

# Ballycastle Museum

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## Interpretative Design Report

RIBA 3 Development Design

February 2026



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This report illustrates detailed interpretative designs for Ballycastle Museum at RIBA Stage 3, developed in conjunction with the Museum Service at Causeway Coast & Glens Borough Council, their stakeholders and local people and in collaboration with Hall Black Douglas Architects.

# Introduction

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# Ballycastle Museum

Ballycastle is strategically located on the Causeway Coast, famed for Giants. Situated at the foot of Glen Taise, Ballycastle is the northern gateway to the picturesque Glens of Antrim. Ballycastle Museum is located on Castle St, close to the site of the former MacDonnell Castle at the Diamond.

Operated seasonally at present by Causeway Coast & Glens Borough Council Museum Services, and volunteers from the Friends of Ballycastle Museum, the museum is part of a network of five local museums including Ballymoney Museum, Coleraine Museum, Green Lane Museum and Limavady Museum.



Ballycastle Museum, Castle Street, Ballycastle

# Ballycastle Museum

Housed in a mid-18th century Grade B+ listed courthouse and market house, it is one of the oldest buildings in Ballycastle still in use.

Its rich history as a public building is evident in architectural features throughout. Meat hooks remain from its time as a market house, a mysterious gun loop or historic chute permeates to the exterior, low vaulting to the rear of the building and a former courtroom on the upper floor.



Meat hooks in ceiling of main gallery



Vaulting in rear gallery



Former Courtroom on upper floor

Stills from a 3D digital scan of the ground floor of Ballycastle Museum, May 2025

# Museum Spaces

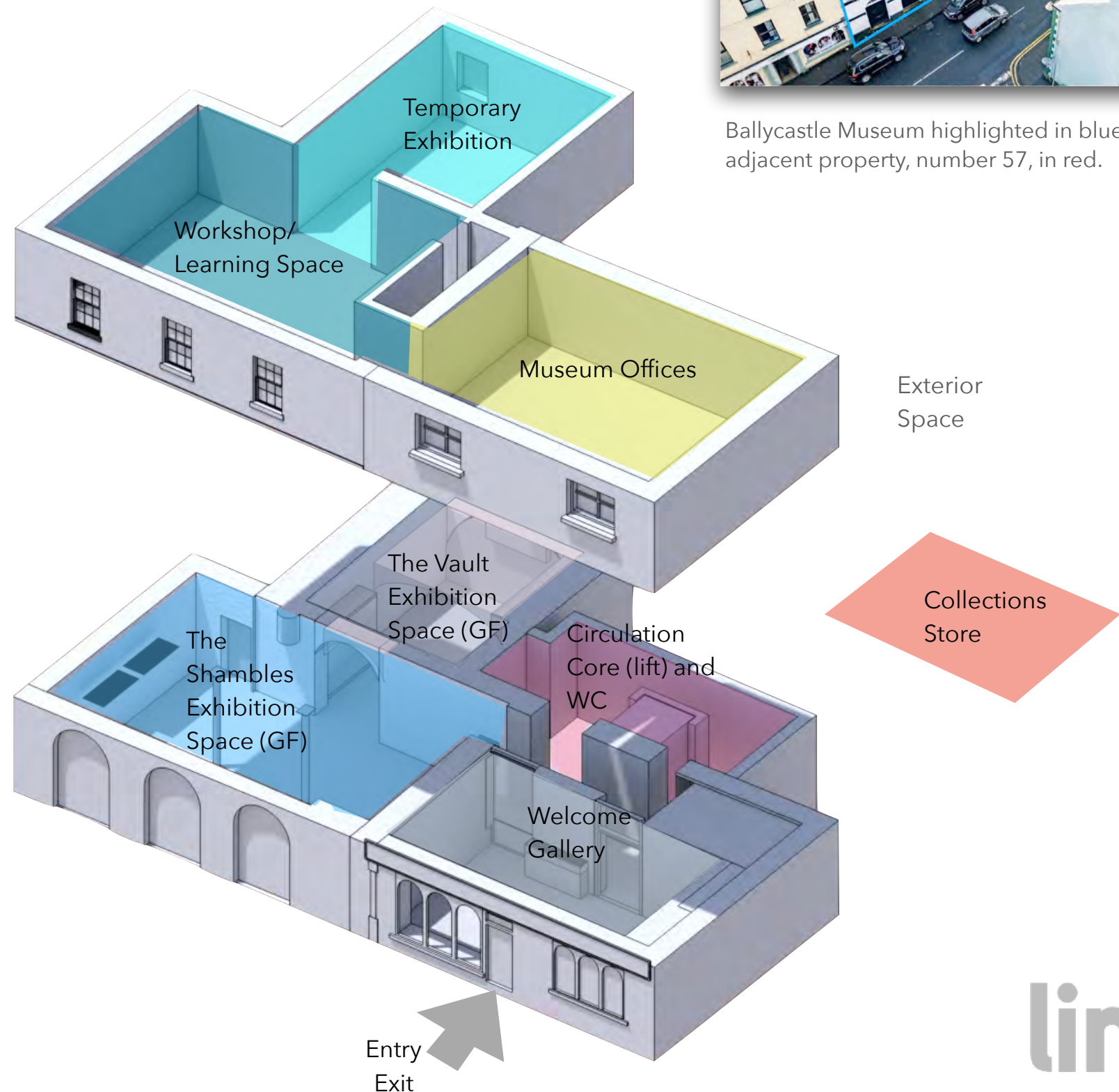
As part of a heritage project, the museum will be restored and extended into the adjacent property - number 57 recently purchased by the council. This will increase space for museum displays and interpretation, create a new flexible learning space, a temporary exhibition gallery, accessible toilets and lift, extend spaces for visitors and museum staff and a much-needed collections store.

The areas of the buildings identified for interpretation include:

- A welcome gallery space on the ground floor of Number 57
- Permanent gallery spaces on the ground floor of the existing museum (incorporating the carriageway) known as The Shambles and The Vault
- A flexible workshop/learning/research space on the upper floor of the existing museum in the Old Courtroom
- A temporary exhibition space on the upper floor of the existing museum to the rear of the building

Other spaces include:

- Exterior spaces to the rear of the existing museum and Number 57
- Office space on the upper floor of Number 57
- Outbuildings to the rear of Number 57 which will be repurposed as the museum collection store
- Circulation spaces and accessible WCs



Ballycastle Museum highlighted in blue and the adjacent property, number 57, in red.

# The Big Idea

As the northern gateway to the Glens of Antrim, Ballycastle has always been a place of connection – to the sea, to Scotland, and to the world. It holds a unique and distinctive identity, shaped by its landscape, people and past.

The new museum will bring this identity to life through fresh interpretation that captures the imagination and showcases the rich heritage of Ballycastle and the Glens.

- Explore the area's deep roots – from ancient times revealed through archaeology to the industrial rise of the 18th century, still reflected in the town's architecture.
- Discover a vibrant social history, celebrating the lives and stories of local characters and the strength of the community over time, reflected in occasions such as the historic Ould Lammas Fair and Feis na nGlenn.
- Be inspired by the region's artistic legacy, particularly the Arts and Crafts Revival, through a wide-ranging collection of artworks that express the area's creative spirit.

# Collections and Research

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# The Museum Collection

The museum collection consists of over 5,000 items, summarised below:

- *Archaeological finds from the local area.*
- *Items relating to the history of the building and Boyd's 18th century Ballycastle, donations from local families and businesses.*
- *Irish Home Industries collection makes up the core of the museum the collection.*
- *Artworks by prominent Irish artists depicting the iconic landscape around the Giants Causeway and the Glens.*
- *Photographs and postcards, commercial ephemera from local shops, businesses and domestic life from the 19th and 20th century.*

Using interpretative themes, objects and archive material can be organised comprehensively to tell the primary stories revealed by the collections.

The *Collections Management Plan* provides in depth detail about the museum collections, condition and care.

Museum displays will be designed to protect items and accommodate a degree of flexibility to allow the museum to adapt and for more collections to be made accessible rotationally in the future.

A detailed object list with data collected for design purposes is appended for reference.



A select few objects from the Ballycastle Museum collection pictured above.

# New Research

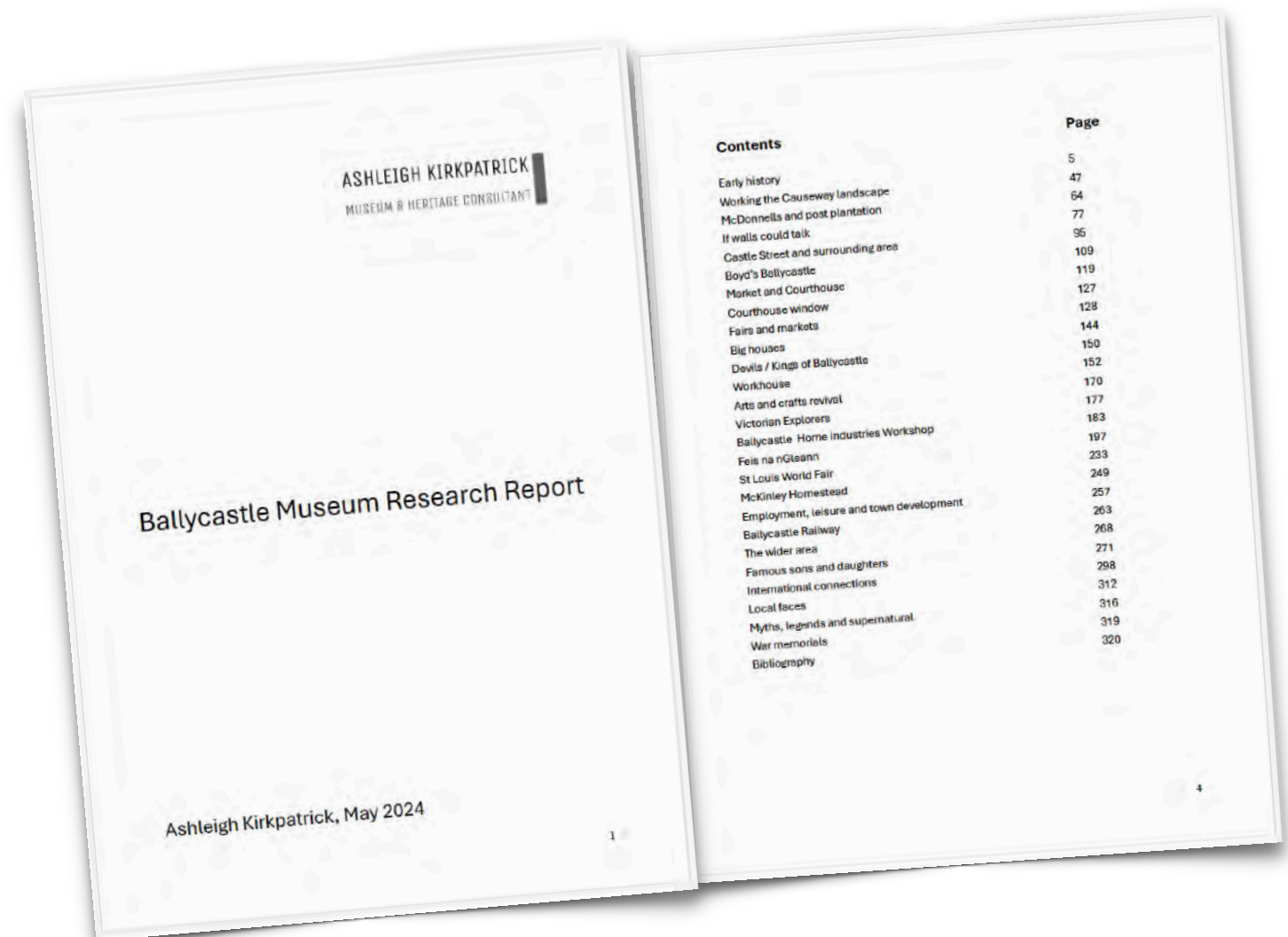
Museum Services has commissioned a new piece of research based on the outline interpretative plan, existing research and the museum collection database. The resulting report provides extracts from the research collected and indicates additional sources provided in research folders. The report is structured to present the research under each of the themes identified in the interpretive plan.

In this phase of works, this material has been referenced, and will continue to be referenced, for the development of interpretative outputs as we move into the delivery phase of the project.

Accompanying research documents include:

- Ballycastle Museum Research Folder - copies of all gathered research sorted by both source and subject
- Excel Spreadsheets
- Historical timeline of main developments and events
- Image research - A list from CC&GBC collections, A list from externals collections and B list from external collections
- NIEA site and monument record - data of all entries for the Parishes of Ramoan and Culfeightrin
- Castle Street information supplied by CC&GBC
- Inventory spreadsheet:
- Digital copies of PRONI records consulted and supplied

- PRONI full list
- Digital copies of newspapers supplied
- Digital copies of F.J. Bigger manuscripts and his book collection extracts supplied
- Digital copies of journals supplied
- Faces of Ballycastle interviews
- Listed buildings in the area



# Themes and Stories

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# Themes and Stories

New interpretation will focus on the rich heritage of Ballycastle and the Glens. Three main themes have been identified to provide structure to the interpretation presented at Ballycastle Museum. They are listed below with key messages.



## 1. People and Place

Archaeology and history of Ballycastle and the Glens before 1700 – prehistoric migration and industry, castles and the rise of the McDonnells. Strategic position land and resources. Geology and Geography, Scottish influence, and the sea.



## 2. Work and Industry

From Neolithic axe ‘factories’, maritime activities, to the industries of the Boyd era, covering industry, commerce and social history, touching on links with Rathlin, Afghanistan, India, St Kitts, slavery and empire. Including stories of the workhouse, and The Ould Lammas Fair.



## 3. Arts, Community and Culture

A celebration of the arts and culture of Ballycastle and the Glens from traditional crafts, poetry, music, and other creative outputs and gatherings such as the Feis na nGleann. It features the Arts and Crafts Movement, exploring the Irish Home Industries workshop and shop and its links to the Gaelic Revival, the Irish exhibition at the St Louis World’s Fair.

## Interpretative Threads

- The museum building itself is at the heart of the Boyds' Ballycastle theme. The inclusion of a trail throughout the building that highlights the architectural features and scars of the past that reveal interesting clues about its former uses.
- Local folklore and mythology will be drawn out where appropriate to a story within a theme.
- Explore how to integrate the art collection into the displays to give context to the themes in terms of people and place. From the art collection including works by Carey, Charles McAuley, Nixon, Nicholl et al.

*As one of the oldest buildings in Ballycastle still in use, and having been a market house, a court, a library and now a museum, the museum building is perhaps our greatest asset.*

Brigene McNeilly  
Former Chair of Friends of Ballycastle Museum

# Themes and Stories

*Integration of the art collection*

People and Place

Work and Industry

Arts, Community  
and Culture

*Local folklore and mythology*

## People and Place Stories

- Archaeology and history of Ballycastle and the Glens
- Prehistoric migration
- Strategic position land and resources.
- Castles and the rise of the McDonnells
- Geology and Geography, Scottish influence, and the sea

## Work and Industry Stories

- Industry, commerce and social history,
- From Neolithic axe 'factories' to the industries of the Boyd era
- Maritime trade and activities (links with Rathlin, Afghanistan, India, St Kitts, slavery and empire).
- Stories of the Workhouse
- The Ould Lamma Fair

## Arts, Community and Culture Stories

- A celebration of the arts and culture of Ballycastle and the Glens
- Traditional crafts, poetry, music, and other creative expressions
- Gatherings such as the Feis na nGleann.
- Arts and Crafts Movement, Irish Home Industries workshop and links to the Gaelic Revival, the Irish exhibition at the St Louis World's Fair.

# Consultation

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# Audiences, Activities and Consultation

Ballycastle Museum continues to connect and engage with its existing and potential audiences throughout the project development phase. They include local people, year-round tourists, families with children and education, special interest and community groups.

## The Friends of Ballycastle Museum

The Friends of Ballycastle Museum (FoBM) continues to be a key consultee, supporting us through the developing interpretative designs. Their knowledge of the museum and its current visitors, provides a valuable insights to test evolving proposals.

FoBM was established in 2014 to help operate the museum outside the core seasonal months. This included opening the museum three days a week and offering workshops for local schools either in the museum or in the schools.

The Friends will continue to be involved in content development and assist the museum with its delivery as it is honed and crafted for the final interpretative outputs. e.g. developing/reviewing draft interpretative text; researching assets for a new museum film; scripting stories and identifying associated oral histories for the audio stories; sourcing and preparing imagery for graphic and film production, developing scripts for special interest tours.

## Consultation

On 28th May 2025, two drop-in public meetings were held at the Mayor's Parlour, Sheskburn, CCGBC to present the evolving interpretative design proposals and allow for a robust feedback loop.

The meetings were well-attended and participants were grateful to have an opportunity to influence our direction as we moved into developed design. The Lima team were encouraged by the level of interest and meaningful discussions that followed our presentations.

An online survey was also launched at this time, using the same materials, with the aim of capturing feedback from a wider scope of people. This was advertised on the museum's social media accounts and ran for over a month, logging 44 responses.

**Consultation materials can be found in Appendix 2.**



# Target Audiences and Consultation

## Online Survey

The data below illustrates who responded to the online survey with a summary of feedback. Subsequent pages show the design approach we consulted on (with an average rating 4.1 out of 5 given by consultees). Feedback is also summarised along with our design response and a selection of verbatim comments.

### Age groups:

- 18-25: 2
- 26-35: 2
- 36-45: 7
- 46-55: 6
- 56-65: 14
- 66-75: 11
- 76-85: 1
- Prefer not to say: 1

### Local vs visitor:

- Ballycastle and Area: 34
- Causeway Coast and Glens Borough: 6
- Elsewhere in Northern Ireland: 3
- Visitor: 1

### Visitor self-description:

- Independent adult: 24
- Family with children/grandchildren: 6
- Museum volunteer: 6
- Part of a special interest or community group: 3
- Independent adult;Family with children/grandchildren: 3
- Family with children/grandchildren;Museum volunteer: 1

- Independent adult; Family with children/grandchildren; Part of a special interest or community group: 1

### Visit frequency:

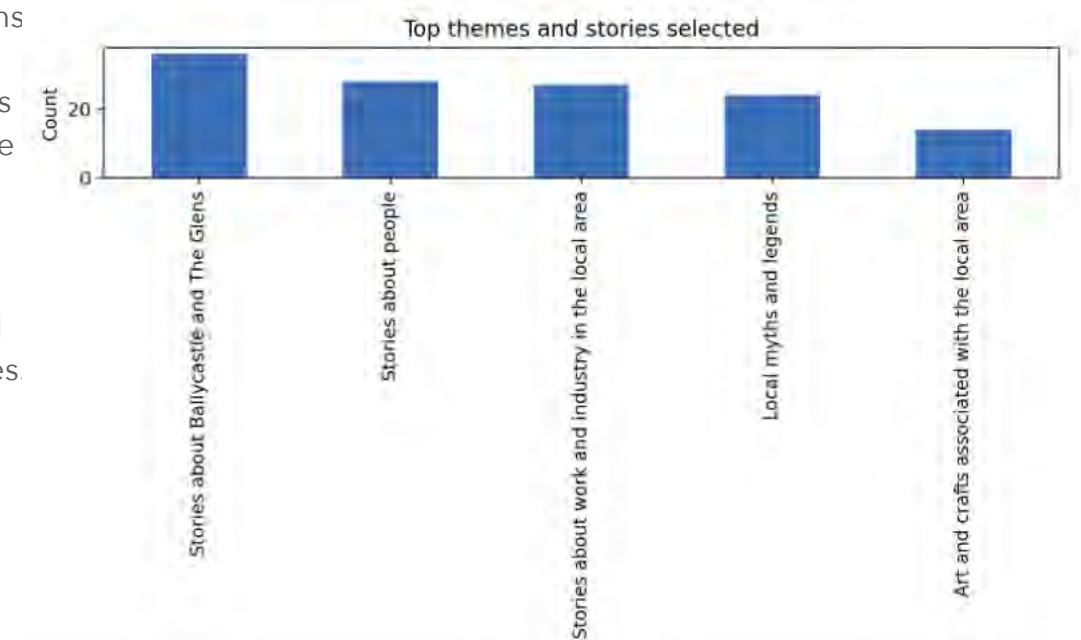
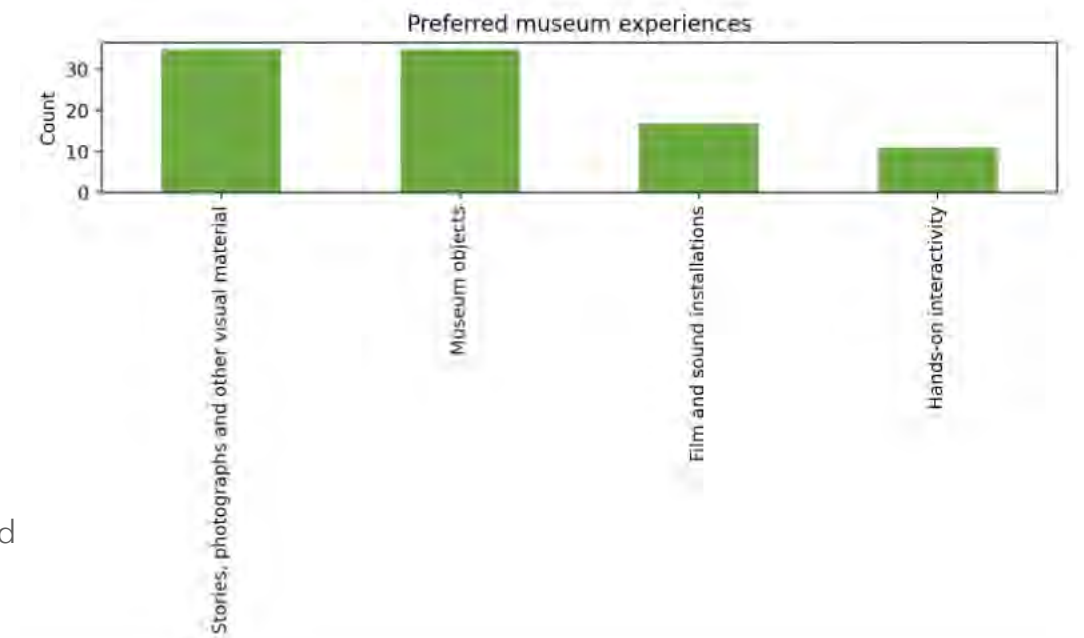
- Yearly: 18
- Seasonal: 16
- Monthly: 7
- Never: 3
- Monthly;Seasonal: 1

### Museum Preferences

The 'big Idea' was presented and rated 4.1/5 with participants offering insightful ways in which it could be improved.

Consultees were asked about their preferences in terms of museum experiences. Stories, photographs and museum objects rated highly, film and sound less so as with hands-on interactivity - this may be reflected in the age range of consultees.

Stories about Ballycastle and the Glens rated highly as did people stories, work and industry themes, arts and crafts being least popular to these particular consultees



# Target Audiences and Consultation

## Representative quotes

**"I like the idea of schools / educational element, at the presentation the focus was on history tho could be on science / geology also, and ancient history / archeology as well as "modern" / industrial. More inclusive of all of the Glens and Rathlin, not just Ballycastle."**

*56-65, Independent adult, Ballycastle and Area*

**"Inter active displays of interest to young and old also disability access to the displays"**

*56-65, Independent adult, Ballycastle and Area*

**"Just my thoughts for what they are worth: I have severe doubts that the size of space will allow anything like the scope of design and inclusivity ambition described. Everything presented was desirable but imo not feasible. Priority should definitely be given to the exhibits that give maximum information and flexibility such as the projector table"**

*56-65, Family with children/grandchildren, Ballycastle and Area*

**"Gaelic history pre-plantation Recent social history should include the GAA club and its successes"**

*36-45, Independent adult, Ballycastle and Area*

**"Love the concept proposal so far. It offers a good mix of interactions to suit different age/interest groups."**

*66-75, Family with children/grandchildren, Ballycastle and Area*

**"As noted at the consultation (so just repeating) I would ask for consideration of a sufficient prominence for certain topics where I feel the importance and (international?) reputation significantly outweighs the drawback of the likely lack of many artefacts...such as:- • the Kingdom of Dalriada • Marconi and his experiments, Roger Casement"**

*66-75, Independent adult, Ballycastle and Area*

**"I think this should be repeated at EACH STAGE of the project moving forward"**

*66-75, Independent adult, Ballycastle and Area*

**"Until more detail is there it's hard to respond as the limited space means interpretation has to be very succinct and effective. Text especially needs to be very well edited to engage not a long winded narrator could be accessed in other ways. Getting attention and ensuring distinctiveness essential"**

*Prefer not to say, Museum volunteer, Causeway Coast and Glens Borough*

**"Suggest CAUSEWAY COAST needs a mention, ramps, accessible wc, etc."**

*76-85, Independent adult, Ballycastle and Area*

**"Yes, give our fair its proper title: Old Lammas is what we celebrate, and it's important in helping establish its antiquity. I would also query the "historical capital" of the Glens. People in Cushendall would challenge that. I am impressed and pleased with the work to date, the team seem to have grasped the essence of Ballycastle, its place."**

*66-75, Museum volunteer, Ballycastle and Area*

**"No I think that is a good all-round statement. 1) I think providing as much actual historic material, objects, craft, artefacts, old images etc. - the better. 2) Minimise large bodies of dense text and use 'new media' where possible to provide further detail or in depth info, for those that want to get more data on specific aspects of the museum..."**

*56-65, Museum volunteer, Ballycastle and Area*

**"It all looks good so far . I like the glass box as it means you could see the objects in 360° if this was desirable. Also it would not obscure what else is in the room. I like the colours as they are retro earthy natural tones. I like the choices of materials and textures as they speak to the character and nature of the building."**

*66-75, Museum volunteer, Causeway Coast and Glens Borough*

# Target Audiences and Consultation Design Response

Theme	People said	Interpretative Design response	Space / Package	Priority	Effort	Notes
<b>Accessibility &amp; Inclusion</b>	Ramps/step-free entry; accessible WC; assisting those who experience difficulty with stairs; colour-blind contrast; language accessibility	Install compliant ramp/handrail at entrance; accessible WC; provide lift; ensure high-contrast graphics; simple language, multi-sensory and layered interpretation.	Access / Fit-out / Graphics	High	Med	Coordinate with architects; test signage legibility; publish access statement
<b>Wayfinding &amp; Lighting</b>	Improve signage; maps help orientation; lighting quality matters	Introduce map-on-entry; consistent pictograms; directional signs to amenities; improve task lighting on displays.	Graphics / Electrical	High	Low-Med	Coordinate with architects re scope; user test; maintenance plan for bulbs
<b>Interpretation &amp; Text</b>	Keep text succinct, avoid dense panels; provide deeper info via digital or take-home materials	Efficient use of text, succinct labels; QR codes for extended content; audio stories; provide printed mini-guides.	Content / Digital	High	Low	Editorial review; plain-English guidelines
<b>Local History Topics</b>	Interest in Dalriada, Marconi, Roger Casement, Irish/Gaelic history, GAA & clubs, maritime, mines/quarries, railways	Create themed displays for major topics; use images/film where artefacts are scarce; invite community co-curation for temporary exhibitions.	Content / AV	Med-High	Med	Partner with local historians and clubs
<b>Collections &amp; Displays</b>	Desire for more objects (ancient/medieval); visibility of art collection; drawers to reveal layers	Increase object density with multiple conservation-grade cases; rotate displays, objects and loans; showcase key artworks.	Exhibit / Collections	Med	Med	Loan policy; display rotation schedule
<b>Interactivity &amp; Maintenance</b>	Hands-on welcomed but must work reliably	Prioritise effective robust, low-maintenance interactives; scheduled checks; acoustic zoning for noise control.	Exhibit / Ops	Med-High	Med	Maintenance SOP; spare parts
<b>Education &amp; Programming</b>	Schools partnerships and workshops; tours; reading/learning room	Fit out a flexible space in the Courtroom with research/workshop/meeting facilities and continue to link with education and community groups through activity plan.	Learning / Fit-out / Ops	High	Med	Consider out-of-hours access via separate entry
<b>Comfort &amp; Seating</b>	More seating and rest points for a range of ages	Add seating opportunities throughout; provide quiet/low-sensory area.	Circulation / Fit-out	Med	Low	Coordinate with architects re scope; moveable, wipe-clean units

# Future Consultation

To continue to embed meaningful feedback from audiences, we have identified an opportunity to tie in with the Activity Plan programme for future consultation in the delivery phase of works.

Ballycastle Museum, as part of the programme of planned activities, has created the OCN Level 2 **Fundamentals and Principles of Historical Interpretation for Museums**. It will be suitable for anyone 14+, delivered at GCSE level.

Within the Lottery funded programme, it is planned to run twice, in the academic years 2026-27 and 2027-28.

In academic year 2026-27, we have identified an opportunity for course participants to become engaged with the live Ballycastle Museum project. As the technical phase of design gets underway, our design prototypes can be reviewed and tested with this group.

For example:

- Graphic designs and object displays can be tested for visual appeal, clarity, comprehension.
- Audio-visual draft briefs/outline scripts can be reviewed for storyline engagement.
- Simple paper based testing of planned interactive exhibits can be conducted.

These groups will be developing temporary exhibits for Ballycastle.

As part of this exchange, Lima Studio will provide an online presentation to share our interpretative designs for Ballycastle Museum followed. We will also offer students an insight into our own career paths, skillsets and experiences in the heritage sector as interpretative designers - hopefully inspiring the next generation of heritage professionals.

# Design Approach

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# Design Approach

To guide the development of interpretative design, a set of design principles have been established for Ballycastle Museum.

## **Four key points underpin the interpretative design approach:**

- Establish place-based interpretation as context for the museum narrative to unfold.
- Allowing the museum collections to provide a gateway into a range of spotlight stories.
- Layer interpretation for maximum appeal, considering a variety of learning styles and media preferences.
- Combine interpretative media that is attractive and engaging to target audiences.

## **Respecting the historic fabric of the building**

Stories and objects are primarily displayed in showcases, layering together graphics and collections.

This allows for protection of objects and a level of separation from the building, minimising impact on the historic fabric (i.e. minimal fixings, maintaining views of the historic walls and architectural features).

This approach offers a transparency through the space and glazed showcases allowing for a visual harmony between both building and displays.

## **Interpreting the history of the building**

A layer of graphical interpretation will focus in on the historical features of the building encouraging appreciation of its history and significance to Ballycastle over time.

## **Designing in modularity for flexible display**

Containing the interpretative displays within showcases, and designing in modularity allows for change over time, providing increased access to museum collections and encouraging repeat visits.

Different heights are utilised in the displays, creating variety, and allowing clear views through the space,

Support and protection for open display objects is designed as appropriate to the requirements of the artefact.

## **Hands-on interactives**

Hands-on interactivity that is easy-to-maintain will be integrated through e.g. tactile elements, discovery reveals.

## **Audio Storytelling**

An audio layer of interpretation is layered to allow for deeper storytelling e.g. oral history, folklore/myths/legends. We envisage these as audio recordings of volunteers/community voices accessed on visitors mobile phones via QR codes. This would rely on good Wifi connection within the building.

## **Colour and materiality**

Colour and materiality will be used to bring continuity to the displays, reflecting and complementing the objects themselves.

# Design Principles

Hands-on interactivity that is easy-to-maintain will be integrated through e.g. tactile elements, discovery reveals, and digital audio points.



Opportunities for open display will be explored



Different heights will be utilised in the displays, creating variety, and allowing clear views through the space,



Colour and materiality will be used to bring continuity to the displays, reflecting and complementing the objects themselves.



# General Arrangement

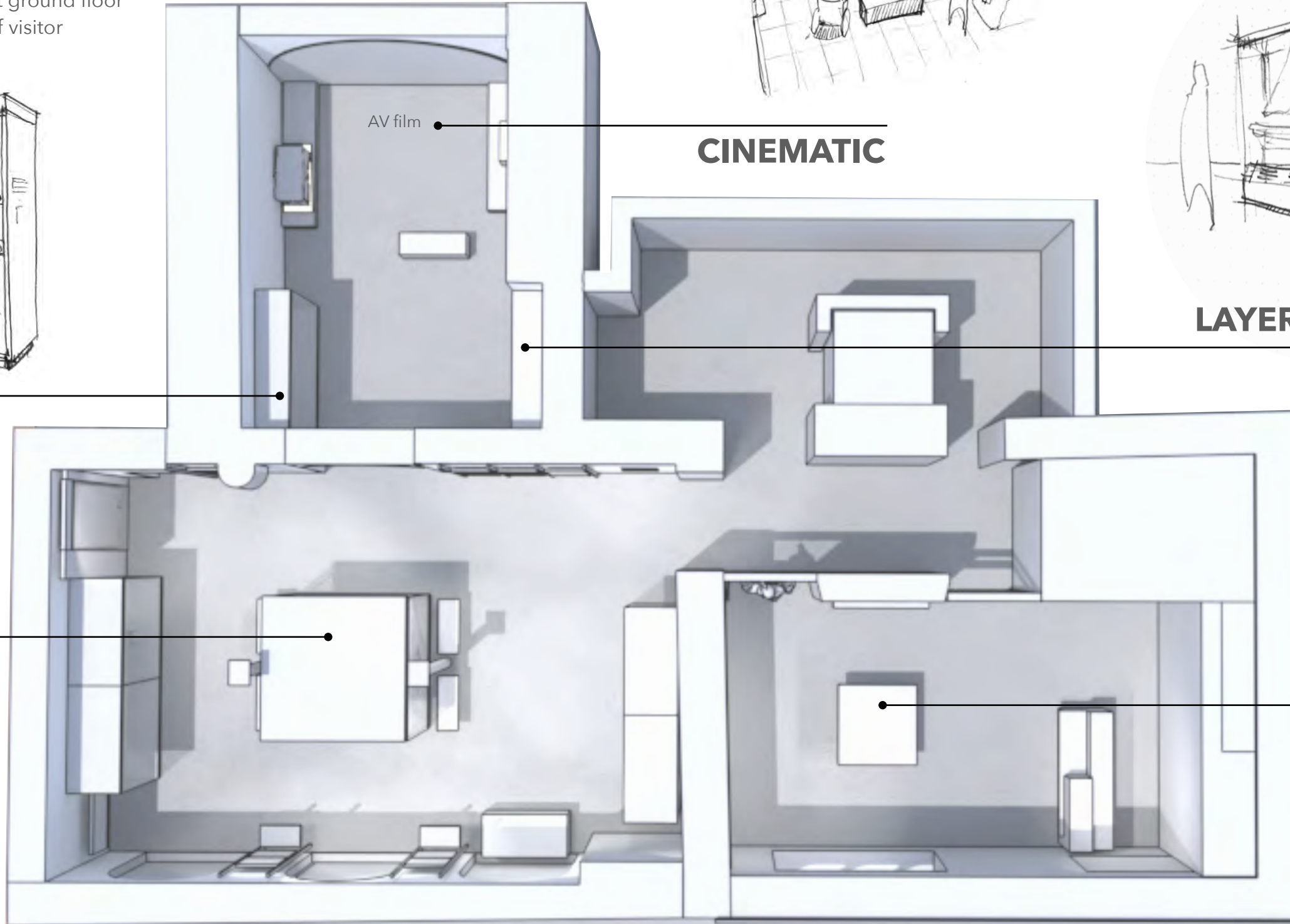
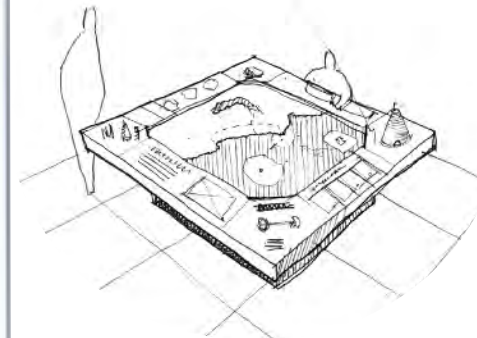
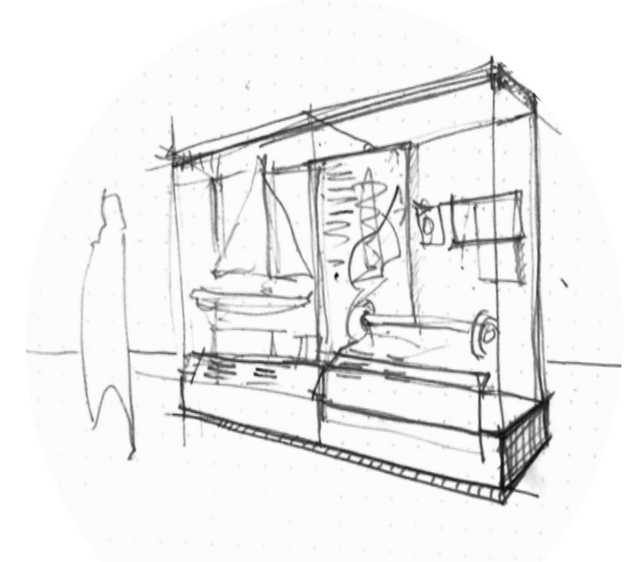
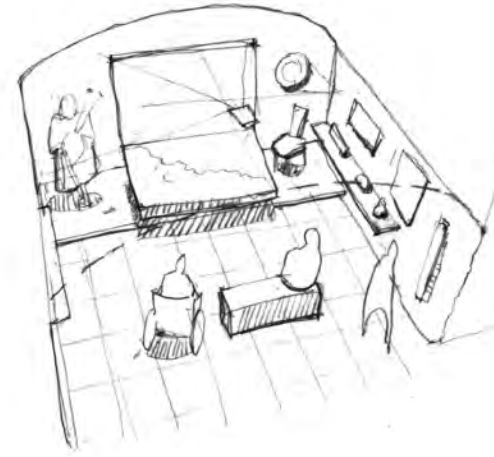
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# A Range of Experiences

General Arrangement ground floor plan showing types of visitor experiences.



**OBJECT-RICH**

**CINEMATIC**

**LAYERED STORIES**

**OBJECT-RICH**

**TACTILE**

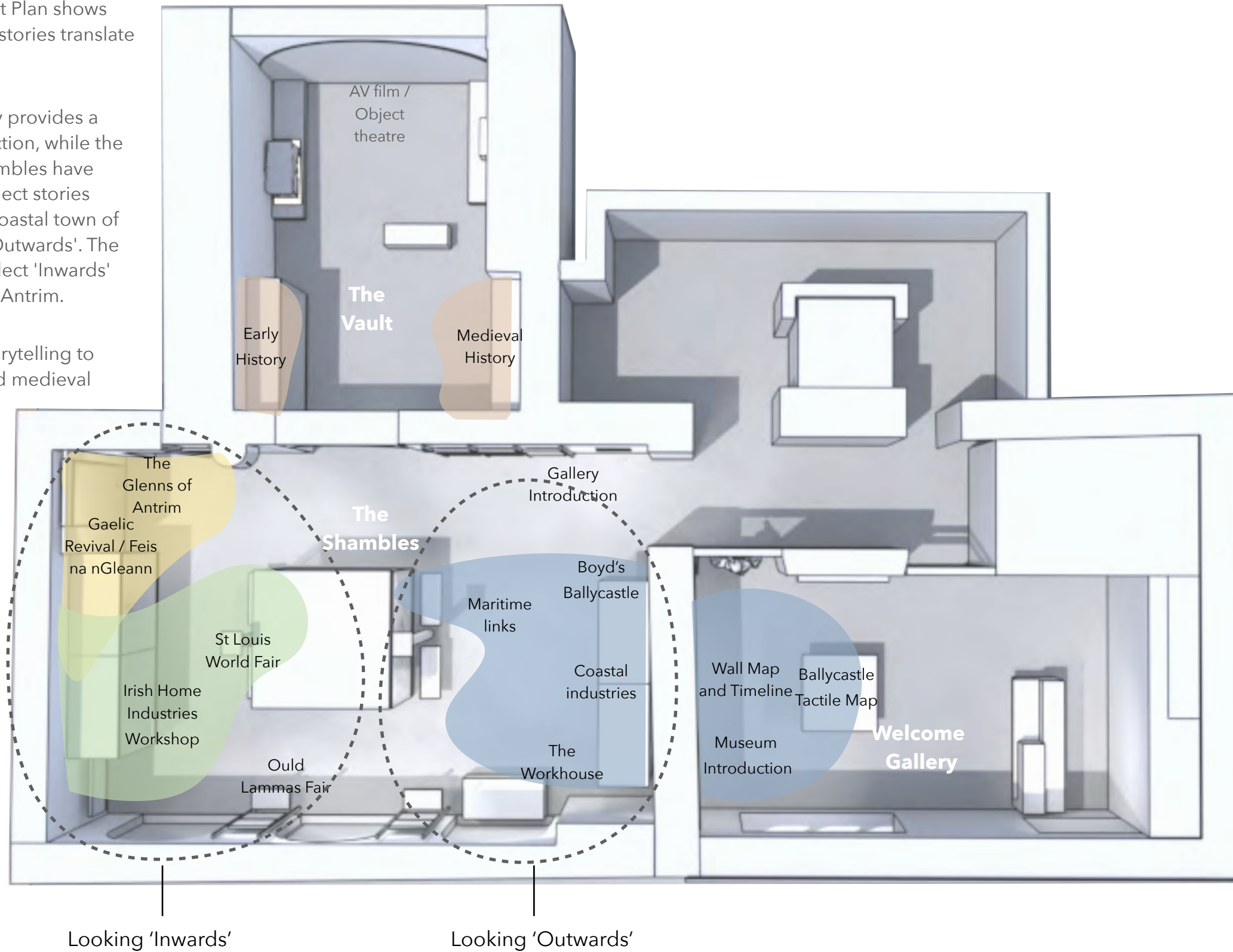
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# General Arrangement

General Arrangement Plan shows how the themes and stories translate into museum spaces.

The Welcome Gallery provides a place-based introduction, while the two sides of The Shambles have been arranged to reflect stories connected with the coastal town of Ballycastle looking 'Outwards'. The opposite displays reflect 'Inwards' towards the Glens of Antrim.

The Vault extends storytelling to encapsulate early and medieval history.



# Narrative Layout

General Arrangement ground floor plan showing narrative adjacencies.

## 12. Of monks and marauders

Medieval period - connections with kingdom of Dalriada, Christianity, Vikings, Anglo Normans and the establishment of the McDonnell lordship.

## 11. The First Folk

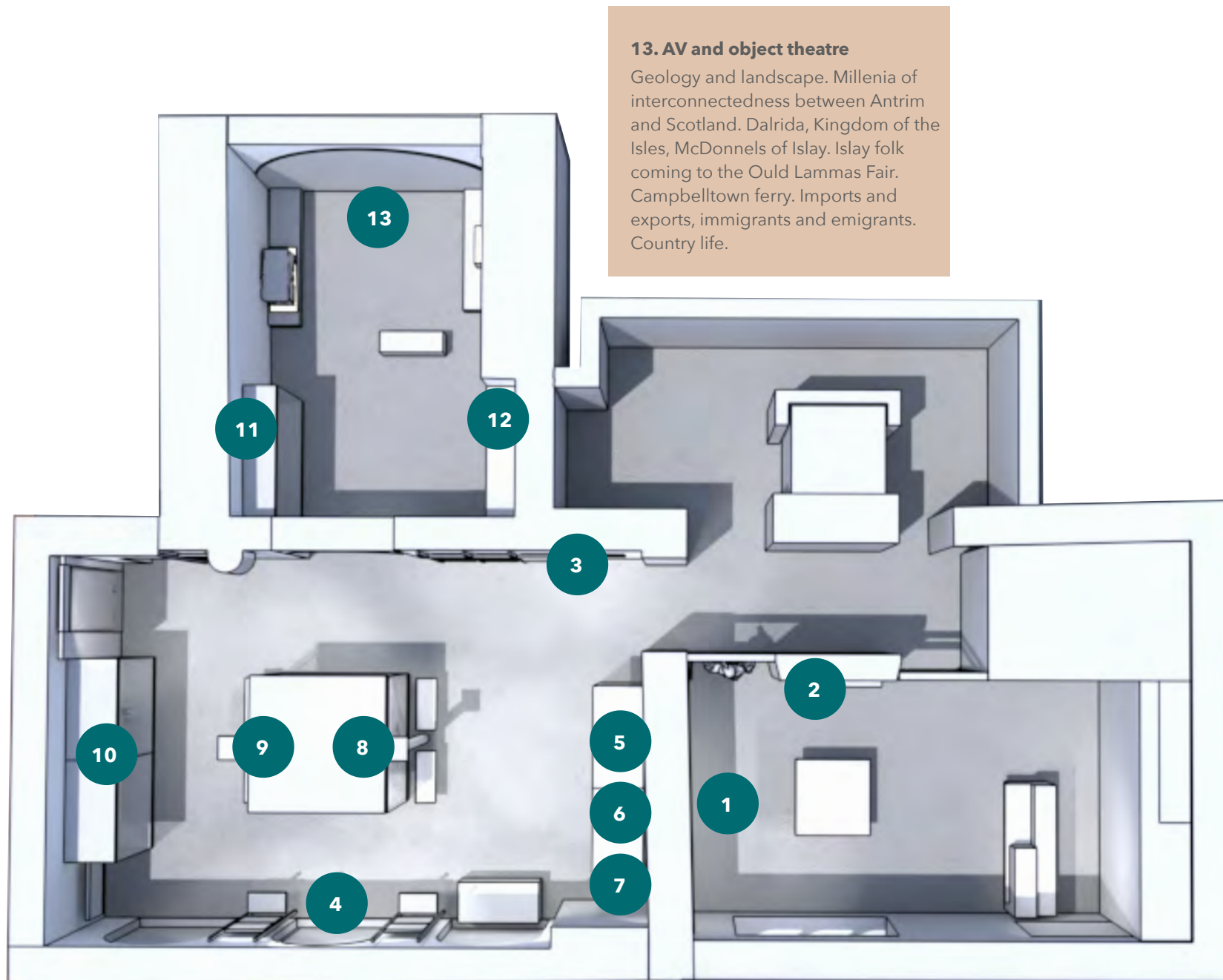
Prehistoric settlement and industry in the region - wider connections during Neolithic and Bronze Age. Iron Age as the age of myth and legend. Mesolithic settlements, Neolithic newcomers and shared cultural zone with SW Scotland. Porcellanite axe factories at Brockley and Teivebulliagh. Arrival of Early Bronze Age populations c.2,500 BC, Rathlin burials and the Liscolman cenotaph.

## 10. The Gaelic Revival

The Gaelic Revival in the Glens and the Feis na nGleann. Links between the IHIW and Gaelic Revival. Barbara McDonnell, Eoin MacNeill, Ada McNeill, Frances Riddell, Francis J. Bigger, Roger Casement, Rose Young, Margaret Dobbs, John Clarke.

## 9. The arts and crafts movement

Story of the Irish Home Industries Workshop/shop founded in 1903. Objects created in the Irish Home Industries Workshop and associated Cushendall Toy Industry considered so representative of traditional Irish crafts that epitomised Ireland at exhibitions in Dublin and London, and at the 1904 St Louis World's Fair.



## 13. AV and object theatre

Geology and landscape. Millenia of interconnectedness between Antrim and Scotland. Dalriada, Kingdom of the Isles, McDonnells of Islay. Islay folk coming to the Ould Lammas Fair. Campbelltown ferry. Imports and exports, immigrants and emigrants. Country life.

## 3. Ballycastle Shambles

Interpretation panel/s exploring history of the shambles, identifying architectural features.

## 2. Building Ballycastle

Large stonework displays introduce the basic chronology of Ballycastle as a modern town, from the McDonnells to Col. Hugh Boyd, through the Chancery era to the late 19th century revival.

**1. Welcome** Locating Ballycastle in the wider area/timeline

## 4. Ould Lammas Fair

Story of the fair.

## 5. Boyd's Ballycastle

Industrial story of Ballycastle and how its prosperity was linked to the Boyd family

## 6. Health and Welfare

Social care in Ballycastle and the surrounding area, the workhouse, the famine, use of museum building as dispensary. Life and career of Dr George O'Connor.

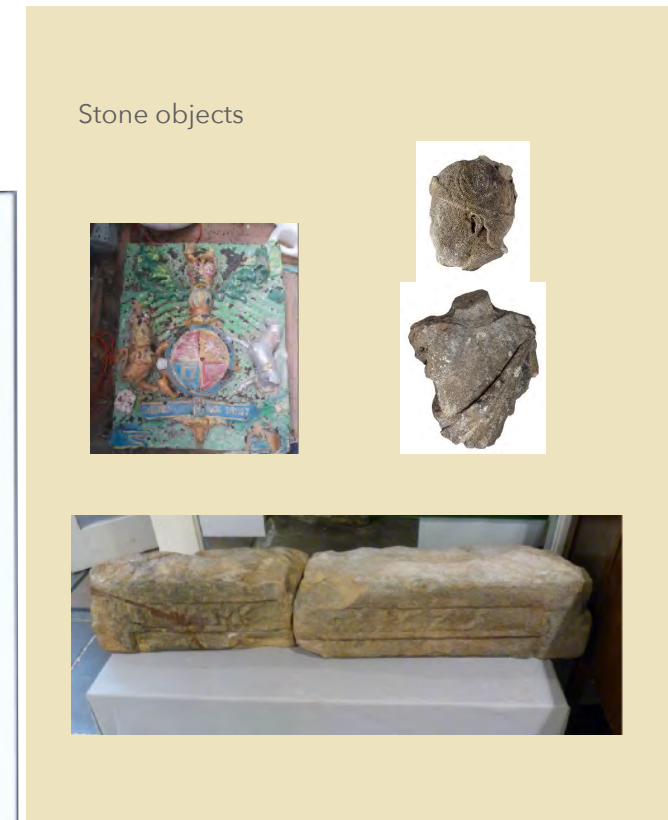
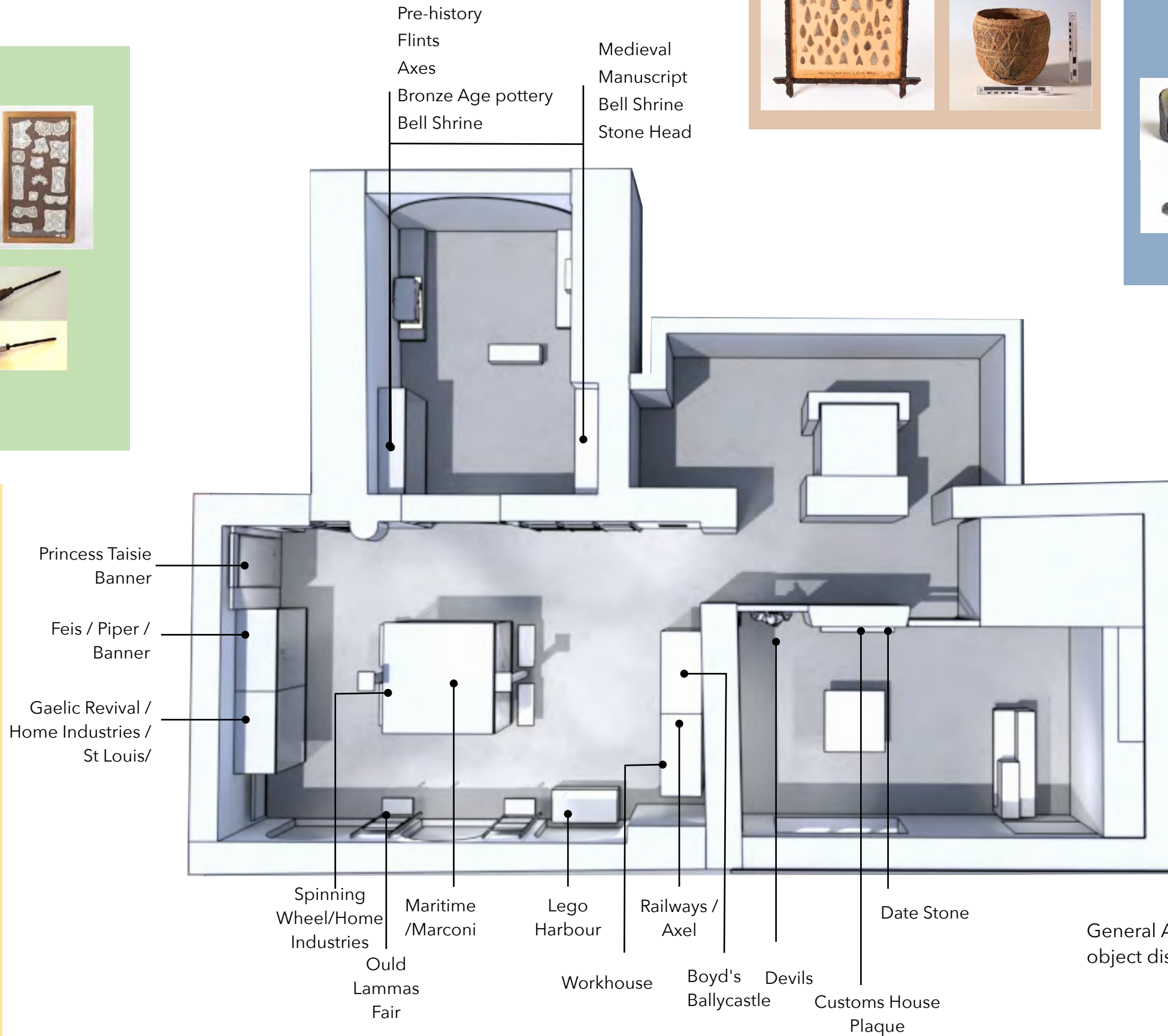
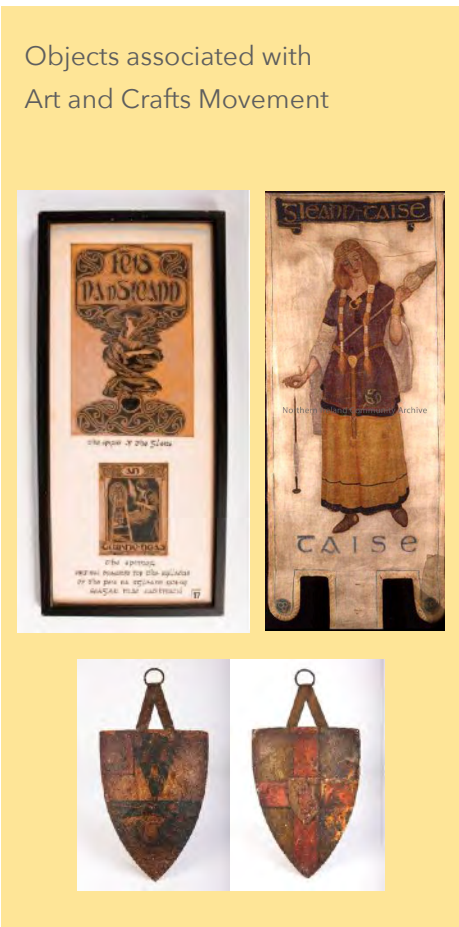
## 7. The end of the line

Story of the Ballycastle railway. opening in Ballycastle in 1880 initiated a new period of prosperity in the town with holiday makers and day trippers.

## 8. A place by the sea

Maritime history of Ballycastle, from Viking longships and McDonnell birlins, to Frances Drake and the Armada, local fishing, and trade. Maritime disasters, looking at Marconi (RMS Titanic), HMS Drake and the SS Loughgarry.

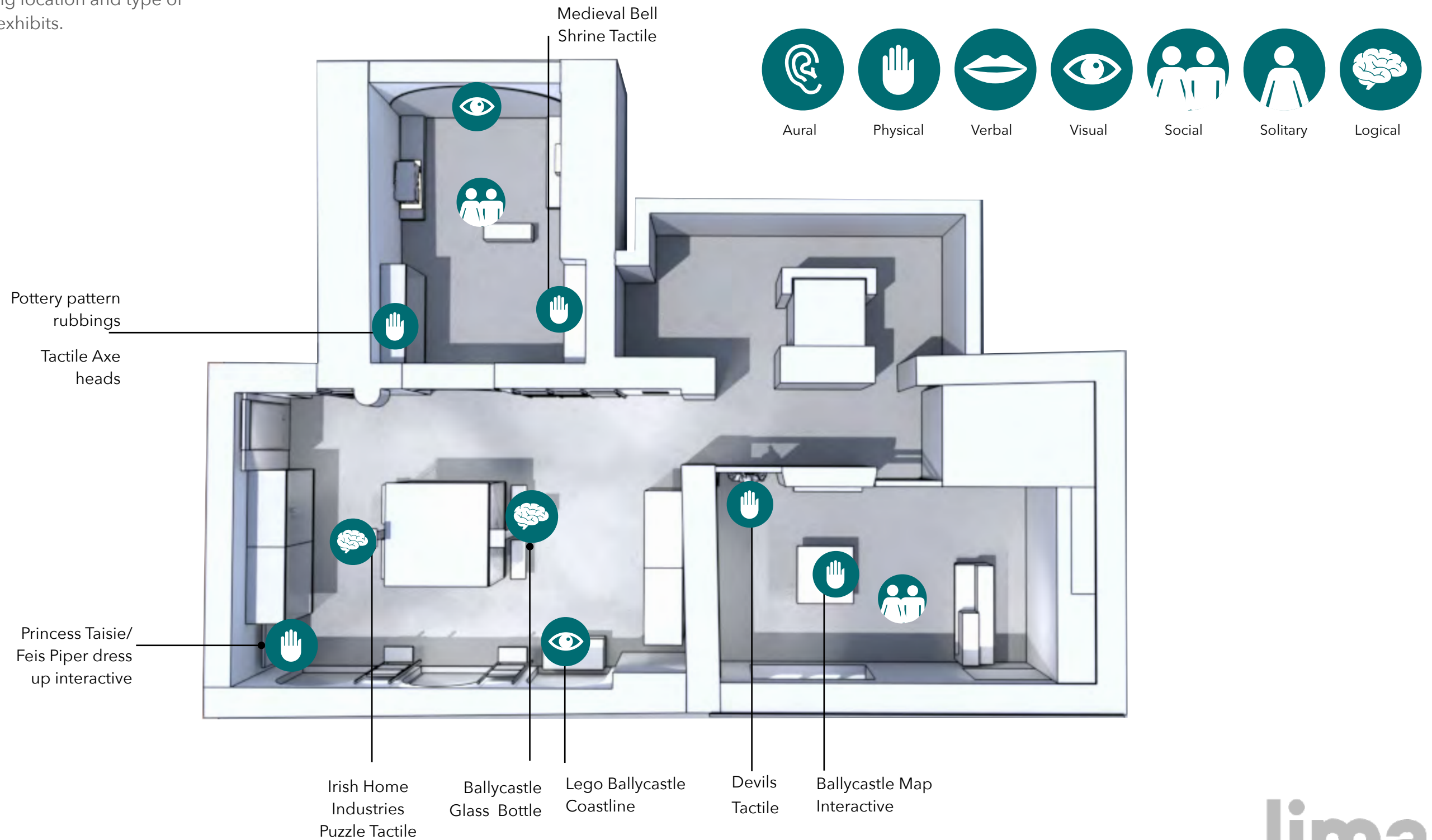
# Object Layout



General Arrangement ground floor plan showing object display adjacencies.

# Interactive Exhibits

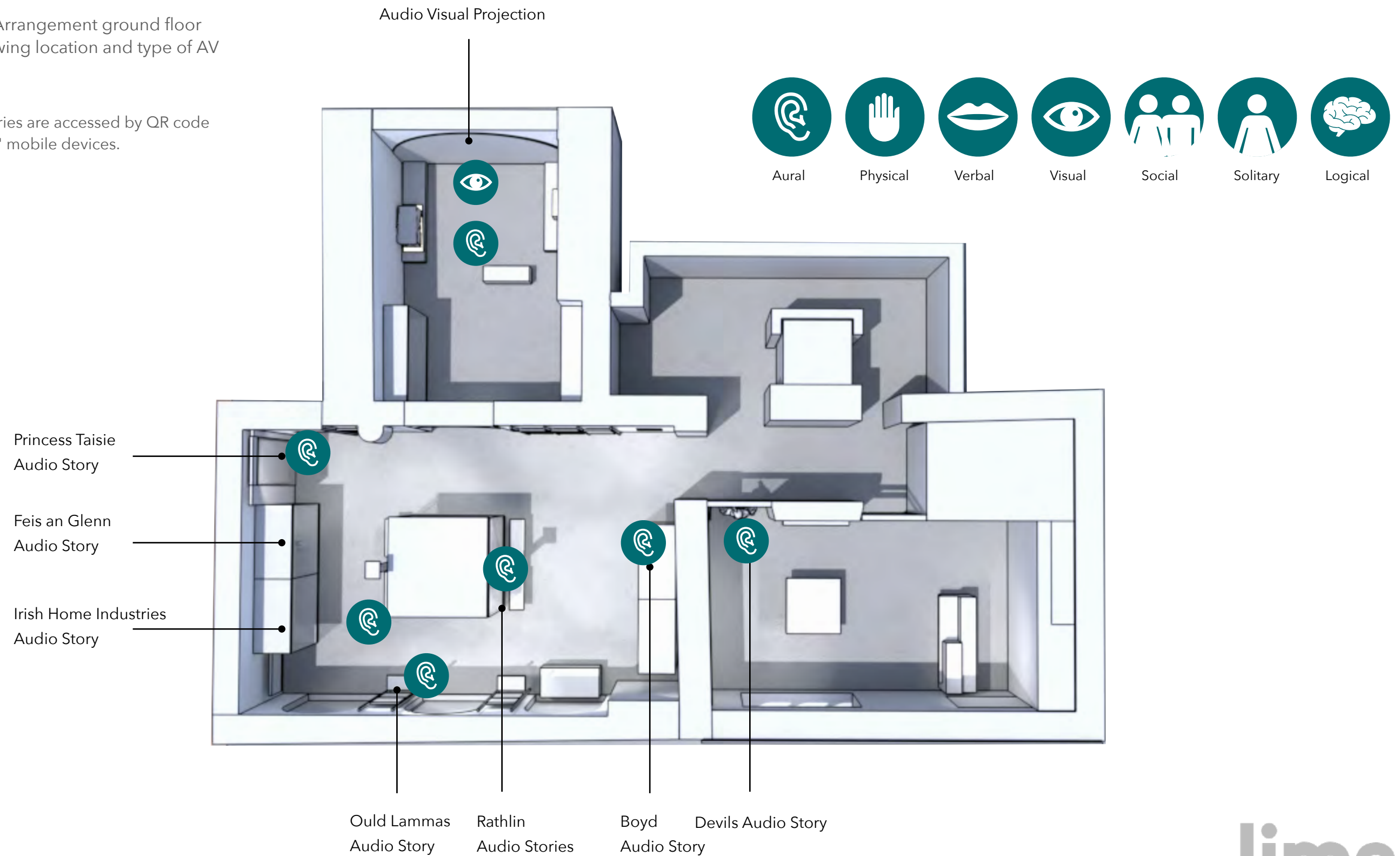
General Arrangement ground floor plan showing location and type of interactive exhibits.



# Audio Visual Exhibits

General Arrangement ground floor plan showing location and type of AV exhibits.

Audio Stories are accessed by QR code vis visitors' mobile devices.



# Visual Communication

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# Visual Communication

Colour and materiality will be used to bring continuity to the displays, reflecting and complementing the objects themselves.

The graphic style will help define thematic thresholds, and demarcate different collections to aid comprehension and orientation for the visitor.

Interpretation will be clearly presented using legible fonts, with good contrast, layered for different audiences - dippers and divers.

## Interpretative graphic layers

All graphical story panels/captions/contextual image panels, plinths and mounts are designed to be updatable.

## History of the building

A layer of graphical interpretation focuses in on the historical features of the building.

## Time and Place

Within the Welcome Gallery, wall based interpretation will connect time and place with a map of the location and a timeline.

## Orientation/Wayfinding and signage

In architectural package.



# Font Selection / Communication Hierarchy

## Coast and Glens

### Boyd's Ballycastle

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Object Name  
Date

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High Level / Gallery Title  
*Alexander Quill 190pt*

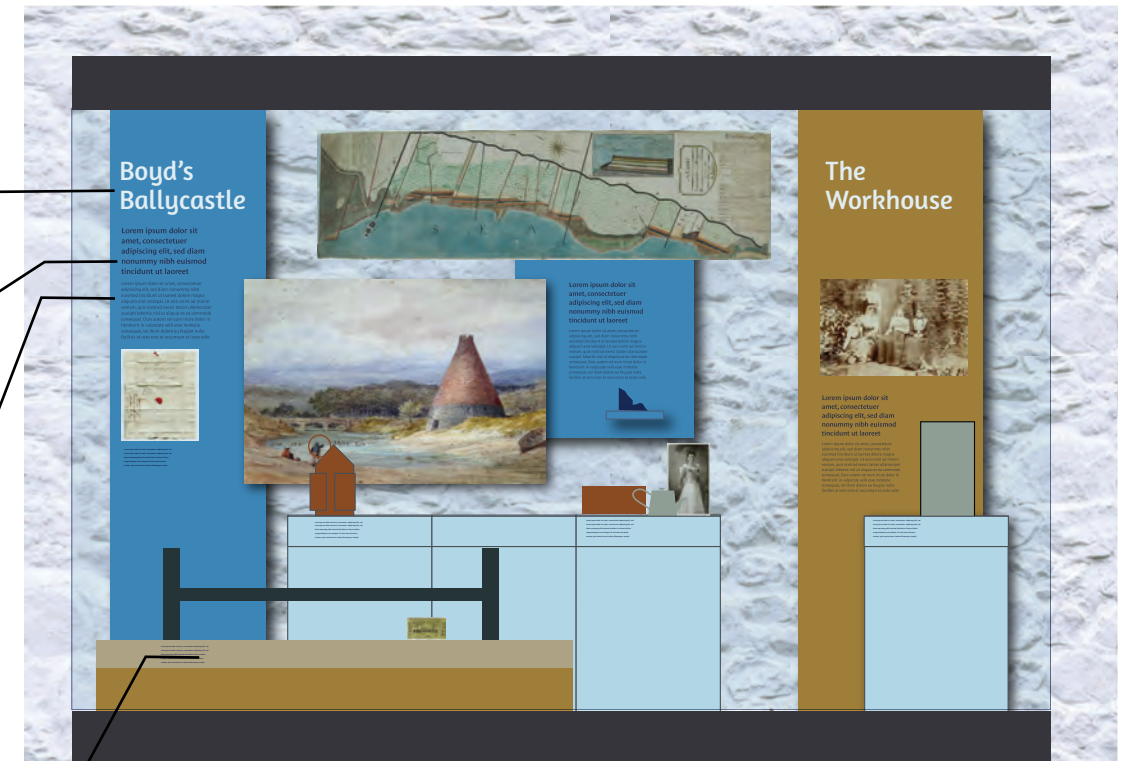
The Shambles

Section / Theme Title  
*Amaranth Regular 100pt*

Story Intro  
*Le Monde Sans Std Demi 36pt*

Story  
*Le Monde Sans Std Light 21pt*

Object Label / Caption  
*Le Monde Sans Std Bold / Light 18pt*



# Image treatment

Imagery from the collection and historic documents / imagery will in the main be treated as objects, and presented untreated. Coloured duotone and detail photography will be used to add texture, with large format images adding scale and context to the space.



Translucent large format panels in The Shambles window apertures



Historic Imagery



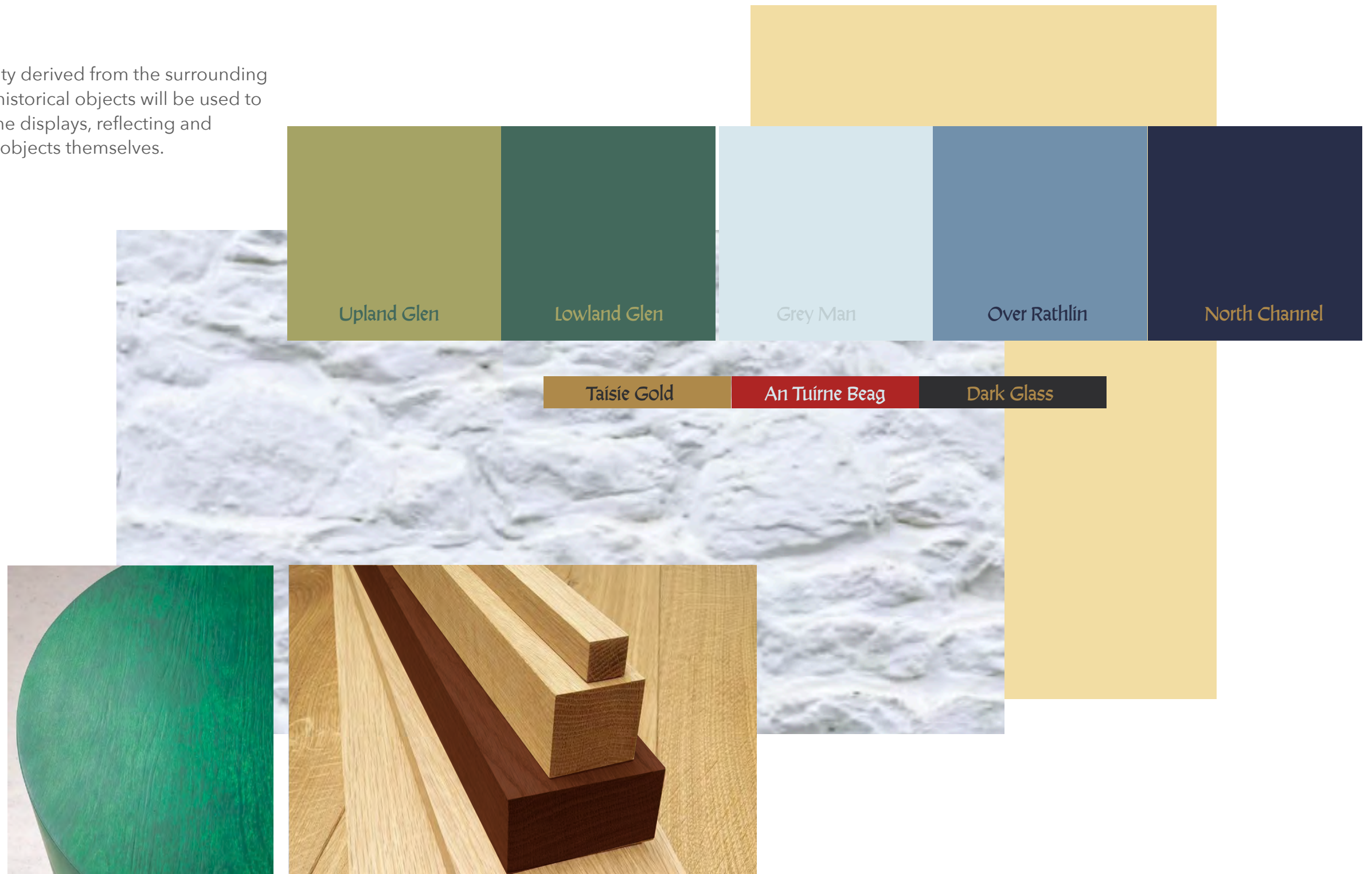
Duotone textures



Gradient overlays

# Colour and Materiality

Colour and materiality derived from the surrounding landscape, and key historical objects will be used to bring continuity to the displays, reflecting and complementing the objects themselves.



# Visitor Journey

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lima.

# Visitor Journey

## Welcome Gallery

This section follows the visitor journey as experienced through our developed design proposals for Ballycastle Museum. Alongside this documents, a link to our 3D model for the museum is provided.

[3D Model Link \(Launches Trimble Connect in browser\)](#)

### **Visitor Welcome**

Visitors approach Ballycastle Museum on Castle Street, the exterior of the building features a new museum brand designed by locals and the window treatments/graphics are intriguing and enticing.

There is step free access with a handrail, through the door visitors enter into the Welcome Gallery.

At the reception desk, visitors are greeted by museum staff and volunteers who advise about the museum experience, and what's on in the temporary gallery.

The accessible WC is located to the left of the reception desk.

### **Orientation and Wayfinding**

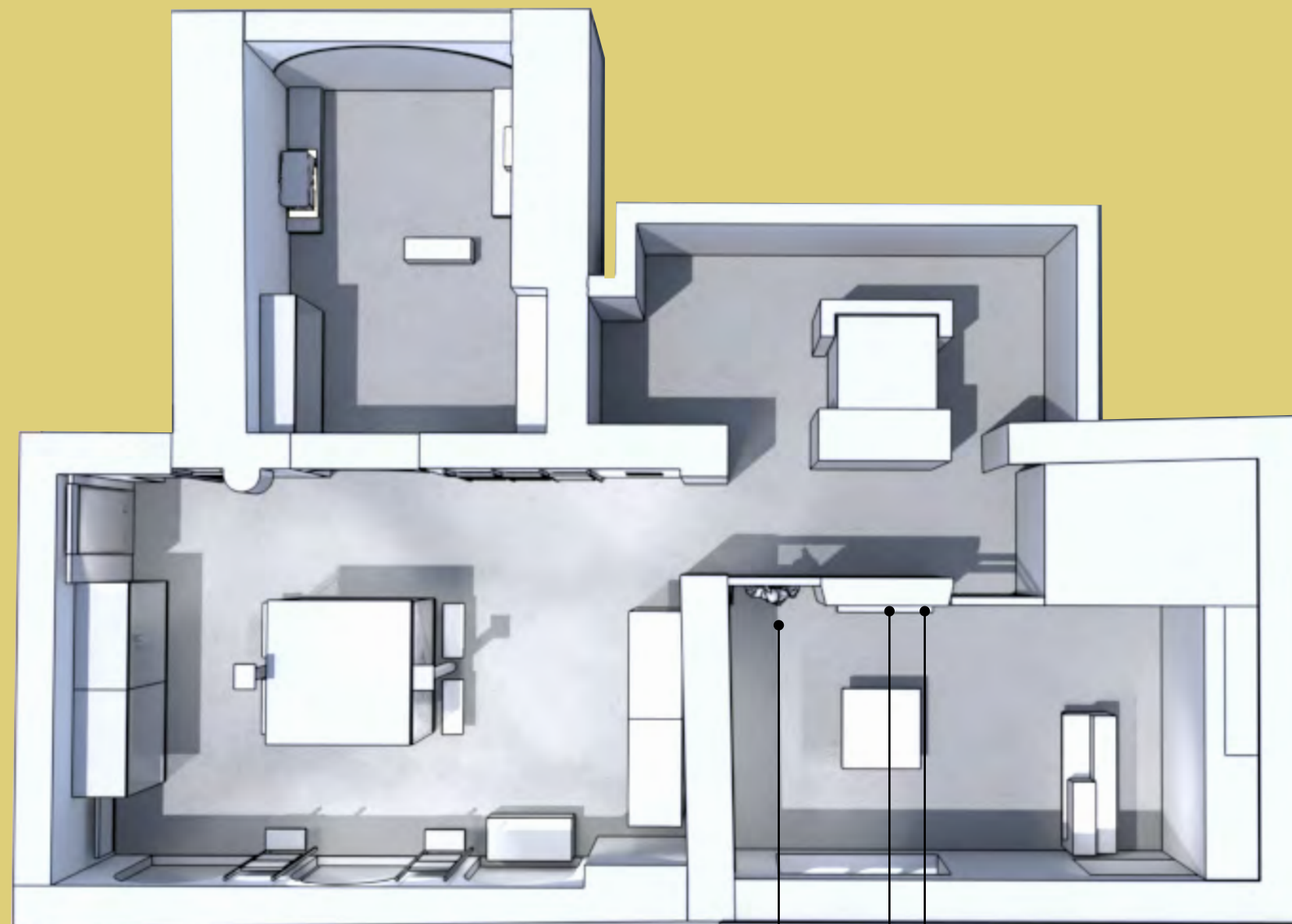
A simple and clear orientation, wayfinding and signage suite guides visitors from this point on their journey throughout the museum.



Exterior elevation of Ballycastle Museum - Hall, Black, Douglas Architects

# Welcome Gallery Object Placement

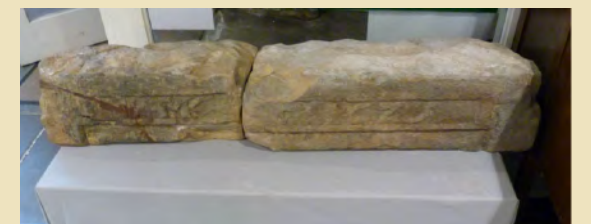
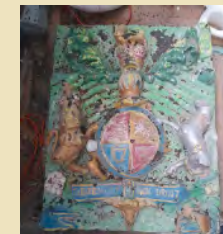
General Arrangement ground floor  
plan showing object placement in  
Gallery 1.



Devi's  
Customs House  
Plaque  
Date Stone

Place-based objects

Wall mounted objects



# Welcome Gallery

## Visitor Journey

In the Welcome Gallery, interpretation offers a sense of time and place as a foundation for the visitor experience - grounding the object displays and stories told in the wider museum.

The space aims to answer simple questions visitors might ask at this early point in the visitor experience such as:

- What do I need to see/do/know during my visit?
- Where am I in the world?
- What is it like here, how is it unique?
- What events happened here in history?

It will support a broad understanding of local geography and landscape, its location in the context of Northern Ireland and the Island of Ireland, relationship with the Sea and close relationship with Rathlin Island and Scotland.

### **Causeway Coast**

A coastline defined by varied geology and shifting seascapes. Cliffs, basalt formations, open beaches and small harbour towns sit along a route shaped as much by weather and tide as by human settlement.

### **Glens of Antrim**

A series of deep, glacially carved valleys running from the Antrim Plateau to the sea. Each glen has its own pattern of woodland, farmland and small settlements, giving the area a quietly layered rural character.

### **Ballycastle**

A coastal town where an old street pattern and independent shops remain central. Its beach, exposed headlands, and features like Pans Rocks reflect the mix of natural and built heritage. Nearby sites such as Kinbane Castle and Bonamargy Friary add archaeological depth, while long-standing traditions like the Ould Lammas Fair continue to shape the town's identity.

### **Rathlin Island**

A sparsely populated island with a rugged landscape and a small harbour settlement. Its shoreline paths, seasonal wildlife, and sites like the Boathouse Visitor Centre and West Light Seabird Centre give insight into island life, maritime history and ongoing conservation work.

# Welcome Gallery Visitor Journey

## Museum introductory panel

A museum introductory interpretation panel opposite the reception desk, gives a written welcome and an overview of the big idea of the museum.

The concept that the museum is an object in its own right is explained here and a trail of interpretation relating to the historical features of the building is introduced here.

## Causeway Coast and Glens maps

A creative/abstract layered map introduces the geographical context of the Glens of Antrim with Ballycastle highlighted. It shows Rathlin Island and the islands/coast of Scotland just 20 miles away.

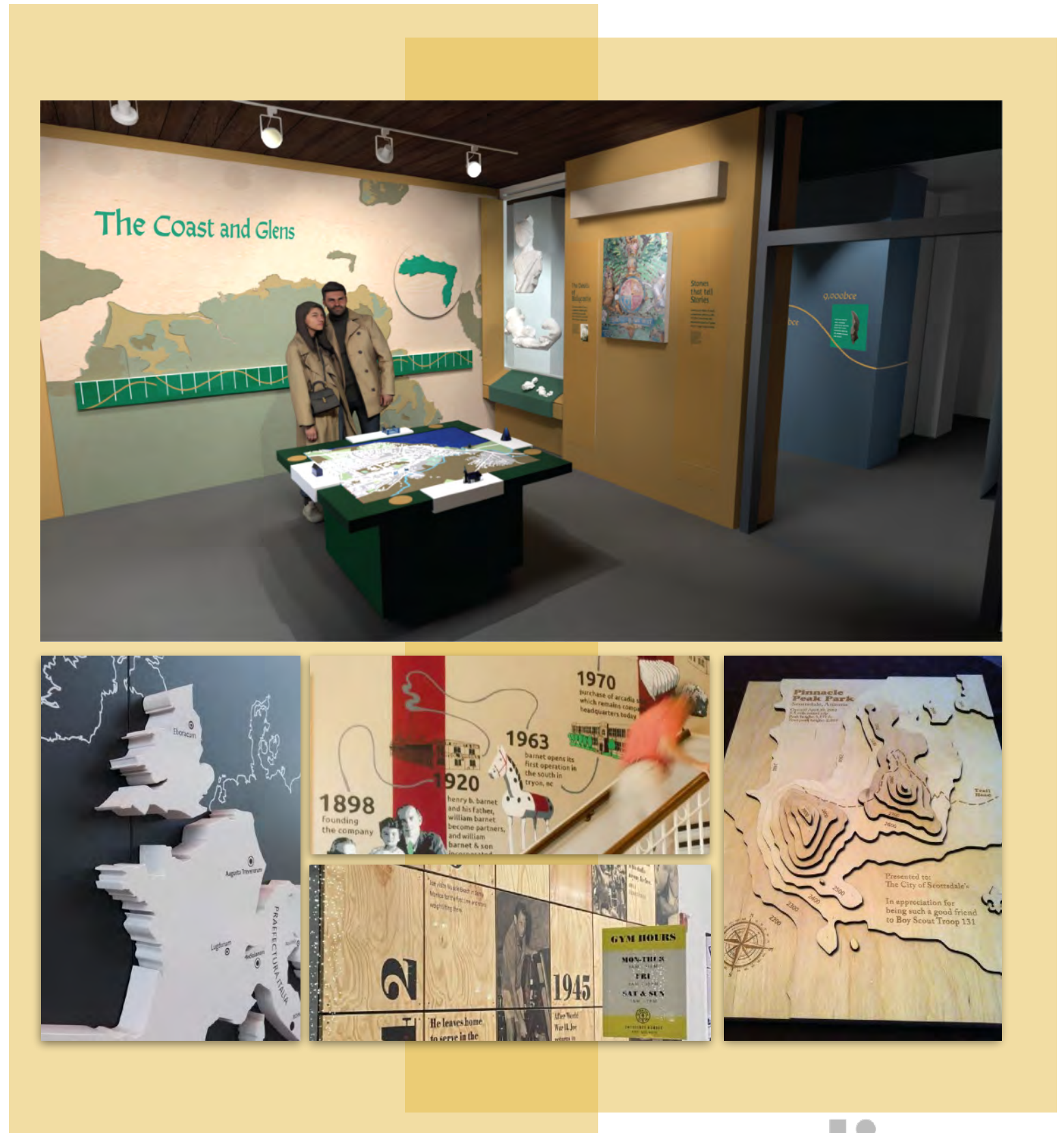
Graphically, an inset map of the island of Ireland shows the region in Northern Ireland for context.

Other museums operated by the CCGBC Museum Service are indicated on the map, connecting to the wider network of this area.

An inset map of Rathlin Island gives us the opportunity to play with scale and the ability to pick out key points.

## Timeline

Through the threshold into the new circulation space is a graphical timeline which, working backwards, leads visitors into The Shambles Gallery



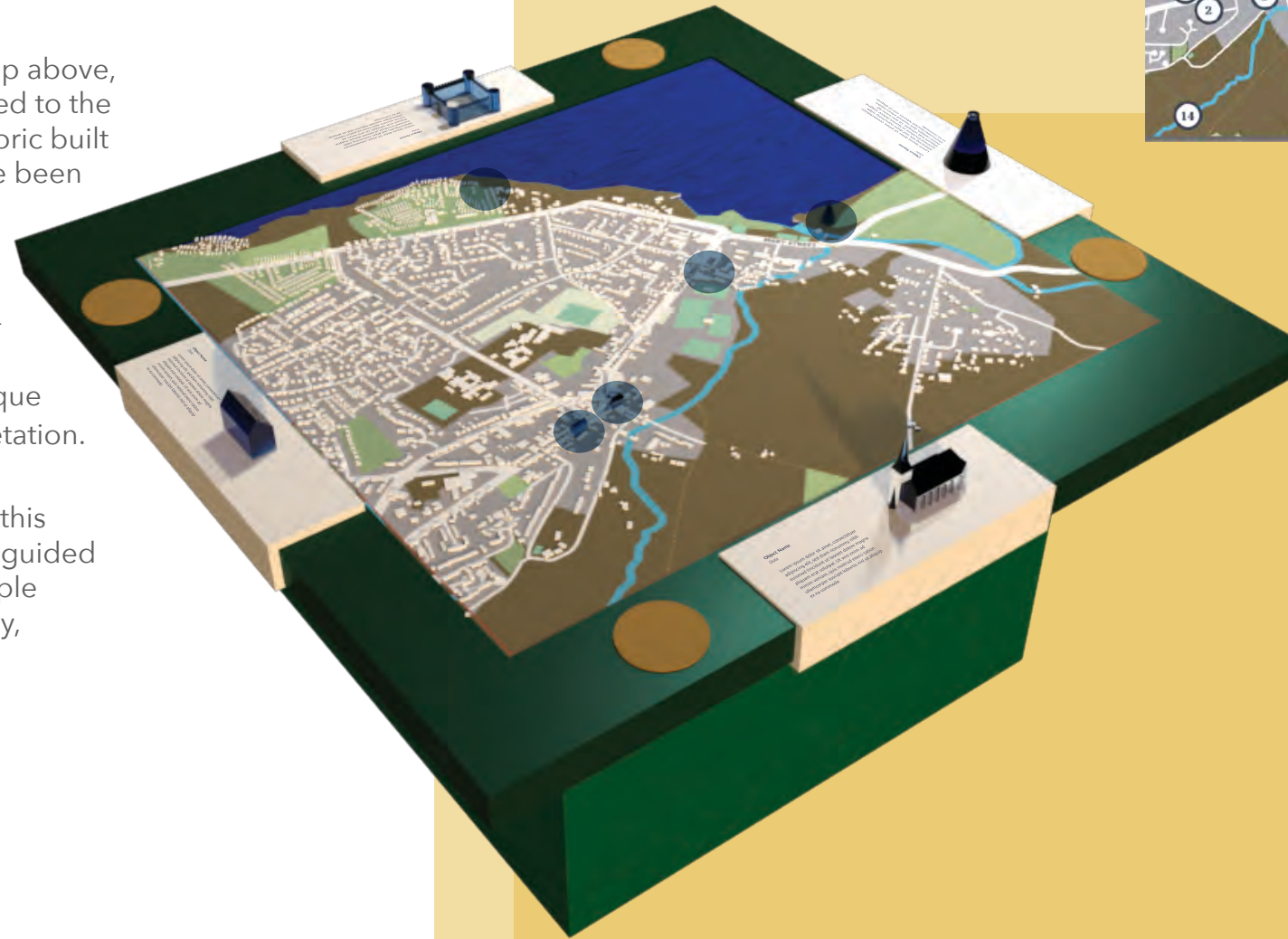
# Welcome Gallery Visitor Journey

## 3D interactive map of Ballycastle

Conceptualised as an inset map of the wall map above, a physical tabletop tactile/interactive map linked to the Ballycastle Heritage Trail, will interpret the historic built environment and sites of significance that have been lost to time.

Sculptural features from some of these buildings are displayed on the adjacent walls - Boyd's manor house 'devils' the MacDonald Castle date stone and the Customs House plaque with supporting graphical (and tactile) interpretation.

There is space for groups to assemble around this exhibit, and museum staff/volunteers can give guided talks using these exhibits as a tool to help people orientate themselves in terms of the geography, landscape and historic features of the area.



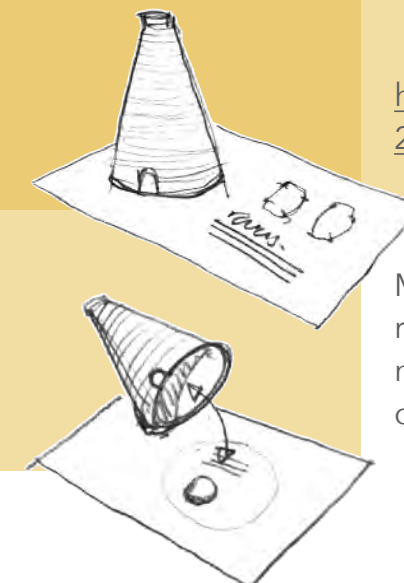
### Map to feature:

- 1 Ballycastle Workhouse / Dalriada Hospital**
- 2 Ballycastle Presbyterian Church
- 3 Ballycastle Museum / Courthouse / Shambles**
- 4 The Diamond / Holy Trinity Church of Ireland / Site of Castle / O'Connor Monument**
- 5 The Market Yard
- 6 St Patrick's and St Brigid's Roman Catholic Church
- 7 Station Road / Site of Train Station / Bleach Works
- 8 Boyd Manor House**
- 9 Boyd Harbour / Tennis Courts
- 10 Glass House**
- 11 Bonamargy Friary**
- 12 Pans Rocks / Devil's Churn
- 13 Ballycastle Collieries**
- 14 Glentaisie
- 15 Duninenny Castle
- 16 Antrim Arms
- 17 Hybla House

<https://niarchive.org/wp-content/uploads/2025/03/KS3-Ballycastle-Heritage-Trail.pdf>



Pull up or flip up flaps add to interactivity



Mini tactile models flip to reveal facts, objects, or materials related to the different sites

lima.

# Welcome Gallery Visitor Journey

## 'Devils' of Ballycastle

A sculptural display of the 'Devils' of Ballycastle, originally from a manor house built by influential industrialist, Hugh Boyd, is mounted in front of a glazed panel, with views into the orientation space beyond.

Accompanying the display, is graphical interpretation and a hands-on-tactile reproduction of the pieces at small scale, generated 3D print from scan of the fragments.

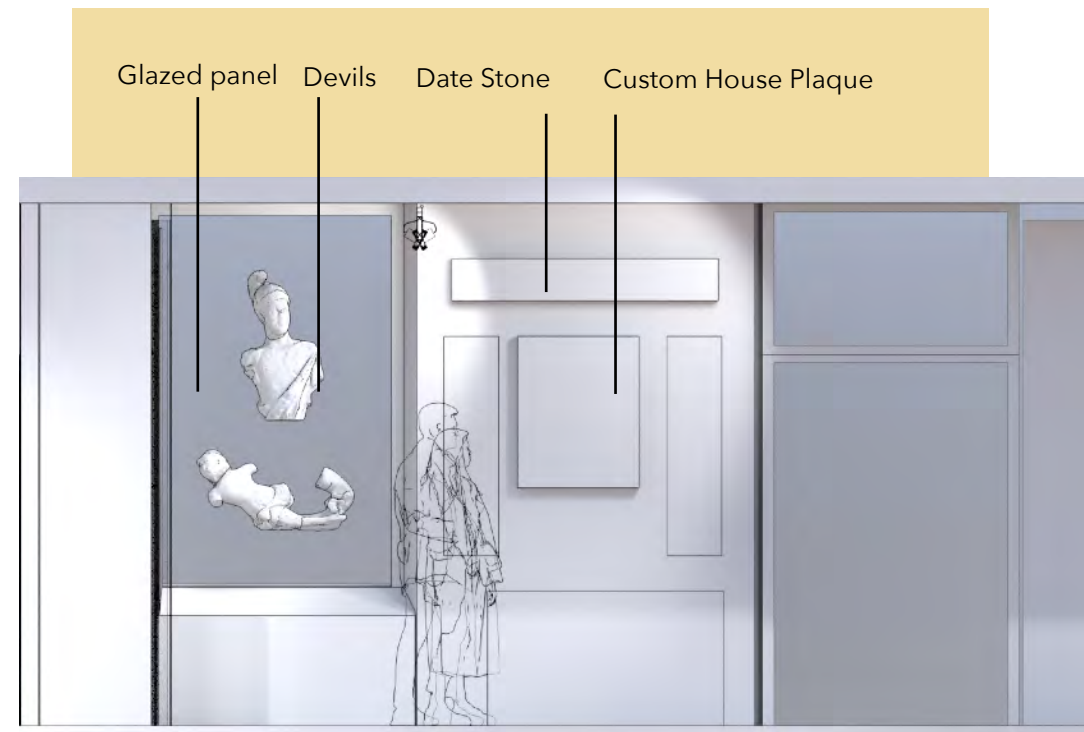
Many stories/myths around the devils e.g. links to Major General Hugh Boyd's trip to India where he was inspired by sculpture, and tales of local legends are communicated via QR code. Visitors listen to audio stories told by a volunteer/local people and quotes or excerpts from oral histories.

## Castle Date Stone and Customs House Plaque

The MacDonnell Castle date stone and the Customs House plaque sit adjacent to the devils display with supporting graphical interpretation.

These stone objects are linked to the central Ballycastle map and tell a story of Ballycastle's lost or repurposed buildings.

**Note:** Supporting the objects in this arrangement needs further investigation to understand the weights, mounting requirements and budget implications.



Elevation



Proposed style of object mount



Devils in situ above at Boyd Manor



3D Scan

# The Shambles

## Ballycastle Shambles

### History of the building

On entering The Shambles, visitors feel a change in atmosphere. Surrounded by the historical interior, the stone walls, timber ceiling, arch windows and architectural features speak of its past as a market house and gaol.

A 'History of the building' style graphic, highlights points of note, specifically the historic chute/gun loop and meat hooks in the ceiling.

### Introductory wall graphics

Introductory graphics located on the right-hand wall, give visitors a high-level overview of the themes covered in these main gallery spaces.

To avoid wall fixings to the historic fabric, supporting graphic frames have been design to tension between the ceiling and floor.

At this point, visitors can choose to either continue to explore The Shambles or move into The Vault - which is desirable in busier periods.

Moving directly into The Vault, takes the visitor back to the earliest objects and stories on display in the museum.



# The Shambles

## General Description

### Interpretative display cases

The centre of The Shambles features a large bespoke showcase which can be reconfigured in multiple ways internally to carry flexible content.

This is flanked by tablespots with a core focus of bringing interactive opportunities for visitors to get hands-on. Tactile representations of objects and physical interactives feature alongside drop in graphic panels that can be changed out in the future.

Along both side walls of The Shambles are fully glazed museum cases. Displayed in the cases, are interpretative layers. Suspended graphics present stories with carefully mounted object displays, presented artfully on plinths. All graphical story panels/captions/contextual image panels, plinths and mounts are designed to be updated in the future.

One side of the gallery focuses on looking outwards to the coastline, the sea, Rathlin Island, and Scotland.

On the opposite side the stories focus inwards geographically, it introduces the Glens of Antrim and the birth of the Feis na nGleann in which each of the Glens were represented as part of the Gaelic revival.

### Locating the Taisie Banner

The proposed sections in the architectural drawings show the clearance from FFL to the underside of the ceiling beams at approx. 3100mm - this allows some flexibility in the location of the Taisie Banner display case. Placement to be confirmed once archaeological investigations are complete.

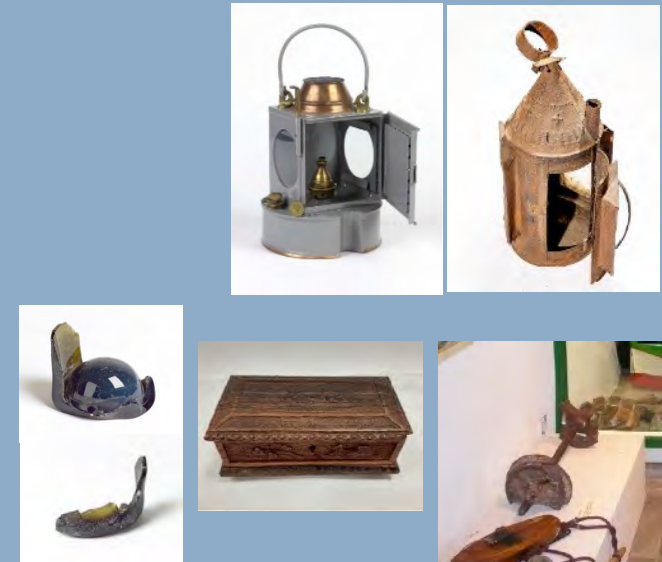


# The Shambles Object Placement

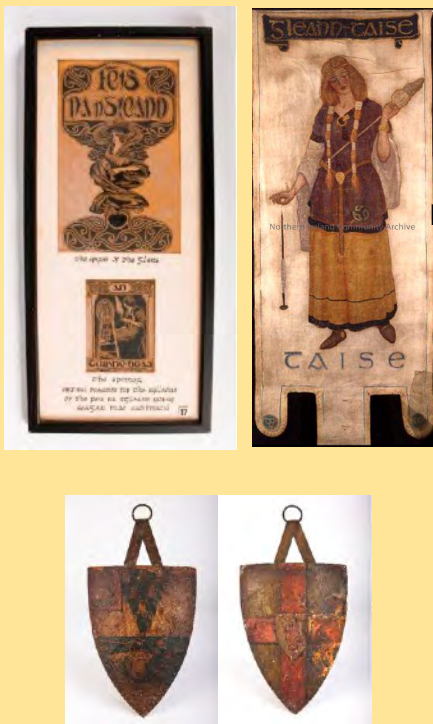
Key object associated with Irish Home Industries



Key objects associated with Boyds' Ballycastle



Key objects associated with Art and Crafts Movement



Princess Taisie Banner  
Feis / Piper / Banner  
Home Industries / St Louis/ Gaelic Revival



Home Industries  
Maritime /Marconi  
Lego Harbour  
Railways / Axel  
Ould Lammas  
Workhouse  
Boyd's Ballycastle

# The Shambles Work and Industry

## Boyd's Ballycastle

Visitors explore Ballycastle's industrial story through objects that trace how the town's fortunes were shaped by the Boyd family. Objects, documents and fragments of manufactured goods show how, under Colonel Hugh Boyd, coal mining, glassmaking, brewing, baking and salt production once drove local prosperity.

Ballycastle's distinctive blue glass bottles were made in a local glasshouse and a physical interactive explores this process.

Nearby, other items reflect the town's later decline when the Boyd estate fell into Chancery, opening conversations about how perceptions of mental illness and disability in the 18th and 19th centuries could affect not just a family, but an entire community.

Further displays mark the town's resurgence in the late 19th century, while also confronting the family wealth built through connections to the slave economy in St Kitts, including the town that bears the Boyd name. The story closes with a collection of personal items belonging to Kathleen Isabelle Boyd and the end of the family line.

The Boyd's family story is expanding through an audio story accessed via a QR code.

## Heath and welfare

Objects linked to social care in Ballycastle and its hinterland sit alongside this narrative, from reminders of the workhouse and famine years to the museum building's earlier life as a dispensary. The career of Dr

George O'Connor, Doctor a Ballycastle Workhouse offers a personal insight into social health and welfare.

## The end of the line

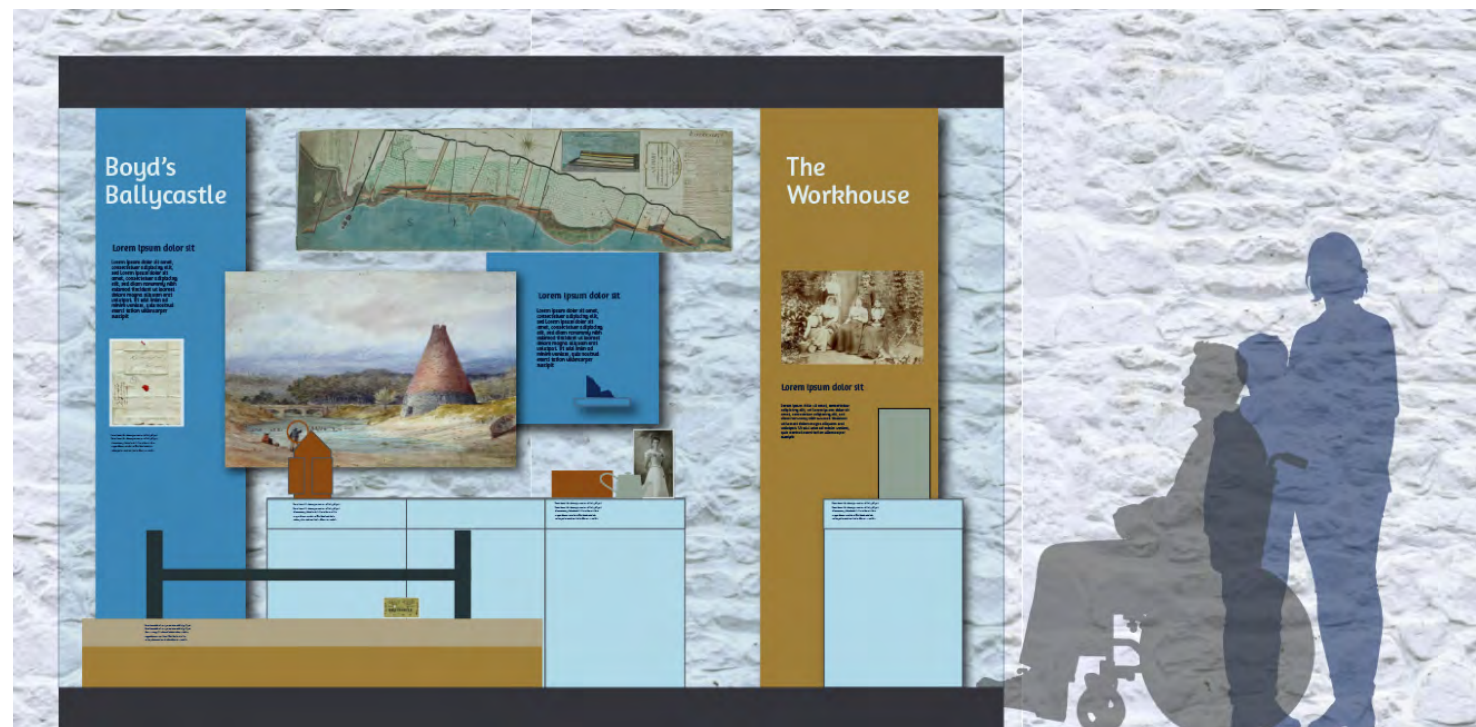
The final section turns to the arrival of the Ballycastle Railway in 1880. Tickets, photographs and a railway lantern show how the line ushered in a new era of activity, bringing day trippers and holidaymakers who reshaped the town's rhythm and economy.



Ballycastle Railway  
Hurricane Lamp,  
1880s-1950



A third class day excursion  
ticket from Ballymoney to  
Ballycastle bought on 2 July,  
1950



Personal items  
belonging to  
Kathleen Isabelle  
Boyd



Carriage clock  
belonging to Dr  
George O'Connor

# Ballycastle Glass

A simple interactive panel helps tell the story of Ballycastle Glass, and reflects more widely on the role of archeology, - what has been lost and how do we piece the stories together.

A step-by-step guide to how the bottles manufactured in the town is illuminated with images of the practice, with contextual imagery (Maps, paintings) displayed close by, along with the surviving piece of glass in the collection.

A (safe) reproduction of this piece, along with others, create a puzzle interactive alongside.

## Key points

How were the bottles made

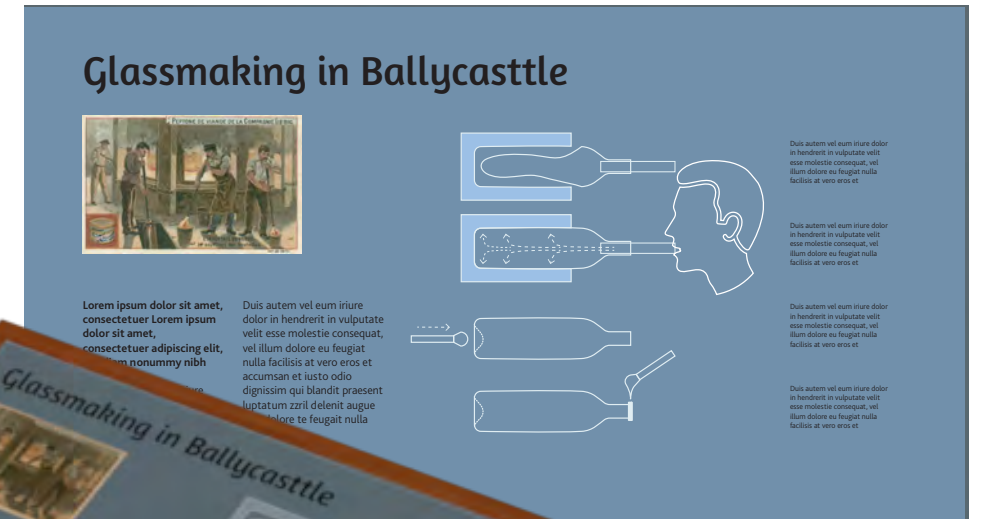
Why was Ballycastle glass black?

Why was the glass house that shape?

How did the glass industry make use of Ballycastle's

local resources sand - Coal, salt, seaweed, potash

Black glass is still found on Ballycastle beach



Ballycastle Glass House by R.H.Lynn R.H.A. Ulster Museum.



# The Shambles

## A Place by the Sea

### A place by the sea

This display looks at Ballycastle's long relationship with the sea and with Rathlin Island. Layered displays bring together a replica of Marconi's spark-gap oscillator and objects recovered from shipwrecks around Rathlin.

The stories span centuries: from Viking longships and McDonnell birlins to encounters involving Francis Drake, the Armada, and everyday local fishing and trade.

Maritime losses are also explored, including links to Marconi's work on the RMS Titanic, as well as HMS Drake and the SS Loughgarry.

A QR code gives access to audio recordings from Rathlin Island, adding voices and memories to what's on display.



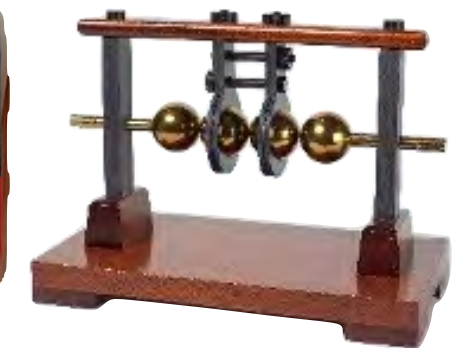
Fork and Spoon from SS Loughgarry 1942



Porthole with glass from HMS Drake, 1917



Model yacht from Rathlin



Marconi spark-gap oscillator replica  
BC:2010:98



Cannonballs from Girona

lima.

# The Shambles

## The Arts and Crafts Movement

### The Arts and Crafts Movement

Visitors encounter mass object displays of items produced through the Irish Home Industries workshop in Ballycastle, that sought to protect and revive traditional making.

Mrs Frances Riddell, a Belfast philanthropist, founded the Ballycastle toy-making initiative to train young people in traditional craft skills "to make boys more skilled with their hands... and above all to help stem the tide of emigration." It formed part of the wider Arts and Crafts revival, supported in Ireland by figures such as F. J. Bigger, whose links with Roger Casement and R.G. Welch helped promote the workshop. Riddell first brought in Bavarian wood-carver Anton Lang as instructor, replaced in 1910 by Stephen Clarke of Murlough Bay, while Miss O'Shea taught lace making. Artists including Vinycombe, Carey, Praegar, Welch and Bigger contributed work.

### World's Fair in St Louis, 1904

The workshop gained international notice at the 1904 World's Fair in St Louis, where J. W. Carey's paintings of Francis McKinlay - framed by the Irish Home Industries workshop - and many items from the museum collection were shown.

Some of the pieces in the collection are recreated as tactile models/puzzles for visitors to get hands on.

Put together a model scale chair

- 3D printed replica of the puzzle
- Tactile of carved wooden figures.
- Tactile representation of natural materials used in the workshop.

### An Tuirne Beag

Although the toy workshop closed at the start of WWI, the Irish Home Industries shop, An Tuirne Beag, continued under Miss B. Kelly and her sister, Clarke's nieces, who assembled a lasting collection.

Audio stories about the Ballycastle workshop and shop are provided through QR code.



# The Shambles

## The Gaelic Revival

### The Gaelic Revival

A showcase layered with objects, story panels and captions, provides a window into the Gaelic Revival and Feis na nGleann.

Objects displayed here include a piper's costume of John Scally, one of the first Feis pipers opportunity, a small feis banner, said to have been carried at the first Feis na nGleann in 1904 and original drawings used for the design of the syllabus for the first Feis na nGleann, by John Campbell.

A Feis piper dressing-up opportunity along with an audio story, gives visitors a sensory experience.

### The Feis na nGleann

The Feis na nGleann was established in 1904 to encourage the Irish language, literature, and rural skills such as traditional arts and crafts. Francis Joseph Bigger, a Belfast solicitor associated with the Gaelic revival, contributed to its organisation and financial support.

During the 19th and early 20th centuries, the Glens experienced the same economic pressures that affected much of Ireland. Famine and migration significantly reduced the population. F. J. Bigger observed what he described as "their irrepressible ingenuity and artistry, in poetry, song, dance and craft, revealed remnants of an ancient folk civilisation."



# The Shambles

## The Gaelic Revival

### Taisie banner

The only surviving Feis na nGleann banner, carried to represent Glen Taisie at the first Feis in 1904 is a star of the museum collection. It has been purposely positioned opposite the entrance of The Shambles, in pride of place, to create a wow moment.

Housed in a new bespoke display case offering protection as well as ongoing access for visitors, the display is accompanied by interpretation highlighting its connection to the Feis, its fine artistry (painted by William McMullan from Culfeightrin, near Ballycastle) and significance of symbolism, patterns and colours.

### Princess Taisie

Princess Taisie (or Taisie), who features on the Taisie banner, gave her name to Glentaisie. She was a daughter of Dorm (or Dorn), king of Rathlin Island. Steeped in legend, Taisie was renowned for her great beauty, and her betrothal to Congal, heir to the Kingdom of Ireland. However the king of Norway also sought Taisie's hand in marriage. On arrival to claim his bride, Taisie's wedding celebrations to Congal were already underway. The king of Norway and his army tried to capture Taisie, but in the subsequent battle he was killed and his army fled leaderless and empty handed.

An audio story is accessed via QR code to communicate the Princess Taisie mythology and connection to the Gaelic revival.

Her strong image presents a fun dressing up opportunity for visitors.



# The Shambles

## Ould Lammas Fair

### The Ould Lammas Fair

A focussed display featuring the story of the Ould Lammas Fair, Ireland's oldest traditional fair is central to interpretation along the window wall of The Shambles. A combination of stories, past and present, are commented graphically and via audio oral histories accessed by QR code.

### The Ould Lammas Fair

***At the Ould Lammas Fair in Ballycastle long ago  
I met a pretty colleen who set me heart a-glow  
She was smiling at her daddy buying lambs from  
Paddy Roe***

### ***At the Ould Lammas Fair in Ballycastle-O***

The opening lines of John Henry McAuley's Ould Lammas Fair, written in the 1920s, capture the essence of a fair said to be the oldest in Ireland. It is certainly older than Ballycastle itself. Originally held in the open ground in front of the cliff-top castle of Dunineny, the name of the site itself derives from the Irish Dún an Aonaigh - the fort of the fair.

The fair may have originated with the pre-Christian harvest feast of Lughnasadh. Later, the name was anglicised to Lammas, or 'loaf mass', the Christian tradition of placing harvest loaves on church altars.

References in 1605 and 1611 to Dunineny's markets could be the earliest written evidence of the fair. By the 1830s, the Ould Lammas Fair, held on the last Tuesday of August, was one of six annual market fairs in Ballycastle.

The 1831 Ordnance Survey Memoirs note that "Cattle of all kinds are sold at the fairs. Yarn, meal, potatoes, pedlar's goods and crockery ware are sold in considerable quantities ... Dancing is the principal amusement of the lower class and in this they indulge frequently, particularly at the fairs."

Historically, the Ould Lammas Fair was also an important part of the calendar for islanders from the Inner Hebrides. Until 1893, Islay luggers, brought hundreds of people across to the fair each August, along with more than a hundred tons of dried fish to be sold to merchants and the farming community.

In more recent times, the other fairs have been forgotten, and the Old Lammas Fair is celebrated over four days, famous for its festival atmosphere, horse trading, dulce (dried seaweed) and yellow man (a traditional candy).

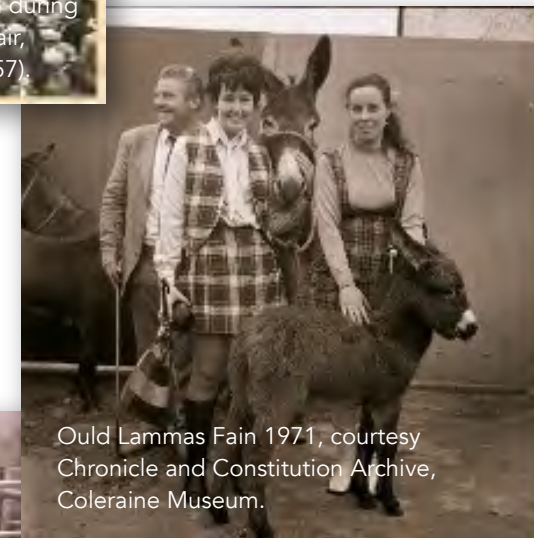
***At the Ould Lammas Fair, boys were you ever there?  
Were you ever at the Fair in Ballycastle-O?***

***Did you treat your Mary Ann to some Dulse and  
Yellow Man?***

***At the Ould Lammas Fair in Ballycastle-O.***



Ballycastle Diamond during the Ould Lammas Fair, c.1930s (BC.1994:157).



Ould Lammas Fain 1971, courtesy Chronicle and Constitution Archive, Coleraine Museum.



Sheep sales at the Ould Lammas Fair, 1988, courtesy Chronicle and Constitution Archive, Coleraine Museum.



Yellow Man stall at the Ould Lammas Fair, 1984 (BC.2021.016)



Castle Street during the Ould Lammas Fair in

# The Vault

## Object Placement



# The Vault

## The First Folk and Monks and Marauders

### The Vault

As visitors move into The Vault area of the building, two beautifully lit display cases either side of the arch present some of the earliest objects in the museum collection. In the vaulted area beyond is an audio-visual experience incorporating object theatre. Centrally, there is a bench for visitors to sit and enjoy the presentation.

### The first folk

The Vault presents displays of some of the earliest objects in the museum collection. Archeological treasures early flint arrowheads, porcellanite axe heads and pottery uncover a story of people living locally up to 9,000 years ago.

Accompanying the object displays are tactile finished and rough out porcellanite axe heads specific to the region.

A Bronze Age pottery food vessel found in Liscolman offers the opportunity for visitors to trace the zig-zag patterns on its surface through tactile recreations and question the origin/meaning of the designs and consider the migration of ideas and art in this period.

### Of monks and marauders

Opposite, a display of medieval objects, provides a snapshot of religious community at Bonamargy Priory and the power/influence of the MacDonnells of Antrim (Clan Donald from the Western Highlands and Islands of Scotland). The displays here include a facsimile of the Bonamargy Priory Manuscript, a medieval Bell shrine, various coins, and a stone head thought to be from the MacDonnell Castle.

As a star object of the medieval, the bell shrine is recreated as a 3D print for visitors to experience both sides of the object through touch.



Framed Neolithic and Bronze Age flint arrowheads



Neolithic porcellanite axe heads, roughouts and polished complete examples



Late Mesolithic butt-trimmed flake (water-rolled flint)



Bonamargy manuscript



Liscolman Food Vessel



McDonnell-Edmonstone papers



Bell Shrine



Painting - Funeral of Sorley Boy McDonnell, 1593, watercolour by J. Carey.



Clay (unbaked?) model of 16<sup>th</sup>-17<sup>th</sup> century head.

# The Vault

## Audio-Visual Object Theatre

### **Audio-Visual Object Theatre**

A newly commissioned short film weaves Ballycastle's people, identity, and culture with the sweeping context of its location on the Causeway Coast - emphasising deep ties across the Moyle Sea to Scotland and Rathlin Island.

It is designed to maximise impact, present a consolidated story and to make strong use of the museum's archives, film, photos, posters, art and illustrations and intangible histories, oral histories, poetry, pipe music, local songs, and lore.

As part of this presentation, objects displayed in this area on plinths will be spot lit to provide an 'object theatre', embedding the collections and giving them context for visitors to more deeply understand their significance in terms of the museum story and timeline.

### **Co-production of a new filmic presentation for Ballycastle Museum**

This is a fantastic opportunity for Ballycastle Museum to work with a local university to co-produce a core component of the new museum displays in partnership digital media students, providing experience of a real world project.



A maritime chest is one of the open display objects suggested for this area.



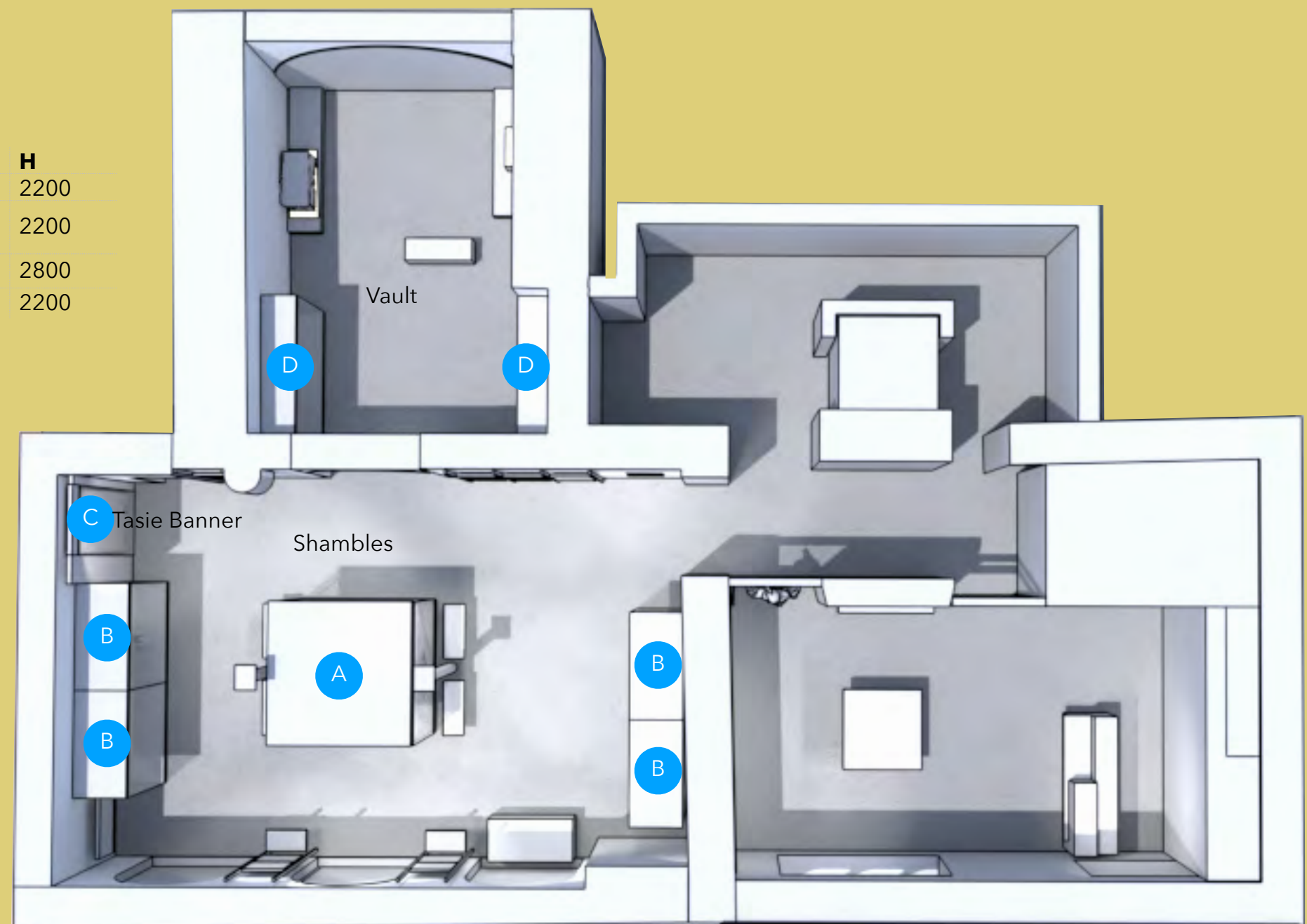
# Case Placement / Reference

General Arrangement ground floor plan showing location and type of cases.

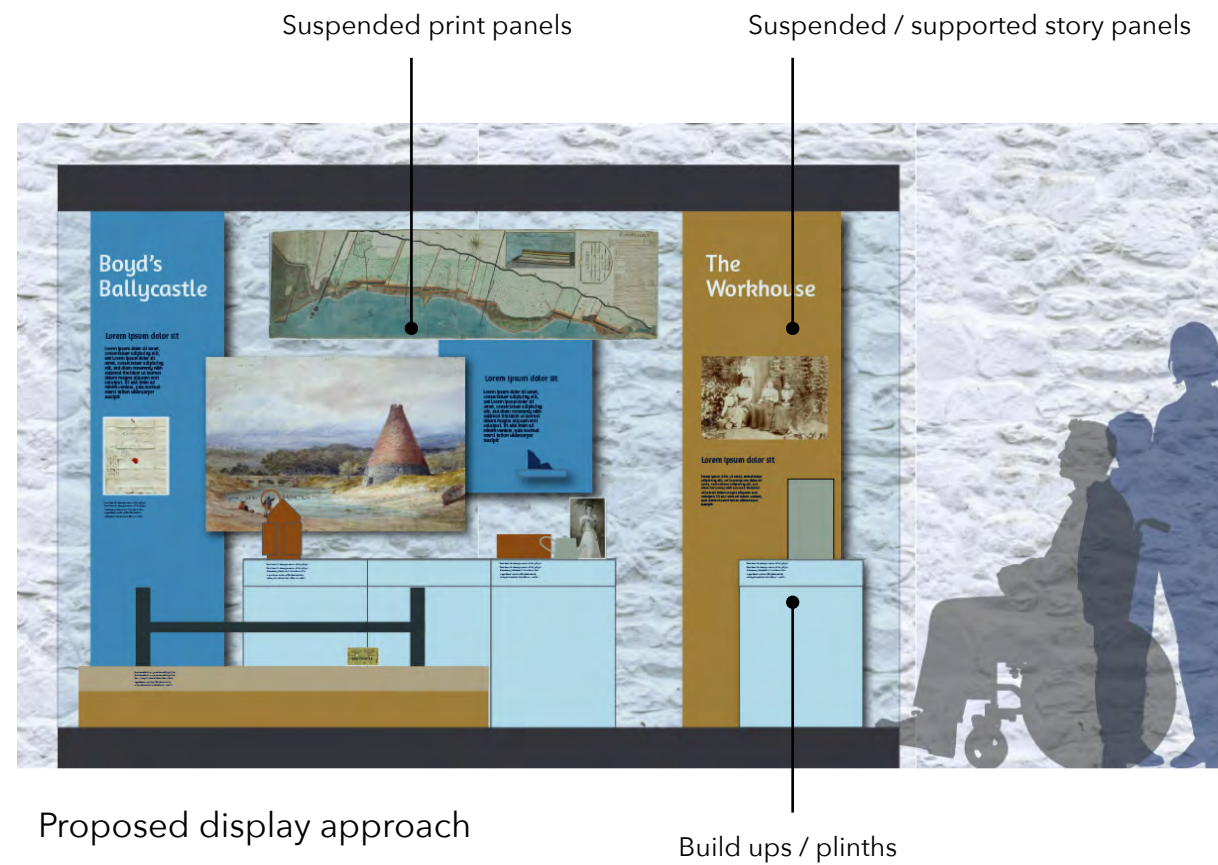
Area	REF	Quantity	W	D	H
Shambles	A	1	2400	2400	2200
	B	4	1800	900	2200
Tasie Banner	C	1	1200	200	2800
Vault:	D	2	2400	500	2200

## Outline Specification - all cases

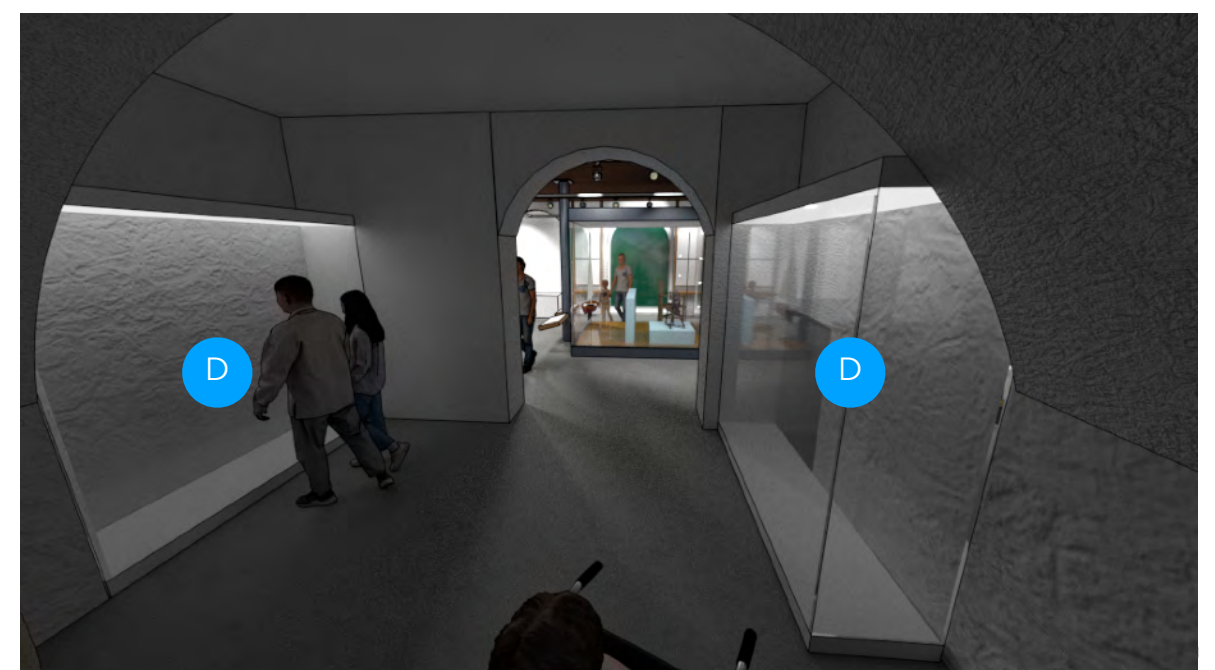
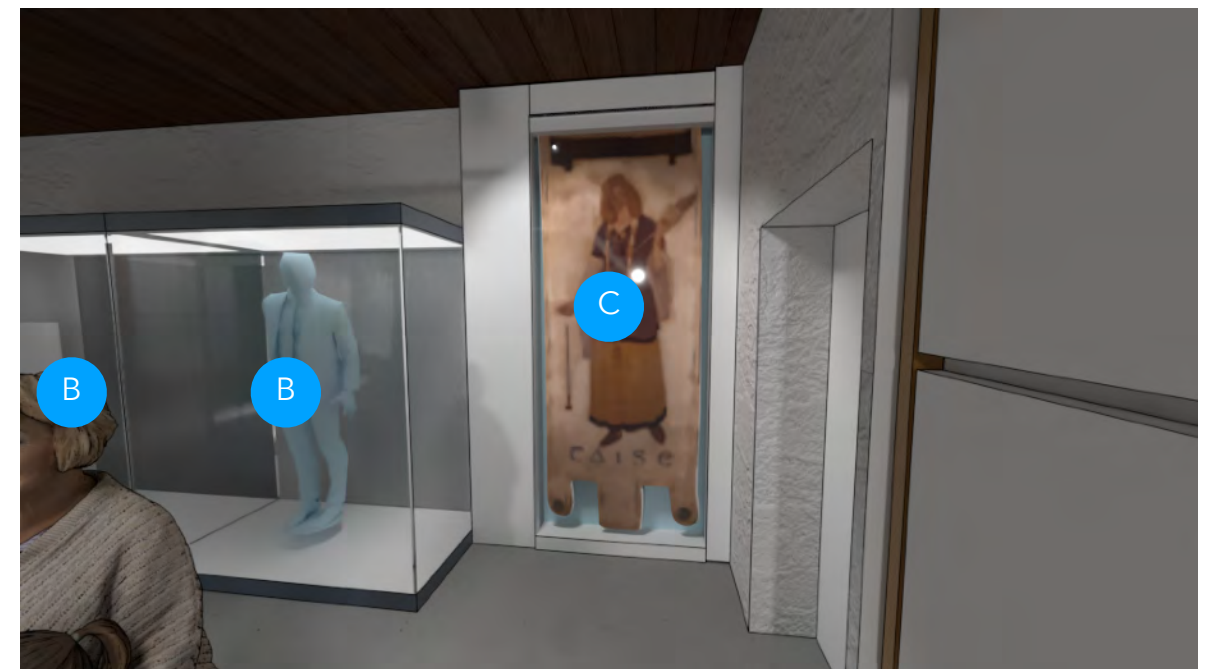
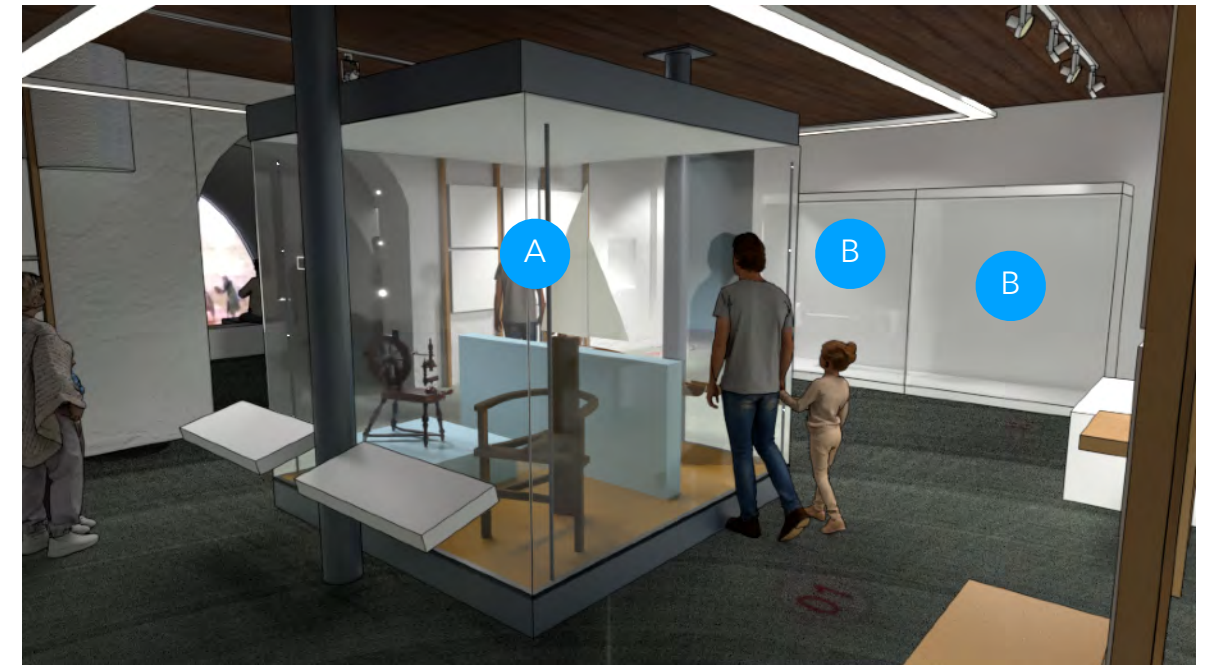
- Glazing to 4 sides
- Passive conditioning
- Internal Lighting
- Flexible hanging system (Shelving?)
- Lockable hinged access



# Case Reference



Example - Glasshaus Wharfe Range



Work in progress visuals

# Upper Floor

## The Courtroom and Temporary Exhibitions

Visitors access the upper floor of the museum via the new circulation core added to the rear of the buildings.

### The Courtroom

On the upper floor, The Courtroom is transformed into a flexible space for research, community and school groups, activities and programmed events.

### History of The Courtroom

Its history is interpreted through a graphic panel as part of the history of the building trail including other uses as a library and dispensary.

Objects from one the five big houses of Ballycastle including a stag's head from the Woodside collection, are mounted on open display above the fireplace to create an eye-catching display, accompanied by a simple graphic which explores other prominent families

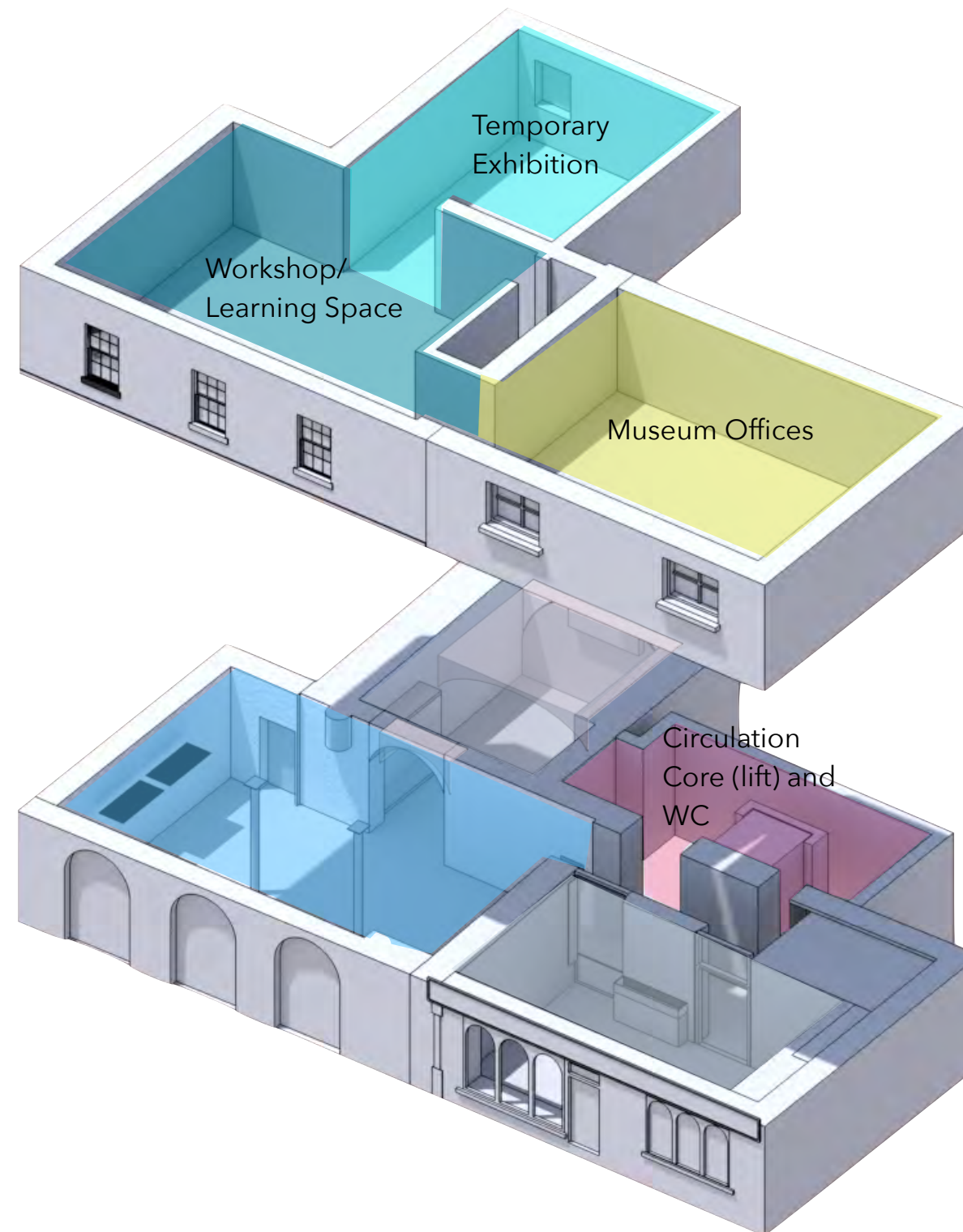
### Temporary exhibitions

A newly created Temporary Exhibition Space on the Upper Floor gives the museum future opportunities to co-produce exhibitions with their communities through the Activity Plan.

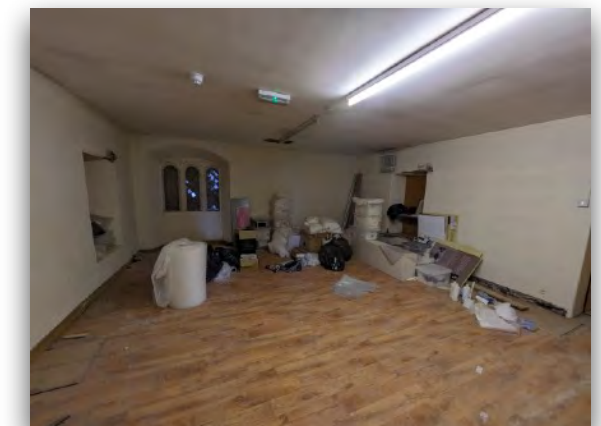
To support flexibility, a wall-mounted hanging system will be integrated to allow for updating graphic interpretation easily. Moveable cases will be introduced as required, afforded through alternative funding streams.

An unusual stone-mullioned window to the rear of this space is interpreted as part of the history of the building trail. Did it possibly come from the MacDonnell Castle or

maybe Bonamargy Friary? To date this architectural feature is unresolved.

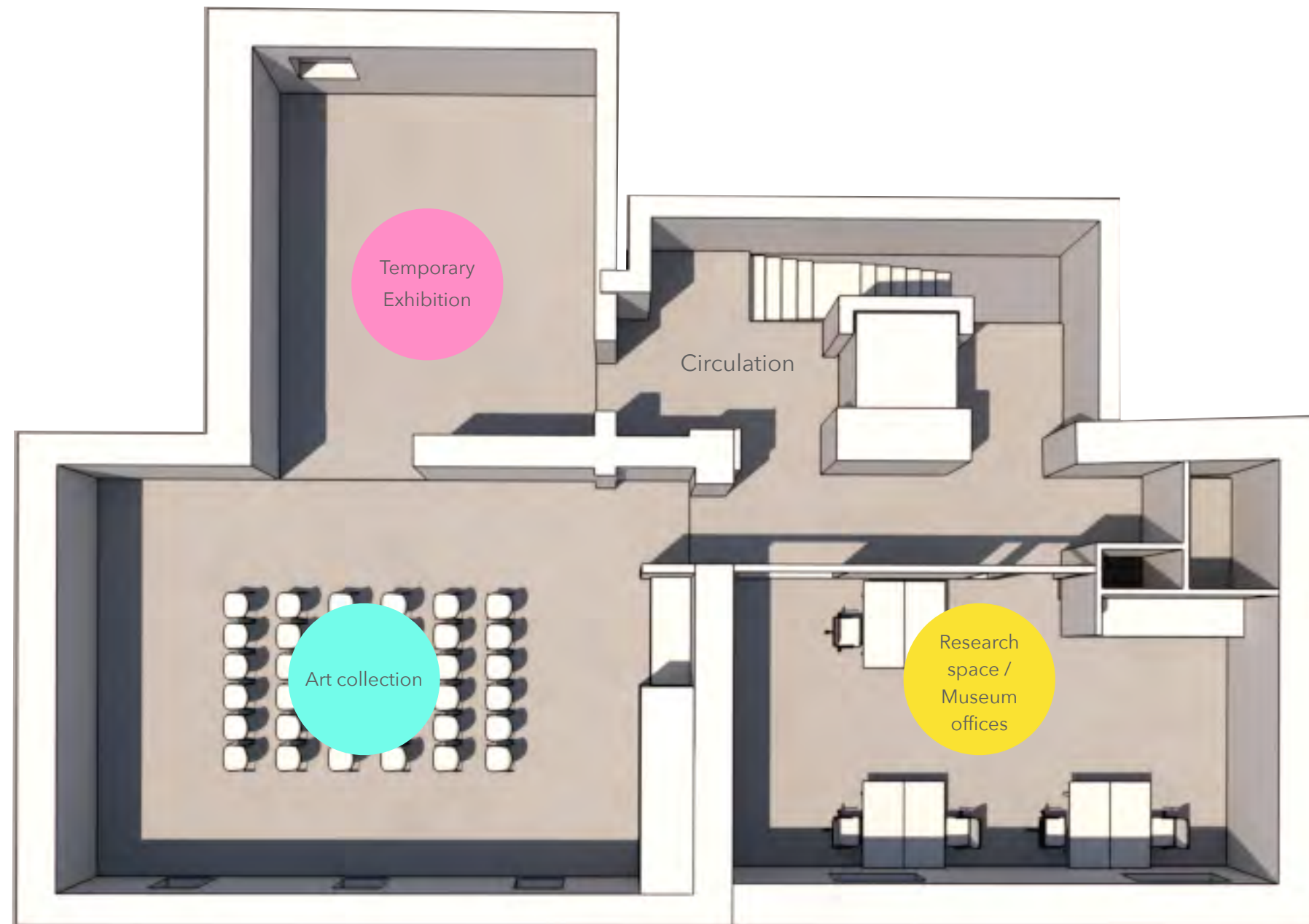


The Courtroom



Temporary Exhibition Space with historic window on rear wall.

# Collections Placement First Floor



# Continuing the experience

Following wayfinding and orientation information, the visitor experience continues down the lift or stairs through the circulation core and out via the welcome space.

## **Explore Ballycastle and the Glens**

This presents a second opportunity for visitors to consider their onward journey, preparing them to explore Ballycastle and the Glens with understanding and appreciation of the local area.

## **Promoting programmed events and activities**

Notice of forthcoming programmed events and activities will be displayed in the Welcome Gallery and visitors encourage to return or even volunteer with the Friends of Ballycastle Museum.

## **Post Visit**

Visitors can share their experience and connect with the museum, post visit, online via social media channels. Notice of upcoming events and activities are also shared here and on the website. Temporary exhibitions will be advertised through museum marketing channels.

# Programme

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# Appendix 1

# Object List

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# Appendix 2

# Consultation Material

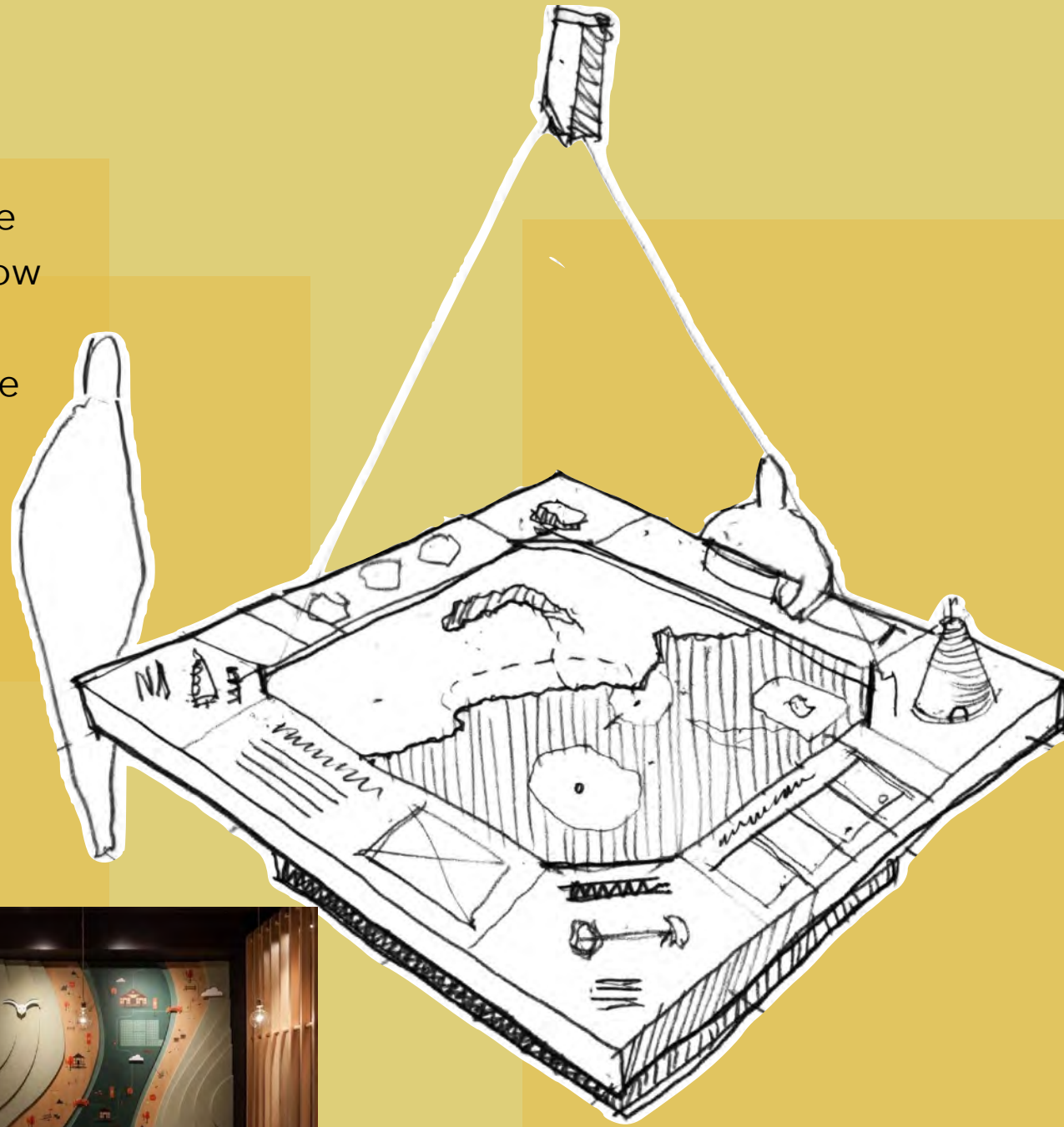
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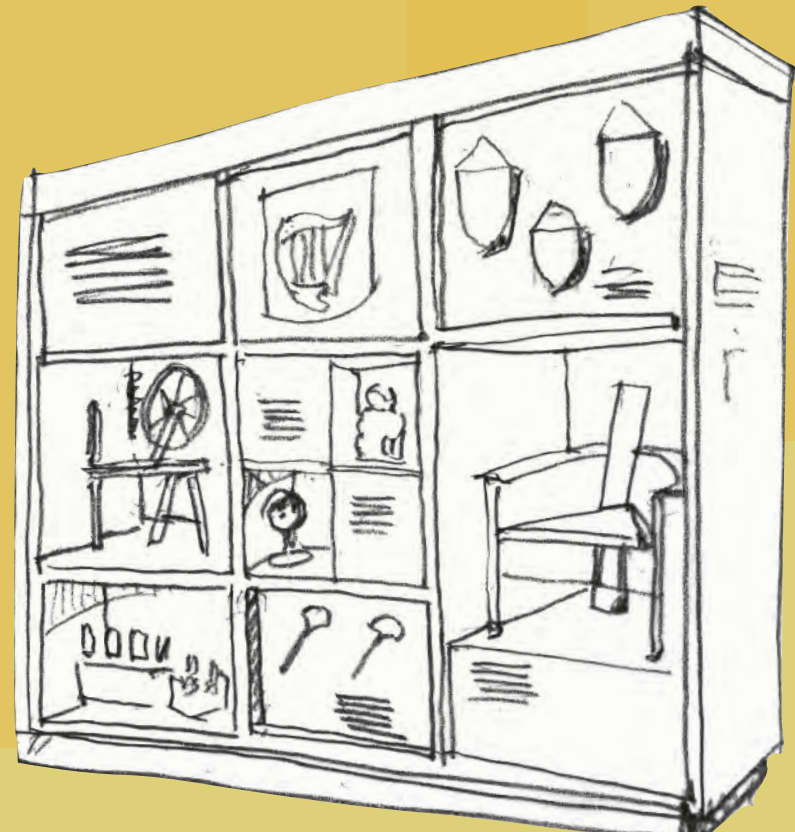
# Context / Place

Use of maps of Ballycastle and the Glens area to overlay stories of how the area developed over time - Perhaps projected, with interactive elements.



# Object Display

Objects displayed in cases (for conservation reasons) arranged artfully, and grouped according to the themes. Different heights will be utilised in the displays, creating variety.



**4.3**  
Consultees  
average rating

# Object Display

Full height wall displays showcasing objects, and images from the collection alongside the stories behind them.

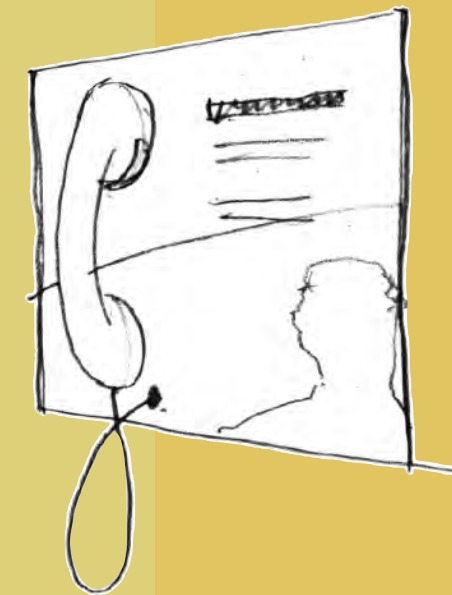
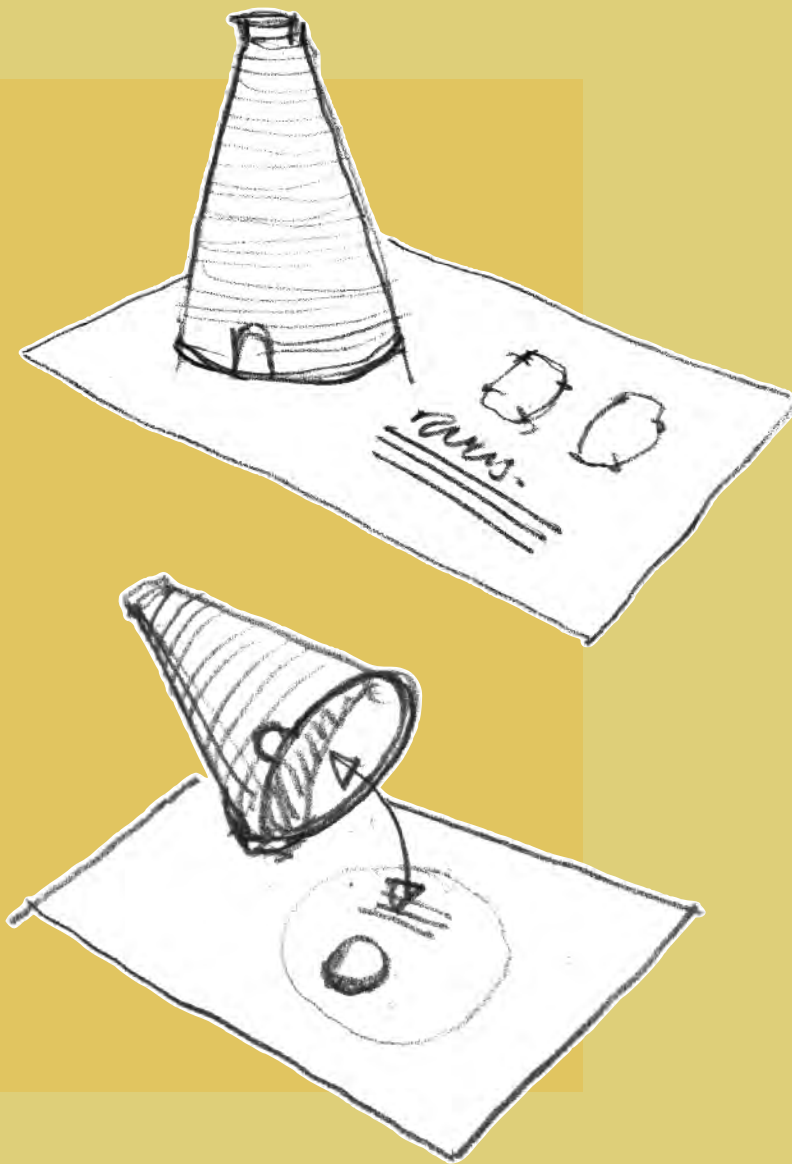


**4.3**  
Consultees  
average rating



# Interactivity

Hands-on interactivity that is easy-to-maintain will be integrated through e.g. tactile elements, discovery reveals, and digital audio points, to encourage engagement and accessibility.



Aural



Physical



Verbal



Visual



Social



Solitary

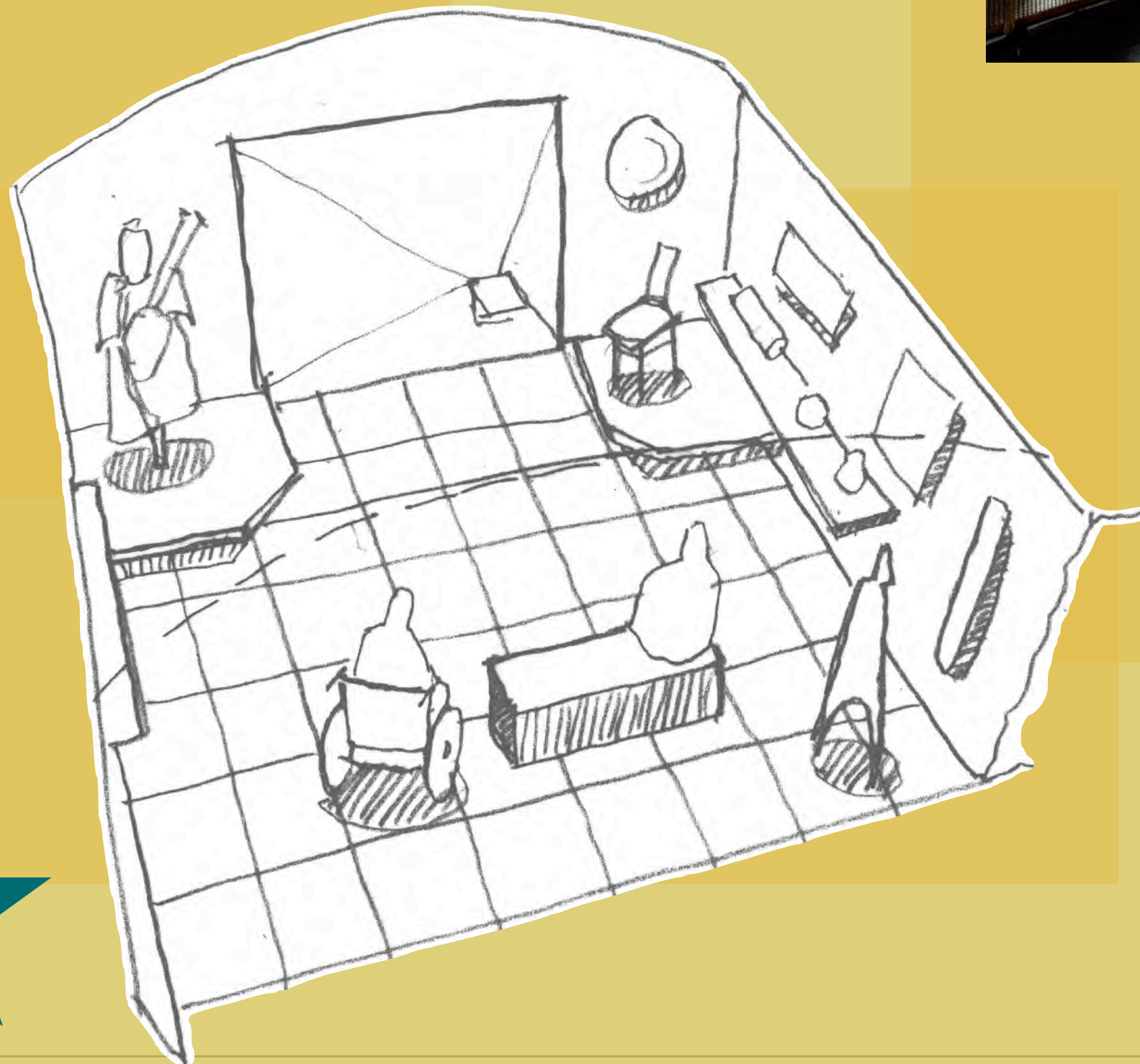


Logical

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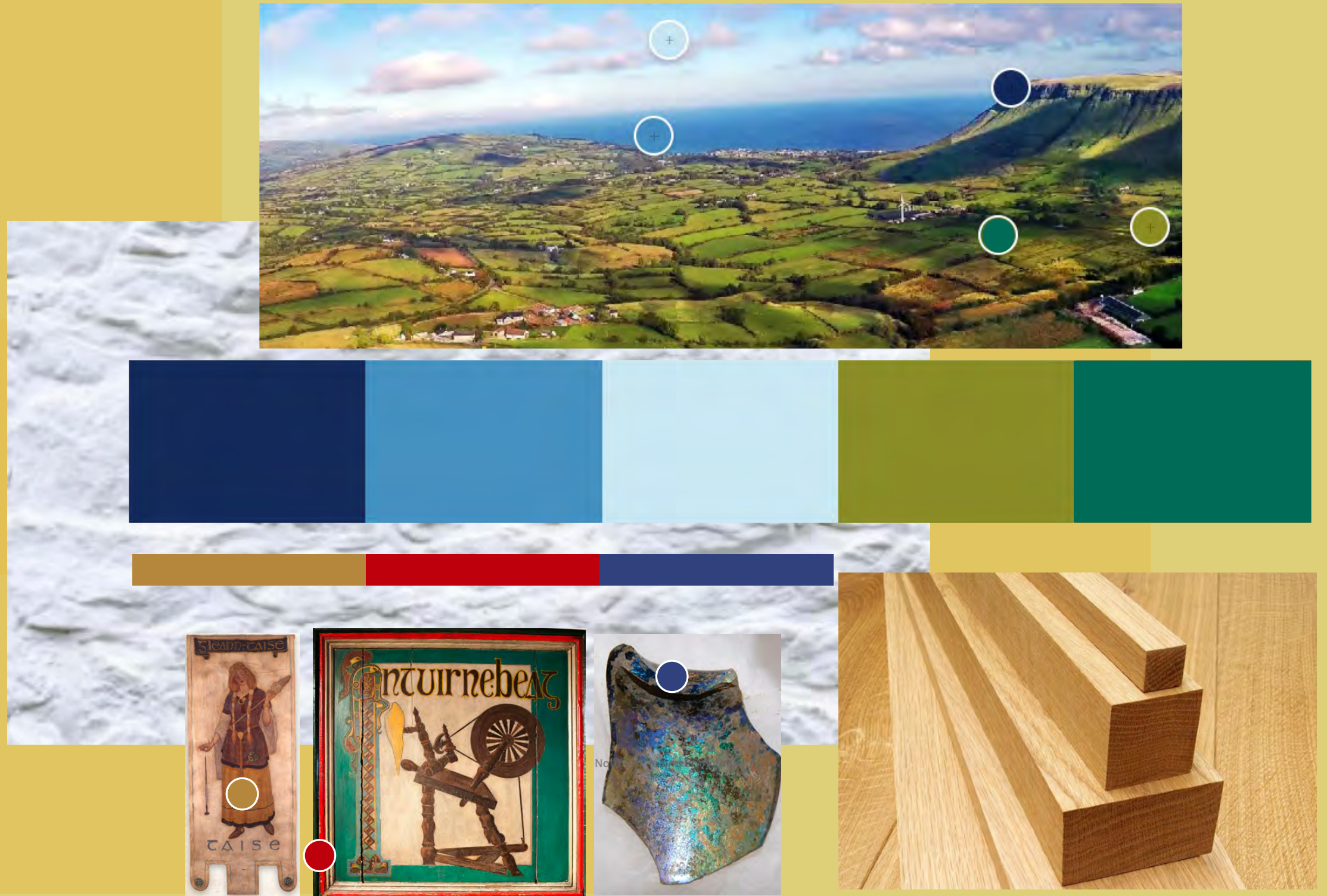
# Audio Visual Presentation

A combination of object display and specifically created film bring the history and character of Ballycastle and the Glens to life.



# Colour and Materiality

Colour and materiality derived from the surrounding landscape, and key historical objects will be used to bring continuity to the displays, reflecting and complementing the objects themselves.



# Appendix 3

## Cost Plan

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# Cost Plan

The Interpretative Design Cost Plan and Management and Maintenance Plan is supplied as an appendix to this document.

Presented by  
lima studio

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