

# Research Brief

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## Abstract:

Students from the University of Toronto conduct this article to find out the variety of music clusters in Toronto, the natural growth of the music venue industry, and how the city shapes its music culture in the Great Toronto Area(GTA). The analysis is done by collecting 80 music venues holding places in GTA and coding them into multiple statistic graphs to figure out the role of capacity and music kinds. Location plays a role in the combined growth of the music cluster in GTA.

## Keywords:

Location, Music Venues, Generalist music, specialist music, Scale of music venue. Capital culture.

## Introduction:

Toronto, commonly labeled as the city of multiculturalism, also indicates a broad tolerance and welcoming attitude toward music from various countries and cultures. As a group of music lovers. The author and his team from the University of Toronto Scarborough decided to conduct detailed research on how music venues survive and are distributed in GTA and what factors contribute to Canada's current local musical venue culture. Our primary variables to initiate the investigation are capacity, genre, location, and the venue's purpose. The coded research results suggest that location plays a significant role in building a culture of various music. Music venues with limited capacity and labeled as specialist music types would financially perform well due to their specialty. The rest of the paper will elaborate more on the finding of the tested places and illustrate the specific method of conducting our research.

## Background:

The research is conducted during the fall period of 2022 University of Toronto Scarborough campus, collecting 80 cases of music venue places as the general population to investigate the relationship and correlation in the music industry in Toronto, Canada. The 80 samples we collected are from The street Annex, Queen, old Toronto, and King Street est. We hypothesised before conducting the fundamental

research that small-scale music venues typically cluster in areas with long-established networks, based on Whiting and Bourdieu's concept that small live music scenes add a layer of inherent value to social and cultural capital while being more intimate and identifiable than massive music venues. As a result, we generated four qualitative graphs. We developed a persuasive conclusion that the "scale" of the venue places does not have any relationship with its popularity. The popularity is often associated with its designated type of music venue, which includes generalist and specialist music. We also view music on an economic scale based on the theory from Carroll's saying about the small music venue generally being located far away from the venue places with high capacity to avoid high competitive environment. Another significant finding is that the generalist type of music bar occupies more than half the music market and is considered part of the Canadian domestic music culture trend.

#### Methods:

Overall, the research team collected precisely 80 music venues in GTA through Google Maps. The main target range we collected information on is around the downtown area of Toronto. We divided our overall data group into four clusters. We coded them with variables of location, capacity level from 0-100, music venue type, and amount of events each place holds per month. According to the report, one of the significant findings is the correlations between the popularity of music bars heavily dependent on the genre it belongs to, which counters our initial hypothesis that popularity should depend on the capacity of the venue bar.

Furthermore, the data collected reveals that small music venues with specific genres tend to have more shows on the calendar due to their specialty and attraction to the specialist musician, which perfectly explains Bourdieu's theory on how minor music groups shape our cultural capital in Canada. The limitation of this report is the limited number of music venue bars, and also, the data of the number of events held could be varied from the last couple of years since the global covid pandemic.

Finding:

Distribution of Specialist Venues Based on Capacity

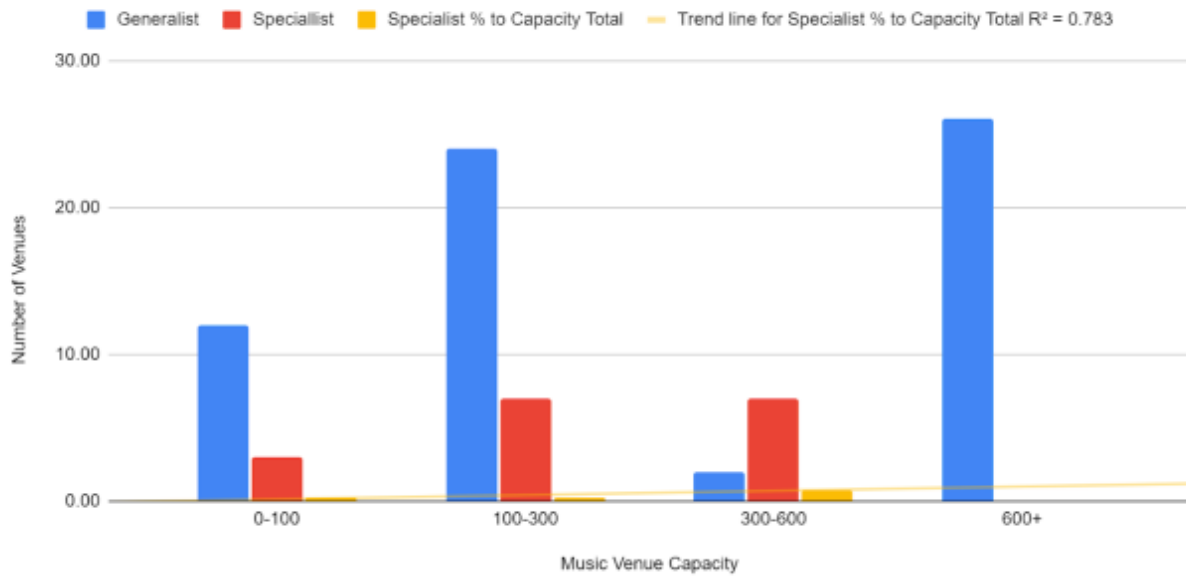


Figure1

Based on figure1 data clearly illustrates a weak relationship between monthly events and the music venue capacity and sufficiently proves that Canadian music culture has never relied on this massive and worldwide music performance. However, the small but varied gathering of all kinds of music venues could represent the core values of the music market in the Toronto area.

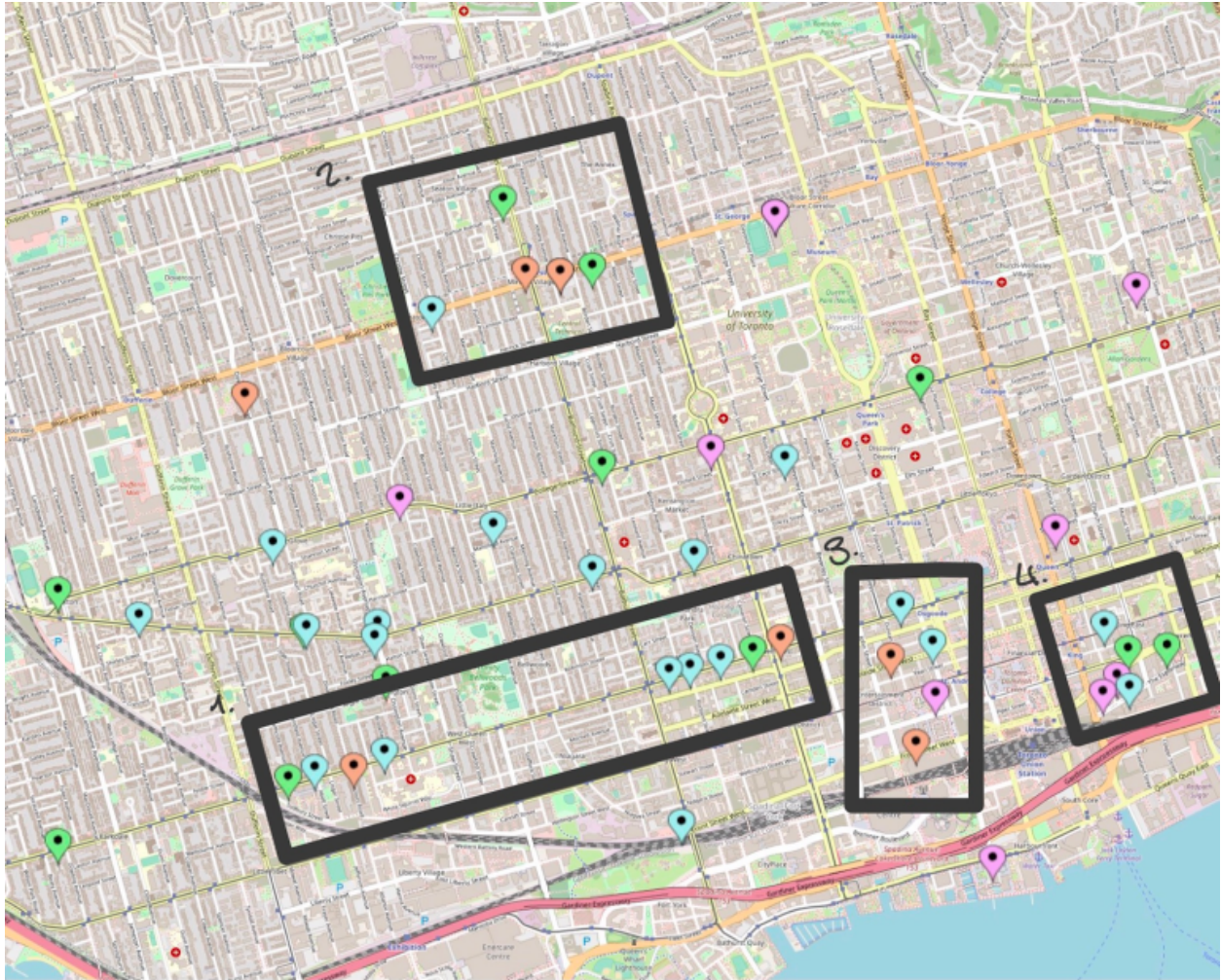


Figure 2

Figure 2 is the data collected of the music venue holding places of GTA, and the different colors represent the varied capacity of a particular bar. Pink is for places that could hold 600 plus people, blue indicates a place with 100-300, and green is a capacity of 100. Although most music places are around 100-300, each district will contain at least one tiny venue-holding spot accompanied with them. Thinking economically, the revenue generated from these small-size bars can not compete with the larger ones. However, they can co-exist with these larger venues because of their cultural value and uniqueness. Therefore, from figure 2, we can define music culture as a district culture for all local citizens and tourism. Additionally, the research could be improved by diving more into the economic perspective to investigate how these small venues places could survive in the highly competitive music market.

Conclusion:

After reviewing and coding 80 music venues in GTA, mainly from King, St, Old Toronto, Annex, and Queen St., To investigate the marketing relationship and how Toronto defines its musical culture. By comparing and contrasting the statistic graph and different charts, we could get a similar result relying on Whitening's theory about the small music cluster in Toronto, which forms the actual result of the overall research on the significant role that small venue plays parts in the GTA.

Another notable but predictable conclusion is that more than half of the music venues we investigated are classified as generalist music venues. Regarding literary linkages, our map corresponds to Carroll's second theory, which states that venues with capacities of up to 100 people are often positioned far apart.

Under the effect of the global pandemic, the report's data could vary from the last couple of years, and the evidence provided above still cannot represent the Canadian music culture since the 80 collected data have its limitations. One of the ways to improve the overall quality of this report is to gather more data samples from GTA and collect financial and marketing information on the music market of Toronto that would provide a more comprehensive and persuasive result to the public.

#### Citation:

[https://docs.google.com/spreadsheets/d/13kpEZ7JlrtS\\_V4MuvwdJuJBGQ1NgdoQjcJquoQzzPH0/edit#gid=1191918837](https://docs.google.com/spreadsheets/d/13kpEZ7JlrtS_V4MuvwdJuJBGQ1NgdoQjcJquoQzzPH0/edit#gid=1191918837)

<https://www.mapcustomizer.com/map/Music%20Venues%20w%2Fcolour%20based%20on%20capacity>

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