

Temple Bar
Gallery + Studios

Strategic Plan 2026-2030



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Who we are, what we do

Temple Bar Gallery + Studios (TBG+S) is a place where artists create, exhibit and gather, and where people engage with contemporary art.

History

TBG+S is a leading artist studio complex and contemporary art gallery, located in the heart of Dublin city, in Temple Bar's cultural quarter. A significant component of Ireland's visual art landscape, it was one of the first DIY artist initiatives in Ireland, started by a group of artists and arts administrators in 1983. In the early 1990s it was an anchor arts organisation that led to the investment of EU Structural Funds in the area and the creation of Temple Bar as a Cultural Quarter.

Present

The combination of artists' studios and public gallery in a central city location has given a distinct expression to how Temple Bar Gallery + Studios has developed over its forty year history. Over this time, more than 600 artists have held studios here, and the gallery has produced and exhibited work by Irish and international contemporary artists of growing acclaim. Within this mix, high quality public engagement programmes, Dublin Art Book Fair, a centre for artist books, and several international residencies and exchanges are significant in engaging audiences and creating further opportunities for artists.

At TBG+S, we place the artist at the centre of what we do. Within our walls, thirty studios provide space for artists of talent, across generations, to make work that is exhibited in Ireland and throughout the world. The close proximity to peers, the city and its resources, as well as the intimacy of well-designed private studio spaces delivers for artists enabling them to thrive. In turn, the presence of active and engaged artists feeds an energetic creative environment leading to all kinds of potential for art making, exhibiting, networking and public engagement bringing vital dynamic to Dublin's civic, cultural and social life.

2020-2025

In 2022, TBG+S were curators for Ireland at Venice curating artist Niamh O'Malley's *Gather*, presented at the 59th La Biennale di Venezia. In 2024, we undertook a major off-site exhibition programme in partnership with Dublin Port at its Pumphouse venue, producing solo exhibitions by Yuri Pattison and Liliane Puthod. In 2025 we partnered with Southwark Park Galleries, London with the support of Culture Ireland to initiate *Faigh Amach*, creating an opportunity for an Irish artist's first international solo exhibition. Temple Bar Gallery + Studios international connections continue to build gaining us status with international peers and creating avenues for partnerships, co-production of exhibitions, collaborations, curatorial visits, and residency exchanges.

Looking Forward

As we go towards 2030, we endeavor to maintain our core values, build upon our vision and stay true to our mission. We envision space for the organisation to adapt and strengthen its operations be that through opportunity, or investment in our programmes, workplace practices, capacity building, relationships, or development of a growing and engaged audience. We recognise the responsibility of our position as a significant organisation in the Irish contemporary art landscape and we embrace the next five years with optimism in a belief in artists and the power of creativity.

Work, Work, Work, Work

Scene: Maintenance and cleaning Drink coffee (or beer or wine) with artists Attend openings and inaugurations Organise openings. Go to parties. Organise parties and fundraising activities. Secure services, and grants, raise money, attract supporters. Prepare budgets and timetables. Complete accountability reports Design, implement and review strategic plans Answer the phone Open and close the door Turn the exhibition lights on and off Turn the exhibition's audiovisual equipment on and off Buy books for the library and keep them organized Spend time with the artists considering their exhibitions Write a lot of emails Produce video content Prepare reports for the Board Meetings Confirm agendas for the Board Meetings, sustain relations with foundations' personnel and donors Organise launches for collaborators & partner programmes Recharge the rechargeable batteries Coordinate the exhibitions' install and deinstall Offer guided tours Talk about the organisation Change the defect lightbulbs Get John to change defect lightbulbs Clean graffiti on our facade Fix the microwave Order a new fridge, a new kettle, a canopy to shelter from the heat Set up the space for events: place the chairs, take out the tables Open and close the windows Negotiate with buskers Water the plants Buy food for the workshops' coffee breaks Brew tons of coffee Buy flowers Buy materials for the workshops Recruit participants for the workshops Confirm their attendance Scan documents Prepare FedEx and DHL shipments Go to the post office Take inventories of equipment and furnishings keep track of material, travel, equipment for Climate Action Collect rain water Keep the storage room organised Keep track of loaned equipment Coordinate guests' pickups from the airport Reimburse their taxis Do the heavy lifting Turn the alarm on and off Be the emergency contact for the alarm monitoring company Make copies of and monitor the keys to the space Curate exhibitions Write art books Write gallery texts Order and Buy materials for artists to create their pieces Read applications for open calls Recruit Selection Panels for open calls Produce and share social media content Make stories during the events Document Talk about the work that is being done Introduce artists to other artists Visit artists in their studios Chat to artists on the stairs Help them move in Help them move out Build a community Loan the space to others Sweep, dust, clean the tables Look after international guests Hang out with guests and take them out on trips and strolls Offer critique, references, and resources Advise, connect, be aware of who is doing what Visit studios and exhibitions, take others with you Hold internal meetings every Wednesday Meet with collaborators Meet with people who walk in the door Meet with People who want to see you, ask a question Buy paper Buy ink Take care of the seller of printers Call and

follow up with the plumber Fumigate with regularity and talk with the exterminator Monitor cracks and leaks Shoo the seagulls feed the birds that fly in Help them to fly out Talk with the neighbours Talk with other arts organisations in Temple Bar, in the city and beyond. Engage with the Graphic designer on our Programme, Printed Materials, the book (Encounters). Call the printing press Get proofs Talk with Gallery Technicians Co-ordinate and guide Gallery Technicians Proofread. Take care of Residencies Write Read Mediate Negotiate Forgive Soft diplomacy Write press releases and send them Make every effort for the press to cover something Update the website Deal with hackers Find the money for IT security and implement Meetings in Zoom Prepare and offer classes, workshops, talks Make grants and other forms of economic support happen for the organisation and its artists Make grants and other forms of economic support happen for our work Disseminate information on grants and resources Translate texts Offer orientation to international curators and artists Make foreign foundations familiar with "the cultural ecosystem" Do the dishes Check the toilet Buy Soap Buy cleaning products, Replenish the toilet paper Pay the rent Pay the electricity, water, and internet bills Pay the insurers Deal with boiler anxiety Deal with building anxiety Meet the Council Push for the building's upgrade Pay collaborators Negotiate our pay Pay ourselves Participate in WhatsApp chats. Stay buoyant Perk each other up Keep going on... Relish the magic...

The above excerpt is adapted from 'Weave, Thread, Name... Scenes of Collaboration' by María Berrios, Pip Day, Sofia Olascoaga in *Not Going It Alone: Collective Curatorial Curating*, edited by Paul O'Neill, Gerrie van Noord and Elizabeth Larison (Apexart, 2024).



Studio Reflection

Isabel Nolan

‘One of the things I love about working in Temple Bar Gallery + Studios is that almost anything might be dreamt up behind the studio doors. I go to see the resulting shows and feel astonished that this extraordinary, odd and fascinating work has found its way out of the studio, into the world.

It’s easy to excitedly talk about films, paintings, events, or collaborations; to make claims for art and artists; and a beautiful hope might permeate through cultural production that tomorrow might bring a richer, more compassionate or thought-provoking world than yesterday. But the daily labour necessary to make work is often surprisingly prosaic. Ordering materials, engaging fabricators, filling out forms, securing opportunities, then of course the graft, the sanding, editing, things going wrong—and right—and wrong again; this all must happen. Lots of analogies spring to mind – the studios are like the submerged nine-tenths of an iceberg; ungainly feet paddling furiously to propel a graceful swan; the river flecked with just enough gold to keep one sieving, excitedly, forever.

The day-to-day activity of an artist is probably just as romanticized as it is misunderstood. Perhaps analogies don’t help. The reality is we rely on studio space. Reliability can seem like a dull word, but it is in very short supply and so it’s an invaluable quality. Whether you’re laser-focused on a specific commission; doing mundane admin, or funding applications; or best of all, working with great excitement without quite knowing the outcome; or even staring at a blank wall wondering why on earth you are trying to be an artist; the security, freedom and excitement to be doing whatever you might need to do at TBGS is reliably a privilege.’

—Isabel Nolan, Six Year Studio Member

Art is for everybody

Vision

To be at the heart of the contemporary arts community in Dublin and Ireland and to foreground the cultural impact of the Visual Arts in Ireland and beyond.

Mission

To invigorate artistic community and support the development of artists and the creation of art. This is achieved through quality and affordable studio provision; a considered exhibition programme; the garnering of artistic connection and opportunity, and the nurturing of an inclusive environment for creativity and learning that continues delivering sustained engagement for diverse audiences with the work of contemporary artists.

Values

We are **artist-centred**.
We value **creativity, ambition, risk-taking** and **experimentation**.
We value **strategic relationships** and **long-term engagement**.
We value **opportunity** and **support for artists**.
We ensure **Equality, Diversity** and **Inclusivity**.
We commit to **Climate Action** for sustainability.
We value our **people**: our artists, our board, our team.

Introduction

Temple Bar Gallery + Studios' Strategic Plan 2026-2030 continues our work and defines our ambitions for the next five years. This plan is built on affirming, deepening and sustaining what we do, as well as demonstrating Temple Bar Gallery + Studios' long-term commitment to being an exceptional institution working for artists. Our ambitions are reflected in strategies that proactively focus on ways artists can best thrive, as well as garnering serious attention for artists' work, audience engagement and the meaningfulness of art to society.

Five **strategic headings** direct and shape the Strategic Plan 2026-2030:

1. **Artists**
2. **Learning + Public Engagement (audiences)**
3. **Telling Our Story (communications)**
4. **How We Work**
5. **Our Building our Place**

Integral to these strategies is our Equality, Diversity and Inclusivity (EDI) and Climate Action policies which are core to our mission. A new pillar 'Connect' is added to our three existing pillars, 'Create', 'Exhibit', 'Engage', together they best represent the high-level themes of our work. The Strategic Plan (2026-2030) articulates the means we take to arrive at a desired result over a period of time. The wider cultural and political landscape will play its part in presenting opportunities and challenges that will impinge on our work, including amongst other things, the level of government investment in the arts as well as various guiding arts policies and plans.

Within this document are a number of artist's reflections. These capture the impact of our work and indicate the meaningful experiences artists can have at TBG+S. These reflections propel our future approaches. Opportunities, unthought-of as of yet, (outside the bounds of the Plan) may arise. We want to be agile and ready to seize these should they be in our interest. To remain relevant it is important to have the capacity to respond to the current environment, adapt to new situations and opportunities and to embrace new learning relevant to a dynamic context. The positive relationship established with stakeholders - funders, partners, artists, audiences, international and Irish partners, the wider arts communities, our city and neighbourhood - will be critical to sustaining this. All is fundamental in determining how we achieve our strategies to thoughtfully shape the course of Temple Bar Gallery+ Studios over the next five years.

Pillars

What We Do:

TBG+S is a place where artists **create**, **exhibit** and **connect**, and where people **engage** with contemporary art.

TBG+S places the **artist at the centre** of what we do.

Create

Accommodate visual artists, at different stages of their careers, in high-quality studios in the city centre, ensuring the right conditions for the creation of art, and for artists to thrive.

Exhibit

Identify Irish and international artists at breakthrough moments of their practices to support, curate and produce ambitious and risk-taking exhibitions of new work.

Engage

Cultivate an environment of creativity and learning to nurture and engage diverse audiences, including those who are new to contemporary art and those who are already invested.

Connect

Connect with Irish and international partners and networks to build strategic pathways for artists, develop international relationships and residencies in order to support collaborative opportunities for the production of art.

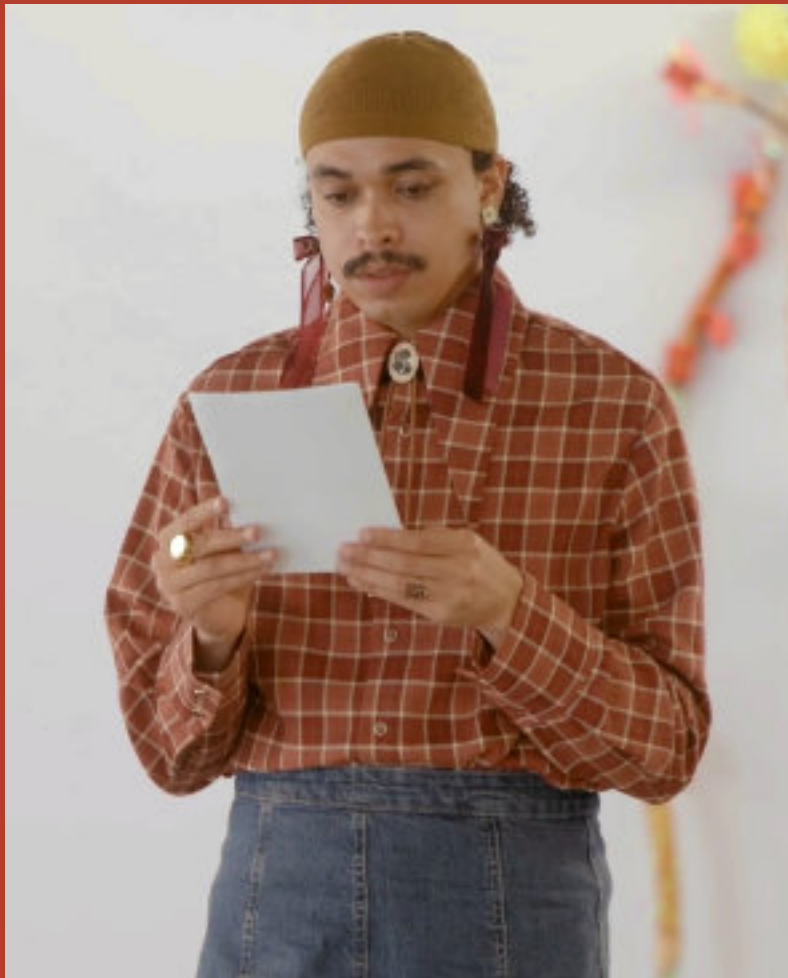


Visitor at Lucy Stein's exhibition, *Lunula*, TBG+S, 2026. Photo: Evanna Devine

Artist's Reflections

TBG+S Commissioned Writer 2025 Gustav Parker Hibbett

In many ways, visual art feels a lot like poetry. There is an effort to communicate outside of the usual channels, to meet the viewer/reader/listener on an experiential level. Less mediated by hypotaxis, the language in a poem often wants to arrive immediately, as a slowly unfolding now. A poem, like a painting or a sculpture, appeals to a different register of living than prosaic language: we are meant to feel it, not reason through it. For the added opacity of visual art or poetic language – its distance from functional transfer of information – the viewer/reader/listener is rewarded with pleasure, or something layered, nuanced and hazy,



Gustav Parker Hibbett reading the poem Pajak in response to Katarzyna Perlak, *Better a bare foot than none*, 2025. Film still: Ros Kavanagh

difficult to translate into explanatory language... As someone not enormously educated in visual art, this has been my entry point: how can my art meet another artist's art? How can I translate from theirs to mine without letting anything fall to the floor? There is something in every piece of art that is only expressible in the way it is expressed, that explanation can only reduce. A fire at the heart of a thing. Without extinguishing it with the harshness of

interpretation, how do I light a new thing on fire with the same flame? ... These are the joys of poetry, and I have enjoyed thinking about where they meet the joys of visual art.

—Gustav Parker Hibbett, TBG+S Commissioned Writer

ISCP International Resident 2025 Eva Richardson McCrea

‘During my time at ISCP in Brooklyn, New York, I met a wide range of artists, curators, writers, and cultural workers; expanding my network was an invaluable part of the residency. Through studio visits, group critiques, and open studios I had the opportunity to share and discuss my practice with an international audience, while learning about the wide-ranging and diverse practices of my peers.

Sharing my work in a new environment was a very productive experience, and the interpretations, questions and discussions that came from it both challenged and enriched my thinking. The city has an almost inexhaustible programme of exhibitions, performances, films, music and theatre; I experienced so many new things while perpetually feeling like I was missing out! The TBG+S/ISCP residency was a very generative experience and I am grateful to have had the time and financial support to broaden my network, expand my thinking, and undertake new research in a city like New York.’

—Eva Richardson McCrea, ISCP Residency recipient 2025



Eva Richardson, ‘Tropes of Melodrama’, Profile on the ISPC International Residency, Visual Artists Newsheet, 2026.

New Policies

Our **Equality, Diversity + Inclusivity (EDI)** and **Climate Action Policies** underpin all five strategies: Artists; Learning + Public Engagement; Telling Our Story; How We Work; Our Building, Our Place.

Equality, Diversity + Inclusivity

Embed our Equality, Diversity + Inclusivity (EDI) Policy and action plans across our five strategies. Remain open to dialogue and adaptability of EDI Policy in a continually evolving context, to ensure inclusivity of our organisation, artistic community, team and audiences, as vital and essential to our mission.

Climate Action

Commit to our Climate Action policy across our five strategies. Track, measure and seek alternative ways to reduce our carbon emissions and integrate sustainability into the organisation's culture, core, strategic planning and artistic programmes and advocate for essential building upgrades and sustainability.

Future Policy Development

In the next five years, we endeavor to adapt and maintain focus on updating our existing policies to maintain relevance, and keep up-to-date with the latest industry developmental policies. In the face of an ever changing socio-economic landscape, we expect to update our EDI and Climate Action Policies and develop new policies, such as an AI policy.



Visitors at Kathy Tynan's workshop as part of Gallery Take Over, TBG+S, 2026. Photo: Sadbh O'Brien

Gallery Reflection

Katarzyna Perlak

Looking back on *Better a bare foot than none*, my very first public solo exhibition that took place at Temple Bar Gallery + Studios in the spring of 2025, I realise how formative that experience was for me as an artist. The exhibition explored ideas of home, migration and belonging through folk traditions, found objects and textiles. In retrospect, it feels significant that the process of making and living with the exhibition quietly mirrored those concerns. During my time in Dublin, the gallery became much more than a place of production and presentation; it became a place of temporary belonging.

From the very beginning, I felt an extraordinary sense of welcome. The generosity, trust and openness of the team created an environment in which I felt genuinely supported, allowing me to develop the exhibition with confidence and care. The architecture of the gallery became an active collaborator, inviting me to think through the relationships between the suspended sculptures, textiles and light. At the same time, the daily rhythm of walking through the city and returning to the gallery became woven into the experience of the work itself. The conversations with artists in the studios, the encounters that happened throughout the building, and the feeling of being part of a wider creative community all became inseparable from my memory of the exhibition.

Looking back now, it feels quietly fitting that an exhibition centred on the idea of home ultimately gave me a profound sense of having found one. For a brief period, Temple Bar Gallery + Studios became exactly that, a place where I felt able to experiment, reflect and belong. As my first public solo exhibition, I cannot imagine a more meaningful context in which to have taken that step.

—Katarzyna Perlak, Exhibiting Artist 2025



Overview

Strategic Directions

Strategy One

Artists: Strengthen, deepen and sustain our work for artists

→ Sustain our primary focus on artists by affording optimal conditions for the creation of art, studio practice, and exhibition making. Foster networking to grow and sustain artists' practices that support them to thrive artistically.

Strategy Two

Learning + Public Engagement: Audiences

→ Nurture diverse audiences to encounter, enjoy, learn about and engage with contemporary art and artists. Shape our Learning and Public Engagement programmes as distinctively creative initiatives for authentic, inclusive and quality learning and access with contemporary art through diverse meaningful programming.

Strategy Three

Telling our Story: Communications

→ Tell our story with impact and amplify the voices of artists and the strength of our programming through strong communication, identity and branding, celebrating our work and garnering public attention with audiences, artistic peers and wider society.

Strategy Four

How We Work

→ Give attention to how we work for a flourishing, creative and robust organisation, building our reputation for artists locally, nationally and internationally.

Strategy Five

Our Building, Our Place

→ Ensure our building's essential upgrade is undertaken to a sensitive and quality design specification for a compliant, energy efficient and accessible building, maintaining its character and function. Play our part in centralising the importance of art and artists to our city, Cultural Quarter, nationally and internationally.

Strategy One

Artists

Strengthen, deepen and sustain our work for artists.

Goal: Sustain our primary focus on artists by affording optimal conditions for the creation of art, studio practice, and exhibition making. Foster networking to grow and sustain artists' practices that support them to thrive artistically.

Actions

How we will achieve our goal:

- Sustain the vitality of our community of professional artists through subsidised one-, three- and six-year tenures. Embrace the significant impact our studios have on creativity, productivity, well-being, and the shaping of artists' practices.
- Embrace a studio environment of creativity and opportunity by maintaining quality, affordable studio spaces that are representative of a diversity of ambitious, exceptional contemporary artists from all backgrounds, ages, genders and at different stages of their practice.
- Ensure our selection process for studio membership and other open calls are fair and unbiased with expert artistic and curatorial knowledge. Featuring international representation where feasible, with a diversity of panel perspectives following our EDI policy for non-discriminatory and meritocratic outcomes.
- Nurture opportunities for our studio artists, including studio awards, visiting curators, curatorial guidance, open studios, administrative support, networking opportunities, public discourse, social occasions and instil a dynamic culture beneficial for artists.
- Produce timely exhibitions that support artistic ambition and risk-taking, through ambitious curation, adequate time and resources, artists' fees and production costs for high quality exhibitions.
- Identify artists, Irish and international for our programmes, through strategic planning, research, studios visits, international travel and stay informed and up to date on contemporary art practices.

- Invite guest curators as a feature within our exhibition programme, to offer different perspectives and introduce us to a wider circle of exciting international artists and to invigorate our dynamic.
- Build on strategic relations with local and international organisations and curators to grow networks, find appropriate partnerships for co-production and further paths for artists and to enhance a dynamic organisation.
- Anchor important strategic international residencies and exchanges with international partners and cultural agencies as a meaningful part of our work for artists and institutional connection.
- Platform international artists and Irish artists undertaking our residency programmes in showcases and open studios documenting their experience and bringing visibility to this programme.

Strategy Two

Learning + Public Engagement

Nurture diverse audiences to encounter, enjoy, learn about and engage with contemporary art and artists.

Goal: Shape our Learning and Public Engagement programmes as distinctively creative initiatives for authentic, inclusive and quality learning and access with contemporary art through diverse meaningful programming.

Actions

How we will achieve our goal:

- Create a space for artists to share their insights and provide deeper understanding of contemporary artistic practices across our gallery and studio programmes.
- Value and draw on the presence of a community of exceptional TBG+S artists and facilitate opportunities for them to partake and participate in the development of public engagement programmes.
- Foster 'Making Connections to Art' for diverse targeted programming that successfully breaks barriers to art and introduces what we do to new audiences to ensure regular, quality, accessible experiences and opportunities to learn about contemporary art.
- Embed 'Artist to Artist' programmes for aspiring, emerging and professional artists and curators and those developing Visual Art practices fostering a space for learning, discourse, experimentation, and peer support and professional development.
- Nurture young adult audiences aimed at 18-25 years old and third-level students, in designated programmes, such as 'young art writers' and third-level student programmes.
- Introduce a new artist mentorship for young people with less opportunity to encounter art built around visiting exhibitions,

meeting artists and visiting studios.

- Maximise on the success of Dublin Art Book Fair by embracing its status as a centre for the artist book, and as a meeting place for ideas, bringing new and interdisciplinary audiences, expanding connections and growing our audiences annually.
- Foster partnerships with local and national arts and cultural organisations to develop and deliver joint audience programmes and participate in national and local cultural days, weekends and festivals.
- Commission FLAGS as an annual public artwork and workshop programme that connects to artists from migrant and minority communities. Consider other public artworks that might bring 'light' to enhance aspects of the building'.
- Sustain the annual Commissioned Writer programme to offer alternative forms of writing about our exhibitions, engaging literary and arts audiences, and commit to publishing and distribution of the commissioned writings.
- Strategically embrace Free Space, proactively supporting artists, artist collectives and curators with access to physical space to test and platform their work, host public events and engage with peers and the public.
- Ensure EDI Policy integral across all our learning and public engagement programmes to ensure accessibility and inclusivity for all participants in support of vitality and diversity from all perspectives.
- Commit to sustainability across all public engagement programmes.

Strategy Three

Telling Our Story

Tell our story with impact and amplify the voices of our artists.

Goal: Tell our story with impact and amplify the voices of artists and the strength of our programming through strong communication and brand identity. Celebrate our work and garner public attention, both in Ireland and internationally with audiences, artistic peers and wider society as a welcoming institution promoting ambitious contemporary visual art.

Actions

How we will achieve our goal:

- Give attention to how we tell our story to excite local and international audiences, demonstrating our work with artists and its capacity to highlight the value of contemporary art in society.
- Find innovative and impactful ways to capture and present our artists' stories and the impact TBG+S has on artists' careers and practices, now, and in the future.
- Maintain a strong social media presence, with particular focus on Instagram and LinkedIn, to adhere to a professional standard of excellence.
- Invest in the creation of short films of the institution and its programme including: profiles of studio artists, Studio Awards, the TBG+S Commissioned Writer, Exhibitions, Dublin Art Book Fair and its participants, and general institutional footage for the purpose of fundraising. These films will be distributed via social media and the Temple Bar Gallery + Studios website.
- Involve artists and their ideas in how we tell our story, centering their voices, journeys and ambitions to illustrate the quality of artistic ambition and the institution's support.
- Publish each decade of the TBG+S Writing Commission of literary writers in a series of volumes and commit to its promotion and distribution.
- Build our press and media profile nationally and internationally

through the strong delivery of programme content and develop relationships with targeted channels in broadcast, press, social media, art journals, e-bulletins, and other forms to sustain our visibility and expand awareness and our reputation

- Continue our commitment to strong and clear design principles and strong visual acumen, to achieve a successful, cohesive brand identity across all our materials, printed, online, publications, and other.
- Communicate the depth and quality of our programmes while sustaining a welcoming approach and friendly environment for diverse audiences.
- Provide evidence of our public impact through survey, measuring and tracking our audiences to better understand them. Analyse findings to sustain loyal audiences, identify gaps and consider potential for new relationships and unreached audiences.
- Invest in a website upgrade to ensure it is fit for purpose, meets accessibility standards, and is user friendly for all audiences. This includes building our a Dublin Art Book Fair mini-site to create an online platform which fulfills the needs of the event's ongoing growth and success. Secure the resources to support its necessary augmentation for our EDI policy.
- Stay informed and up-to-date on new thinking around accessibility and EDI; and continue to adapt our communication strategies within our capacity to reflect our EDI policy goals and ensure best practice.

Strategy Four

How We Work

Paying attention to our work to make way for institutional success and the growing reputation of our programmes and our artists.

Goal: Give attention to how we work for a flourishing, creative and robust organisation, building our reputation for artists locally, nationally and internationally.

Actions

How we will achieve our goal:

- Agree a clear and compelling vision and mission for TBG+S that resonates with the team, artists, board and stakeholders.
- Ensure a professional and energised team rooted in a clear sense of purpose and expertise, working for artistic excellence, our artists' community, peer and public engagement with a belief in the value of contemporary art to a wider society.
- Foster team building and development, growth and fulfilment through empowerment, a collaborative spirit, knowledge sharing, dedicating time and resources for training, research and essential travel to keep open to new ideas, methodologies and best practices.
- Ensure sufficient capacity for the team to thrive and have necessary support for healthy working lives, professional development and backup support that can be required for intensive working periods.
- Ensure a dynamic and energised board, inclusive of a diversity of representation for good governance and compliance with laws and regulations, supporting our mission and vision.
- Ensure the principles of 'dignity at work' as a non-discriminatory arts organisation and foster an ethical, encouraging and caring environment.
- Value mediators, gallery technicians, cleaning and building maintenance as essential to the organisation's capacity, well-being and efficiency.

- Advocate to our main funders, Arts Council and Dublin City Council for increased investment to support our strategic ambitions and secure our capacity to deliver our Strategic Plan.
- Articulate our cultural value for visual arts in Ireland to our stakeholders and funders, as a model for artistic creation, production, community and ambition delivering impacts locally and internationally.
- Proactively fundraise, with commitment of the board and team and a designated fundraiser, to grow our income by securing corporate partners, loyal patrons and membership, grants, foundations and through venue hire.
- Commit to fair, transparent and non-discriminatory processes for any team appointments and all our open calls.
- Write a staff development plan to advocate for capacity building and to resource identified roles, i.e., part-time gallery technician, building manager for up-keep and care.
- Follow the 'Code of Practice on Determining Employment Status', to define the role of employees and contractors and implement.
- Invest in upgrading internal workflow and data management infrastructure, to ensure security, efficiency, and flexibility of work, enhancing business continuity and professionalism.
- Undertake essential IT security upgrades and training in digital archiving of our data. Ensure we remain up to date on relevant technology, AI and its impacts on change, negative and positive.
- Implement and evaluate essential policies including our Strategic Plan, EDI, Climate Action, Reserves, Health & Safety, Fundraising and Ethics, Staff Handbook, with reference to the Arts Council and national and industry-best guidelines.
- Stay informed and guided by new policies and guiding documents.

Strategy Five

Our Building, Our Place

Our building as an essential space of creative activity, which reflects our ethos and facilitates our work.

Goal: Ensure our building's essential upgrade is undertaken to a sensitive and quality design specification for a compliant, energy efficient and accessible building, maintaining its character and function. Play our part in centralising the importance of art and artists to our city, Cultural Quarter, nationally and internationally.

Actions

How we will achieve our goal:

- Work with Temple Bar Cultural Trust and DCC to deliver essential building works - Fire, Accessibility, and Environmental upgrades – in a timely and planned manner for a quality and sustainable upgrade that meets current regulation standards and reduces our carbon footprint, provides accessibility and a quality experience for all that use it.
- Seek a quality design response with sensitivity to the existing design and character of the building and its interior fittings, to ensure improvements enhance the high performing public artist-centred institution to its best.
- Secure alternative studios required for studio artists during upgrade works, extending their studio tenure to make up for any disruption to their working spaces and lives, during this period.
- Ensure a high standard of physical and social space in our entire building through appropriate up-keep of its interior spaces, gallery, studios, office and shared spaces – its atrium, balconies and external courtyard.
- Seek re-painting of the entire building's façade to ensure a pleasant and well-maintained building for the public, our artists, our visitors and our team.

- Advocate for quality of design in the area i.e. signs, lighting, paving, street furniture and for clean, safe streets in Temple Bar and the Liffey riverfront.
- Treasure the building's presence as an anchor to the Cultural Quarter, with its community of artists and accessible street-facing gallery, as core to the identity and history of Temple Bar.
- Be a beacon for the city and the Cultural Quarter, enhancing a positive sense of place, centralising the importance of artists through proactive engagement with arts organisations in Temple Bar to strengthen visibility of arts and culture here.
- Play our part in revitalising the city and be part of the conversation about how an artist-friendly city is vital to its reputation, identity, quality and well-being.
- Be proactive in initiatives for studios in the city that could allow an expansion of TBG+S in partnership with others in feasible, sustainable and appropriate city buildings and spaces.
- Sustain and grow our evolving, successful international reputation, placing TBG+S on par with leading international contemporary artists, curators and arts organisations.



Studio Reflection

Frank Sweeney

'My exhibition and film installation, *Go Ye Afar*, at Temple Bar Gallery + Studios could not have existed without the huge level of support received from the organisation.

Every stage of the artwork emerged with extensive support provided by the institution and its team, from developing the script and working with collaborators in my studio, workshopping with actors in Studio 6, building props in the basement, testing cameras and equipment and shooting most of the film in Studio 1, editing the entire film in my studio on the first floor, and then, finally, exhibiting the finished work in the ground-floor Gallery.

All of this was provided and facilitated as support-in-kind, in addition to an artist fee and a budget for exhibition production costs. Any available equipment or materials I needed which Temple Bar Gallery + Studios already owned, I had immediate and free access to. I can't think of any other institution in the country in which all of this would be possible under one roof.'

—Frank Sweeney, Three Year Studio Member

Implementation, Review + Evaluation

The Strategic Plan (2026-2031) will be reviewed and evaluated to track our goals, measure our impact and identify areas for future improvement. The review process will refresh and update the Strategy to keep it relevant and meaningful to our core mission and vision.

Implementation will be monitored internally with an annual review of the Strategic Plan and revision of action plans and policies to ensure the Strategic Plan is a live document relevant to our work. This process keeps the Plan dynamic and flexible. It helps the organisation adapt to changing environments, while supporting its core mission for visual artists.

A formal mid-session review of Strategic Plan will take place in mid-2028 with Board, team, artists, funders, and other stakeholders.

A formal critical review of information and findings will begin in 2030 to prepare for the next five year Strategic Plan (203-2037).

Evaluation & Monitoring will consider:

- Are we meeting our primary creative and strategic goals? How and what is working and what is proving difficult?
- How to prioritise what matters most and consciously release tasks that stretch us too thin or have become less relevant to our core vision.
- What are the learnings, challenges and opportunities and how can we adapt to sustain or improve and achieve ambition from reality of unfolding perspectives?
- Collect data through surveys and forms. Measure our audiences, numbers, track who is participating, what is our reach, and where are the concerning gaps?
- Gather testimonials from artists, participants, audiences for

feedback and to track our story and impact from different perspectives.

- Regular review of our budgets to match financial allocations to all areas, and conduct regular audit and risk assessments to identify threats and ensure current safeguards are sufficient or need amending to catch or stop errors.
- Ensure Governance Compliance is delivering for TBG+S with good governance checklist and performance evaluation to ensure clarity of its role, diversity of representation, application of ethical standards, public accountability, financial health and risk assessments and positive succession plans.
- Annual review of policies, including, Fair Pay Policies, Equality Diversity and Inclusivity, Climate Action and introduction of an AI policies so to ensure these are incorporate new learnings and ambitions for implementation and stay up-to-date to deliver best for TBG+S.
- Apply insights and use findings to adjust on-going work and refine future strategic directions and ambitions of our work.

Glossary

Explaining Temple Bar Gallery + Studios' Artistic Activities + Programmes.

Studio Artists Membership

TBG+S has thirty studio spaces; twenty-seven are designated as artists' studios. Studio membership is awarded for Project (one year), Three and Six Year Memberships. Artists are awarded studios through an open call with peer panel representation and a commitment to Equality Diversity and Inclusivity. Studios are awarded on set criteria, including track record and activity, and/or promise, expressed need and the availability of studio spaces.

Exhibitions

TBG+S produces and commissions five exhibitions annually, working with Irish and international artists on exhibitions of predominantly new work. Artists are supported by continuous curatorial focus from the point of invitation and through the entire run of the exhibition. Exhibitions support artistic ambition, risk-taking, and public engagement with high-quality curated contemporary art exhibitions which are free to the public.

Dublin Art Book Fair

TBG+S produces Dublin Art Book Fair (DABF), a centre for artists' books, platformed alongside independent Irish and international publishers and small presses, and nominated book titles. Artist books are selected through an open call, supporting artists, writers, designers to present at DABF. Over ten days, DABF's programmes includes talks, panel discussions, readings, book launches, and workshops. A guest curator is invited each year to set a theme and curate a strand of events. DABF's long-standing partner is Henry J. Lyons, with continued support from Dublin UNESCO City of Literature.

The Recent Graduate Residency Award

TBG+S awards a free studio space with a stipend for materials and travel, and institutional support to a recent fine art graduate, (no more than three years after graduating from a BA Fine Art or MA Fine Art),

from any third level arts school in Ireland. One award is made annually. RGRA is funded by a long-term anonymous corporate partner.

Paul Robinson Studio Award

TBG+S awards one of its successful project (one-year) artists, the Paul Robinson Studio Award. The artist receives a stipend for materials and travel and to cover the cost of studios. Paul Robinson Studio Award is funded by Arthur Cox.

International Residencies & Exchanges

TBG+S' facilitates international residencies and exchanges with partners at HIAP, Helsinki, Finland and International Studio & Curatorial Program, New York and TOKAS, Tokyo, Japan and Bétonsalon, Paris, Moly-Sabata France and Cité International des arts, Paris. Co-ordinated through open calls, nominations and partner selections. International residencies assist artists to build networks, experience other cities and places and support creativity. The residencies have support from international and local cultural institutions and embassies.

Visiting International Curators

TBG+S invites international curators for studio visits, to be on selection panels and to engage with studio artists to support artists' careers, opportunity and networking.

Learning + Public Engagement (L+PE) Programmes

TBG+S creates multiple opportunities for new and established audiences, artists and arts peers to engage with contemporary visual art, our artists and our programmes. L+PE is embedded into gallery exhibitions and studio programmes, as well as being designed to support opportunities for people from the diversity of Irish society to participate in, meet and engage with art and artists learn about, enjoy and reflect on contemporary art.

Making Connections to Art

A L+PE Programme, Making Connections connects people, targeted groups and communities to art through specially curated regular featured programmes. It aims to address diversity of needs, barriers and gaps in our audience and embracing those curious about art. This programme includes bespoke tours and regular featured programmes:

- **Art Walk** offers small groups of people a guided walking tour of city's exhibitions, beginning in TBG+S Gallery and touring to our neighbouring galleries, museums and arts organisations, giving

participants insight and highlighting cultural activity in Dublin's Cultural Quarter.

- **Slow Look and Drawing sessions** are an opportunity to take extra time with exhibitions and discover new ways for people to engage, breaking barriers to art.
- **Gallery Take Over**, previously known as Summer School, this is an annual four-day programme in the Gallery, where three studio artists are commissioned to create artworks under a chosen concept for people to interact with through making, Gallery activities and artist-led workshops.
- **FLAGS** is an annual commissioned series of Flags in association with Dublin City Council, designed for the River Liffey's Wellington Quay, inviting an artist from a minority community in Dublin to design five flags and host a programme of workshops, now a prominent feature of our Culture Night programme.

Artist to Artist Programmes

These activities create and facilitate occasions for studio artists, exhibiting artists, alumni, and the wider community of new, emerging and established artists to gather, learn and exchange ideas. Often artist-led, these programmes include talks, screenings, performances, workshops, open studios and annual learning programmes including:

- Each year for **Spring School**, a studio artist is invited to design and facilitate four evenings of workshops exploring an idea or theme that underpins their studio practice and the art-making process, furthering learning and promoting skill-sharing.
- **From Practice to Exhibition** is an opportunity to meet with exhibiting artists to expand and build on an understanding of an artist's journey through the different stages of preparing for an exhibition. It is aimed at new and emerging contemporary artists and curators, and those returning to practice.
- **Young Art Writers** is a series of writing workshops which focus on artworks and ideas presented in the exhibitions. The workshops are led by professional writers and based in the Gallery, designed for those aged 18-25 years.

TBG+S Commissioned Writer

A literary writer is commissioned annually to write a response to each of the five gallery exhibitions over the year in any form they choose. Writings are published online and a hardcopy is printed for the Gallery.

Encounters

A new endeavor, every ten years TBG+S' publishes Encounters in a series of volumes. Volume one, published in 2026, comprises writings by the first ten writers in the Commissioned Writers programme (2015-2024).

Free Space

Three studios at TBG+S are made available as free physical space for artists, collectives and curators to test, develop or present work to peers and/or the public for short periods. This programme promotes accessible artist-led peer learning which is supported by the TBG+S team.



Studio Reflection

Jaki Irvine

I believe ideas and thoughts are entwined and embedded in things, be these objects or images. This relationship between ideas and things isn't inevitable or fixed. It's a live and fragile process, constantly changing and re-configuring. The studio is where this process happens, where this relationship takes shape, through experiments, testing and playing and testing and...

It's possible to shut the door. And to look out a window. It's both a physical and mental space.

At one point I had to put everything into a U-store-it unit and it was packed with everything from my studio. I remember closing the door and locking it as if I was locking away a part of myself. Having a studio means having space to think, explore, sometimes to leave an unfinished thought hanging mid-air—literally, dangling, in the form of a knot, or a twig, or two knots... and one is kind of like the shadow of another. It's almost nothing. I go away, come back and it hasn't been disturbed or cleared away. It's important because that would mean having cleared away an almost idea, its almost shadow, which would make it impossible to find again.

But here I am. I open the door and I bump into this 'thing.' I'm not quite sure what it is: a half-formed idea that might be the sound of a drop of water on metal, or the memory of a friend's laugh... sometimes there's a musicality to it. Here, it won't leave me alone, I can take up where I left off, figure out a little bit more of it, live alongside it, or ignore it, and sometimes, if it needs it, I invite musicians or other artists into this space, to come and explore this with me. And we end up with live performances, multi-channel installations, and maybe the knots have become neon.

And wonderfully, I open the door and this studio is here, in this building, not isolated, but in the company of others, who are also testing and playing with ideas and forms and sometimes coming together to try to put words to parts of this process.

Anyway... that's the point and the value of a studio for me. I could go on and on, but just to say thanks again.

—Jaki Irvine, Six Year Studio Member

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External strategies and Policies referred to in the Strategic Plan 2026–2030

Strategic Plan (2026–2030), TBG+S is guided and informed by the various policy documents and plans that we are legally and culturally required to align with, as well as those that can influence and shape our work. We will revisit and update as new policies are published.

Arts Council Making Great Art Work 2016– 2025

The Arts Council's ten-year strategy; The Arts Council is preparing its next ten-year Strategic Plan that will set its overarching strategies for developing the arts in Ireland, professional artists, arts organisation and arts infrastructure.

Climate Action and Green Arts Initiative

Adopting sustainable, eco-conscious planning by reducing their carbon footprint in alignment with government developmental goals ensuring we track, measuring and making steps to) articulates be an environmentally sustainable organisation. Arts Council +Green Arts Initiative Julies Bicycle Europe.org

Code of Practice on Determining Employment

Status provides five steps to ascertain the status of employees and those contracted for services.

The Arts Council's **Digital Arts Policy**.

Dignity at Work

A programme run by Safe to Create, ensuring a respectful and safe workplace free from bullying, harassment, and sexual harassment, adhering to legal health and safety obligations.

Dublin City Council Arts Plan 2025 -2029 setting out its priorities for developing and supporting the arts in Dublin.

Dublin City Council's Development plan 2022-2028 policies and objectives to guide how and where development will take place in the city over the lifetime of the plan.

Equality Diversity and Inclusivity

Policies guiding us towards accessibility, inclusivity, and diversity of representation in our programmes, organisation, attitudes and values. Arts Council + Article 27 UN declaration of human rights.

The Arts Council's **Guide to Good Governance for Arts Organisations**.

Paying the Artist Policy

Ensuring fair pay and working conditions for artists and expression of our ambition. Arts Council Fair Pay Tool Kit + Visual Artists Ireland.

Project Ireland 2040

The Government's long-term strategy for the country, combining the National Planning Framework and the National Development Plan to manage population growth, boost regional development, and upgrade public infrastructure.

Safeguarding

Protecting Adults and Children who use are services, promoting positive engagement in the arts.

Studio Reflection

Mandy O'Neill

'On clear mornings, I arrive at my studio to find it illuminated by beautiful sunlight streaming through the large window where I can look out onto the city. My practice involves walking, observing and photographing my immediate built environment, particularly in strong sunlight. The sunny window area in my studio then compels me to re photograph constructed and assembled photographic materials which have resulting from these 'photo-walks'. Groupings of timber, paper, photographs and paint I have set up in the window, shift and change as the sun moves. I often sit in the window photographing these incremental transformations. In this way the studio building itself is a huge influence on the type of work I make.

I feel a strong bodily connection between the streets where I am photographing and the studio environment. Having the ability to repetitively engage with sites in the city on foot, and then immediately process materials in Temple Bar hugely affects the flow of my work. As I write this I can gaze out on the recently refurbished heritage building opposite my window, with sun illuminating the gorgeous red brick façade and newly reconstructed roof.

From sitting at my studio desk early in the year, I was able to view and document the deconstruction and reconstruction of this roof through an extremely wet January. No sun during this time, but on this occasion the location of my window offered me another gift in the form of this view, resulting in the creation of a body of photographs, which I may now photograph in the sun, in my window.'

—Mandy O'Neill, Three Year Studio Member



Art is for everybody

**Temple Bar
Gallery + Studios**

is supported by



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