of the inner, here' (ibid).

Software and Digital Content

Software and Digital Content businesses in Marrickville are underrepresented. However, this is because innovation hubs and technology parks are well established in other suburbs in Sydney, including the nearby Australian Technology Park at Eveleigh, and Marrickville's proximity to the city allows those Creative Services to be easily accessed. There is also a view that there is limited growth in tech hubs because 'there's already a kind of sense of saturation point for the Australian market' (Barns iv, September 2019). A business that uses digital technologies very creatively, applying it to interpretation research and placemaking strategy, is Esem Projects, a public art and design practice. It is a business that is hard to categorise because of how it harnesses the interrelationship between Cultural Production and Creative Services.

Esem Projects

[Esem Projects](#) offers specialised services 'creating innovative storytelling and interpretation projects for the built environment, working across the mediums of large-scale digital projection, public murals, permanent interpretation design and installation media' (ESEM, 2020). Owner Sarah Barns consults to governments on 'digital placemaking and integrating creative practice across physical and urban domains' (Barns iv, 19 September 2019). In 2019, Barns produced the 'Labour of Love' interviews for local government with 'creative practitioners and their spaces in the Inner West', uncovering more than she expected and a greater diversity: 'Artist-run spaces, but also the kinds of facilities where people will go off and have a day job and come back to work when they can' (ibid).

Barns said some of the creative spaces in Marrickville had been 'running for a decade or quite some time, but they are on the brink of going because of development that's planned' (Barns iv, 19 September 2019). Her own studio is in Precinct 75, 'a creative precinct, but it's one of the more commercial ends of the spectrum' and although rent is higher than elsewhere 'it's a nice building and they've done a good job. And that's an example of ... adaptive reuse of a previous paint factory ... that was then used by a lot of different creatives that were music and recording industry people ... and then a developer came in to kind of basically clean it up, do some kind of consistent paintwork, make it presentable to creative professionals and lease it out on those terms ... and it actually works quite well for us because we didn't want to necessarily work in the totally kind of ... I don't want to say dingy and dirty kind of facility that it was' (ibid).

Cultural Production

Economic development team leader Billy Cotsis said there were 'probably 20,000 businesses if you include home-based and mobile' in the Inner West LGA, and 'small businesses are a big element of that [and] manufacturing is a big industry' (Cotsis iv, 20 September 2019). He said there are 'a lot of very diverse businesses and many cut across various sectors, including Creative Industries' (ibid). Creatives could also be manufacturers, and Inner West Council was 'trying to preserve key industrial

lands. Manufacturing, of course, has a history and a high volume of jobs, as well as a lot of beautiful buildings. Those industries work. It's great for Australia. Close to the airport as well. We've got a lot of active chambers and we'll do our bit to try and support them ... And if creatives are linked in, there's a knock-on effect there as well' (ibid).

At the time of this research, it was clear that creatives were being forced out of Marrickville because of the rezoning of industrial areas for high-rise residential developments, and other less visible developments occurring in the refurbishment of older creative spaces, which has equated to increasing rents and creative migration. Local creatives had rationalised this situation. Sarah Barns, from ESEM Projects, consults to governments on 'digital placemaking and integrating creative practice across physical and urban domains' (Barns iv, September 2019) and she suggests these refurbished spaces would 'attract a different kind of worker' (Barns iv, 19 September 2019). Arising from this logic is a belief in a free-market ideal that those resilient creatives will find spaces elsewhere with Bankstown suggested by Barns as a possible destination (ibid). If this is true, and it remains to be seen, then what becomes of the community of practitioners that Marrickville once nurtured? How will they rebuild through other venues. As Sarah Barns highlighted, what happens to the 'people who have been coming to particular venues for decades ... Red Rattler, the Bowling Club ... they're really important spaces for people' (Barns iv, 19 September 2019). She said, 'I think the battle's lost ...the music spaces and the arts practices, they're all going to get wiped out', however 'we adapt' (ibid).

An example of this is the business [Create or Die](#), a tenant of Precinct 75, owned by film producer Deb Morgan. According to Barns, Morgan set up her business to 'create space for her own practice ... [having seen] how so many people went into the creative fields and they ended up in commercial domains' (Barns iv, 19 September 2019). Identifying the relationship between Creative Services and Cultural Production is at the heart of this project, as it is the creative practitioners that work across both areas of Creative Industries that enable this divide to exist and also to be invisible. Barns believes that 'even though [creatives] will be in a field that is defined as Creative Industries from a Census perspective, it won't be their creative practice because they're working in advertising, basically. So, they have to try to get out of that to really work on their own practice to develop their own profile' (ibid). This belief reinforces an ideal that one has to be free from commercial imperatives to be able to be creative; although creativity research does not support this ideal instead seeing commercial imperatives, and other structural factors, as simultaneously constraining and enabling (Csikszentmihalyi 1999, Boden 2004, Hennessy & Amabile 2010). Barns describes two ceramicists she interviewed who had day jobs as a set designer and a software designer, and a visual artist who worked as a graphic designer (Barns iv, 19 September 2019). Somehow these 'day jobs' are seen to constrain 'creativity', but from a creative economic perspective these two ceramicists are examples of how the contracting out of their creative services enables them to produce cultural artefacts.

The Inner West Council has a highly advanced understanding of the uniqueness of zoning laws in Marrickville that have enabled cultural producers to thrive as creative practitioners.

Cultural Arts and Living Arts

Inner West Council's Cultural Planning and Policy Leader Naomi Bower, and Living Arts Manager Amanda Buckland, confirmed the threat from rezoning developments for Marrickville's creative ecosystem and creative community. As advocates inside Council, they work closely with the creative community, and can see how vital Marrickville's creative hotspot is in feeding directly into Sydney's visual and performing arts sectors through large-scale arts manufacturing and visual and performing artist studios. This unique ecosystem has been reliant for decades on access to cheap warehouse spaces (Ang, 2016, Gibson et al. 2017) and rezoning and the threat of rezoning, of these light-industrial warehouses for future commercial and residential use is jeopardising this creative hotspot which has been nurtured in Marrickville for decades (Ang et al., 2016; Gibson et al., 2017; Pollio et al., 2018).

The slow and organised development of the Carrington Road Precinct and Addi Road are exemplary cases of unique creative ecosystems in Marrickville. Buckland explains the work that is presented in

'our opera houses, our theatres ... we don't really understand where that work is taking place. That it is often ... layers over years of development ... in gritty, dirty, and surprising, unusual ways. There needs to be this sort of experimental space and creative allowance for the magic to actually emerge' (Buckland iv, 16 September 2019). And, Bower added that 'affordability drives a lot of that' (Bower iv, 16 September 2019). She emphasises what will be lost by artificially making creative spaces as part of big redevelopments: 'There's not affordable provisions. You're basically leaving it to market forces, which is not going to nurture the distinctive industries that we're talking about. It's just going to be those that can afford to pay, and I think that you see a lot of that in Alexandria now' (Bower iv, 16 September 2019).

Buckland said the push was based on a lack of understanding of how the ecosystem works, 'how important it is for a young artist to be practising in a studio space and not necessarily have a business yet. How that emergent part of the sector has to thrive as well and be mentored and supported and networked for those people to then see the next level ... that could be developed into a business. So, it's all those kind of levels within the ecosystem that need to be nurtured, not just the end result business' (Buckland iv, 16 September 2019). Marrickville has 'a huge amount of people who make ... for example, some earrings and sell them at a store ... on a smaller scale' (Bower iv, 16 September 2019). At the other end of the spectrum it has high-end creative practice occurring in conceptual galleries, 'where the work is not going to be sold ... [for] a lot of people that is their real life-blood ... that layer of excellence in creative practice ... being very exploratory and being at the top of their game' even if 'you can't capture that directly economically' (Bower iv, 16 September 2019). Worldwide 'there is a demand for what people are creating, making, presenting, performing. And so there are many networks, distribution, opportunities, and people fit in all sorts of elements of that ecosystem and it's been happening for such a long time in Marrickville, it's actually very sophisticated yet very difficult to observe' (Buckland iv, 16 September 2019). The 'subterranean activity' might see 40 people 'directly engaging with their work, but potentially the 130 other people that they tap into' (ibid).

Marrickville has a specialisation in Visual Arts and Performing Arts which may result from its proximity to the [National Art School](#), COFA (the College of Fine Arts, now known as [UNSW Arts & Design](#)), [Sydney College of the Arts](#), and its connections to [Bangarra Dance Theatre](#), [NIDA](#), the [Conservatorium of Music](#), and [Newtown School of Performing Arts](#). It is home to production industries: 'People that are doing all the set building, all the sound and tech for all those sorts of large-scale productions, the costumes, the props, there's a lot of that going on ... [and] new media-related industry is a huge part of the Inner West' (Buckland iv, 16 September 2019). On Canal Road, although not in Marrickville per se, there are 80 film and television industries clustered on a piece of state-owned land and it is the 'mix of visual and performing arts that is creating this really interesting space where people need these big spaces to conceive these things that are taken to a very public stage, whether it's the London Olympics, Dubai, Shanghai ... a lot of those productions are being conceived in our area and then often manufactured in our area, and elements are stored here as well' (ibid). Buckland said, 'the people are living in the 'burbs [but] they come back into Marrickville to actually do this production' (ibid). Two examples are the Red Rattler and Mud Australia, and both are detailed in this report.

There is 'so much collectivisation within the creative sector', for example [Square Peg Studios](#), which has 13 jewellers co-located in one space, each with their own little studio area: they're 'forced to do that because of the threats to their ecosystem, but in fact that's actually giving them a whole other strength and power where they can begin to subsidise their work through classes and teaching and setting themselves up as an education facility' (Buckland iv, 16 September 2019). Mixed use zoning 'is what they need to survive. They need to make it, teach other people how to make it, hire out their equipment and services, be able to actually have showcase spaces where people can come and walk into those factories and studios and see what they're doing. And sometimes buy direct from the door. All these sorts of layers are really important to sustain them' (ibid).

Subletting to other creatives is another strategy, according to Buckland. For example, [Erth Visual and Physical](#) were in [Carriageworks](#) and supported by Create NSW 'but they've become a company that

can sustain their business themselves, because it's so global. And they've made a choice to separate from state funding in order to maintain their integrity and they're independent. And not to become watered down and being in a kind of presentation [space] ... so they're renting a large building and ... [and] have to sublet other spaces within that. So, what's part of their business now is becoming the space manager, the cultural entrepreneur. The same with Tortuga ... there's this additional role with the way the whole business operates, which is about supporting other creatives' (Buckland iv, 16 September 2019).

Visual Arts

Marrickville is a hotspot for Visual Artists. This is visible in the 2016 Census data, where the interrelationship across Visual Artists and Performing Artists can be seen as they are employed across Creative Services and Cultural Production sub-sectors, with the highest concentrations in Music and Performing Arts, Visual Arts, and Publishing. There are a number of precincts that have, for two decades or longer, provided low-cost access to warehouses, with Addi Road, The Ultimo Project, Mothership Studios and the Carrington Road Precinct held up as exemplars of Cultural Production ecosystems that have thrived because of zoning regulations. Extensive academic research has been conducted on Carrington Road in 2017 and 2018, so this study chose to draw on that, and seek out others who have not been represented in research to date.

Carrington Road and Addi Road: In Brief

The Cultural Production sectors in Marrickville have been thriving sites for employment, especially in Carrington Road and Addi Road. [Addi Road](#) is home to 43 vibrant tenants ranging from artists, performers and theatre troupes (Ultimo Project, [Drawn To Seeing](#)) all the way to mental health services (Autism Spectrum, Youth Off The Streets) and community organisations ([Maggie's Rescue](#), [Radio Skid Row](#)). *Made in Marrickville* found the Carrington Road site to be economically significant, with 223 enterprises providing employment for 1,800 full-time equivalents, with three distinct areas of creative-manufacturing being accounted for that made up '60% of known enterprises in the precinct' (Gibson et al., 2017). While the gathering of exact employment figures for Carrington Road was difficult, the authors of the report emphasis that 'it is clear that the precinct is a major employment hub' with micro and small enterprises constituting 92% of the precinct (Gibson et al., 2017, p. 26).

The Ultimo Project – Up Space

The [Ultimo Project](#) is 'part of a radical movement to claim squats and unoccupied spaces for artists' (Kenyon iv, 17 September 2019). Now located in Marrickville's Addi Road Community Centre and called Up Space, they are part of the not-for-profit community and exist on Crown land. Therese Kenyon is a long-term member of the organisation and explained that initially art school graduates occupied 'some disused factory buildings in Ultimo, Glebe, Darlinghurst and other places' (Kenyon iv, 17 September 2019). As 'time goes on ... and the real estate agents follow the artists, every place becomes Hippsville', and the artists are pushed out (ibid). Their primary aim was to 'get reasonably priced spaces for artists to survive and exhibit together and join forces on different projects here and there' (ibid). When it began 15 years ago, collectively 20 artists paid \$25,000 to 'reroof the building. One of the artists took out a loan with his mum and we all paid it back', relined the interior and put in skylights and power points, 'and we basically paid it back by charging ourselves more rent. And then we paid the whole of our rent to the Addison Road Centre per month ... we're a collective within a cooperative' (ibid). Despite being hot in summer, cold in winter and having plumbing problems because of tree roots and occasional blackouts, 'that's what you get with a site like this', Kenyon said. Up Space also hosts artists talks, including for the EDGE Marrickville precinct cultural project which 'reveals more of ourselves to each other' (ibid), and hosts small exhibitions. Members look after a website, blog, communications, and photography. They obtained an internet connection about six years ago and tend to use Dropbox to send big files. While internet speed is 'not good ... artists don't expect a lot and you improvise' (ibid). The area had become very busy, especially with markets on

Sundays: 'It's because they've had to go and hunt for money to make everything work, that everything's rented everywhere' (ibid).

Kenyon said in Marrickville 'art is a community ... a lot of us ended up here because everyone was sort of like-minded in that sense of being leftish ... Marrickville Council was leftish ... it was a good fit, a comfortable fit (ibid)'. Arts and cultural officers on Inner West Council 'always make contact' and Up Space is promoted as part of a cultural trail. They were funded by the Australia Council 'once, in our very original set up' but now they 'wouldn't even bother' (ibid). The artists in Marrickville are 'as individuals, better connected than we are as a group', and each artist tends to promote themselves on Facebook and Instagram (ibid). Artists will promote each other and stay in touch via email and by 'yelling, because the sound carries' (ibid). Many of the artists also 'work in cultural institutions [such as] the Maritime Museum' (ibid). Kenyon said, 'our artists travel outwards from here. They sometimes get grants and go to Japan or Europe and sublet their studio for a little bit and then come back. And that's how we get new blood in as well' (ibid).

Mothership Studios

[Mothership Studios](#) has 15 occupants, including 'permanent artists who've had studio space here for a long time' and tenants such as a carpenter and a print shop; 'some good stuff happens here ... pretty regular exhibitions, screenings ... zine days and markets' (Dieckmann iv, 19 September 2019). The building, a former upholstery warehouse, was vacant before it was leased by Mothership, and tenants are 'here because the rent is affordable and because ... warehouse spaces, close to the city, are really, really difficult to find now' (ibid). They have a good relationship with their light industrial neighbours: 'It just makes it much easier to get things done ... if you want something printed it's just nearby. We've got a small-scale smelting place over the road. So, a friend who does jewellery, who exhibits stuff here, goes and gets their stuff done there' (ibid). It's also handy 'if we need to borrow a forklift or something ... there are a bunch of different sort of intermingling relationships around here' (ibid).

Ingrid Dieckmann and Jake Lloyd Jones are freelance filmmakers with space in Mothership Studios. Dieckmann also runs the [Pink Flamingo](#) screening space, does performance art and drag, and works in technical operations at a media college for extra income and as a means to borrowing gear. Lloyd Jones said, 'that's why this area is a creative area ... it's about the community of like-minded people that are in the area, and it's a multicultural area, so you have good food' (iv, 19 September 2019). He says, 'you could go further out, like go out west or even to the Blue Mountains or Newcastle, but you don't have that concentration of people that are doing art' (ibid). However, there are 'pressures on the area, increases in rent, more and more places being sold and developed and ... we've also watched things like the development of the Victoria Road precinct ... the large light rail station and the Marrickville metro expansion' (Dieckmann iv, 19 September 2019). Controversial developers' high-rise apartment plans 'similar to Wolli Creek' had been 'a really complicated mess', in particular a designated 'creative precinct ... [which] hasn't involved any sort of interaction, or discussion with industries that are already doing those things here' (ibid). Dieckmann says 'I think it's clear that things are about to change incredibly quickly and it's pretty uncertain what any of that means or what any of that will lead to' (ibid). Lloyd Jones said property owners 'want to redevelop, they want the area rezoned so that they can build residential [and] if you call it a creative hub, that's good for your real estate ad. Creative hubs, people want to live in them' (iv, 19 September 2019). That is why 'creatives are constantly being forced out of the areas that they have rejuvenated' including Newtown, Redfern and Surry Hills which 'became really popular because there were musicians and artists living there and then all the musicians and artists had to move because they couldn't afford the rent anymore' (Lloyd Jones iv, 19 September 2019).

While some Inner West Councillors had been very supportive, there is also a view that the Council does not have 'any particular interest in supporting the creative community' (Lloyd Jones iv, 19 September 2019). In Chippendale, there had been a view that 'artists are the shock troops of gentrification and that they, in a sense, have been indirectly mobilised to push out ... previous inhabitants ... and the community that was there' (Dieckmann iv, 19 September 2019). Dieckmann

said creatives questioned ‘what is our role in all of this? Sure, it’s great for us to have, temporarily, a cheap place ... and then when we inevitably get priced out by ritzy apartments, we move on to somewhere else and do the same thing’ (ibid). While that may be the free market operating, ‘just letting billionaires do whatever they want is a really bad idea for the community’ (Lloyd Jones iv, 19 September 2019). The Marrickville community is ‘wonderful in so many ways. They are very supportive of each other ... non-judgemental and open-minded. But I do feel like they’re tired ... of the struggle’ (Lloyd Jones iv, 19 September 2019). Lloyd Jones said while it was easy to get ‘30,000 people to go see a ball get kicked’ getting an audience for performance was harder: ‘Our culture is not all that interested in culture ... that’s why we all stick together’ (ibid).

ARTEConnect

Tara Morelos is a creative practitioner whose business [ARTEConnect](#) combines art, fashion, and technology to create stunning costumes and teach students to do the same. ARTEConnect is a start-up ‘we are still very much in the “suck it and see” pivot position’, and Morelos is working with Inner West Council to hold workshops for high school students. Morelos came to the notice of the Council’s Amanda Buckland and Bronwyn Toohey when they hired costumes for the launch of EDGE, and then through an individual philanthropic donation of \$10,000 she was able to establish her business: ‘because part of the subplot is also women in technology ... we use technology and fashion very much as a kind of portal into STEM subjects’ (Morelos iv, 18 September 2019). While it was mainly girls who were attracted ‘we’ve worked with some really awesome boys who just don’t fit anywhere else and it’s acceptable for them because it’s got technology’ (ibid).

Formerly the director of a media arts organisation dLux Media Arts, Morelos describes the process that led to ‘fashtech’ experiences at Vivid, Sydney Fringe and at Inner West Council’s EDGE Ashfield: ‘We scooped up the computer engineering type [university] students and threw them into the mix with the artists. We produced, in kind of multidisciplinary teams, garments with technology in them, and then held an event, a show and tell’ (Morelos iv, 18 September 2019). She said the organisation ‘paid models and paid the videographer and the photographer ... but, again, artists pretty much worked for nothing’ (ibid). Pricing such events was difficult as it is ‘challenging to know how much the market bears because also, is it art, it is performance? People are not so cultured to paying for art’ (ibid). As a location, Marrickville was ‘the perfect place to kick it off ... Newtown High School of Performing Arts, I would suggest that a good 85-90% of those parents are artists or working in creative industries’. They also deliver to Fort Street, a selective high school.

Morelos said that ‘coming out of the grants model’, establishing a business was challenging and she did a number of courses including Sydney Leadership, formerly run by the Benevolent Society, and the New Enterprise Incentive Scheme. However, while she was ‘grateful to have that opportunity’ she was often ‘the only creative person from the creative industries there’, and broad courses were not appropriate with ‘no peer-to-peer engagement, no time to talk, no encouragement to action’ (Morelos iv, 18 September 2019). While she has a ‘network ... there are so many warehouses and artist studios around here’ including musician Nick Wishart, and model and burlesque performer Effie Lyn, Morelos says ‘I can’t have everyone on the payroll. When I get some money, we’re massive. When we don’t have money, it’s me’ (ibid). Living in a housing cooperative to ‘pay cheap rent’ means she can stay in the area: ‘The cooperative housing model is perfect for art and creative people because you have sporadic times and incomes’ (ibid).

Music and Performing Arts

Music and Performing Arts, and Publishing, dominate the employment by industry, closely followed by Film, TV and Radio, and finally Visual Arts. Marrickville has a number of live music venues, and Enmore Theatre (Newtown) and Legs on the Wall (Leichhardt) are nearby. The [Factory Theatre](#) hosts an array of performances, from international rock concerts to cabaret shows, film and dance, and smaller, intimate venues include LazyBones Lounge, the Red Rattler and the Camelot Lounge.

There is criticism that Sydney is not as 'pro-live music' as Melbourne and that lockout laws have created 'negativity ... people have created this mindset of binge-drinking culture now, where you go out two days a week ... and then publicans have to deal with that behaviour' (Pietersen iv, 18 September 2019). LazyBones Lounge owner Craig Pietersen said He says 'there's been quite a few suicides in the live music scene, the jazz community, that has not been addressed yet ... I think that this lockout law has caused enormous amounts of problems for Sydney, and I think that by changing legislation, it's not going to fix Sydney overnight. They're going to have to re-invent themselves over the next decade before Sydney can get back to where they possibly were five or six years ago' (ibid). However, Marrickville Road was 'booming in the last 12 months; five bars have just opened up' and 'Sydney has finally got the fact that you don't have to centralise entertainment hubs ... you just allow it to be organic so that it evolves and becomes its own entity' (ibid).

Musician John Encarnacao said Marrickville had undergone a 'cultural shift ... more towards food and drink and away from arts practice' in the past decade (Encarnacao iv, 18 September 2019). He said 'the warehouse scene in Marrickville has kind of died a bit. I think it peaked earlier in the decade. There were many more spaces to do improvised gigs and other sorts of arts events' (ibid). He said 'in the early 2000s through to the early 2010s, there was an incredible warehouse culture in Marrickville, where there were basically people either squatting or paying rent in warehouse spaces, but not legally running as venues. There were heaps of these things going on' (ibid). However, 'there's been a shift from lots of warehouses where there were performances, which were small illegal spaces basically ... and over the last eight years or so there has been a rise in small bars and café culture has absolutely exploded' (ibid).

Musician Nick Wishart says events are still occurring, including 'on Gerald Street where they have punk events', and 'at Carrington Road and Addi Road' where he 'looks after one of the huts with a bunch of artists' including Justin Shoulder: 'It's a kind of a queer space, or most of the artists are queer. Toy Death rehearse there ... people making costumes, putting on and organising parties there ... a lot of the production for a big party at the Red Rattler would happen there or be built there' (Wishart iv, 18 September 2019). Wishart last year organised an event called Secret Sounds and Locations which was to be in 'a great graffiti lane down the back of Sydenham' (ibid). He acquired 100 silent disco headsets and 10 electronic artists were interested and 'everyone was really excited. And it went live on Facebook and suddenly I had 500 people had signed up for it. And I immediately got a message from the *[Sydney Morning] Herald* ... wanting to ask me about lockout laws ... I started getting really horrible negative comments ... There were these people going ... what are you doing telling the *Herald* about a full-on rave? What do you think is going to happen? The police are going to come' (ibid). Wishart says 'it wasn't a rave at all [but he] moved it into the Tunnel on Bedford Street. It was in this pedestrian tunnel and it went really well' (ibid). It was a Sunday afternoon gig: 'possibly what we're doing would be illegal, but it was done in a way that no one cared' (ibid).

Encarnacao said that Marrickville 'remains a place where a lot of musicians and artists live, and a lot of people I collaborate with, whether it's recording to mastering or artwork, my friends, a lot of them live in Marrickville' (Encarnacao iv, 18 September 2019). He said 'Marrickville's always had this privileged space of being quite near to Newton, but nowhere near the real estate prices of Newtown... But now I think even Marrickville is getting a little pricey, because it's such a centre of café and restaurant and bar culture. And so increasingly people are moving to Dulwich Hill, to Earlwood, to Tempe' (ibid). He said 'one of the main really important improvised music spaces is now a place called Tempe Jets, centred around Jim Denley. So that's just an example of that culture moving ... a little further away from the city' (ibid).

LazyBones Lounge

[LazyBones Lounge](#) is a destination bar, showcasing 15 bands across seven nights a week. Originally from Cape Town and a bar owner in Melbourne, Craig Pietersen and his Sydney wife chose Marrickville to open LazyBones Lounge because 'seven years ago Marrickville was dead, but the rent was extremely cheap compared to anywhere else like King Street, Newton, or Redfern, or the city. And

then we got this place with an existing licence. It has a history as a Greek nightclub, gambling house since the '70s' (Pietersen iv, 18 September 2019). Pietersen says 'we've got everything available for us here at Marrickville .. recording studios, audio suppliers ... food suppliers ... and musicians ... a huge percentage of Sydney's musicians live in the area ... so within a five-kilometre radius, I think 40% of Sydney's musicians live from LazyBones' (ibid). LazyBones 'is known more for being a musicians' venue' and Record company A&R people are in the venue 'all the time', including small and big labels like Sony Records (ibid). For one 'particular kid .. beautiful bass guitarist ... Sony executives were here one night, signed him up the next day and he's in New York. Gave his parents \$200,000 to set up in New York. And the parents pretty much rented their home in Mosman and moved to New York' (ibid).

While things are very busy now it hasn't always been the case and Pietersen compliments the support given to by Inner West Council: 'We are the only bar that get ... a full vote of confidence' (ibid). He said in 2018 'the police came in here 40 to 50 times over a period of four weeks ... bullied us ... scared patrons ... they couldn't work out what I was ... I said, you don't make money out of live music ... your money's bar and food ... if it wasn't for Council then we'd be shut' (ibid). He said support came in particular from Mayor Darcy Byrne and Councillor Victor Macri, as well as Federal MP Anthony Albanese: 'If it wasn't for those dudes ... we'd be closed today' (ibid). Regarding the NSW Government 'what they've done in the last six years with the lockout law is cultural genocide ... and now they've discovered ... we're a global city and we need to reinvent ourselves. Too ... late ... You have all these institutions, the Conservatorium of Music, AIM, JMC, all these little micro-producing musicians ... world-class musicians and nowhere to play' (ibid). LazyBones had received a grant from Inner West Council of \$20,000 for fire safety compliance: 'They do realise that live music venues, the cost of running one is pretty high. And also, you're dealing with noise issues ... they do understand that they do need to help live music spaces stay afloat' (ibid).

Two local well-known photographers capture the venue vibe and the musicians. LazyBones has a full-time sound engineer, who records shows as a service to the musicians, delivered to them on a USB after the show: 'Because I've always considered musicians to be the worst paid people in the building ... so whatever I can do, because without them I don't exist' (Pietersen iv, 18 September 2019). They also stream shows, which required buying specialist equipment and employing an expert cameraman. They have a good relationship with radio 'FBI, Koori Radio, all the local radio stations' and bands are frequently interviewed before a show at LazyBones, 'that's a rapport that has happened over the last five years' (ibid). He says while good internet had made streaming easier, the NBN is 'over-rated and too late ... and now we have it, it drops out ... sometimes it's good, sometimes it's not ... 5G is coming out soon and that's going to kill it' (ibid).

Camelot Lounge

[Camelot Lounge](#), created as a legal music venue from another 'abandoned Greek club', is run by Yaron Hallis. Hallis created the feel and ethos of an underground space after his underground venue QIRKZ, operating from his warehouse home at Marrickville, was eventually shut down by the Council. Hallis said 'we had all these shows booked and nowhere to take them' (Hallis iv, 18 September 2019) so his career as a musician, and member of ARIA-award winning gypsy fusion band Monsieur Camembert, 'took a detour into the world of running music venues' (ibid) because he was 'starved for places to play in Sydney' (Hallis iv, 18 September 2019). Hallis has expanded and also rents the Django bar downstairs, taking the combined venue capacity to 10 gigs a week. Shows are 'a combination of up and coming bands that are local, well-established local bands, as well as those that are national and international' (Hallis iv, 18 September 2019).

For Hallis, Facebook is a critical promotional tool, through a weekly paid ad. Hallis mostly exploits unpaid posts to promote shows and encourages 'all the acts that play here to do so too ... I find, as a venue and a band, Facebook is absolutely crucial' (Hallis iv, 18 September 2019). Monthly pamphlets are produced that go on tables, photographs in the venue tend to be taken by bands who are playing and volunteers, and a weekly newsletter combines 'news and special offers' to a database of 25,000 people. These now old but trusted approaches used to promote upcoming shows. These reliable

promotional methods which connect with existing audiences mean ‘the ticket sales are flowing all the time’ (ibid). For bigger acts and one-offs such as an XTC tribute act, people will travel interstate. Hallis said the venue did have its own app, which he designed, but it wasn’t integrated or automated and ‘it was more annoying than anything else ... had there been a plug in with our ticketing company [Sticky Tickets] it would have been quite viable’ (ibid).

Streaming content from the venue with band interviews and music is the future aim and will use Hallis’ skills as a radio presenter on Paddington-based Eastside Radio. However, poor quality NBN connection means such plans have to wait (Hallis iv, 18 September 2019). Hallis thinks the streaming audience will be a different one to those ‘going out and experiencing live music in a venue’, but the cost and technical know-how are barriers to livestreaming at the moment. At the time of the interview, the venue was not connected to the NBN, and ADSL was slow (ibid). An email outage ‘that lasted three days recently crippled us. It really brought us to our knees’ (ibid).

Sydney’s lockout laws have been ‘virtually irrelevant to our situation’, although for their 3am licence ‘suddenly we had to pay \$5,000 a year’ (Hallis iv, 18 September 2019). Their crowd tends to be older ‘from about 35 to 70 and so the sort of people that are just going out to get trashed don’t really come here’ (ibid). He said the venue had great relationships with ‘the political side of the council ... and the people employed to do good things’ (ibid). He says ‘politicians have all been extremely supportive in terms of their rhetoric and to some degree their actions. We’ve just received a grant a few weeks ago that’s very helpful’ (ibid).

Monsieur Camembert

[Monsieur Camembert](#) is an ARIA-award winning gypsy fusion five-piece band that formed about 22 years ago. Most of their recordings are live as the band is ‘high energy ... because most of the players have always been improvisers and jazz players, the music is extremely spontaneous’ (Hallis iv, 18 September 2019). However, they recorded the ARIA-winning *Absynthe* album at [Megaphon Studio](#) in a recording that was ‘fairly live’. Their Leonard Cohen double album was recorded over three nights at the Vanguard and they also released a *Live On Stage* album recorded by the ABC. Yaron Hallis, who plays in the band and manages them, produces all the albums and mastering is done by Don Bartley. Album design is done by the graphic designer who designs pamphlets for Hallis’s venue Camelot Lounge. At the time of interview, ‘despite being totally tech-savvy’, Hallis had not uploaded any music online due to time constraints involving ‘the venues, the children and all the other things in between’ (ibid).

Kween G

Ugandan-born Gladys Namokoyi performs as hip-hop artist [Kween G](#), books shows at the [Red Rattler](#), and has a background in radio and broadcast training. She describes herself as ‘an advocate for social justice change [and] community’ (Namokoyi iv, 20 September 2019). She is involved with the Australian Women in Music Awards. She says that ‘as a hip-hop artist I found that really strange, because when we talk about music, we don’t really involve hip hop as such ... it’s not mainstream, but it’s very popular’ (ibid). She has been able to ‘bring light to it in a positive way so that people don’t just see it as this misogynistic, violent culture. It’s beyond that ... my history, my learnings have come through hip-hop because it’s a lifestyle’ (ibid). Her father was part of the African Community Council of NSW, which introduced her to dancing as well as politics and ‘made me connect to African culture’ (ibid). Following her brothers, she became involved with Radio Skid Row and had her own program for seven years, moving on to work at Alchemy Radio on SBS ‘because I wanted to actually get paid’ (ibid). She learned on the job and worked there for six years, including contributing to current affairs programs.

She left SBS when Alchemy Radio ended and has since worked as an artist; being versatile, flexible, located in Sydney, and ‘part of a community’ has led to regular work: ‘I don’t make a massive living out of it, but I don’t have to work a regular part-time job just to keep myself going. Because I’m a parent now, it’s flexible for me’ (Namokoyi iv, 20 September 2019). She also completed a diploma in

training and assessment and started teaching with the Community Media Training Organisation, also working in a paid role at Skid Row as community engagement coordinator and then manager. She has encouraged Queer People of Colour performances at the Red Rattler, funded by Create NSW. She says, 'instead of always being employed, they'll come and perform for half an hour for a few hundred dollars ... the whole idea was to empower people so that they can put on shows or put on events ... and most of the time you don't have money and need a bit of capital ... it was possible because this is what happens when you give opportunity to the right people, to the people who've never had opportunities' (ibid).

The Red Rattler

The only artist-owned venue in Marrickville is The [Red Rattler](#). It became a not-for-profit in 2013 and offers 'performances, fundraisers, film shootings, and music parties. About 30% of these events are queer-run or -focused' (Pollio et. al, 2018 p. 51). The Red Rattler is an 'incorporated arts association, with a rotating directorship that sets the strategic planning direction of the organization' (Pollio et. al, 2018 p. 51). The building was purchased in 2008. In order for the venue to be completely owned by the community of artists in 2019 'there is a three-tiered fee structure that charges different prices to its users, distinguishing between commercial, community and charity events. Additionally, guests are asked to make a 50-cent coin donation to improve the environmental sustainability of the venue' (Pollio et. al, 2018 p. 51). 'The Rat' is an exemplary case of what can be done by a collective of women. The Red Rattler received funding from Create NSW in 2017/18 (\$60,000) and 2020/21 (\$50,000). In other spaces, artists are on 'very tenuous lease arrangements ... People are just sitting in limbo. Or actually being forced from one venue to another because of that intense vulnerability. And, also, being very compromised in what they can do because of their relationships with landlords. So, often in their businesses they might want to do more, but they can't' (Buckland iv, 16 September 2019). A core group of volunteers staff events at The Rat, 'working as technicians, bartenders, bar/booking/social media managers, and so forth. Only a few crew members working in cleaning and security are paid, and external staff members are contracted only when necessary' (Pollio et. al, 2018 p. 52).

RMP Records

[RPM Records](#) is run by Steve Wernick and Lizzie French, who live above the store. In addition to Wernick's collection of 1,500 vinyl records, a catalyst for starting the shop was the chance to sell some of artist and promoter Kevin Jacobsen's memorabilia including 'some fascinating items ... [from] John Farnham, Col Joye, Lee Kernaghan, Elton John and John Mellencamp' (Wernick iv, 18 September 2019). Two-thirds of their customers are men, mainly local, but also from wider Sydney, Wollongong, and Newcastle (ibid). French, who also works in IT, looks after the website and fledgling online store, but most of their promotion happens through Facebook and Instagram. Wernick takes his own photographs on his i-Phone, they don't use newspapers for advertising but have achieved 'a couple of write-ups [when] local MP, Anthony Albanese, has come to the store ... on Record Store Days' (ibid). Wernick does radio interviews, on RRR and Skid Row and feels that being next door to the live music venue the [Gasoline Pony](#) helps with customers. He also works with 'the coffee bar on the corner' (ibid). Wernick has recorded locally. He says there are 'a number of studios in the Marrickville area ... lots of venues and lots of rehearsal spaces. It's a great place for musicians' (Wernick iv, 19 September 2019). He said the opening of venues such as LazyBones and Gasoline Pony drew others in' (ibid). He says, 'the only thing that's predictable about this business is that it's unpredictable' and that, even opening seven days and with 'thousands of customers', including 5,500 Facebook followers, they sometimes feel like 'calling it a day' (ibid). They have started selling new records 'to latch on to Record Store Day' and source from labels in Europe and North America (ibid). Wernick says prior to the shop he had found it 'very difficult as a musician to balance a working life ... near impossible ... you're burning the candle at both ends' (Wernick iv, 18 September 2019). He says being in Marrickville 'with creative people every day, it is inspirational' but he said Sydney's lockdown laws had been 'massively counterproductive to all musicians' (ibid).

Elefant Tracks

[Elefant Traks](#) is a Marrickville record label and management company. The business was begun in 1998 by Tim Levinson (hip-hop artist Urthboy) and Dale Harrison (bassist with The Herd) when they saw a 'compelling need ... as artists [for someone to] manage artists and make and produce events for artists' (Levinson iv, 19 September 2019). Harrison's comments demonstrate that Elefant Tracks is indeed a highly creative and innovative company which is working in the musical space between contemporary commercial music distribution and artistic practices, where there is little financial security for innovative enterprises. They are located in a former industrial premise, with the lease changing hands and now being taken over by rehearsal room proprietors who 'provide relatively affordable spaces for artists and creatives to have a professional space' (Levinson iv, 19 September 2019). This situation is achieved by subdividing warehouses into little rooms and renting them out to artists and creatives. While these creative tenants work independently they share facilities, rooms, and internet 'because the internet is so bad in Sydney ... it's a vital part of our business ... Eventually, after many years of it slowing us down as a business, we just invested in buying our own cable. So, we pay a huge amount every month, but we have fast internet' (ibid). They arrived at this 'point about four years ago when we were dealing with a US label and they wanted an 8 gig video uploaded and we realised that, at our speeds, we would be better off putting it on a thumb drive and sending it in the post' (Harrison iv, 19 September 2019). They moved to a 4G modem and then to microwave as the NBN was not available: 'it's the only way we can do business' (Levinson iv, 19 September 2019), especially as they have 'moved almost exclusively to the cloud' (Harrison iv, 19 September 2019).

They are not involved with Council events and don't receive any support for their business. Levinson says 'I don't think that Council have a real sort of finger on the pulse with music. They're not really coming to labels like us to invigorate their community events ... they exist in a different space' (Levinson iv, 19 September 2019). Harrison said he knew of 'a whole slew of businesses that are involved in music, just on this street, and yet ... I would be surprised if anyone from Council would be even aware that this was happening' (Harrison iv, 19 September 2019). In terms of government funding and grants, they have 'applied for a few grants over the years' and had one from the Australia Council but believe they are 'a bit too successful as a business, even though a lot of the time we're just breaking even. But the businesses that tend to get funded ... aren't breaking even [but] are culturally relevant to the people that are giving the money out' (Harrison iv, 19 September 2019). Funding bodies are 'not as invested in original works' and applications are time-consuming: 'when you see how the cake's cut up, the process to apply, you have to ask the question, was that worth the time spent ... the vast majority goes to what I believe are fairly stagnant industries' (ibid) He suggests, somewhat tongue in cheek, that 'we're just not doing enough orchestras and we're not doing enough operas' (Levinson iv, 19 September 2019).

EB Amps and Cabs

Guitar amplifier manufacturing business [EB Amps and Cabs](#) is run by guitarist and drummer Eric Bellingham. The former owner of the Sydney music industry mainstay, the legendary Smithy's Second-Hand Music Store, Bellingham moved into manufacturing amps when 'online became dominant and the second-hand market died' (Bellingham iv, 19 September 2019). Customers are from throughout Australia but many are local and Bellingham does 'a lot of demos here with the guitar players. They come in, they play the amps' and decide which they like, then come back after a gig to collect them (ibid). Speakers are sourced from England, China, the US and Italy, vinyl is sourced from the US and 'the wood, I get from over in Leichhardt but it's actually from Chile' (ibid). He has good relationships with local music venues LazyBones and Camelot Lounge who 'call me up when there are problems, mainly production' (ibid).

At the time of interview, he was not connected to the NBN, and used ADSL which 'seems to be okay. If I used more videos, I think it'd be important' (Bellingham iv, 19 September 2019). He has made six demo videos in the past and is planning another set. He started advertising EB Amps and Cabs through Google Ads and then developed a website 'but after about four years, I didn't need to do that, I had

enough work' (ibid). He sells 'all the major brands' of guitar speakers through e-Bay, writes a regular blog on his website, and relies on word-of-mouth and Facebook to advertise new products. Because the design of amplifiers is 'a bit of a custom business, [customers] usually contact me or come in' (ibid). Bellingham does the woodwork for the handmade amps in his garage at home, with an associate, Daryl, who does all the circuitry with valves imported from China: 'It's mind-blowing. No circuit boards. All the componentry's in free air so it's a minimum build-up of heat, which is great ... They're super reliable ... They're a really good alternative to any custom-made amp from the States and they're about a third of the price' (ibid).

Bellingham believes the lockout laws have not affected Marrickville's 'indie venues' and have been good for musicians: 'because [indie venues are] not that critically influenced by money... the Gasoline Pony, if you've got six songs, you can go on a Tuesday or a Wednesday night and play. To me, that's the bottom line' (Bellingham iv, 19 September 2019). Bellingham is also on the board of [Petersham Bowling Club](#), and was part of the movement to save it from redevelopment: 'We used to go down there three, four nights a week and just play guitar in the corner and try and get the venue going, and now they're so successful' (Bellingham iv, 19 September 2019). He said the local council 'were offering fantastic grants ... one was \$5,000 .. to do a one-off festival or a show, or you could put it into infrastructure' and that Federal MP Anthony Albanese had also been supportive, 'There were regular grants coming in and they wouldn't have got to anywhere near where they are now without it. I have to say I'm extremely happy with all three governments as far as promoting ... I think maybe because this is a designated hotspot, so they're concentrating on it' (ibid).

Freelance Musicians

John Encarnacao is a guitarist, sound engineer and improv musician, who covers artists such as Nancy Sinatra and Lee Hazelwood and plays in an XTC tribute band. His day job is as a music lecturer at Western Sydney University. He's also a writer who has been published in *Sydney Review of Books* and *PAN* magazine, and has written music for plays put on at the Tarantula and Tinderbox theatres. With labels Psychopyjama and China Pig Records, he works with mostly Sydney 'mastering engineers and people with recording studios that have their own recording set-ups at home ... on a project-by-project basis', including David Trumpanis, John Hunter and Tim Kevin, who has a studio in Marrickville called [Tempe River Studios](#), and Damian Gerard in Balmain (Encarnacao iv, 18 September 2019). His website uses Bandcamp design and he relies on a network of 'friends who have a bit of skill in that area' for artistic support. He says: 'I mean I would pay them, but not anything like the market rate, because I can't afford it and they're probably not working on that level either' (Encarnacao iv, 18 September 2019). He has played improv gigs at Foundry 606 in Ultimo, Scratch Art Space in Marrickville, and at private shows and has collaborated with new media artist Ryszard Dabek in a trio called Espadrille. Encarnacao says radio 2SER and Eastside Radio are important for improv music.

Nick Wishart is an electronic music composer, performer and sound engineer, a member of Toy Death, a band that plays electronic toys and instruments, and a video production specialist at UTS. He is working on developing motion-based instruments: 'they're basically MIDI controllers that are Bluetooth. So, they're wireless and they're objects that anyone can hold and create music from them' and is currently working with a dancer 'to develop a performance where motion creates music' (Wishart iv, 18 September 2019). However, being paid for their work is an issue. They have played two experimental nights at Mosh Pit, a venue on King Street, Newtown, and have only 'managed to get ... \$20 off the bar ... for the whole night' (Wishart iv, 18 September 2019). Photographs and video clips are DIY done by friends or by themselves; 'I've used UTS resources ... I have access to green screen to be able to do a shoot and pulled in favours' (ibid). Wishart said the band has also crossed into music for games briefly, by playing at a local games event at 107 Projects in Redfern and at a conference on gaming at Sydney Uni. They were fortunate enough to be 'the entertainment for the after-party and we met an artist called Feng Mengbo from China, who is a game developer for artists, and we went to China from that' (ibid). He said the NBN 'has been good', particularly for his work writing and producing soundtracks for events and projections on buildings ... 'when I was on ADSL, the download

rate was OK, but when it came to uploading, they cap it. So, really, really very slow. To the point where sometimes I would use my phone, I'd go into hotspot' (ibid). The NBN has really improved that: 'the uploads are probably five to six times faster' (ibid).

The Sydney Fringe Festival

Many Marrickville artists are involved annually with the [Sydney Fringe Festival](#), the largest independent arts festival in NSW, which holds 450 events in 70 venues across greater Sydney each year in September (Sydney Fringe Festival, online). Outside of festival time, the Newtown-based organisation works to activate unused spaces, creating new cultural infrastructure and precincts. Due to the Covid-19 crisis, the annual festival was cancelled in 2020, but much support for artists continued online with the launch of the On The Fringe podcast series, and the Art in Isolation program, which supported 15 paid residences for local artists at the Fringe base in Newtown. In September, Sydney Fringe commissioned a large-scale digital projection work to shine onto 5 Eliza Street, Newtown, that documented how local artists have been working during the Covid-19 crisis. And work from their Made in Sydney project formed part of an international collaboration called Global Fringe, which presented 19 works from 10 countries and streamed across the globe. Four Made in Sydney works were also presented in real time at the [Old 505 Theatre](#) (Sydney Fringe Festival, online).

Erth Visual & Physical Inc

[Erth Visual & Physical Inc](#) in Myrtle Street Studio is a theatre and event production company that designs and makes giant dinosaurs and sea creatures, based on consultation with palaeontologists. Making puppets, props and models, they curate performances and exhibitions that tour nationally, and increasingly internationally, into the United States, United Kingdom, China and Japan. They employ 'six full time people, [and] have been located in Sydney since 1994 after a street show production for the Sydney Festival' (Gibson, 2017 p. 47). They hire out their studios and have three resident companies, Branch Nebula, Odd Studio and Blak Douglas (Erth Visual, online).

Film and TV

Marrickville has featured as a location in a number of Australian feature films and TV shows, including Baz Luhrmann's *Strictly Ballroom* (1992), *Paradise Road* (1997) and Channel Nine's *Underbelly: The Golden Mile* (2010). Sydney Underground Film Festival was launched at The Factory Theatre in Marrickville in September 2019. In terms of film production companies there are a number of ABN GST registered (those earning more the \$75,000 per year) and non-registered businesses (those earning less than \$75,000 per year). A fine example of an established business is [Sydney Prop Specialists](#) located on Carrington Road. They are event styling experts with 30 years' experience servicing special events, theatrical, film, TV and exhibition industries in Sydney and nationwide. If they don't have it for hire they can custom make specialist items, design and mass produce items, and construct scenic art. They also hire out their eight multipurpose film and photographic studios.

[MerJa Media](#) is a collective association of creative artists who produce films, documentaries and photography projects. Some worked previously for the ABC and they offer professional film services discounted for 'community groups, artists and musicians who may not be able to afford video or photography to promote their cause or work' (MerJa Media, online). One of their recent works is a documentary called *Chaktomuk*, containing the stories of four members of Cambodia's sex workers union, the Women's Network for Unity. Jake Lloyd Jones confirms it was a crowd-funded project and while they spent hundreds of hours editing, the funds raised were capped at \$3,000 to cover travel 'because it was for a non-profit organization (Lloyd Jones & Dieckmann iv, 19 September 2019).

[Paste Studio](#) offers creative services as videographers, photographers, graphic designers, skateboarders, snowboarders, travellers and wanderers. [Art Resistance](#) specialises in the production of high-quality, affordable videos for training, educational, promotional, social documentary and drama programs, for a range of clients including health, education, welfare and local government, trade unions and environment groups. Their in-house services include scripting, directing, project

managing, camera, light and sound, video editing, music production, computer graphics, DVD authoring, and video compression. Offering more corporate services are [Six Shooter Films](#), run by Andy Symons, who has worked with Channel Seven, Ogilvy & Mather and Weber Shandwick and specialises in brand storytelling and influencing buyer behaviour.

Freelance Television Producers

Census data shows that there are a significant number of creative specialists living in Marrickville and Sydenham who are freelancers in the Film, TV and Radio sub-sectors, and Anita Jorgensen's 30-year career is typical of a freelance television producer. Jorgensen has significant expertise as an executive and series producer for factual documentary television series and in 2019 was employed with the BBC as a development executive: 'We basically pitch shows based on BBC formats to Australian networks including commercial free to air networks' (Jorgensen iv, 19 September 2019). Jorgensen said her success is based on reputation and expertise in a certain genre: 'People want safe hands, so you need to be able to show that you're a safe hand' (ibid). Her career began at the ABC, where she worked for 15 years. She has found the move into the digital era has allowed her work to be more portable, making it easier to work from home. From a personal perspective, there are a number of things that Jorgensen needs from an employer of freelance workers like herself and these are based around work commute times and a family friendly attitude. Her partner also works as a freelance creative and together they have been able to negotiate their parental duties to allow her to work very long days.

Jorgensen believes that Australian produced content is important: 'Australian stories give us the capacity to be honest about ourselves. I think it's so important for our country to question who we are and what we stand for. And it's always a constant revelation to me that what a different pot of people we are and that we all feed into the one culture' (Jorgensen iv, 19 September 2019). She is optimistic about the future of television, pointing to the Netflix model as the most likely way forward: 'I feel like the commercial networks have a very old business model and their audiences are getting older and they're not getting the young people because the young people are making really much more selective choices on when they're watching and what they're watching' (Jorgensen iv, 19 September 2019).

Baxter Audio

Voiceover artist Steve Shanahan runs recording studio [Baxter Audio](#), which does advertising, music and audio books, and works with corporate clients such as Landis+Gyr energy company on website content and conference videos. While other artists consider audio book work to be poorly paid, Shanahan says 'the arty-farty in me likes doing them ... but essentially I'm not doing anything else here today that'll make me 400 bucks. I think I've got to swallow my pride and roll up my sleeves' (Shanahan iv, 17 September 2019). He has been recognised by American magazine *AudioFile* for the quality of his audio books and was also nominated for the Sydney Writers Festival Australian Audio Book of the Year Award which attracted 'a bit of press' (ibid). He still does 'the odd bit of music' when required and has experimented with podcasting in collaboration with a sound engineer but doesn't think their podcasts are 'quite there yet' and is 'still not across how they can monetise' (ibid).

His studio is a few block from his house in 'the old Chrysler building' where he put in 'a small voiceover booth ... like the *Doctor Who* Tardis' and has recently replaced it with a bigger one which has 'taken up about two-thirds of the room' (Shanahan iv, 17 September 2019). He runs Pro Tools software as his recording medium but is 'only recording on one channel now ... it makes it simpler. Essentially, I've always described myself as a plate-spinner. I have to be really resourceful and try to keep earning money' (ibid). He teaches at private acting schools such as the Actors Centre and the Academy of Film, Theatre and Television: 'I'm in a unique position because I'm an engineer as well as a voiceover ... and a teacher all at the same time' (ibid). His website has been created and maintained through what is in essence part of a gift economy. His wife has designed and maintains his website and she also looks after her dance school website (ibid). In return, Shanahan films, edits, and produces videos of her annual dance concerts. Images for their website were taken by a photographer friend who in return

has use of their studio to rehearse. At the time of interview, Shanahan was not connected to the NBN, choosing to send files to clients via Dropbox: 'For example, if I'm recording an audio book and editing it, the entire book, I guess it's going to be about 12 to 15 hours of audio ... when I leave my studio I just upload overnight. It's done in the morning when I get there' (ibid).

Newspapers and Publishing

[*Inner West Courier*](#) is a News Corp paper that includes Marrickville local news and offers advertisers a prime opportunity to engage with a local audience. Content is culturally diverse and showcases the community's passion for local arts, theatre, music and food. As a consequence of the economic downturn caused by Covid-19, News Corp announced in April that the *Inner West Courier* was among 60 community newspapers that would suspend printing, a decision that was made permanent with the company's restructure in May which sent most of its community and regional papers online (Doran, 2020). The *Inner West Courier*, which had a circulation in December 2017 of 81,433 (Gee, 2020) said in its last print edition on April 8 that it remained 'committed as ever to community journalism' (Inner West Courier, 2020). It is now online only.

Writing NSW

[Writing NSW](#) (formerly the NSW Writers Centre) in Lilyfield runs 70 writers' courses and holds two festivals a year and is a hub of information for literary events, publicised through its website, blog, weekly e-newsletter and quarterly printed magazine. Two-thirds of its income is generated through a 3,000 strong membership and a third comes from three tiers of government. Program manager Julia Tsalis says they do have support from the Australia Council, but 'we're in a very difficult position because state-based service organisations are not eligible for multi-year funding ... And with the decreased rate of success ... we've had more applications rejected ... it's a concern for us' (Tsalis iv, 19 September 2019). Tsalis points out that they believe the Australia Council 'are regularly changing their funding guidelines and we're never quite sure what's going to be the new regime' (ibid). However Writing NSW's multi-year agreement for funding from the state-based Create NSW ran from 2015-16 to 2019-20 (five years in total). In 2020/21, Writing NSW was successful in receiving annual organisation funding totalling \$190,000. It runs 'a series of events called Open House where we bring in a publishing house for one day to the Writers Centre. They run a series of panels, talking about what they do and how they operate, and then give one-on-one feedback to ... writers who have submitted manuscripts. So, it's like a pitching session ... and publishing deals have come from those meetings' (Tsalis iv, 19 September 2019). Kate Forsyth, an established fantasy adult and young adult writer, 'acknowledges the Writers Centre as being absolutely critical in her development as a writer' (ibid). Tsalis says the organisation does most of its promotion via social media because 'as with most arts organisations, you just don't have the budget for big advertising' (Tsalis iv, 19 September 2019). Writers interact on Twitter, while audiences use Facebook and Instagram. The centre has a communications/project manager on staff, and contracts for photography and video when funding permits: 'For events we have a good amount of funding for, we can hire someone to do video, but that's few and far between. But we are noticing that with the Australia Council funding applications that they're asking for video content ... which is a challenge for us' (ibid). They generally get good media coverage from community and commercial radio stations and local newspapers who are 'actually interested in their writers appearing on a program' (ibid), however they rarely attract television coverage and rely on other arts organisations to spread the word (ibid). The centre is running online programs to reach writers outside Sydney. Tsalis says 'about a quarter to a third of people doing the courses are regionally based' (ibid). They have concentrated on publishing audio recordings on their website, but do not have the capacity to livestream both financially and because of their location; they are housed in a 'really great space, but our internet is not so great ... internet speed has been an ongoing problem' and connection to the NBN is not possible (ibid).

There are a lot of writers in the Inner West, and several small writing organisations based in Marrickville, such as Subbed In. There are also venues such as Red Rattler that are 'really, really cheap; they're the spaces that the emerging organisations need' (Tsalis iv, 19 September 2019).

Marrickville Library

Marrickville's new [library](#), a GLAM based hub of creative industries activity, was opened on the derelict former Marrickville Hospital site in August 2019, the year after the Marrickville, Leichhardt and Ashfield councils merged into the Inner West Council, bringing together a network of eight libraries. The state-of-the-art facility includes exhibition spaces, an 85,000-volume book collection, a café and gardens and was planned based on 'a very large community consultation' with 4,000 respondents (McLeod iv, 19 September 2019). The development cost \$40 million. It was originally costed at \$25 million and the project was stalled until developer Mirvac provided additional funding. Both state and local government funding has been used for capital upgrades. Mirvac also obtained the right to develop 225 apartments adjacent to the library (Saulwick, 2019). In 2020, the library won the David Oppenheim Award for Sustainable Architecture and was joint winner of the Sir Zelman Cowan Award for Public Architecture.

The new library is 'a warm space, spectacular, and a real extreme example of what good design does and how it makes people feel and respond to a place ... we've got new people engaging with this space, new people coming in' (McLeod iv, 19 September 2019). The library was also able to put on display its art collection, which had been in storage, 'so that we have this point of difference for the library ... also as part of bringing the creative community together', which was a priority for Inner West Council (ibid).

It should be noted that Public Libraries receive funding from the State Government in NSW through the Minister of the Arts via the State Library that is paid to councils to support libraries in their LGA and this is done on a regular basis. For example, in 2020-21, Inner West Council received \$568,280 in funding from the State Government specifically to support the Library (State Library 2021). The State Library has been 'a tremendous support', not just through funding but through 'updating and guidance ... providing information for librarians about what space you need depending on how big your population is [and] what your collection is' (McLeod iv, 19 September 2019).

Many library staff come from diverse cultural backgrounds which ensures events are 'related to the collection and ... promoting the goals of the library such as encouraging creativity, literacy, local authors and creatives, and encouraging the use of the collection' (McLeod iv, 19 September 2019). An e-newsletter is read by at least 15,000 people, and 'we have a great take-up rate of people booking into events from that' (ibid) and they also use Facebook, Twitter and Instagram, and digital posters in the library to advertise events.

The library shows films and documentaries made by local filmmakers, runs a film program for children, has a local history blog, and hosts authors on tour: 'We have great relationships with our independent bookstores ... we organise for the author to come in too' (McLeod iv, 19 September 2019). The library delivers classes on podcasting and writing blogs (ibid). Although library traffic has increased with events and with free wi-fi, 'many people still want to borrow books, ... people what to come and work [but] they do actually want to see other humans ... The coffee shop is incredibly busy, and we've got a room which is a quiet room, which is actually one of the biggest spaces in the library, and it is full' (ibid).

Strategic theme 2: The relationship of cultural and creative activity to the wider economy

The creative services and cultural productions sectors of the creative industries ecosystem in Marrickville are interrelated with each other in many ways. A similar set of traits are exhibited across the broader economy. While the creative industries are constituted by specialist, support and embedded persons and all are measured well statistically, the permeable linkages across the broader economy are not as readily captured especially, for example, for the embedded operatives working within other industries such as in mining, health, agriculture and so on. Similarly, we can claim that the education, retail and manufacturing industries are a part of this interconnected ecosystem in Marrickville. For example, in terms of the case studies undertaken for this research project we could cite the case of Eric Bellingham, from EB Amps and Cabs, who is a critical supplier to the music industry in Marrickville, and much further afield, through his manufacture of amplifiers and speaker cabinets custom designed for working musicians. He counts himself to be a part of the music industry but is statistically captured as part of the manufacturing industry. Inner West Council's economic development team leader Billy Cotsis highlights Marrickville's unique 'scope for crossover' between creatives and manufacturers: 'There's an artist trail, we've got studios. There's room for everyone', for example a furniture maker who makes theatre props or a fashion designer who makes costumes for film (Cotsis iv, 20 September 2019). Cotsis said 'there's always elements of creativity going on in different buildings and locations and Council does a great job, where it can, to link in ... You can walk up Marrickville, Tempe, St Peters, Enmore and into Dulwich Hill too and there is a great mix of business and people and amongst all of that you will find creatives' (ibid). Similarly, there are links with other industries who profit from the existence of the creative industries such as in hospitality and cultural tourism. The Marrickville Markets held every Sunday acts as a form of cultural tourism attracting visitors from across the Sydney Basin numbering from 10,000 to 15,000 people. They run a café, and their funds are dispersed across such things as solar panels manufacturers and electronics companies they employ to install wifi. Reverse Garbage also operates across a number of industries, with art and craft materials, stage props, industrial cut-offs, overruns, knick-knacks and furniture, all being repurposed or resold to the public at low cost through their warehouse set up. This provides budget-friendly resources to theatres, but also to 'teachers, community members, an extremely wide range of groups' (Junor iv, 17 September 2019). However, this productive, interconnected and highly creative suburb is in jeopardy because of rezoning laws that have been allowed to favour developers and, as we found when we completed these interviews in Marrickville in September 2019, most creative manufactures were working out their escape routes.

Addi Road

[Addison Road Community Organisation](#) is a not-for-profit that manages the 'Addi Road' community centre, created in 1976 on nine hectares of Crown land that was a former Army depot. With 30 buildings, seven dating from World War I, it is locally heritage-listed and was initially managed by the former Marrickville Council, then transferred to the NSW Crown Lands. Addi Road is home to artists and multicultural community groups, with venues for hire, and has a stated mission of 'fighting for social justice, supporting arts and culture and caring for our environment' (Addi Road online). With a lease to 2053 and a staff of around 20, including six full-time, the organisation recognises the historical and multicultural significance of the site and works to 'make sure that those values are preserved and that the centre is safe from pressures of development or commercialisation' (Bui Jones iv, 16 September 2019).

The centre has three roughly equal streams of income: rental revenue; income from venue hire; and project-based grant funding. The 'subsidised rental ... compared to the rest of Sydney, is very affordable' (Jones iv, 16 September 2019) and 'if you're [in] a creative industry, you pay 40% of market rent' (Barbero iv, 16 September 2019).

A key venue space is the Gumbramorra Hall, with a capacity of 500, a full stage and cinema adaptation, which is 'booked nearly every day of the year ... lots of community groups use the hall because it's affordable and because it's friendly' (Bui Jones iv, 16 September 2019). Programs Coordinator Mina Bui Jones said the centre began as a home for 'ethnic welfare groups and ethno-specific cultural groups, so it has a history of being a friendly space ... the people who were new to Australia were experiencing racism and discrimination and they wanted a space of their own' (ibid). Bookings have included 'Samoan weddings, the Indonesian Bazaar, the Sydney Latin American Film Festival [and] Bushwackers bush dances' (ibid). CEO Rosanna Barbero said venues were also popular with sporting groups and the LGBTQI community: 'People come from quite far across Sydney because it's safe and friendly ... a place where they can be themselves and relax' (Barbero iv, 16 September 2019). The Stirrup Gallery attracts independent artists and there is no commission on sales or curatorial guidelines: while it 'doesn't create a lot of revenue [for the Centre], it is a very affordable artistic space' (Bui Jones iv, 16 September 2019). Marrickville Organic Markets are held there every Sunday, and Addi Road collects a \$3 parking fee from market goers and runs a café which has brought in \$45,000 in good years 'when there are 10,000 to 15,000 people here ... it's a really good revenue spinner' (Barbero iv, 16 September 2019).

Grants have come from Inner West Council, and state and federal government departments under programs such as Community Builders and Stronger Communities, but in terms of infrastructure support, grants have been 'piecemeal things over the years ... We need \$2million to really fix this [site] up. But we've had \$40,000 for the storm water drains; we've had \$60,000 for roofs; we've had another \$35,000 for the boxes around the trees, \$100,000 for the accessible path ... a Community Builders grant for the new kitchen' (Barbero iv, 16 September 2019). They had also received philanthropic support and 'a grant from an international aid agency ... for the Addi Road food pantry project' (ibid) and fundraised for solar panels with Get Up and Powershop. The office has wi-fi, but the wider site does not. It is the site of the 'second-most used return and earn machine in NSW' (ibid).

Reverse Garbage

Set up in the mid-70s by 'educators and visionaries ... with a focus on sustainability and education', (Brennan iv, 17 September 2019) [Reverse Garbage](#) accepts donations of art and craft materials, stage props, industrial cut-offs, overruns, knick-knacks and furniture that would otherwise end up in landfill and sells them to the public at low cost through their warehouse in Addi Road (Reverse Garbage, 2019). They also hold workshops to give community members skills and inspiration to make the most of what they find and are involved with events and festivals. Set up as a registered cooperative, they are a not-for-profit income tax exempt charity, and last year gained DGR status (Brennan iv, 19 September 2019). CEO Naomi Brennan said their premises presented problems: 'The roof leaks, the floor foundations are collapsing, but this place can still make magic in that accommodation' (ibid) but managing the 100-year-old building is tricky: 'It has 60 different community groups in it. And it is a complex set of relationships that are involved in that precinct' (ibid). With a lease that runs out at the end of 2021, Brennan says they hope to be able to stay in the building and would 'ideally not move ... it certainly would need to stay in the Inner West' (ibid).

Artistic designer Kristen Junor said Reverse Garbage had 'really great social impact ... we're able to provide really budget-friendly resources for theatres, teachers, community members, an extremely wide range of groups' (Junor iv, 17 September 2019). In addition to three full-time paid staff, six permanent part-time staff, a series of casuals, they have access to 168 volunteer hours a week, working with 'volunteers from the Department of Community Justice ... volunteers in economic hardship can come and pay their fines and debts off ... and then we have people working to maintain their pension through Centrelink ... the variety of people at Reverse Garbage equals the variety of donations ... that really illustrates our inclusiveness' (Junor iv, 17 September 2019). They have a 'brand new education van ... as part of a community grant from our local [state] MP Jo Haylen' and a new truck which they bought and with 'a huge contribution from our community, asking at the counter if they'd like to donate a dollar here or there ... from that we raised \$14,000' (Junor iv, 19 September 2019).

2019). Through the UTS Shopfront community program, Design students were involved in 'updating collateral. We got a style guide, we got logos, we got videos, we have never looked more professional' and a second project involved 'producing videos about reuse and our impact, about what we are actually saving' (ibid). Customers are not just locals, coming from as far as Newcastle and Wollongong, and because of their longevity 'we are now intergenerational. We have people, grandparents bringing their grandchildren' (ibid). They have received Inner West Council grants for cultural, artistic and community events, such as a community craft challenge, but 'never for infrastructure' (Brennan iv, 19 September 2019). They have not received any funding from Create NSW but have 'a good relationship with Jo Haylen, our local member' (Junor iv, 19 September 2019).

Creative Plus Business

Monica Davidson is the director of social enterprise [Creative Plus Business](#), which focuses on 'educating creative people about small business skills and helping them develop business strategies ... everything from start-up to marketing, financial literacy ... grant writing' (Davidson iv, September 2019). The Business Connect program makes up a large part of what they do, and Treasury, previously the Department of Industry, is their biggest supporter. That was a strategic and ethical decision as Davidson reiterates 'we don't take funding from the arts because that pot is not big enough' (ibid). Davidson said her role is to help creative practitioners 'support themselves financially through their own understanding of business ... improving the economic viability of creative practice' and she seeks money from 'education, we go to industry, we go to small business' to run programs. As a social enterprise, which Davidson says has 'a commercial skin and a not-for-profit heart', they put '50% of our profits back into the creative community [through] free webinars, free resources ... sponsorship for certain activities' (ibid). The business gets feedback through 'qualitative and quantitative surveys on a regular basis', from up to 10,000 people, and 'do a lot of on-the-ground research with our clients' (ibid). Measuring outcomes is important but Davidson argues that the value of the Creative Industries should not be determined solely 'on their ability to turn a profit' (ibid). If similar subsidies and tax concessions were applied to Creative Industries as say farming, which is 'battling against something that you have no control over ... what would happen to the Creative Industries?' (ibid). At the 'federal level [and] individual organisations, it is a total lack of respect that is holding us back' and she believes 'the heat has gone out of this conversation at a federal and state level' (ibid).

Mud Australia

[Mud Australia](#) is a renowned designer of hand-made porcelain products which manufactures in Marrickville and has seven retail stores in Australia (Double Bay, Mosman and Surry Hills in Sydney, and Fitzroy in Melbourne) and London, Los Angeles, and New York. Started in a terrace house in Surry Hills in 1994 by designer and self-taught maker Shelley Simpson and her partner, marketing specialist James Kirton, Mud Australia moved to Marrickville nine years ago when they needed bigger premises, and now, in their third Marrickville location, choose to rent rather than own. They employ 80 people worldwide, 65 full-time in Australia, and their tableware is owned by people with 'small houses ... [and] mansions in the Hamptons' and found in hotels in Paris, tea rooms in the Middle East, restaurants such as Aria Rockpool, Momofuku in New York, Bills Japan, COMO The Treasury in Perth, 2KW in Adelaide, Pt Leo Estate and Ten Minutes by Tractor on the Mornington Peninsula as well as 'local cafes like Two Chaps up the street and Pizza Madre around the corner' (Simpson iv, 19 September 2019).

International markets have brought challenges, including negotiating US tariffs prior to a free trade deal; 'We had to design, make, wholesale, retail, export, administer, import and market, basically all ourselves ... we're sort of doing what the multinational does but a smaller scale version of it. We're always just beyond our skillset' (Kirton iv, 19 September 2019). Simpson did the New Enterprise Incentive Scheme, run by the Federal Dept of Education, Skills and Employment, and said 'it definitely helped because it gave me money to pay my rent [and]... I had a mentor ... I used that mentor for

many years' (Simpson iv, 19 September 2019). But some advice was not relevant: 'I wasn't going to use bank finance for many, many years, and really, we work on cash flow here, we don't borrow money if we can help it' (ibid). Simpson, whose passions were music and drama, was introduced to pottery through a share house. She started making products that would fit on her small table in a Bondi apartment, went to markets and trade shows and talked to chefs: 'Donna Hay used to come in and talk about colour and ... Bill Granger would drop in with the kids and Neil Perry would come in and get things... the guys from Lane Crawford in Hong Kong just dropped in one day in Armani suits and placed an order ... In that studio, I really couldn't produce what they were asking for. And that's why the move to the Inner West, to Marrickville happened... I got inundated with orders' (ibid). Kirton's marketing and financial acumen 'made us look incredibly professional' and bigger than they were (ibid). Now their adult children are also involved in the business, and they have a web developer in Japan, a graphic designer in Pyrmont, a photographer in-house and, with the exception of the US, manage their own marketing. Many employees are creatives 'who live within a 10km radius ... a lot have their own art practices as well ... fine arts backgrounds ... they don't have to work in hotels and cafes' (Kirton iv, 19 September 2019). Their second sale has a cult following.

While they now feel established in the business 'it's like there's a momentum behind the business... whereas before everything was much more knife-edge' (Kirton iv, 19 September 2019), they also say it is 'relentless and there's no exit strategy' (Simpson iv, 19 September 2019). On working in Marrickville, they confirm rents are expensive: 'We've got this building and the building next door ... We had our own factory around the corner. It was too small ... we sold the factory and rented this' (Simpson iv, 19 September 2019). Access to adequate power is their biggest concern so they invested in 135 solar panels on the roof because the cost to improve supply would have been be '\$75,000 to bring 200 amps down here' (ibid). They have considered moving out of Marrickville:

If I look at all the expenses of being in the inner city and what that means to what we could have if we went and got an industrial estate up in Bellingen, or Newcastle or somewhere. I mean you could go to any of those environments there would be ... a high rate of creative unemployment, so it's not like we would be scrounging, probably 50% of our workforce would happily move along with us. I think if places like Marrickville want to keep Creative Industries they have to do something to help, because you can't, there's just a point where everybody's moved offshore so how do we keep this kind of, this really special environment ... it's a really special thing, so we've got to be careful about the people that come and join the team (Simpson iv, 19 September 2019).

Simpson says she was 'incensed' that Inner West Council had talked up 10,000 square feet of creative space in new projects when 'we've got like 16 thousand right here that's going to be destroyed' (Simpson iv, 19 September 2019). While the Council had offered 'to look into potential Council sites that we could lease with power ... they then told us there weren't any (Kirton iv, 19 September 2019). New creative spaces are 'tiny studios that just become offices' (ibid). They have also been disappointed that there are not better tax incentives for R&D from the Federal Government.

Strategic theme 3: Hotspot Comparisons

The regional Creative Industries are interconnected across sectors, networked within and between each other and exhibiting complementary activity at all scales for all the NSW regions in the study, which included Wollongong, Albury-Wodonga, and Coffs Harbour and Bellingen. Marrickville, while an outlier in terms of regionality, exhibits similar properties. In terms of the ability of regional centres to weather economic cycles, each hotspot demonstrates the resilience and benefits of diverse and mixed economies. Across all the regions in NSW in the study there was evidence gathered of ecological interdependence, where the regional Creative Industries are interconnected across sectors,

networked within and between each other, and exhibiting complementary activity at all scales. Each has exhibited a patterned set of demographic movements and strong connection to locality.

Cultural tourism is becoming increasingly important; it is successfully connected to the Creative Industries, and this improves the ability of regional centres to weather economic cycles through the resilience that solid mixed economies provide. The relationship between innovation and start-up culture with the CI has become more entwined and there is an increasingly wide array of approaches to gain an income. For Coffs Harbour, the need to retain youth and provide pathways for future employment across the economy, and specifically in CI, requires immediate and concerted attention, whereas Wollongong has been able to maintain its youth, though this may be primarily due to its location. Local infrastructure, such as an airport, provides reasons for demographic movements and strong connections to locality; for Coffs there is a natural flow between Nambucca, Bellingen, and Coffs. Funding for the highway bypass is good news. But the lack of absence of modern cultural infrastructure in Coffs CBD needs to be addressed with haste.

It also remains a fact that individuals are vitally important as drivers of the CI in all of the regional communities studied and evidence from this research shows they are at scale in all these regional communities. The effects of this labour exhibits as patterned sets of demographic movements.

Marrickville is different in that it is not a regional community but an inner-city suburb of Sydney. Marrickville creatives exhibit the same interconnectedness and complimentary activity that those in regional centres do but face the added pressure of gentrification. The rezoning of land and redevelopment of light industrial areas now used by creatives for manufacturing into high-rise residential accommodation forces up property prices and rents, with the subsequent effect of forcing creatives out. There is some resilience to this in that Marrickville creatives earn relatively higher incomes than regional creatives, but it is recognised that the unique nature of the suburb will inevitably change.

Table 2 New South Wales hotspot comparisons

	Coffs Harbour & Bellingen LGAs	Marrickville & Sydenham SA2s	Wollongong LGA	Albury & Wodonga LGAs
ASGS remoteness category	Inner regional Australia	Major cities of Australia	Inner regional Australia	Inner regional Australia
RAI region type	Regional city	Major metropolitan	Regional city	Regional city / Industry & service hub
Resident population, 2016 ^a	85,612	34,380	203,630	90,427
Average annual growth 2011-2016	1.1%	1.6%	1.1%	1.6%
Employed persons, 2016 ^b	32,495	19,030	79,222	43,915
Average annual growth 2011-2016	2.7%	5.4%	1.8%	3.0%
Total creative employment, 2016 ^b	915	1,496	3,217	1,113
Average annual growth 2011-2016	2.1%	6.8%	2.6%	0.3%
Total earnings from creative employment, 2016 ^b	\$46.9m	\$89.5m	\$208.1m	\$64.1m
Average annual growth 2011-2016	3.9%	6.3%	2.6%	3.8%
Total businesses, 2016	22,064	12,576	44,083	21,361
Average annual growth 2011-2016	0.8%	1.4%	2.1%	1.0%
Total creative businesses, 2016	1,484	2,428	4,100	1,125
Average annual growth 2011-2016	1.4%	5.1%	4.3%	2.9%
Proportion of all businesses registered for GST, 2016	49.7%	49.9%	45.9%	51.4%
Proportion of creative businesses registered for GST, 2016	39.2%	34.9%	33.4%	39.9%
Regional domestic product, 2017-18	\$3,857m	\$1,929m ^c	\$11,012m	\$5,192m
Average annual growth				
Mean age ^a	42.4	38.1	39.6	38.7
Unemployment rate ^a	7.3%	5.6%	7.7%	6.9%
Youth unemployment rate ^a	15.3%	11.4%	16.3%	13.3%
Youth unemployment ratio ^a	48.0%	43.4%	48.5%	42.0%
Indigenous ^a	4.8%	1.7%	2.6%	2.6%
Volunteer ^a	17.1%	14.2%	15.2%	17.4%

Note a. These statistics are provided by place of residence, and b. are by place of work

c. RDP for Marrickville/Sydenham is estimated by multiplying RDP for the Inner West LGA by the proportion of employed persons located in Marrickville/Sydenham

Source: ABS (2016), ABR (2019), .idcommunity (2019), Regional Australia Institute (2014)

References

- .id. (2019). National economic indicators series. Retrieved from <https://economic-indicators.id.com.au>
- ABS. (2016). *Census of Population and Housing Findings based on use of ABS TableBuilder data*. Retrieved from <https://www.abs.gov.au/websitedbs/censushome.nsf/home/tablebuilder>
- Addi Road, (2020), Home page, retrieved from <https://addiroad.org.au/>
- Ang, I., Rowe, D., Magee, L., Wong, A., Swist, T., Rouillard, D., & Pollio, A. (2016). *Mapping Culture - Venues and Infrastructure in the City of Sydney*. Retrieved from Western Sydney: <https://researchdirect.westernsydney.edu.au/islandora/object/uws:38926>

- Australia Council for the Arts. (2019). *Awarded grants*. Retrieved from: <https://www.australiacouncil.gov.au/funding/awarded-grants/>
- Australian Bureau of Statistics. (2018a). *Australian National Accounts: State Accounts, 2017-18*. Retrieved from <https://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/5220.0Main+Features12017-18?OpenDocument>
- Australian Bureau of Statistics. (2018b). *Australian Statistical Geography Standard (ASGS): Volume 5 - Remoteness Structure, July 2016*. Retrieved from <https://www.abs.gov.au/ausstats/abs@.nsf/mf/1270.0.55.005>
- Create NSW. (2018). *NSW ACDP funding data*.
- Crellin, Z. (2019, August 27, 2019). Schmick New Marrickville Library Opens in a Heritage-Listed Former Hospital. *Broadsheet*. Retrieved from <https://www.broadsheet.com.au/sydney/city-file/article/schmick-new-marrickville-library-opens-heritage-listed-former-hospital>
- Department of Agriculture Water and the Environment. (2018). *Protecting National Historic Sites Program*. Retrieved from <http://www.environment.gov.au/heritage/grants-and-funding/protecting-national-historic-sites>
- Department of Communications and the Arts. (2017a). *Arts and Cultural Development grant funding from 1 July 2011 to 30 June 2014*. Retrieved from: https://www.communications.gov.au/file/41181/download?token=_lgRG4mY
- Department of Communications and the Arts. (2017b). *Arts and Cultural Development grant funding from 1 July 2014 to 30 June 2016*. Retrieved from: <https://www.communications.gov.au/file/25526/download?token=4Wu6hwdr>
- Department of Communications and the Arts. (2017c). *Arts and Cultural Development grant funding from 1 July 2016 to 30 June 2017*. Retrieved from: <https://www.communications.gov.au/file/42581/download?token=M9x5UQRF>
- Department of Infrastructure Transport Cities and Regional Development. (2019a). *Building Better Regions Fund recipients*. Retrieved from: <https://www.business.gov.au/Grants-and-Programs/Building-Better-Regions-Fund-Infrastructure-Projects-Stream>
- Department of Infrastructure Transport Cities and Regional Development. (2019b). *National Stronger Regions Fund recipients*. Retrieved from: <https://www.regional.gov.au/regional/programs/national-stronger-regions-fund.aspx>
- Doran, M. (Producer). (2020). News Corp to cut jobs in restructure towards digital-only community and regional newspapers. Retrieved from <https://www.abc.net.au/news/2020-05-28/news-corp-to-cut-jobs-in-restructure-towards-digital-newspapers/12294970>
- ESEM. (2020). ESEM Projects. Retrieved from <https://www.esemprojects.com/>
- Gee, M. (2020). Australian Media Guide. Retrieved from <https://connectweb-com-au.ezproxy.newcastle.edu.au/view-media-guide.aspx?oid=5353&eid=5353>
- Gibson, C., Grodach, C., Lyons, C., Crosby, A., & Brennan-Horley, C. (2017). *Made in Marrickville: Enterprise and Cluster dynamics at the creative industries-manufacturing interface, Carrington Road Precinct*. Retrieved from <https://opus.lib.uts.edu.au/handle/10453/116643>
- Hennessy, B. & Amabile, T. (2010) 'Creativity', *Annual Review of Psychology*, 61, pp. 569-98.
- Hess, K. (2020). Another savage blog to regional media spells disaster for the communities they serve. Retrieved from <https://theconversation.com/another-savage-blow-to-regional-media-spells-disaster-for-the-communities-they-serve-139559>
- Inner West Courier. (2020). We are here to serve our community. *Inner West Courier*. Retrieved from <http://newslocal.smedia.com.au/iw-courier-west/>

- Inner-West-Council. (2019a). Arts and Culture Grant. Retrieved from <https://www.innerwest.nsw.gov.au/contribute/grants/arts-and-culture-grants>
- Inner-West-Council. (2019b). What is EDGE. Retrieved from <https://www.innerwest.nsw.gov.au/live/living-arts/edge/what-is-edge>
- Live Music Office. (2018). *Inquiry into the Music and Arts Economy in New South Wales I*. Retrieved from <https://www.parliament.nsw.gov.au/lcdocs/inquiries/2471/Final%20report%20website.pdf>
- McIntyre, P., Fulton, J. & Paton, E. (eds) (2016) *The Creative System in Action: Understanding Cultural Production and Practice* Basingstoke UK: Palgrave MacMillan.
- MEAA. (2020). Standing up for regional and community media,. Retrieved from <https://www.mea.org/news/take-action-to-reverse-the-closure-of-regional-newspapers/>
- NSW State Government. (2020a). *Community Building Partnerships Grants*. Retrieved from <https://www.nsw.gov.au/projects/community-building-partnership>
- NSW State Government. (2020b). *Stronger Country Communities Fund*. Retrieved from <https://www.regional.gov.au/regional/programs/national-stronger-regions-fund.aspx>
- Pollio, A., Ang, I., Rowe, D., Stevenson, D., & Magee, L. (2018). *Cultural Creation and Production in the Inner West LGA: A case-study needs analysis*. Retrieved from https://www.westernsydney.edu.au/__data/assets/pdf_file/0006/1491522/Cultural_Creation_and_Production_in_the_Inner_West_LGA.pdf
- Regional Australia Institute. (2014). *Foundations of Regional Australia*. Retrieved from <http://www.regionalaustralia.org.au/wp-content/uploads/2014/12/Foundations-of-regional-Australia-FINAL-.pdf>
- Reverse Garbage. (2019). Home. Retrieved from <https://reversegarbage.org.au>
- Saulwick, J. (2019, August 20, 2019). 'It's stunning': after 30 years, life returns to former hospital site, Local Council. *Sydney Morning Herald*.
- Save_Marrickville. (2019). Save Marrickville. Retrieved from https://www.savemarrickville.com.au/our_work_so_far
- State Library (2021) 2020/21 Library Subsidy Payment – Approved by the Minister for the Arts, *State Library* https://www.sl.nsw.gov.au/sites/default/files/202021_subsidy_sa.pdf (accessed 5/3/2021).
- Sydney Fringe Festival (2020). Home, Retrieved from <https://sydneyfringe.com/>

Appendices

Data tables and heat maps are available via the following hyperlinks:

Appendix A Census data

- Appendix A.1 [Creative employment: counts, growth rates, intensities and heat maps](#)
- Appendix A.2 [Creative earnings: total earnings, growth rates, intensities and heat maps](#)
- Appendix A.3 [Creative incomes: mean incomes, growth rates, intensities and heat maps](#)
- Appendix A.4 [Creative employment by sector, heat maps](#)
- Appendix A.5 [Creative employment by ANZSIC4 industry category, state comparisons](#)
- Appendix A.6 [Creative employment by ANZCO4 occupation category, state comparisons](#)

Appendix B Australian Business Register data

- Appendix B.1 Creative businesses: counts, growth rates, intensities and heat maps (forthcoming)