

Opening Doors:

Creative Spaces in *Doncaster*

Bridging connections and starting conversations between local Artists,
Council, Organisations & Businesses

Funded by Space2Create Grant through Doncaster Council

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This report is paired with a film by Rajnish Madaan which can be
accessed [here](#)



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Introduction

In 2022, two local Art Galleries shut down, 'Gallery Gate' and 'Downhill Gallery'. Alongside these closures over 40 Artists have been evicted from their studio spaces at 'Portland Place', with no alternative spaces being provided. Artists and Creatives scrambled to find replacement studio spaces but unfortunately were met with unsafe buildings or offices with high fees. This resulted in many of us being dispersed to our homes on the outskirts and working from our spare rooms, bedrooms and kitchens.

With our recent approval for city status and release of the, ['Doncaster Cultural Strategy'](#). It is vital that our local artists are supported to provide a thriving arts and cultural offering

Context

Growing up and living in Doncaster, I've now been a full-time self employed artist here for nearly 2 years. In February I founded 'Doncaster Creative Network' as I identified a lack of networking opportunities for local creatives. Our events have high engagement, which is an indication of the need for more artist led groups.

I have been building relationships with a plethora of local artists, council members, creative organisations and businesses. This is the knowledge and connections which I will leverage when building this feasibility study.

I also used to have a studio space at Portland Place, prior to us being evicted. It's so important now more than ever to build up some tangible research surrounding this topic if we want to create a culturally thriving city.

*"Portland Place gave us that central hub, so everyone could just come to town. It was closer to the bus station and the train station so it was easier to get there... **It helped us grow the network**, because of that accessibility it was so easy to say to new artists or people that we wanted to meet, just to come down to the space. It helped with promotion and getting the word out about GSD. It helped with content creation because everyone could be there together."*

Lewis Russell, GSD

Approach and Activity

This report is also paired with a film which can be found here. **This project had a short timeline of only 4 months.** Which is why it was vital that the research was carried out by someone who already has in depth contextual knowledge of arts and culture in Doncaster.

We **interviewed 30 people** ranging from creatives, cultural organisations and council members. As well as a survey which has **78 responses** from the local arts community.

To make this information more accessible all the interviews were recorded and gathered into a short film, shot and edited by local filmmaker Rajnish Madaan.

We understand that not a huge impact can be made from a 4 month research project, however we do believe that from this work we have begun connecting the dots between leaders and artists to encourage more collaborative partnerships.

Interviews

[I would recommend watching the film now to gain some initial context](#)

We wanted to carefully select who we spoke to, which is why we aimed to speak to not only artists about what support they need, but also organisations, creative leaders as well as council members.

We could have spoken to many more people, however with the timescale of the project, we also needed to set feasible expectations.

The **30** people we spoke to includes:

Artists:

Morgan-Rose John, Bipolar Abdul, Ian Latham, Wayne Sables, Sacha Grey, Lauren Yvonne, Olivia Jones, Rasha Koitache, Janet Wallace, Simba Mandizha, Jamie Bubb, Lewis Russell.

Organisations and Creative Leaders:

Lucy Robertshaw (Darts), Michael Hart (DCLT), Sally Lockey (Right Up Our Street), Deborah Rees (Cast), Helen Watson (Fox Gallery), Kim Farr (Gallery Gate), Stevie Cairns (DCEP), Sarah Clough (Participation Lead Cast), Keeley Lane (Buglight Theatre), Lewis Russell (GSD CIC), Mike Stubbs (Doncaster Creates), Gary Brocklsby (Business Advisor Chambers), Dan Fell (CEO Doncaster Chambers), Chris Perkins (Print Imperials CIC), Warren Draper (Bentley Urban Farm)

Council Members:

Victoria Ryes (Learning and Community Development Manager for Doncaster Culture Services), Neil McGregor (Curator at DGLAM), David Shaw, Nigel Ball (Portfolio Holder for Public Health, Leisure, Culture and Planning) Nick Stopforth (Head of Culture and Commercial)

Artists



Morgan-Rose John
Visual Artist



Olivia Jones
Activist &
Director Doncopolitan



Bipolar Abdul
Drag Artist



Wayne Sables
Digital Artist & Curator
TedXDoncaster



Sacha Grey
Facilitator & Artist



Lauren Townsend
Producer & Director
Doncaster Creative Network



Rasha Kotaiche
Photographer & Director
Doncaster Creative Network



Simba Mandizha
Promoter & Photographer



Ian Latham
3D Artist



Janet Wallace
Painter



Jamie Bubb
Photographer



Lewis Russell
Rapper & Founder GSD

*“At the moment the best I’ve really got is The Point. The Point Gallery is pretty alright, I can go into the gallery and have a cup of tea, get out my artist books. **I don’t really think I could just start painting there, it’s not really the best environment.**”*

Morgan-Rose John, Visual Artist

*“The image of the town is a big thing, so having an artist-led space and having people seeing what is going on would make them **proud to be from Doncaster**, happy to be here and more interested in the scene; in turn it would make it more lucrative and bring people into the centre.”*

Lewis Russell, Rapper & Co-Founder of GSD CIC

“Bringing all our small networks together to build an infrastructure is really needed and I think that will take some **business sense.**”

Sacha Grey, Artist

“From meeting a lot of creatives in Doncaster over the last few years what is needed is business support, and having information on **how you can live and make a living with your art form.**”

Jamie Bubb, Photographer

Organisations and Creative Leaders



Lucy Robertshaw
Director of DARTS



Michael Hart
CEO of Doncaster
Culture & Leisure Trust (DCLT)



Sally Lockey
Managing Director of
Right Up Our Street (RUOS)



Deborah Rees
CEO of Cast



Helen Watson
Founder of Fox Gallery



Kim Farr
Founder of
The Gallery Gate



Stevie Cairns
Manager at Doncaster Cultural
Education Partnership (DCEP)



Sarah Clough
Head of Participation
at Cast



Keeley Lane
Director of Buglight Theatre



Mike Stubbs
Director of Doncaster Creates,
Curator of Artbomb



Dan Fell
CEO of Doncaster Chambers



Lewis Russell
Rapper & Founder GSD



Gary Brocklsby
Business Advisor at
Doncaster Chambers



Chris Perkins
CEO of Print Imperials



Warren Draper
Founder of Bentley Urban Farm &
Whisper & Roar Design Studio

*“The call to action is that I would like to see more creatives come through and think more **entrepreneurial** and just know that **there is support out there over here at Doncaster Chamber** and that we can help them to fulfil their entrepreneurial dreams.”*

Gary Brockles, Business Advisor at Doncaster Chambers

*“**We can’t just rebuild city centres off of retail alone. We all know that it has to be a mixed use of residential, art, culture, learning and visitor experiences etc. So I think that’s the easy bit.. The hard bit is the how. It’s the resources, funding, creating partnerships etc.**” - DF*

Daniel Fell, CEO of Doncaster Chambers

*“I think (local businesses) are interested in artists and creatives but they don't quite know how to get to people. Know what that relationship is so I think having some offers for businesses and **being clear in what ways artists and businesses can connect.**”*

Reborah Rees, CEO of Cast

*“(Bradford Council) have really built the creative network in Bradford and they send emails out like ‘to get this funding click the link’ [...] **I’ve honestly never been able to have a conversation with Doncaster Council.**”*

Keeley Lane, Director of BugLight Theatre

*“It is frustrating. There’s a lot of artists just working from back rooms and sheds and **nobody knows they exist**. They’re not pushing themselves or promoting themselves and then we’ve got all these empty shops. They only need a few don’t they?”*

Kim Farr, Artist & owner of Gallery Gate

*“It’s being able to **share those highs and lows but then it’s also about CPD** (Continuing Professional Development), it’s about being able to shadow other people’s work, being in a different environment than what you’re used to and then being able to connect yourself to a lot of people in a very similar situation.”*

Lucy Robertshaw, Director at DARTS

*“**Frenchgate is massively supportive of the cultural sector**. They do have some empty shop units, not lots but they do have some of a smaller size. I’ve always found them really supportive with the delivery of events because they recognise the importance that cultural activity brings audiences and people who are ready to spend money.”*

Sally Lockey, Director of Right Up Our Street

Council Members



Victoria Ryves
Learning and Community
Development Manager for
Cultural Services



Neil McGregor
Curator of Danum Gallery



Dave Shaw
Councillor of Town Ward



Nigel Ball
Portfolio Holder for Public
Health, Leisure, Culture and
Planning



Nick Stopforth
Head of Culture & Commercial

*“There's a definite link between cultural organisations moving into areas and that area benefiting from it and changing around those cultural spaces. The thing about them is that they need to be visible and funded. If not permanent, then at least semi permanent. **They need to be around in the long run to have an impact.**”*

“The local authority can support but financially can only do so much. It doesn't have money to throw away. It has a lot of core roles that it has to feel which doesn't leave much outside of that.”

*“The other question is how artists come together and how they support each other... **artists need to be seen as a representative body. A solid organisation**, even though it's made up of lots of diverse people, with diverse interests and lots of ambition. This is why things like studio spaces are so vital. They provide a bond where people come together, work together and support each other.”*

Neil McGregor, Curator at Danum Gallery, Library & Museum

*“(On finding out how to get access to an unused space) I would just email the properties team in the council but that's because they're in my internal directory but **it's an entirely different story for someone outside of the authority.**”*

*“The contacts I had in 2018/2019 are not the same people anymore. So we had a really good relationship in 2016-2019 with the developers who owned Waterdale and we used them a lot as part of a series of First World War programmes we were doing. **But then our contact left so we just did not have that relationship anymore.**”*

*“Hopefully through the implementation of the Cultural Strategy there is meant to be the **opportunity for more collaboration with artists and communities.**”*

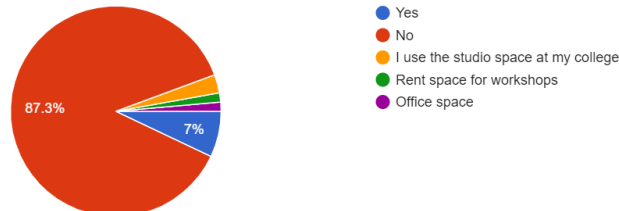
Victoria Ryves Doncaster Gallery Library & Museum

Survey

Do you currently have a studio space outside of your home?

71 responses

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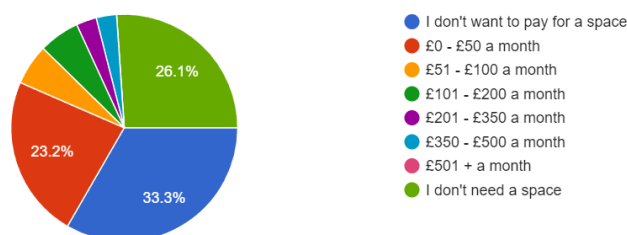


7% of the 71 artists surveyed have a studio space outside of their home. A general consensus within the network has found that the majority are working from home at the moment. Creating from their living rooms, spare rooms, kitchens, bedrooms. How can we explore the impact on creative development and reduction in the visibility of local artists?

How much would you or do you pay for your studio/work space?

69 responses

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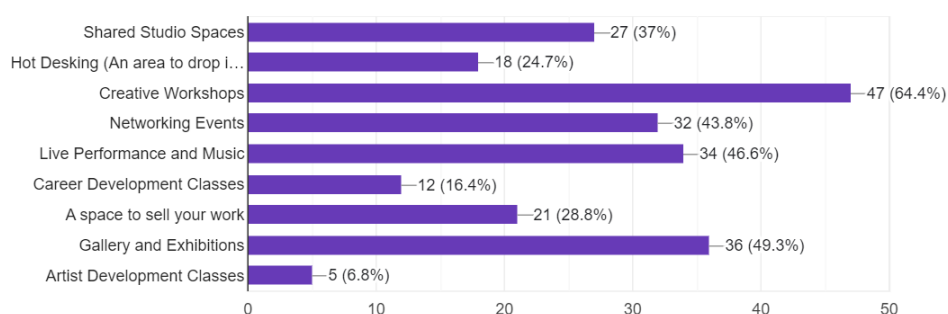


40.6% of local creatives from the 69 surveyed said they would and/or are currently paying for a space. Each colour indicates the price ranges that people would be willing to pay. Speaking through personal experience, a previous studio rented through East Street Arts at Portland Place in Doncaster was £70 a month for a large room with windows. It is important to note that not all artists need a large space, some may only need to rent a desk for their practice.

Please check your **top 3** options that you would be interested in participating or attending



73 responses



The survey then asked local creatives what kind of events they would be interested in attending. **The top 3 responses in order were 'Creative Workshops', 'Gallery and Exhibitions' and 'Live Performance and Music'**. It is notable that workshops were voted as most popular. Many creatives deliver workshops to help fund their practice so this may point to its popularity. It is also worth pointing out that there is a lack of adult creative workshops in Doncaster; there have been several inquiries received to Doncaster Creative Network on the possibility of this kind of event.

Key Findings

From the plethora of interviews and survey responses there has been a thread of common themes shared among all the different sectors from artists and organisations to council and businesses. These are as follows.

1. There is a need for more spaces and facilities for local artists

This is vital if Doncaster wants to create talent retention and have a thriving and visible creative culture.

2. An increase in arts and culture is beneficial for the wider economy

Making Doncaster a more vibrant and engaging place to live through the arts is beneficial not only for the local artists, but also for all surrounding businesses. Raising the profile of Doncaster as a whole, including the centre and surrounding boroughs, attracts more opportunities and people to the city.

3. We need more open communication between sectors

A lot of artists expressed that there wasn't a member of the council they knew to reach out to with any queries. Similarly when creative organisations were looking for local artists to commission for projects they often struggle to identify and find Doncaster based creatives

4. Accessing Assets needs to be improved

A common theme which was raised throughout the interviews was barriers even council members faced when contacting the Assets Team in the Council.

5. Business support and talent development for artists needs to be encouraged

Raising the skills of local professional creatives will be a vital piece of the puzzle as when studios do become available, artists will need to be equipped with some financial knowledge to pay for space (even if at a discounted rate).

What are other cities doing?

StreetLife, York



Streetlife is a creative hub located down Coney Street in York which opened in 2021. It is a project run by York University and employs students as well as practising artists to manage exhibitions, events and workshops.

When talking with the students that worked there and spending a week on site, what surprised me was the number of people who entered and engaged with the creative activities on offer. **On a drizzly Wednesday in November, the shop welcomed 130 members of the public** who curiously came in to see what was happening. It is important to note that Coney Street does receive high footfall being based in the centre of York and links two bridges which crosses the river Ouse. However, even with the high footfall, it was great to see how people engaged with the space and the impact it made of their impression of the area.

Whilst there I was commissioned to paint the facade of the shop, they wanted a creative design which was vibrant and captured the history of Coney Street. During painting I did get to talk to several residents and tourists. Here are some poignant notes to discuss:

1. Connecting with local residents

Located in the shop window is a working printing press from 1862, that visitors can use for free to create their own prints. I caught conversations of a few different residents having personal ties with printmaking in York, their grandparents working with these machines. This is important to note because the shop effectively created connections with the residents of the area. StreetLife has in-depth knowledge of the industrial past of York and celebrates its history. This in turn brought a lot of locals into the space who resonated with the printing press, it also enticed tourists and younger people as they were curious as to what it was and how it works.

2. The significance of its location on Coney Street

Like many city centres across the UK, the highstreets have been hit with the rise in online shopping, COVID and most recently the cost of living crisis. This has meant that many city centre's have seen a large increase in shops shutting down. Coney Street has been one of the main streets affected in York. Whilst at StreetLife several residents stopped to talk to me and express how happy they are to see more life down Coney Street. Many mentioned that they find it important for there to be more creative and cultural offerings in the city centre too and how that can impact how people perceive a place.

3. People's perception of a place

During my time researching Coney Street and working with the project coordinators to create the shop front mural, it became clear that locals' perception of Coney Street was quite negative, they felt that it had been 'neglected' and 'run down' and needed some tlc. It was interesting to see the impact that StreetLife was making on the area. By having a heavy emphasis on audience engagement, supporting students and working with local artists it felt like a real collaboration of lots of different communities. It gave many people a reason to be in Coney Street. In the shop also sits a piano, which when played can be heard from Coney

Street itself. It felt magical whenever a passer by would come in and play, it filled the street and made people pause to hear where the sound was coming from. Creating moments of excitement and surprise.

Fabrication, York



Fabrication is a social enterprise based on Coney Street in York, and they have another site in Leeds too. This commercial shop sells handmade pieces from local artists and is run by local artists.

After speaking with one of the artists who sells their work there, Marco Looks, he informed me about how the shop runs, which I think is interesting to share as it wasn't a model I had heard of before.

1. Artists pay rent on being able to display their work in the shop along with a small commission on each sale.
2. The rent each artist pays can be subsidised if they chose to work a number of hours in the shop.
3. At the end of each month the total sales for the shop is shared transparently with all the artists housed there. This means that each artist can see how much other artists have sold.

It is point number 3 that really surprised me. I asked Marco, ***“Wouldn't that make you nervous? All the other artists in the shop can then see exactly how much money you've made”***. However, Marcus explained that it is the complete transparency that massively helps each artist grow their own sales. He can pick up on trends and what specific items seem to be most popular at what times of year. It provides him with valuable data to then edit his own stock and supply exactly what customers are looking for.

This is a crucial reflection to make when considering how artist-led spaces can not only operate but thrive in Doncaster. How much public engagement Vs commercial aspect needs

to be present, along with how we can openly share knowledge and data to help each other grow.

ArtHouse, Wakefield



Established in 1994 by a diverse group of artists, The Art House provides time, space and support for artists, makers and creative businesses to develop their practice. They also provide a year-round programme of exhibitions and events.

The Art House in Wakefield, I believe, is a fantastic building and a great addition to the local area.

They are funded mainly through Arts Council Funding, however they have multiple revenue streams to provide additional funding. These include their shop and cafe, which sells prints, bags and other handcrafted items. They host paid workshops along with paid memberships. You can also hire out their equipment and book to use their facilities such as printing press and kiln.

Having spoken with their programming team a couple of years ago, **something which drew me to the ArtHouse was its feeling and atmosphere. It's professional but very welcoming and acts as a central hub/home to a lot of local creatives.**

Bi-monthly ArtHouse hosts the Wakefield Artwalk. Since launching in 2008, Artwalk has offered Wakefield's creative community opportunities to exhibit their work, meet, and sell to a growing number of visitors.

Arthouse works with a range of **local artists and independent venues/businesses** based in Wakefield City Centre for each of their Artwalks. These events have a number of benefits which could also be transferred to Doncaster:

1. It promotes Wakefield as a City
2. Creates more visibility for arts and culture in Wakefield
3. Connects clients with local artists
4. Highlights different venues of Wakefield
5. Works collaboratively with local business and venues
6. Increased sense of community and belonging
7. Shifts people's perception of a place
8. Builds trust with local residents and creatives as they are regular bi-monthly events

East Street Arts, Leeds



East Street Arts (ESA) is based in Leeds and became a registered charity in 1998. It was created by Directors, Karen Watson and Jon Wakeman, and have each been awarded a MBE by His Majesty The King in the New Year 2023 Honours List in recognition of their services to the arts.

A couple of years ago, during my masters studies is when I was first introduced to Karen and ESA. I completed a couple of weeks of placement where I got to speak with members of their team and help in one of the socially distanced creative projects they were delivering in Leeds.

Not only do ESA offer artist support and community focused projects, they also work with local landlords to offer affordable studio spaces for artists.

In Spring of 2022, ESA gained access to a block of offices in Doncaster City Centre, also known as 'Portland Place'. Next door was home to local creative group, 'The New Fringe', which briefly changed in Summer 2022 to 'The Portland Collective'.

Collectively across both sites, approx 40 artists were using these spaces regularly to make work and collaborate. This was until August 2022, when we were all evicted as the property had been sold to turn into flats.

ESA was unsuccessful in securing alternative studio spaces for Doncaster based artists. What is important to highlight is what did and didn't work well about the arrangement.

Pros	Cons
ESA has an established team of building managers who took care of the logistics of running a building (eg. health & safety, insurance, policies)	The contract of these tenancy agreements are typically short term, because there is no longevity or sustainability; it can be disruptive to your practice when you have to leave.
The rent was affordable as a studio holder, this was made possible as ESA would take responsibility other buildings which were otherwise left empty.	You get given a short notice period to leave, ESA provided 28 days. This often isn't enough time to find alternative studio space.
If we as studio holders had any questions or concerns there was the ESA building manager to contact.	It can cause anxiety not knowing when the tenancy will end. Prevents artists from fully committing to the space or setting up events.
It provided groups of artists in a range of disciplines a space to connect, collaborate and share ideas.	

ESA also conducted a Highstreet Feasibility study in Doncaster. Here are some interesting findings from it:

East Street Arts Report: Strategy & Delivery Plan

In 2020-2021 ESA were commissioned by Doncaster Council to carry out an 18 month study. The aim was to research and test opportunities for culture-led regeneration of the Waterdale and Spring Garden areas of Doncaster town centre to align with its Future High Streets bid.

Unfortunately the Council was unsuccessful in securing the Future High Streets bid which meant that the East Street Arts:Strategy & Delivery Plan, was put on pause and didn't go into production.

*“Our experience of culture-led regeneration is that **creativity can be a catalyst to social and economic growth of a place.** By supporting the skills development of the local creative community, alongside physical improvements and a programme of cultural activity and commissioning opportunities a confident and joined up regeneration development plan emerges.”*

East Street Arts opens its report by expressing the importance of arts and culture on local economic growth. Linking directly with their experience of delivering similar projects in different cities and towns.

One of the major barriers to their study was accessing these unused buildings. Many are privately owned by landlords outside of Doncaster. Whilst several council owned buildings were being protected by the 'Assets' Team. ESA summarise their experience here:

*“Pre-existing relationships with asset owners at a senior level are incredibly valuable. **A lot of asset owners will be reluctant to speak with artists on an individual basis.** Senior Management Leads have a role to play in gaining ongoing commitment from the private sector, conversations that take place at this level can be highly influential”*

Building up those relationships with asset owners both private and council based is vital if we want to begin negotiations to gain access to any of these buildings in Doncaster. For this we would need someone to spearhead these conversations. Someone who is already in an authoritative position. An ideal suggestion could be Nick Stopforth, Head of Culture and Commerce for Doncaster Council.

*“Private asset owners can be reluctant to hand over assets even when properties have sat empty for some time. **We have found that asset owners respond favourably when incentivisation schemes are presented.** These are commonly financial and can include rates mitigation schemes, fit-out schemes or escalator agreements. A selection of these models needs to be on hand to be easily adopted when opportunities are found.”*

Here ESA offers a solution to build up those relationships and incentivise asset owners to allow their properties to be utilised.

What spaces are available in Doncaster?



→ [Available spaces in Doncaster for Creatives](#) ←

Follow the link above to access a table of the spaces currently available that we've been able to identify from our research. There will be spaces not included there as the spreadsheet is quite focused to the city centre.

From gathering this information it became clear that:

- **The information on how to access these spaces is not common knowledge** and often isn't displayed clearly on their websites. I had to pull mainly from my own 'inside' knowledge when building out the table.

- **Some spaces are unclear as to if they are free or paid.** For my own projects I've utilised free spaces from Right Up Our Street, Cast, DCLT, Doncaster College and Wool Market. The way I was able to get these spaces free of charge is because of the relationships and connections I have with the staff there. However is this the same offering for other emerging artists?
- **There are little to no spaces available for artists working on their creative practice.** There are plenty of cafe's and other spaces suitable for laptop working, however there isn't hardly any space that you could drop into and work on a painting or any other messy art form.

What local creatives need from a space

Understanding how artists use spaces is vital in creating a future venue which caters for the local creative community and gets utilised fully.

From speaking to a range of artists we identified common themes which occurred in regards to facilities and venue offerings. The general list is as follows:

- Safe & Secure
- 24hr Accessibility
- City Center Location
- Co-Working Room
- Large tables
- Different sectioned areas for painters & messy work/computer & digital
- Public facing Gallery/Store
- Meeting Rooms/Quiet Spaces for calls
- Bookable rooms to host workshops
- Preferably high ceilings (for studio equipment)
- Natural Light
- Private studio rooms for permanent holders
- Tiered Membership model was mentioned several times

Next Steps

How do we move forwards in working together more collaboratively between local artists, organisations and councils to build a thriving culturally diverse city?

When we asked each of our interviewees this question we were pleasantly surprised to find that a lot of thinking and ideas was echoed across groups, which means we are all in cohesion about what we need to do next.

So here are the main points which came up during our interviews:

1. Increase in communication and transparency

From researching use of buildings, interviewing 30 members and surveying 78 it has become clear that we do tend to operate in our own circles. Through no individual's fault, we seem to be disconnected from what we're each doing. This means that access to support, buildings, opportunities aren't always being shared to the local creative community. Maybe there needs to be investment put into creating one central digital hub where information is shared and easily accessed.

2. Increase in diversity of decision makers and people in leadership roles

In order to make real change, we need leaders from a range of backgrounds and experiences. We have a very diverse creative community of artists and practitioners. However you can't help but notice that the same level of diversity is not represented among Doncasters leaders and decision makers. Effective and lasting change typically happens from top down, which means the lack of representation could be holding Doncaster back to becoming more inclusive and welcoming.

3. Increase in artist development and business programmes

Although this doesn't link specifically to spaces, it is an important piece of the puzzle. Currently it is difficult to find a tailored offering for local artists to develop and grow their practice. This means that although we do have a strong creative freelance community, it could be even stronger, especially in providing those who are graduating from Doncaster College with the support so that they have a clear path when they leave education. Raising the business skills of our local creatives is going to boost the local arts and culture offering and give them more access to finances when then looking to pay for studio spaces. .

4. The importance of self-sustainability

With the current cost of living crisis it is naive to fully rely on the local authority to fund these types of projects. There needs to be an element of self-sustainability where you're able to build multiple revenue streams to sustain a physical building. Several artists mentioned a paid membership model where it would increase in tiers depending on your usage of a space. Combining some council support and basic business models is vital to build a project that has longevity.

5. Legacy and worthwhile impact

To create a legacy a few things need to be considered. Firstly, how does the project expand outside of the arts and cultural sector? Collaborating with local businesses and a range of other industries is key to building something with legacy and worthwhile impact. Secondly, it's important to recognise that there isn't a 'one size fits all' approach. One project will not meet the needs of all the local creatives, multiple approaches from different angles using a joint effort will make the most worthwhile impact.

6. Leading with Authenticity

Unfortunately the arts still can hold a reputation of being 'elite', with that there can be individuals/organisations who may operate counter productively. Maybe being reluctant to share resources or collaborate, taking advantage of freelancers and working with the same small circle of artists again and again. Leading with authenticity and integrity is really important in the arts and culture to build more openness not only for the local creative community but also to its residents.

Sources

A special thank you to Lauren Townsend and Olivia Jones for contributing to some of the research in this report.

Doncaster Creative Network

<https://www.doncastercreativenetwork.com/>

<https://www.instagram.com/doncastercreativenetwork/>

Natasha Clarke

<https://www.natashaclarkeart.com/>

Rajnish Madaan

<https://www.madaanmedia.net/>

Artists:

Morgan-Rose John: <https://www.instagram.com/mowglis.art/>

Olivia Jones: <https://www.linkedin.com/in/olivia-jones-49aa88206/>

Bipolar Abdul: <https://www.instagram.com/bipolar.abdul.drag/>

Wayne Sables: <https://www.instagram.com/waynesables/>

Sacha Grey: <https://www.instagram.com/sachagray1/>

Lauren Townsend: <https://www.instagram.com/itslaurenyvonne/>

Rasha Kotaiche: <https://www.instagram.com/rashakotaiche/>

Simba Mandizha: https://www.instagram.com/pix_lens2.0/

Ian Latham: https://www.instagram.com/latham_1959/

Janet Wallace: https://www.instagram.com/janetwallace_art/

Jamie Bubb: <https://www.instagram.com/jamiebubbphoto/>

Lewis Russell: <https://www.instagram.com/balbylocal/>

Local Organisations/Venues:

Cast: <https://castindoncaster.com/>

Right Up Our Street: <https://www.rightupourstreet.org.uk/>

DARTS: <https://wearedarts.org.uk/>

Doncaster Gallery, Library & Museum: <https://www.dglam.org.uk/>

Doncaster Cultural Education Partnership: <https://doncastercep.org.uk/>

Savoy: <https://savoydoncaster.uk/SavoyDoncaster.dll/Home>

D31 Art Gallery: <https://www.d31artgallery.com/>

Fox Gallery: <https://www.facebook.com/FoxGalleryMexborough/>

Raven Gallery: <https://www.facebook.com/groups/2198639030262094/>

DCLT: <https://www.dclt.co.uk/>

Doncaster Chamber: <https://www.doncaster-chamber.co.uk/>

Business Doncaster: <https://www.businessdoncaster.co.uk/>

Frenchgate: <https://www.frenchgateshopping.co.uk/>

Wool Market: <http://www.doncastermarket.com/about/the-wool-market/>

Doncaster College: <https://www.don.ac.uk/>

Other Organisations:

East Street Arts: <https://www.eaststreetarts.org.uk/>

Fabrication: <https://shop.fabric-ation.co.uk/en>

StreetLife: <https://streetlifeyork.uk/>

Art House: <https://the-arthouse.org.uk/>