

## **Beyond Bohemia: Geographies of everyday creativity for musicians in Toronto**

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Since it was first used to describe the lifestyle of eccentric artists in the 1830's the notion of bohemia has served to connote alternative living. Today studies suggest that the geography of bohemia is highly concentrated in large cities (Florida, 2002). Even as new bohemian neighborhoods unfold in a dynamic urban landscape, significant continuity is said to exist between these communities and their counterparts of the past (Lloyd, 2006, 69). Indeed, bohemian spaces continue to be characterized as cheap, gritty, dangerous and isolated, and these features help to attract traditional bohemians, including artists and musicians. As new technologies, techniques and communication networks facilitate creative practice in a growing range of sites, however, these highly concentrated pockets of creativity are spilling- over from downtowns to suburban spaces. In particular, there is evidence that the changing nature of independent music production is becoming increasingly difficult to reconcile with the romanticized milieu of bohemia, and that some of the key features of bohemian living hinder the creative process. Drawing on 65 interviews with musicians in Toronto I demonstrate that in order to achieve the most favorable balance between the cost, location and characteristics of their live/work spaces, some musicians in Toronto are relocating from bohemian enclaves to 'everyday' locations in the suburbs. As a consequence, I suggest that by privileging downtown clusters as the only sites of creativity, existing academic studies and policy initiatives fail to recognize the increasingly important creative outputs emerging from everyday spaces outside of the core.