

Title of Report:	Ballycastle Museum Capital Restoration Project - Final Investment Decision
Report Submitted To:	Full Council
Date of Meeting:	4 August 2026
For Information or For Decision	For Decision
To be discussed In Committee	NO

Linkage to Council Strategy (2026-31)	
Strategic Theme	Priority 2: Empowering and supporting our people
Outcome	A Council which reflects the diversity of our community and creates an inclusive culture where everyone can thrive
Lead Officer	Head of Community & Culture; Museum Services Manager

Estimated Timescale for Completion	
Date to be Completed	December 2028

Budgetary Considerations	
Cost of Proposal	Capital £358,041 net ; revenue costs within report
Included in Current Year Estimates	
Capital/Revenue	Capital & Revenue
Code	200043
Staffing Costs net	Nil (2027, 2028), £127,448 (yr 1 of operation, 2029), £131,591 (2030), £135,867 (2031)

Legal Considerations	
Input of Legal Services Required	YES , as required for grant agreement, procurement and contract documentation.
Legal Opinion Obtained	YES

Screening Requirements	Required for new or revised Policies, Plans, Strategies or Service Delivery Proposals.		
Section 75 Screening	Screening Completed:	Yes/No	Date:
	EQIA Required and Completed:	Yes/No	Date:
Rural Needs Assessment (RNA)	Screening Completed	Yes/No	Date:
	RNA Required and Completed:	Yes/No	Date:
Data Protection Impact Assessment (DPIA)	Screening Completed:	Yes/No	Date:
	DPIA Required and Completed:	Yes/No	Date:

1.0 Purpose of Report

The purpose of this report is to seek Council approval to proceed with the Ballycastle Museum Restoration Project following confirmation of a National Lottery Heritage Fund Delivery Phase offer of £2,104,268, and to approve the required Council cash contribution of £358,041, subject to any reduction secured through further external funding applications.

2.0 Background

- 2.1 Following a report to the Leisure and Development Committee in December 2025, Council approved authorisation in January 2026 for the project team to proceed to Stage 2 of the Capital Works process. This included detailed design and refinement of capital costs for the restoration and extension of Ballycastle Museum following the acquisition of the neighbouring premises at 57 Castle Street, Ballycastle.
- 2.2 A further update report was presented to Full Council on 30 June 2026 confirming the National Lottery Heritage Fund award and advising that a final investment decision report would be brought forward. This report is the natural next step and is supported by the business case attached at **Annex A**.

3.0 Proposal / Project Synopsis

- 3.1 The project will revitalise Ballycastle Museum through the conservation-led restoration of the 18th century Grade B+ listed former courthouse and market building at 59 Castle Street and the adaptive reuse of the adjoining 57 Castle Street property. The restored museum will become a fully accessible, year-round museum and heritage hub supporting learning, volunteering, skills development, community use and town centre regeneration. The interpretive plan, outlining the story of the museum is included in **Annex B**.
- 3.2 The preferred option will almost quadruple gallery space from approximately 64m² to 240m² and will provide permanent and temporary galleries, accessible toilets, lift access, improved collection storage, workshop and community, office and research facilities and a small biodiversity focused community garden. A copy of the floor plans is included in **Annex C**.
- 3.3 The project will also deliver an activity programme during construction phase, engaging approximately 2,500 participants, including schools, young people, families, older people, volunteers, residents, community and voluntary groups, people with disabilities or additional access needs, heritage and arts groups, tourism visitors and underrepresented audiences. It will support improved access to heritage, accredited skills development, interpretation, volunteering opportunities and community programming while the museum is closed and following reopening.
- 3.4 Following completion, the museum will move from a limited seasonal model to a substantially expanded year-round opening pattern, representing a move from two months full time and four months part time opening to four months full time and eight months part time opening, significantly increasing opportunities for residents, schools, groups and visitors to use the facility throughout the year.
- 3.5 Visitor numbers are expected to grow from the current baseline of approximately 2,500 visitors per season to at least 10,000 annual visitors by Year 5, with capacity to reach up to 15,000 annual visitors once audience development, tourism conditions and community use perform strongly. Growth will be supported by improved accessibility, year-round opening, temporary exhibitions, learning activity, local partnerships and integration with Ballycastle's wider visitor economy.
- 3.6 The restored museum will have enhanced capacity to facilitate community activity. The Courtroom will operate as a flexible workshop, research, learning and community space. It will be suitable for school and group workshops, training sessions, public talks, meetings, community events, cultural activity, volunteer development, external hire and partnership programming and can host up to 50 people, depending on activity.

- 3.7 The facility will be available to a wide range of users, including local schools and colleges, youth groups, community & voluntary sector groups, families, residents, tourism providers, researchers, volunteers, local businesses seeking meeting space, and visitors interested in local heritage.

4.0 Funding Position

- 4.1 The total Delivery Phase project cost is £2,518,906.63. The National Lottery Heritage Fund has offered £2,104,268 towards the project. The Council cash contribution required is £358,041. The remaining £56,597 will be provided through volunteer and in-kind contributions.
- 4.2 Officers are continuing to pursue additional external funding opportunities for relevant activity, programming and project elements. If successful, this may reduce the final financial request from Council. Further applications are being progressed in line with the project programme and funder requirements.
- 4.3 The Council will be required to cash flow the project during delivery, as grant payments are normally made in arrears. Grant claims, monitoring returns and evaluation reporting will be coordinated through the Council's Funding Unit in accordance with National Lottery Heritage Fund requirements.

5.0 Business Case Summary

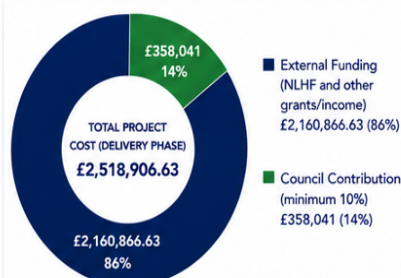
- 5.1 The business case at **Annex A** confirms that the preferred option is strategically aligned, deliverable, affordable and capable of delivering significant public benefit. It provides the strongest response to the heritage at risk, improves accessibility and collection care, supports regeneration of Castle Street, expands opening from a seasonal model to year-round operation, and creates capacity for community, learning and cultural activity.
- 5.2 The business case also identifies the governance, procurement, delivery, risk management, monitoring and evaluation arrangements required to progress the project. Key benefits to be monitored include the increase from approximately 2,500 visitors per season to at least 10,000 annual visitors by Year 5, potential growth up to 15,000 annual visitors, participation by approximately 2,500 activity programme participants during the capital delivery phase, increased use by schools and community groups, volunteer engagement and repeat local use.
- 5.3 The business case includes a five-year operating revenue profile for the restored museum through to 31 December 2031. Revenue costs remain limited while the museum is closed during delivery, with projected expenditure of £10,012 in 2027 and £10,112.80 in 2028, mainly covering storage, heat, light and power, rates and telephone costs.
- 5.4 Following reopening, the year-round operating model is projected to require net revenue expenditure of £161,135.74 in 2029, £166,023.89 in 2030 and £171,092.46 in 2031, reflecting the move to permanent and part-time staffing, seasonal support, training and an expanded public opening model. Other recurring costs include heat, light and power, rates and water rates, telephone, advertising and marketing, licences and subscriptions, hospitality, exhibition costs, research and facilitation. Additional detail is contained within section 4.4.1 of the business case in **Annex A**.
- 5.5 Provision has been made for ongoing repair and maintenance from the first full year of operation after practical completion. Costs are expected to be lower in the early years due to new or refurbished building elements, warranties and the defects liability period, before increasing over time as systems age and lifecycle replacement requirements arise. This represents a prudent whole-life maintenance approach and an additional ongoing revenue commitment for the Council to protect the museum's condition, functionality and heritage value. The total estimated lifecycle cost is set at £419,000 over a 25 year period, notwithstanding inflationary costs. Additional information is provided within 4.4.2 of the business case in **Annex A**.

BALLYCASTLE MUSEUM PROJECT – FINANCIAL SUMMARY & OPERATIONS OVERVIEW

1. PROJECT COST SUMMARY

Cost Heading	Initial Cost Projection at Development Phase Application	Cost Projection at Development Phase Review	Delivery Phase Cost (Feb 2026)
Capital costs	£1,171,832	£2,065,750	£2,005,670
Activity costs – staff and engagement activity	£155,452	£205,043.41	£205,043.41
Other costs – consultancy fees, evaluation, artefact conservation, in kind/non cash, volunteer contribution	£469,554	£246,604.34	£308,193.22
TOTAL PROJECT COST	£1,796,838	£2,517,397.75	£2,518,906.63

2. PROJECT FUNDING AND AFFORDABILITY



- £ Council commits a minimum of 10% of total eligible project costs (including £358,041 direct capital allocation).
- People Council will also provide in-kind support through staff time and recognise volunteer time from the Friends of Ballycastle Museum.
- Hand National Lottery Heritage Fund support remains essential to deliver the full conservation, access, interpretation and activity outcomes.
- Document Council will cash flow the Delivery Phase through internal arrangements, with grant payments received in arrears.

3. ANNUAL REVENUE EXPENDITURE PROFILE (OPERATIONS)

Expenditure Category	Year 1 - 2027 £	Year 2 - 2028 £	Year 3 - 2029 £	Year 4 - 2030 £	Year 5 - 2031 £
Salaries	-	-	127,448.96	131,591.05	135,867.76
Staff training	-	-	2,000.00	2,060.00	2,121.80
Seasonal Agency staff	-	-	8,400.00	8,652.00	8,911.56
Storage costs while museum closed	3,852.00	3,852.00	-	-	-
Heat, light and power	4,000.00	4,000.00	6,000.00	6,300.00	6,615.00
Rates and water rates	1,200.00	1,272.00	1,348.32	1,429.22	1,514.97
Telephone	960.00	988.80	1,018.46	1,049.02	1,080.49
Advertising and marketing	-	-	2,000.00	2,060.00	2,121.80
Licences and subscriptions	-	-	1,000.00	1,030.00	1,060.90
Hospitality	-	-	2,520.00	2,595.60	2,673.47
Exhibition costs	-	-	8,400.00	8,652.00	8,911.56
Research	-	-	1,500.00	1,545.00	1,591.35
Facilitation	-	-	2,000.00	2,060.00	2,121.80
Income - room hire	-	-	2,500.00	3,000.00	3,500.00
TOTAL EXPENDITURE	10,012.00	10,112.80	161,135.74	166,023.89	171,092.46



From Year 3 onwards, the museum operates a year-round model with permanent and part-time staff, seasonal support and strong volunteer involvement.



Operational costs increase in line with inflation assumptions (salaries +3.25% p.a., utilities +5% p.a., rates +6% p.a., other operating costs +3% p.a.).



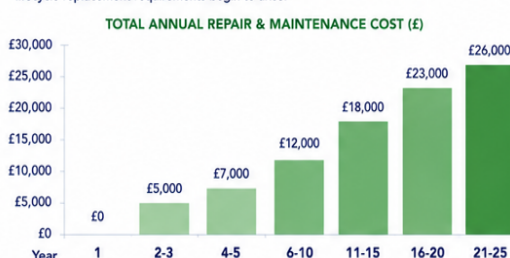
Modest income from room hire supports sustainability.



Council revenue support covers core operating costs, maintaining free admission for all.

4. REPAIR & MAINTENANCE COSTS – LIFECYCLE PROFILE (25 YEARS)

Lifecycle approach recognises that the building and systems are new or substantially refurbished at Year 1. Costs increase in stepped bands as warranties expire and lifecycle replacement requirements begin to arise.



25 YEAR TOTAL (PLANNED & REACTIVE)	No 57 (Standard Building)	No 59 (Listed Building)	TOTAL
Total over 25 years	£145,000	£274,000	£419,000



Higher allowance for No. 59 reflects its listed status, heritage fabric, conservation constraints and the likely need for specialist materials and skilled conservation contractors.

6.0 Next Steps

6.1 Subject to Council approval, officers will progress acceptance of the National Lottery Heritage Fund offer, complete any required permission to start documentation, continue technical design and procurement preparation, and progress further external funding applications where these may reduce the final Council capital investment costs.

7.0 Recommendations

It is recommended that Council approves the content and recommendations set out in the business case at **Annex A** and, on that basis, approves progression of the Ballycastle Museum Restoration Project to Delivery/Stage 3 phase, accepts the National Lottery Heritage Fund offer of £2,104,268, approves a Council financial capital contribution of £358,041 subject to any reduction secured through further external funding, and notes the remaining £56,597 contribution from volunteer and in-kind support.

It is further recommended that Council authorises officers to complete the required grant acceptance, permission to start, procurement preparation and delivery arrangements in accordance with Council governance, procurement and financial procedures.

Annex A



**Causeway
Coast & Glens
Borough Council**

Ballycastle Museum Capital Restoration Project Business Case

July 2026

1. Executive Summary

This Business Case supports the Delivery Phase of the Ballycastle Museum Restoration Project. The project will conserve and restore the historic museum building at 59 Castle Street, expand into the adjoining 57 Castle Street, create accessible galleries, collections storage, workshop and community space, and deliver an inclusive activity programme that reconnects local people and visitors with Ballycastle's distinctive heritage.

The project responds to an urgent heritage, access and regeneration need. The existing museum occupies an 18th century listed courthouse and shambles building in Ballycastle Conservation Area. The building is on the Built Heritage at Risk register, has limited environmental control, poor accessibility, restricted public facilities, inadequate collection storage and insufficient space for learning, exhibitions and community use. Without intervention, the building, collections and community momentum developed through the Development Phase will remain at risk.

The preferred option is a conservation-led restoration and adaptive reuse scheme across 57–59 Castle Street. It will almost quadruple gallery space from approximately 64m² to 240m², provide three permanent galleries, a temporary exhibition gallery, accessible toilets, lift access, office and research space, purpose-built collection stores, a community workshop space and a small biodiversity-focused community garden. The proposed layout includes the Welcome Gallery, The Shambles, The Vault, The Courtroom and a Temporary Gallery, giving the project a clear, visitor-focused spatial plan. The project will be accompanied by an activity programme engaging around 2,500 participants and supporting schools, volunteers, community groups, underrepresented audiences and visitors.

The total Delivery Phase cost is £2,518,906.63. The National Lottery Heritage Fund has now offered £2,104,268 towards the project. The required Council cash contribution is £358,041, with the remaining £56,597 provided through volunteer and in-kind contributions. The Council is also in the process of applying for additional external funding, which may reduce the final financial request from Council.

The project is deliverable, affordable and strategically aligned. It supports Council priorities for healthy, active and engaged communities; town centre regeneration; access to culture, arts and heritage; climate-conscious reuse of historic buildings; and the National Lottery Heritage Fund investment principles of saving heritage, protecting the environment, inclusion, access and participation, and organisational sustainability.

2. Strategic Case

2.1 Case for Change

Ballycastle Museum is a significant heritage asset for the Glens District Electoral Area and the wider Causeway Coast and Glens borough. Its current premises at 59 Castle Street are historically important but physically constrained. The building's condition, seasonal operating model and limited facilities restrict public access, learning, volunteering, collection care and community use. The museum currently lacks public toilets, lift access, suitable workshop space, sufficient exhibition space, adequate environmental control and appropriate on-site storage.

The project is needed now because the Development Phase has confirmed both the urgency of the conservation need and the strength of community demand. Residents, schools, community groups, volunteers and specialist advisers have shaped the project. Delay would risk further deterioration of the building fabric, continued exposure of collections to unsuitable conditions, loss of public confidence, and reduced momentum among volunteers and partners who have already invested time, expertise and local knowledge.

2.2 Strategic Fit

The project aligns with local, regional and funder priorities. It supports Causeway Coast and Glens Borough Council's commitment to healthy, active and engaged communities, responds to the Ballycastle Masterplan vision for regeneration of The Diamond and Castle Street, and contributes to the provision of inclusive cultural and heritage services in a rural area with limited public transport and no comparable cultural provision within 15 miles.

The project also aligns with the National Lottery Heritage Fund's Heritage investment principles. It will save heritage by restoring historic buildings and improving collection care; protect the environment through adaptive reuse, low carbon design principles and biodiversity actions; increase inclusion, access and participation through physical access improvements and targeted programming; and improve organisational sustainability through year-round staffing, improved facilities, stronger community partnerships and increased footfall.

The project also benefits from being embedded within Causeway Coast and Glens Borough Council's Museum Services portfolio, which manages five accredited museums across the borough. Museum Services sits within the Community and Culture Department, alongside Culture, Arts and Heritage, Community Development and Tackling Deprivation, Good Relations, and Policing and Community Safety Partnership functions. This organisational setting provides professional resilience, established governance, shared expertise and strong links to wider community, cultural and regeneration priorities.

2.3 Project Objectives

- a. Restore and safeguard the listed 18th century courthouse and shambles building at 59 Castle Street.
- b. Adapt and reuse 57 Castle Street and the rear historic building to create a joined-up, accessible museum and heritage hub.
- c. Improve collections care through climate-controlled display cases, purpose-built stores, conservation activity and improved handling arrangements.

- d. Increase gallery space, improve interpretation and create flexible permanent and temporary exhibition spaces.
- e. Remove physical barriers to access through step-free access, lift provision and accessible toilets.
- f. Deliver an inclusive activity programme engaging around 2,500 participants across schools, volunteers, community groups and underrepresented audiences.
- g. Support regeneration of Castle Street and contribute to Ballycastle's wider visitor economy.
- h. Create a sustainable operating model with year-round staffing, volunteer support and ongoing Council commitment.

3. Economic Case

3.1 Options Considered

Option	Description	Assessment
Option 1: Do nothing	Continue current seasonal operation with limited remedial maintenance.	Rejected. Does not address heritage at risk, accessibility, collections care, community demand or regeneration opportunity.
Option 2: Minimum repair	Undertake basic conservation repairs to 59 Castle Street only.	Rejected. Would stabilise some building issues but would not provide sufficient space, access, storage, interpretation or long-term operational sustainability.
Option 3: New rear extension	Create new-build extension to the rear of the existing museum.	Rejected. Less favourable environmentally and operationally than adaptive reuse; greater impact on site constraints and embodied carbon.
Option 4: Preferred option	Conservation-led restoration of 59 Castle Street and adaptive reuse of 57 Castle Street and rear building.	Preferred. Best meets strategic objectives, maximises public benefit, retains embodied carbon, improves access and provides a sustainable museum operating model.

3.2 Preferred Option and Benefits

The preferred option offers the strongest balance of heritage, social, environmental and operational benefits. It safeguards the listed building, brings an adjacent historic property back into productive civic use, improves the condition and accessibility of the collections, and creates the space required for learning, exhibitions, volunteering and community activity.

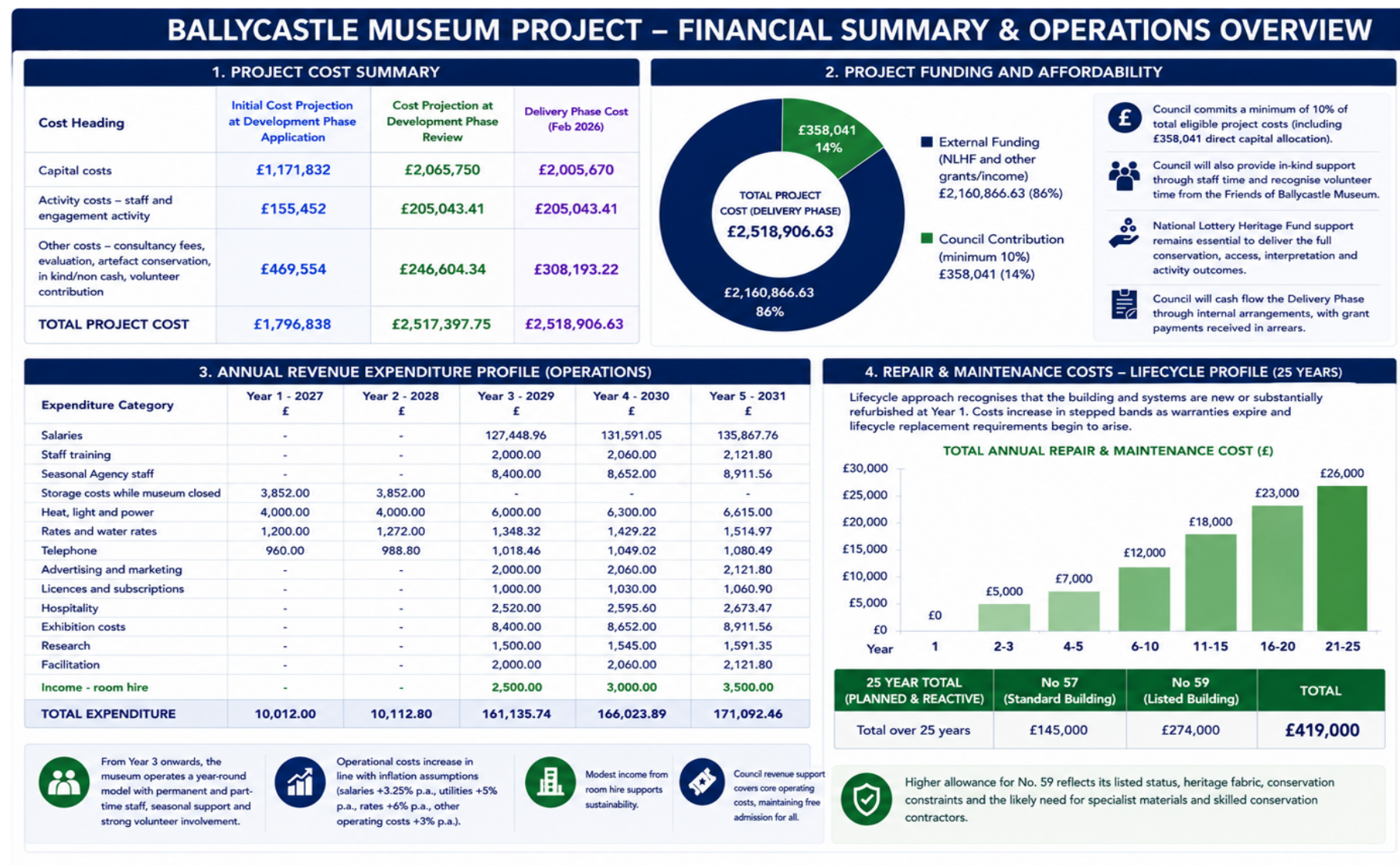
The restored museum will provide clearly defined visitor and operational spaces. The ground floor will include the Welcome Gallery as the main reception and orientation space, The Shambles as the principal gallery for Ballycastle's key stories and collections, and The Vault as an audio-visual

and interpretation area exploring archaeology, history, folklore and wider connections. The upper floor will include The Courtroom as a workshop, research library and community space, alongside a Temporary Gallery for rotating, new and travelling exhibitions. Additional facilities will include two accessible toilets, a double-sided wheelchair lift, staff office and hot-desking space, a rear yard with pollinator-friendly raised beds, and on-site collections storage.

The Courtroom will have particular value as a revenue-generating and community use space. With a maximum capacity of 47 people and a small kitchenette, it will be suitable for school and group workshops, training, public events, meetings, talks and external hire. This strengthens both the social value and the modest income potential of the preferred option.

- Heritage benefits: conservation of at risk buildings, improved collection care, wider public access to objects and oral histories, and better interpretation of Ballycastle's social, industrial, maritime, artistic and civic heritage.
- Social benefits: increased participation, reduced isolation, intergenerational learning, skills development, SEND friendly resources, and inclusive programming across community backgrounds.
- Economic and place benefits: stronger visitor offer on the Causeway Coastal Route, increased footfall, improved Castle Street frontage, and contribution to town centre regeneration.
- Environmental benefits: adaptive reuse of historic buildings, retention of embodied carbon, all electric systems, heat recovery ventilation, biodiversity planting and invasive species management.
- Organisational benefits: year-round staff presence, additional workspace, stronger volunteer engagement, improved operational resilience and a platform for future programming and partnerships.

4. Financial Case



4.1 Capital Project Costs

Cost Heading	Initial Cost Projection at Development Phase Application	Delivery Phase Cost
Capital costs	£1,171,832	£2,005,670
Activity costs – staff and engagement activity	£155,452	£205,043
Other costs – consultancy fees, evaluation, artefact conservation, in kind/non-cash, volunteer contribution	£469,554	£308,193
Total project cost	£1,796,838	£2,518,906

4.2 Funding and Affordability

The National Lottery Heritage Fund has now offered £2,104,268 towards the Delivery Phase of the project. Causeway Coast and Glens Borough Council is required to provide a cash contribution of £358,041, with the balance of £56,597 made up through volunteer and in-kind contributions. This includes non-cash support through staff time and recognised volunteer time from the Friends of Ballycastle Museum. The Friends currently contribute an estimated 289 volunteer hours per year supporting front of house service, with additional time given to collections research, local knowledge sharing and community engagement.

The confirmed National Lottery Heritage Fund offer is essential to delivering the full conservation, access, interpretation and activity outcomes. The Council is in the process of applying for additional external funding, including potential support from trusts, foundations and public programmes. If successful, this may reduce the final financial request from Council, while also strengthening cost resilience and reducing exposure to inflation, market volatility and specialist conservation cost pressures.

The Council will cash flow the Delivery Phase through internal financial management arrangements, recognising that grant payments are made in arrears. The Council has experience of managing externally funded capital projects and will process claims, invoices and reconciliations in accordance with contract, funder and audit requirements.

4.3 Long-Term Financial Sustainability

Following completion, the museum will move from a primarily seasonal service to a year-round operating model supported by permanent and part-time staff, volunteers and Council operational budgets. The proposed opening model doubles public access, moving from two months full-time and four months part-time opening to four months full-time and eight months part-time opening. Proposed hours are June to September, daily, 11am - 4pm, and October to May, Thursday to Saturday, 11am - 4pm. The proposed staffing structure includes one full-time Museum Officer, part-time Museum Assistants, one part-time Caretaker/Cleaner and seasonal support, alongside continued involvement from the Friends of Ballycastle Museum.

The improved museum is expected to increase footfall significantly over five years, support repeat visits through temporary exhibitions and community programming, and generate modest income opportunities through room hire, events, partnership activity and linked visitor economy benefits. The Council's continuing commitment to free admission will maintain access for low-income audiences while operational sustainability will be underpinned by revenue budgets, maintenance planning and targeted grant applications for future programming.

Audience growth assumptions should be applied consistently across the business case and supporting documents. The baseline position is approximately 2,500 visitors per season. The Delivery Phase Business Plan identifies an ambition to grow annual visitors to up to 15,000 within five years, while the risk register refers to 10,000 by Year 5. For this business case, the more cautious planning assumption is that the museum will build towards at least 10,000 annual visitors by Year 5, with capacity to reach up to 15,000 if audience development, tourism conditions and community use perform strongly.

4.4 Ongoing Revenue, Repair and Maintenance Costs

The five-year operating revenue profile demonstrates the Council's commitment to meeting the ongoing revenue costs of the restored Ballycastle Museum through to 31 December 2031. The projection takes a conservative approach by excluding potential future revenue grants, while recognising modest income from room hire in the first three years of opening.

Revenue costs remain limited while the museum is closed, with projected expenditure of £10,012 in 2027 and £10,112.80 in 2028, mainly covering storage, heat, light and power, rates and telephone costs. Following reopening, the operating model increases to £161,135.74 in 2029, £166,023.89 in 2030 and £171,092.46 in 2031.

The main cost driver from 2029 onwards is staffing, including salaries, training and seasonal agency support, reflecting the shift to a year-round museum offer. Other recurring costs include heat, light and power, rates and water rates, telephone, advertising and marketing, licences and subscriptions, hospitality, exhibition costs, research and facilitation.

Projected room hire income is included as a modest offset from reopening, rising from £2,500 in 2029 to £3,000 in 2030 and £3,500 in 2031. This supports the long-term sustainability of the restored museum while maintaining the Council's commitment to accessible public benefit.

Staff costs are included from the museum's reopening and include employer national insurance and pension costs. From Year 3 onwards, staff costs are projected to increase by 3.25% per year. Heat, light and power costs are assumed to increase by 50% when the refurbished and extended museum opens, reflecting that the new museum will be almost three times the existing size, with a further 5% annual increase thereafter. Rates are projected to increase by 6% per year and all other operating expenses by 3% per year.

4.4.1 Annual Revenue Expenditure Profile

Expenditure Category	Year 1 - 2027	Year 2 - 2028	Year 3 - 2029	Year 4 - 2030	Year 5 - 2031
Salaries	-	-	127,448.96	131,591.05	135,867.76
Staff training	-	-	2,000.00	2,060.00	2,121.80
Seasonal Agency staff	-	-	8,400.00	8,652.00	8,911.56
Storage costs while museum closed	3,852.00	3,852.00	-	-	-
Heat, light and power	4,000.00	4,000.00	6,000.00	6,300.00	6,615.00
Rates and water rates	1,200.00	1,272.00	1,348.32	1,429.22	1,514.97
Telephone	960.00	988.80	1,018.46	1,049.02	1,080.49
Advertising and marketing	-	-	2,000.00	2,060.00	2,121.80
Licences and subscriptions	-	-	1,000.00	1,030.00	1,060.90
Hospitality	-	-	2,520.00	2,595.60	2,673.47
Exhibition costs	-	-	8,400.00	8,652.00	8,911.56
Research	-	-	1,500.00	1,545.00	1,591.35
Facilitation	-	-	2,000.00	2,060.00	2,121.80
Income - room hire	-	-	- 2,500.00	- 3,000.00	- 3,500.00
Total expenditure	10,012.00	10,112.80	161,135.74	166,023.89	171,092.46

4.4.2 Lifecycle Repair and Maintenance Costs

Provision has been made for the ongoing repair and maintenance of the Ballycastle Museum facility from the first full year of operation following practical completion. Rather than applying a simple linear increase, the profile below adopts an intelligence-led lifecycle approach which recognises that the principal building fabric, roof repairs, boilers, mechanical and electrical systems, finishes and associated materials will have been newly installed, restored or substantially refurbished at Year 1. Lower costs are therefore assumed during the early post-completion and defects liability

period, with provision increasing in stepped bands as warranties expire, equipment ages and planned lifecycle replacement requirements begin to arise. The profile allows for routine inspections and reactive maintenance in the early years, a moderate increase once the buildings are in established operation, and higher planned maintenance allowances in later years when roof, M&E, heating, controls, drainage, finishes and specialist conservation items are more likely to require cyclical intervention. This represents a more realistic whole-life maintenance profile and an additional ongoing revenue commitment for the Council to protect the long-term condition, functionality and heritage value of both the refurbished listed structure and the newly constructed or adapted elements of the museum.

Ballycastle Museum – 25 Year Repair & Maintenance Budget (planned & reactive)	No 57	No 59	Total
Year	Standard Building (£)	Listed Building (£)	Total Annual Cost (£)
1	0	0	0
2	2,000	3,000	5,000
3	2,000	3,000	5,000
4	3,000	4,000	7,000
5	3,000	4,000	7,000
6-10	4,000	8,000	12,000
11-15	6,000	12,000	18,000
16-20	8,000	15,000	23,000
21-25	9,000	17,000	26,000
Total over 25 years	145,000	274,000	419,000

Lifecycle profile note: Years 1–5 assume that the main building fabric, roof works, heating systems, mechanical and electrical installations, finishes and specialist materials are newly installed or restored, with costs limited mainly to inspections, servicing, statutory checks, minor reactive repairs and post-completion adjustments. Years 6–10 allow for the museum moving into established operation, with warranties reducing and more routine planned maintenance arising across building services, drainage, external fabric, finishes, doors, access systems and environmental controls. Years 11–15 provide for increased cyclical repair and replacement of higher-use components, including mechanical and electrical parts, controls, pumps, lighting, decorated finishes, floor coverings and conservation-sensitive joinery or fabric repairs. Years 16–20 recognise the likelihood of more

significant lifecycle interventions as systems reach mid-to-late life, including plant overhaul, roof and rainwater goods inspections and repairs, external envelope works, specialist conservation repairs and renewal of selected internal finishes. Years 21–25 include the highest allowance, reflecting the increased probability of planned replacement or major refurbishment of building services, heating plant, controls, roof elements, drainage, access equipment, external fabric and specialist listed-building fabric, alongside continued reactive maintenance. The higher allowance for No. 59 reflects its listed status, heritage fabric, conservation constraints and the likely need for specialist materials and skilled conservation contractors.

5. Management Case

5.1 Governance and Delivery Structure

The Ballycastle Museum Restoration Project will be governed through Causeway Coast and Glens Borough Council’s established project management arrangements for the Delivery Phase from October 2026 to September 2028. A Causeway Coast and Glens Borough Council Project Steering Group will meet monthly to provide oversight, monitor progress, review risks, track budget and programme performance, and support timely decision-making. The steering group will be attended by the Director of Leisure Services, the Head of Community and Culture, and officers from Museum Services, Capital Works and the Funding Unit.

The Senior Responsible Officer for the project will be Pat Mulvenna, Director for Leisure and Development. Senior user/client representation will include the Corporate Director for Leisure and Development, Head of Community and Culture, Museum Services Development Manager, Head of Capital Works and Head of Funding Unit. These roles will provide strategic oversight, ensure alignment with Council priorities and funder requirements, and support escalation of decisions where required.

5.1.1 Governance Structure

Role / Group	Lead / Membership	Responsibilities
Project Steering Group	Director of Leisure Services, Head of Community and Culture, Museum Services, Capital Works and Funding Unit officers	Monthly oversight of progress, budget, risks, programme, decision-making and issue escalation throughout the Delivery Phase.
Senior Responsible Officer	Pat Mulvenna, Director for Leisure and Development	Overall accountability for successful delivery, strategic alignment, governance assurance and escalation of key decisions.

Senior User / Client Group	Corporate Director for Leisure and Development, Head of Community and Culture (Project Sponsor), Museum Services Development Manager, Head of Capital Works and Head of Funding Unit	Represents Council client requirements, confirms project priorities, supports decision-making and ensures alignment with service, capital and funding requirements.
Museum Services Workstream	Ballycastle Museum Project Officer, Museum Services Development Manager, Museum Officer and Community Engagement Officer	Manages project budgets, delivers the Activity Plan, leads interpretation and collections input, supports volunteers and oversees project evaluation arrangements.
Capital Works, Energy and Infrastructure Workstream	Capital Projects Officer with support from the Capital Works Manager	Leads capital works coordination, supports procurement and construction delivery, and works with the design team and appointed contractors.
Funding Unit	Funding Development Officer and Funding Unit officers	Coordinates NLHF grant claims, monitoring reports, evaluation reports and required funder documentation.

5.1.2 Delivery Responsibilities

Museum Services will be responsible for managing the overall project budget, delivering the Activity Plan and directing the interpretive planning, design and fit-out of the gallery spaces. The workstream will be coordinated by the Ballycastle Museum Project Officer and supported by the Museum Services Development Manager, Museum Officer and Community Engagement Officer.

The Council's Capital Works, Energy and Infrastructure team will be coordinated by the Capital Projects Officer, with support from the Capital Works Manager. Conservation architects Hall Black Douglas will project manage the capital project in coordination with the Council's Capital Works team. The capital works design team will meet regularly with Council officers in attendance and will include the contracted mechanical and electrical, structural and civil engineering, and quantity surveying specialists.

The interpretive designers, Lima Studios, have been appointed to carry out the interpretive design of the galleries, prepare specifications for the fit-out tendering process and oversee the contractors appointed for interpretive fit-out. A separate contractor will be appointed to evaluate the overall project, working within the evaluation framework established during the Development Phase.

5.1.3 Specialist Supply Team

Specialist Role	Appointed Consultant / Supplier	Project Role
Conservation Architect / Lead Consultant	Hall Black Douglas	Lead conservation design, capital project management and coordination with the Capital Works team.
Mechanical and Electrical Engineer	Delap and Waller	Design and technical advice for mechanical, electrical, energy and building services requirements.
Structural and Civil Engineer	Doran Consulting	Structural and civil engineering design advice and technical support for the capital works.
Quantity Surveyor	Wright & Partners	Cost planning, cost control, procurement support and financial monitoring of capital works.
Interpretive Designer	Lima Studios	Interpretive planning, gallery design, fit-out specification and oversight of interpretive fit-out contractors.

5.1.4 Reporting, Claims and Funder Compliance

Council's Funding Unit will support the coordination and submission of all returns to the National Lottery Heritage Fund. This will include the processing and submission of grant claims, monitoring reports, evaluation reports and any further documentation required by the funder. Progress reporting will be aligned with the monthly Project Steering Group cycle, enabling the Council to maintain clear oversight of budget, programme, risk and compliance requirements throughout the Delivery Phase.

5.2 Programme

The Delivery Phase is planned to run from October 2026 to September 2028, subject to funding approval, statutory permissions and permission to start. The capital works programme is structured around the RIBA stages and includes technical design, procurement, construction, exhibition fit-out, handover, close-out and post occupancy evaluation. The programme provides a sequenced route from RIBA Stage 4 technical design through to practical completion, soft landings and final account agreement.

A key programme dependency is the timing of permissions, procurement approvals and the start of grant. The OCN programme is designed to align with the school year and Key Stage 4 curriculum, and any delay to project start may require rescheduling or alternative funding arrangements for the first intake. The capital works programme also includes allowance for archaeology strategy and archaeology works if required.

5.2.1 Delivery Programme Summary

Programme Stage	Main Activities	Planned Timing / Duration	Key Output or Milestone
Technical Design: RIBA Stage 4	Detailed construction drawings; specifications and schedules; building regulations submission; building control approval; archaeology strategy if required; tender cost plan; tender documentation preparation.	Approximately 8.7 months across the pre-procurement period.	Issue for tender.
Procurement	Tender period; tender evaluation; Council approvals through subcommittee and full Council; standstill/call-in period; contract award.	Approximately 2.5 months.	Contract award.
Construction Phase: RIBA Stage 5	Site mobilisation; enabling works and temporary protection of historic fabric; archaeology if required; structural works to the extension and existing museum; roof and envelope works; internal refurbishment; mechanical and electrical installation and commissioning; exhibition fit-out; testing and commissioning.	Approximately 10.1 months.	Practical completion.
Handover and Close-Out: RIBA Stage 6	Soft landings period; staff training; snagging and defects period; operation and maintenance manual handover; final account agreement.	Soft landings approximately 2.3 months; defects period approximately 12.2 months; final account agreement approximately 2.3 months.	Building fully operational.
Post-Occupancy Evaluation: RIBA Stage 7	Post-occupancy review, operational learning, building performance review and lessons learned.	Following handover and early operation.	Post-occupancy evaluation and learning captured.

5.2.2 Key Capital Works Milestones

Milestone	Description	Programme Position
Issue for Tender	Completion of technical design, tender cost plan and tender documentation sufficient to invite tenders for the capital works.	After RIBA Stage 4 technical design and tender documentation preparation.
Contract Award	Tender evaluation, Council approvals, standstill/call-in period and formal appointment of the capital works contractor.	Following the procurement period.
Site Mobilisation	Contractor mobilisation, establishment of site arrangements and preparation for construction activity.	Immediately after contract award.
Practical Completion	Completion of construction, refurbishment, MEP installation, exhibition fit-out, testing and commissioning to enable handover.	End of the RIBA Stage 5 construction phase.
Building Fully Operational	Completion of soft landings, staff training, operation and maintenance manual handover, final account agreement and close-out activities.	Following RIBA Stage 6 handover and close-out.

5.2.3 Programme Assurance and Dependencies

Programme assurance will be maintained through monthly Project Steering Group review of progress against the capital works programme, procurement timetable, budget profile, risk register and funder requirements. Programme movement will be escalated through the governance structure where it affects cost, statutory approval, activity delivery, grant claims, practical completion or public reopening.

Critical dependencies include timely completion of RIBA Stage 4 technical design, building regulations submission and approval, any archaeology requirements, procurement approvals through Council, contractor appointment, protection of historic fabric during enabling works, coordination between capital works and exhibition fit-out, staff training, and completion of operation and maintenance documentation prior to full operation.

5.3 Risk Management

Risk	Mitigation
Cost inflation and market volatility	Maintain contingency, pursue additional funding, use quantity surveyor cost control and formal change management.
Delay to planning, listed building or funder approvals	Maintain early engagement with statutory bodies and funders; sequence programme to protect critical activities where possible.
Unexpected building condition issues	Use survey information, conservation expertise, risk allowances and staged decision-making during works.
Disruption to activity programme	Use flexible venues, existing community partnerships, digital engagement and phased programming while the museum is closed.
Volunteer fatigue or loss of momentum	Maintain regular communication with Friends of Ballycastle Museum, provide meaningful roles, training and visible milestones.
Environmental or biodiversity constraints	Complete required surveys, follow invasive species treatment plan, manage bat survey requirements and consult biodiversity expertise. Additional operational and external risks will also be monitored through the project risk register. These include failure to achieve visitor growth targets, the museum not establishing itself as a cultural hub, earned income falling below target, rising operational costs, negative public perception, failure to maintain accreditation standards, competition from other attractions, wider economic downturn affecting tourism flows, and political instability causing delays in decision-making or funding approvals. These risks will be mitigated through targeted marketing, partnership working, affordable venue hire, co-created exhibitions, quarterly revenue review, proactive communications, accreditation monitoring, strengthened local audience development and ongoing Council oversight.

5.4 Monitoring, Evaluation and Benefits Realisation

An external evaluator will be appointed for the Delivery Phase. Evaluation will build on the Development Phase framework and will be aligned to the Heritage 2033 investment principles. Monitoring will include baseline, mid programme and end of programme data, participant feedback, visitor surveys, school and community group feedback, volunteer records, online engagement data, qualitative interviews and post-opening customer satisfaction reviews.

The evaluation framework will include clear indicators linked to heritage condition, access, skills and community engagement. Key measures will include completion of conservation works, environmental conditions for collections care, the number of collection items conserved, rehoused or newly displayed, transition from seasonal to year-round opening, annual visitor numbers and visit patterns, school and organised group visits, accessibility improvements delivered and in use, number of volunteers engaged and trained, training sessions delivered, volunteer progression, number and diversity of community groups using the museum, participation in co-curation and events, repeat participation by local residents and qualitative evidence of increased community ownership and pride.

Evaluation methods will include conservation reports and sign-off, environmental monitoring data, collections documentation records, visitor counting and attendance data, booking and participation records, access evaluations, volunteer records, training logs, participant surveys, community partner feedback, case studies and testimonials. Findings will be reviewed by Museum Services and senior officers and reported through Council governance arrangements and National Lottery Heritage Fund reporting requirements.

Benefits will be realised through improved building condition, increased access, expanded opening hours, higher footfall, new learning and volunteering opportunities, better collection care, strengthened community relationships, environmental improvements and an enhanced role for Ballycastle Museum as a heritage hub and regeneration catalyst.

6. Recommendation

It is recommended that Causeway Coast and Glens Borough Council proceeds with the preferred option: the conservation-led restoration of Ballycastle Museum at 59 Castle Street and adaptive reuse of 57 Castle Street and associated rear building, supported by the proposed Delivery Phase activity programme and long-term operational model.

This option provides the strongest strategic fit, the greatest public value, the most sustainable response to the heritage at risk, and the best opportunity to secure long-term benefits for Ballycastle, the Glens DEA, local communities, visitors, volunteers and future generations.

Ballycastle Museum

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

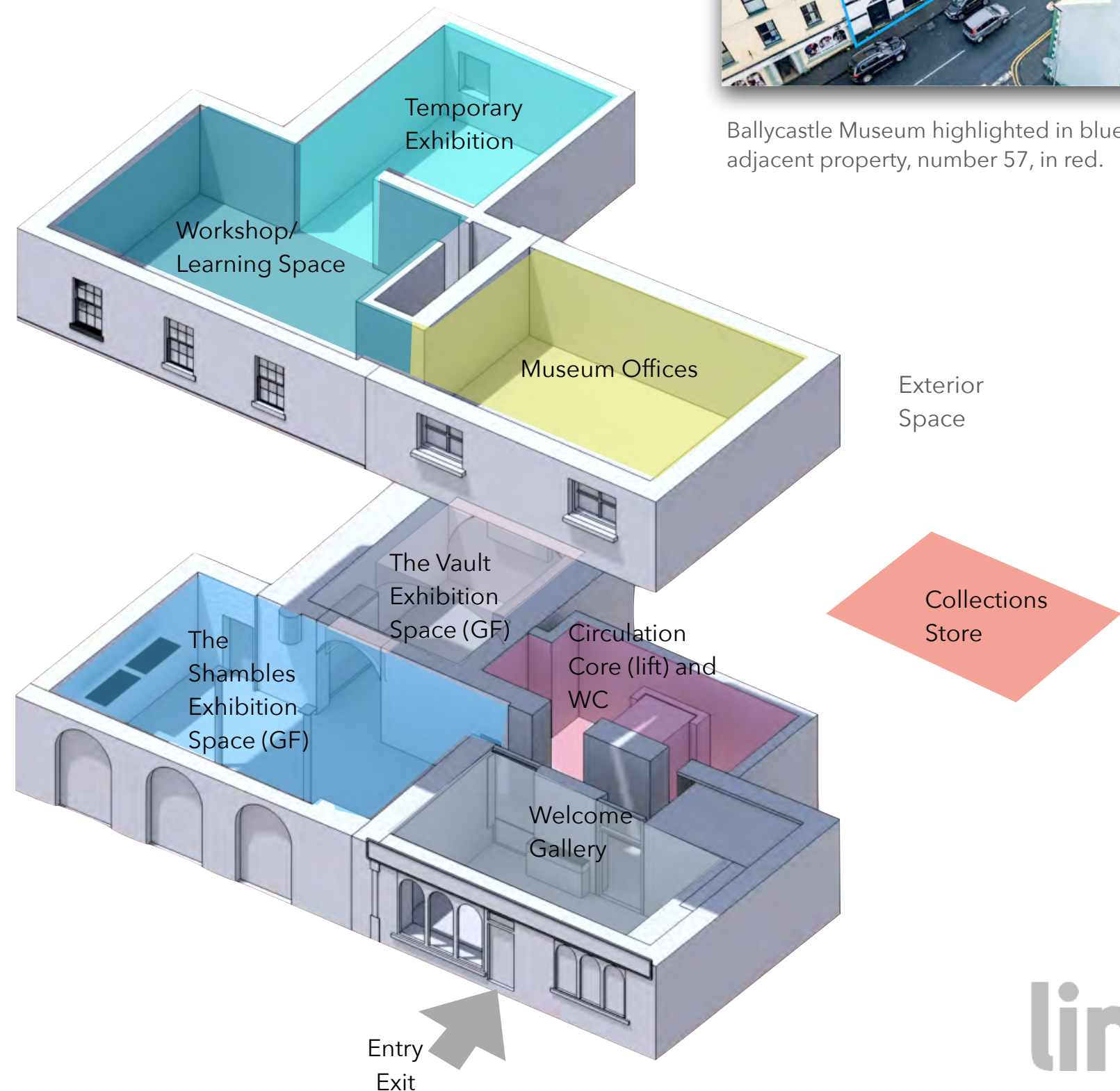
As part of a heritage project, the museum will be restored and extended into the adjacent property - number 57 recently purchased by the council. This will increase space for museum displays and interpretation, create a new flexible learning space, a temporary exhibition gallery, accessible toilets and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

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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.

People and
Place

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.

Work and
Industry

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.

Arts,
Community
and Culture

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

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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 Lammas 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:

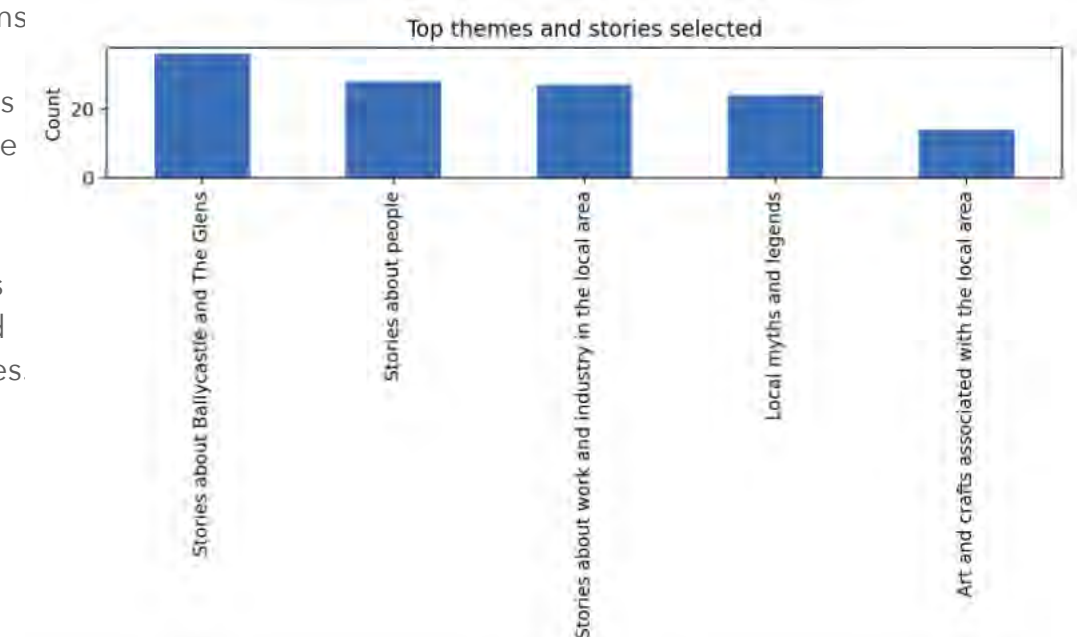
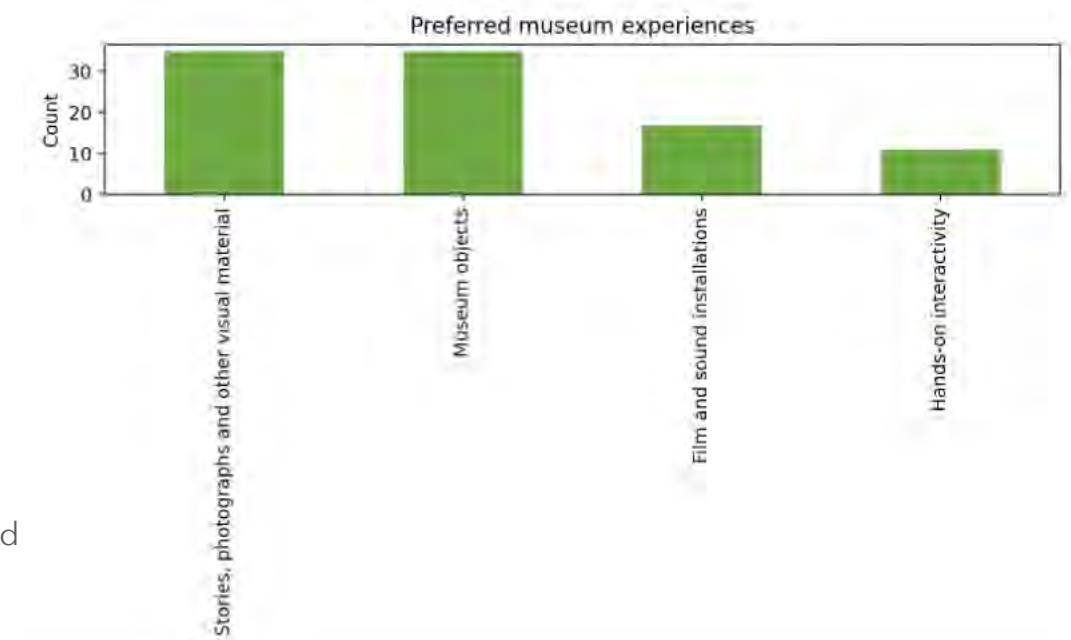
- Yearly: 18
- Seasonal: 16
- Monthly: 7
- Never: 3
- Monthly;Seasonal: 1

Museum Preferences

The 'big Idea' was presented and rated 4.1/5 with participants offering insightful ways in which it could 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
Accessibility & Inclusion	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
Wayfinding & Lighting	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
Interpretation & Text	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
Local History Topics	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
Collections & Displays	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
Interactivity & Maintenance	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
Education & Programming	Schools partnerships and workshops; tours; reading/learning room	Fit out a flexible space in the Courtroom with research/workshop/meeting facilities and 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
Comfort & Seating	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.



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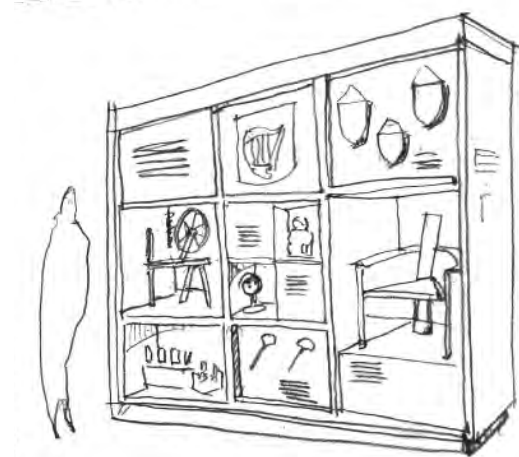
General Arrangement



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A Range of Experiences

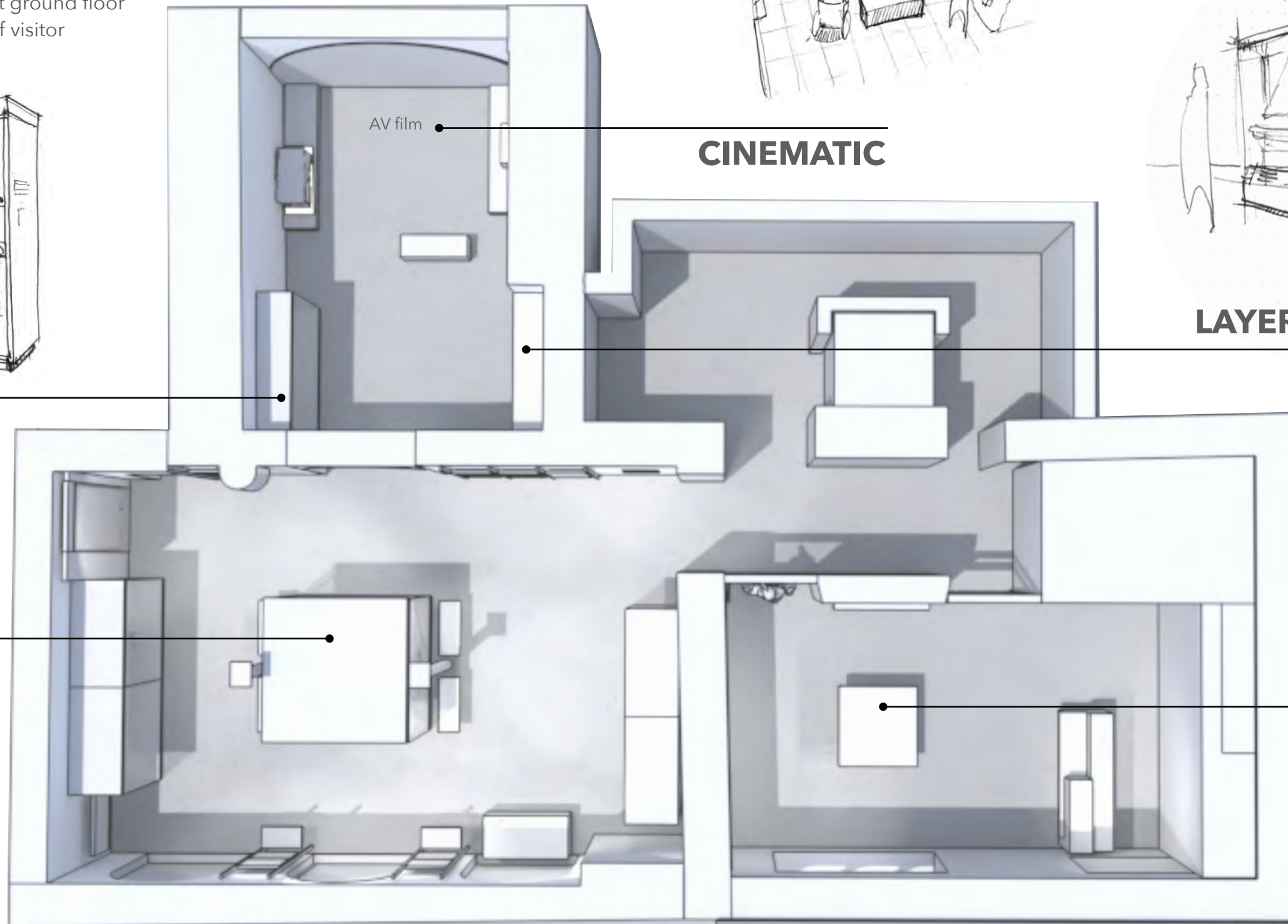
General Arrangement ground floor plan showing types of visitor experiences.



OBJECT-RICH



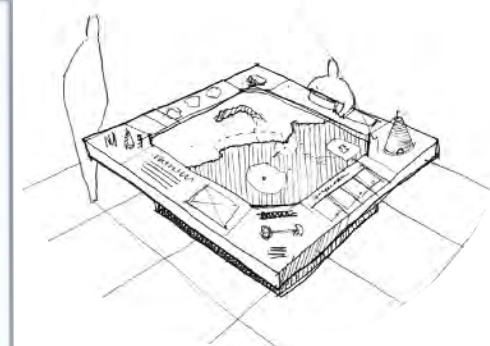
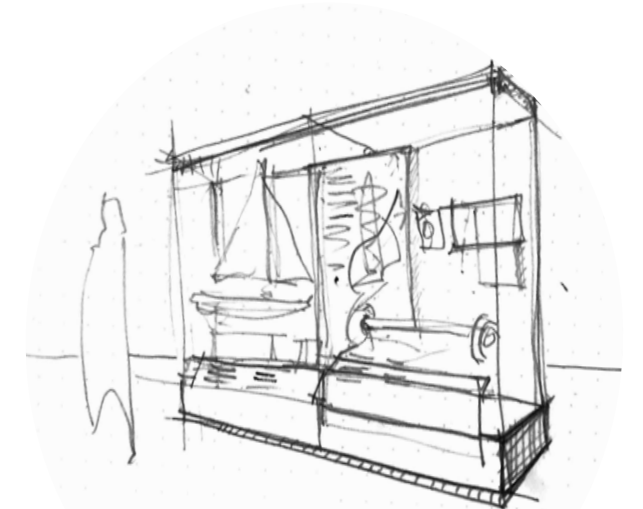
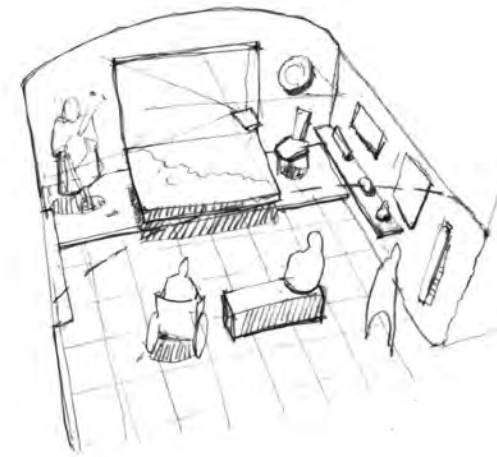
OBJECT-RICH



CINEMATIC

LAYERED STORIES

TACTILE



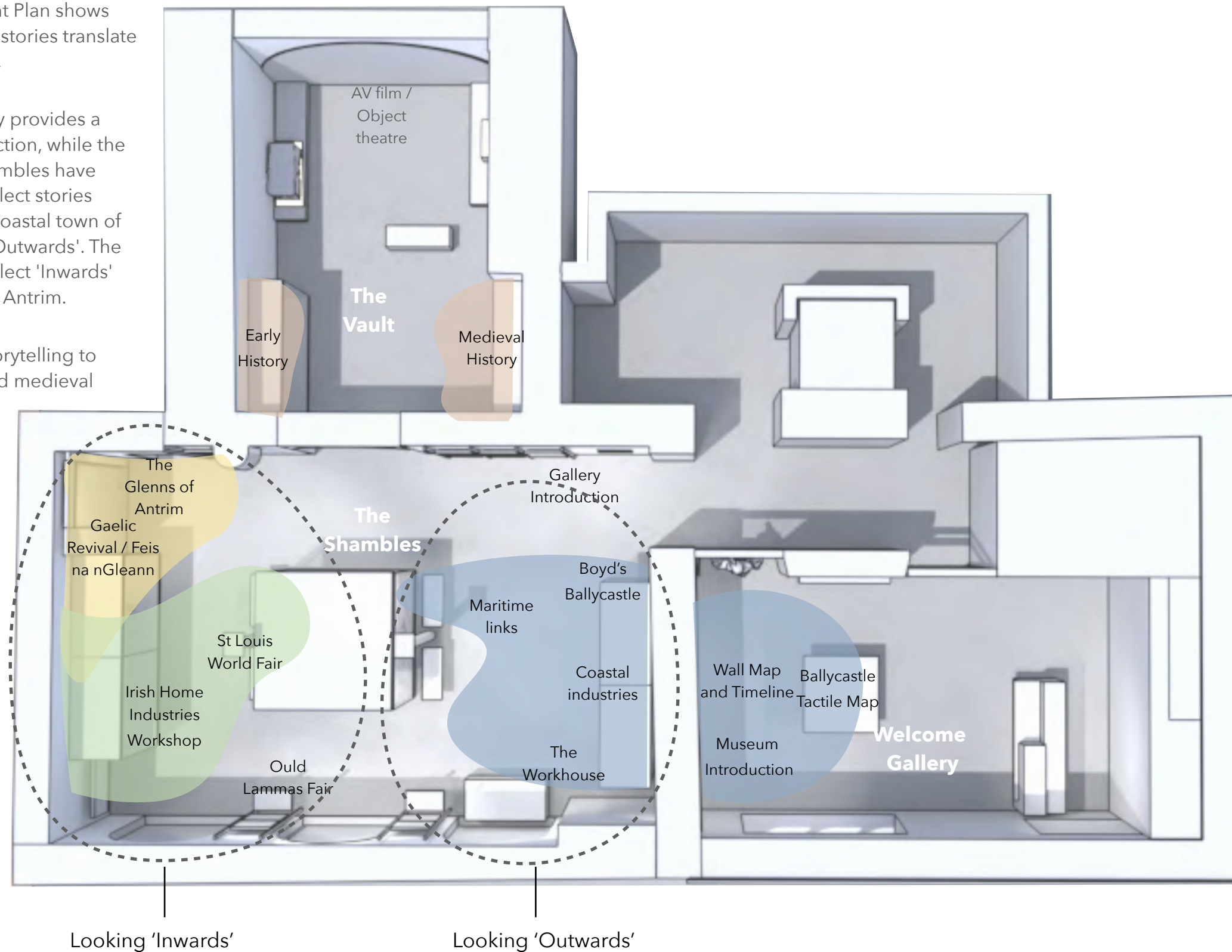
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General Arrangement

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

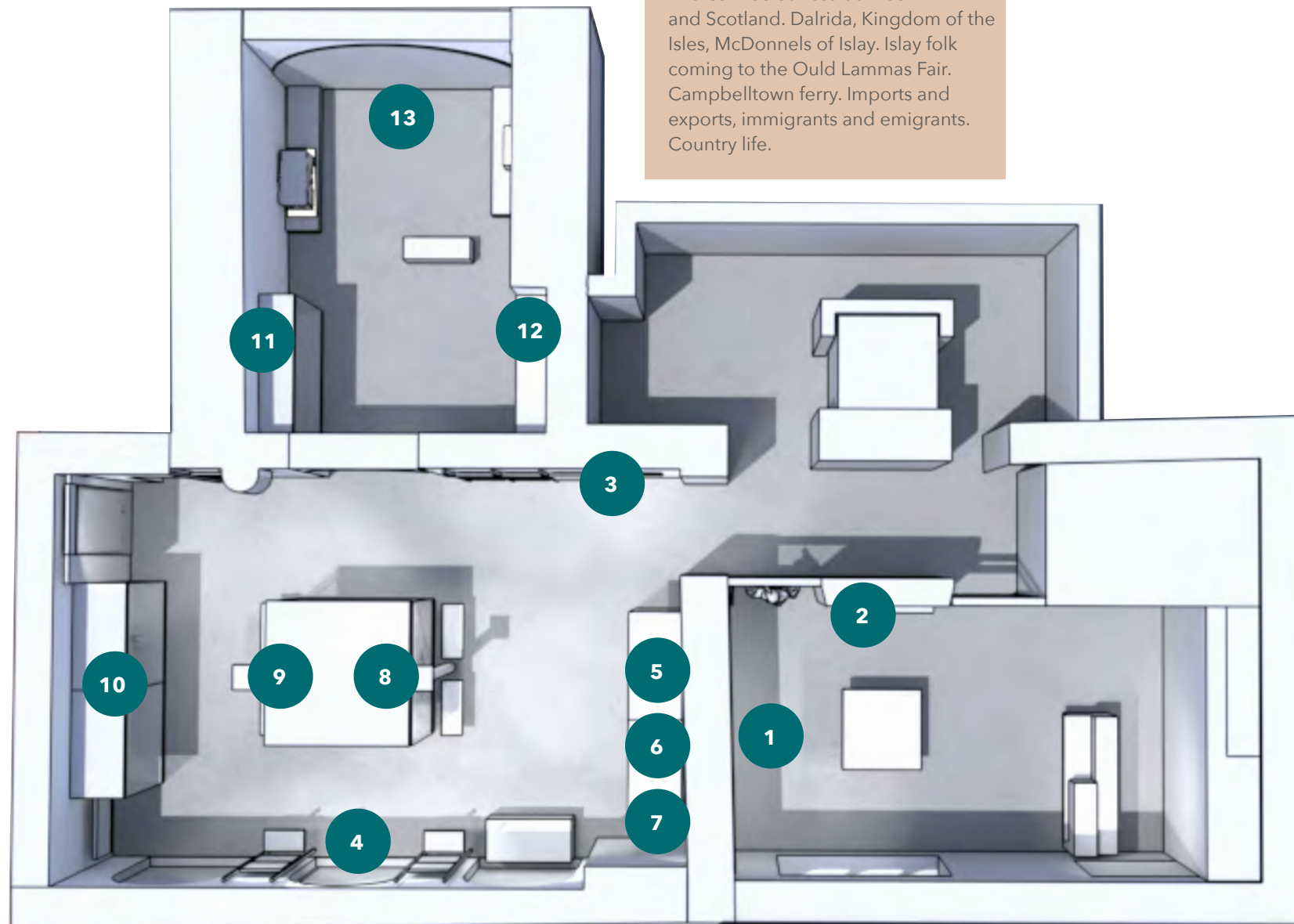
The Gaelic Revival in the Glens and the Feis na nGleann. Links between the IHIW and Gaelic Revival. Barbara McDonnell, Eoin MacNeill, Ada McNeill, Frances Riddell, Francis J. Bigger, Roger Casement, Rose Young, Margaret Dobbs, John Clarke.

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. Dalrida, 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.

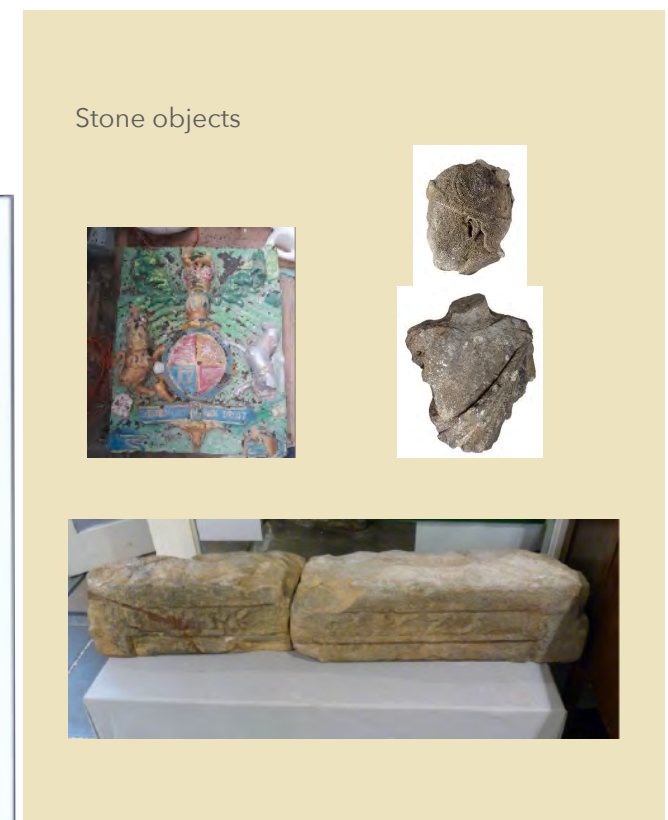
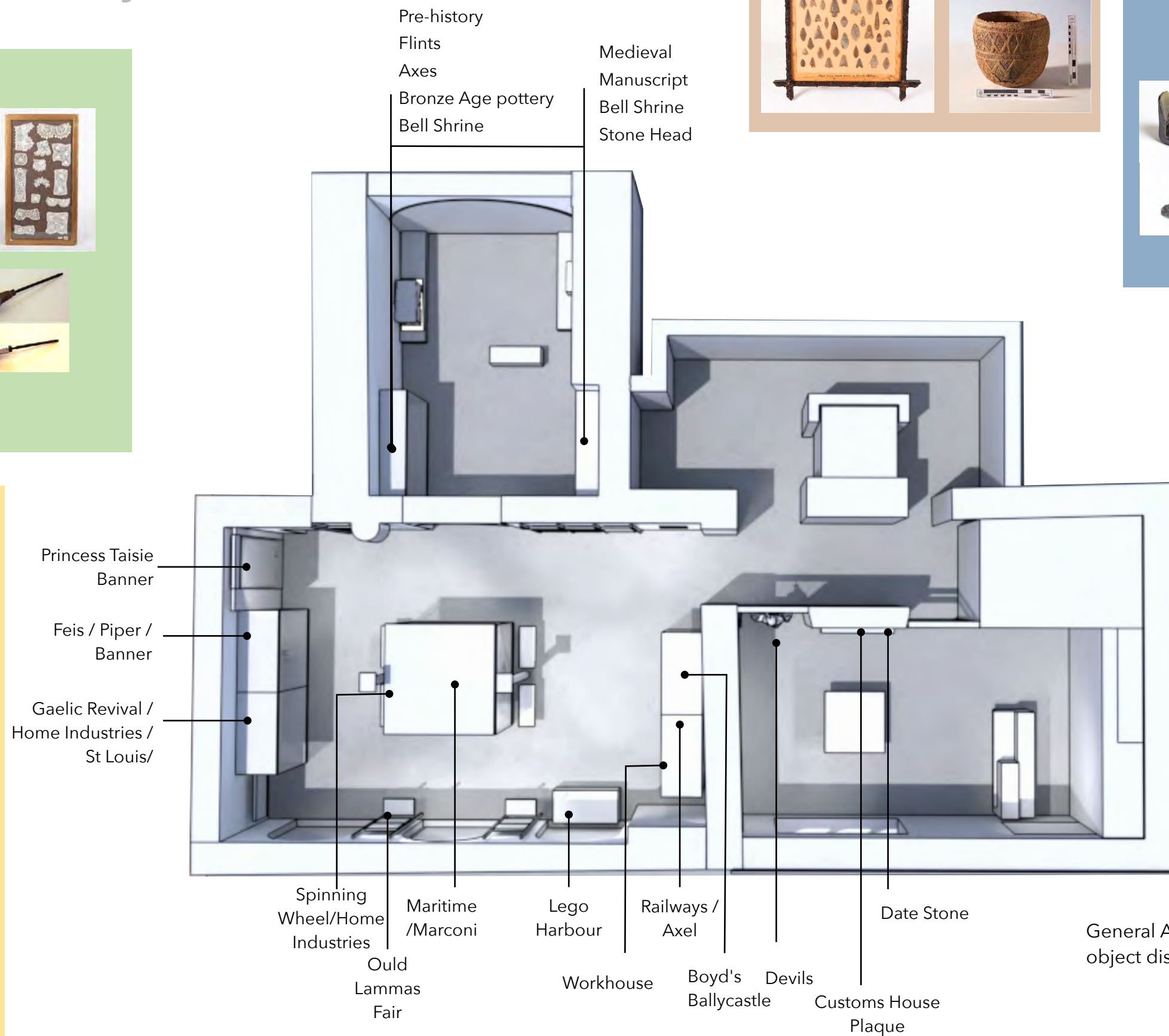
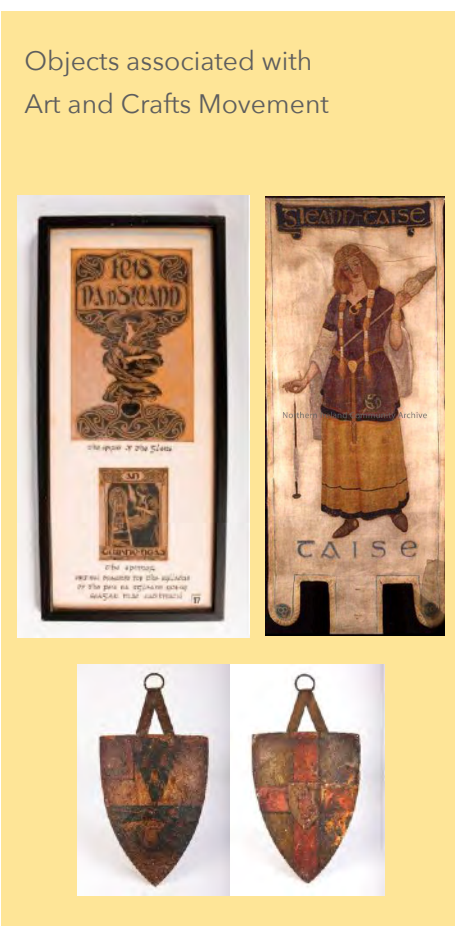
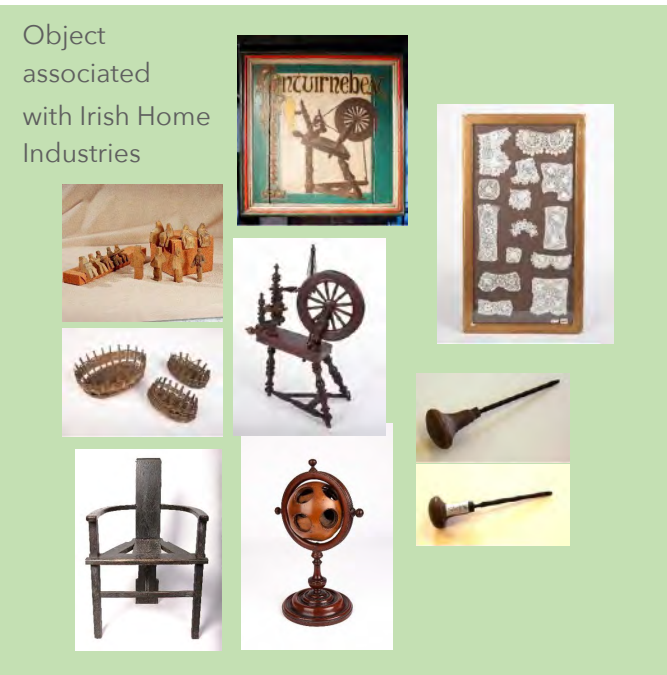
7. The end of the line

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

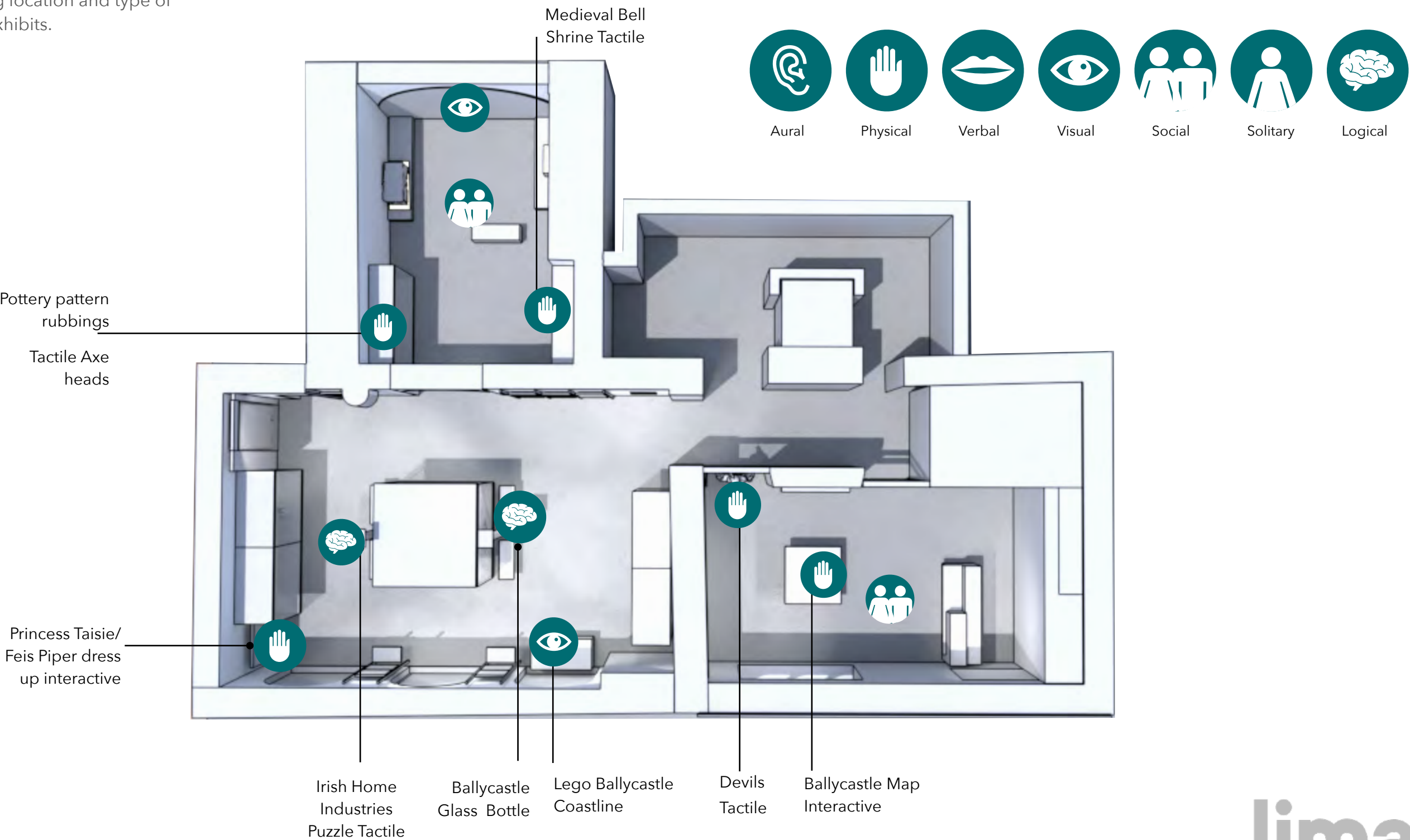


General Arrangement ground floor plan showing object display adjacencies.

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Interactive Exhibits

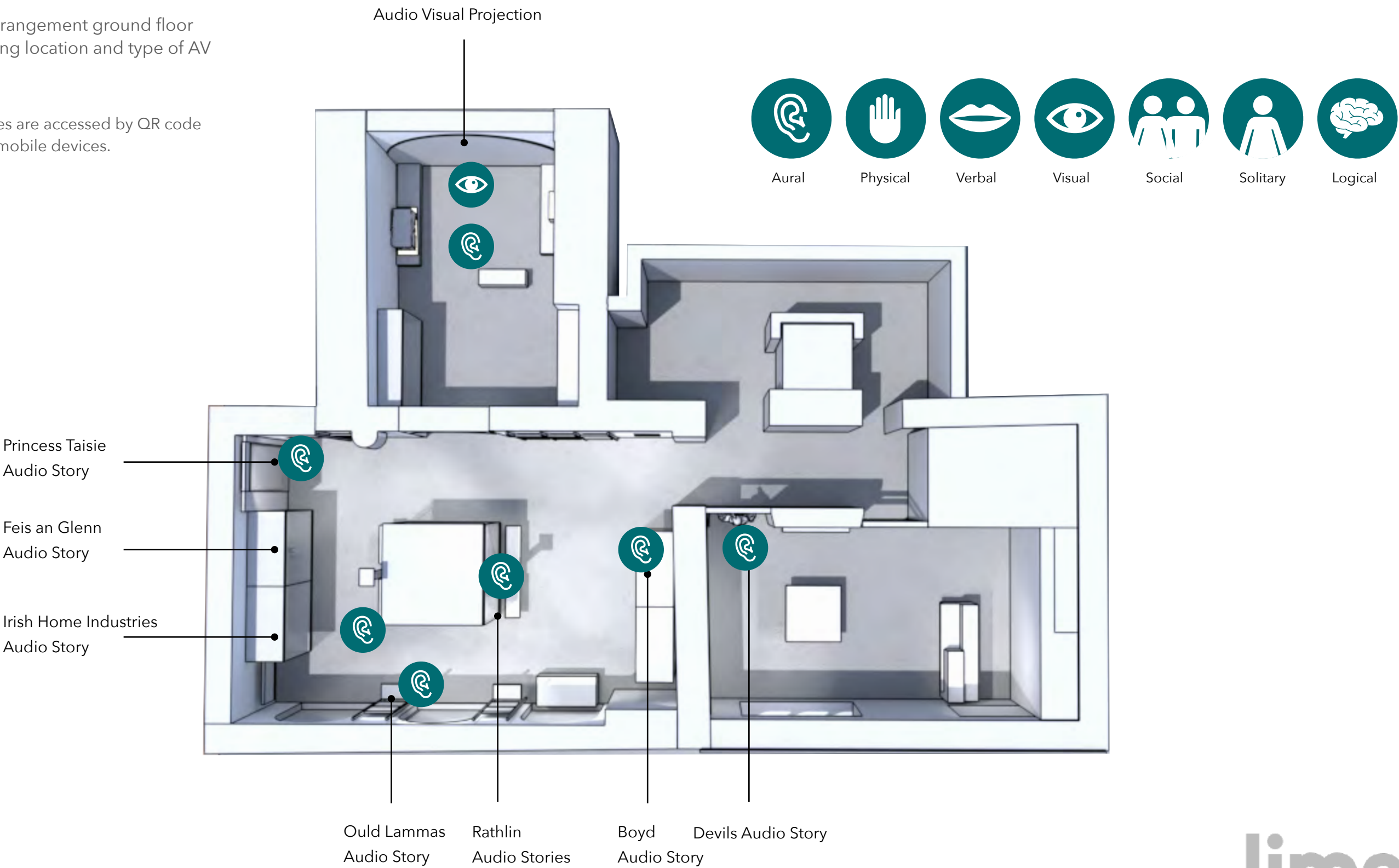
General Arrangement ground floor plan showing location and type of interactive exhibits.



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



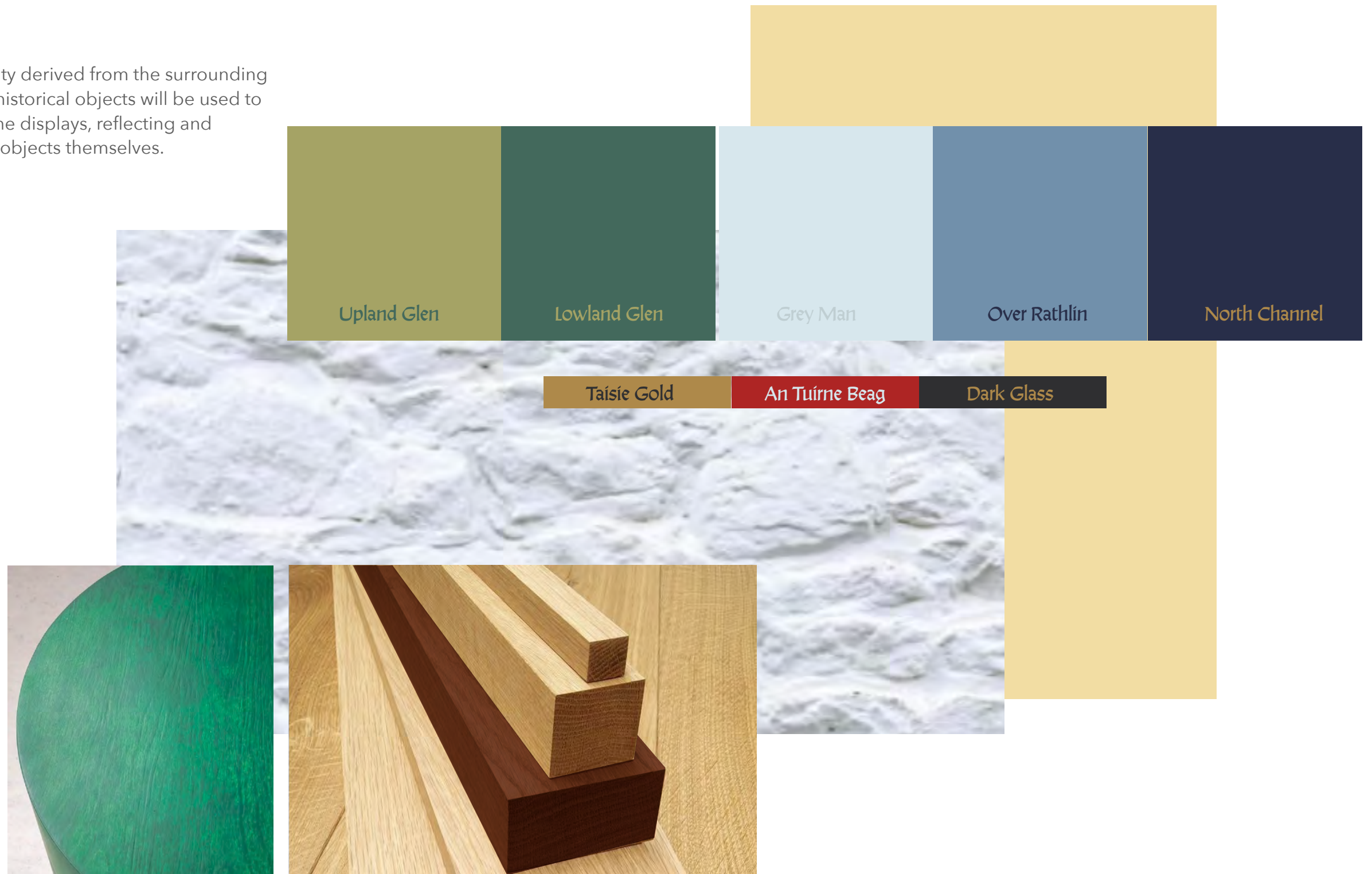
Duotone textures



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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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

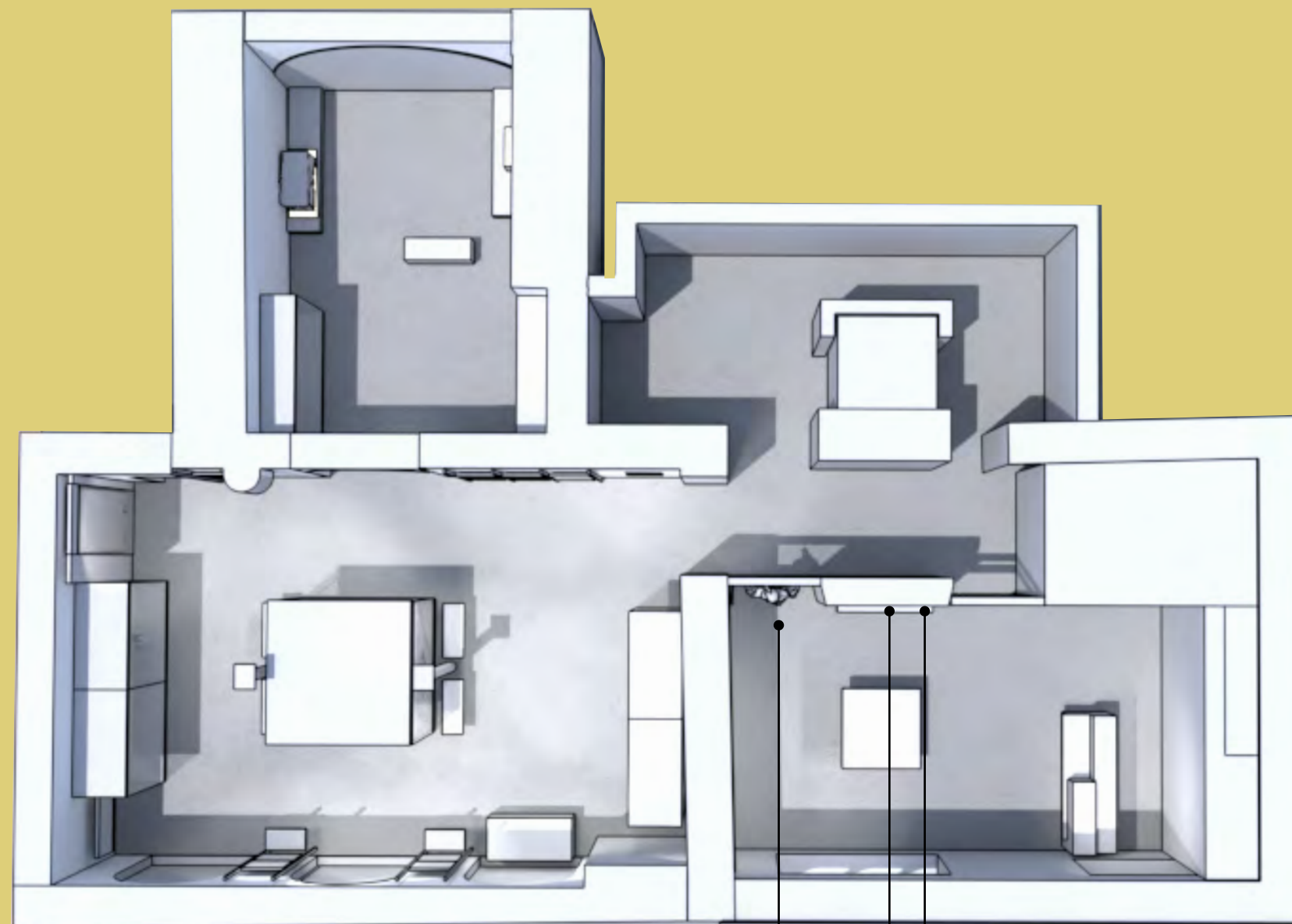
A simple and clear orientation, wayfinding and signage suite guides visitors from this point on their journey throughout the museum.



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

Welcome Gallery Object Placement

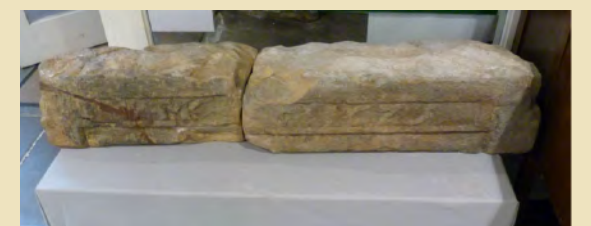
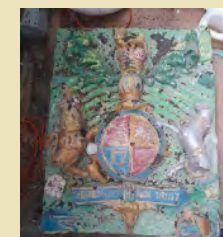
General Arrangement ground floor
plan showing object placement in
Gallery 1.



Devis
Customs House
Plaque
Date Stone

Place-based objects

Wall mounted objects



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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



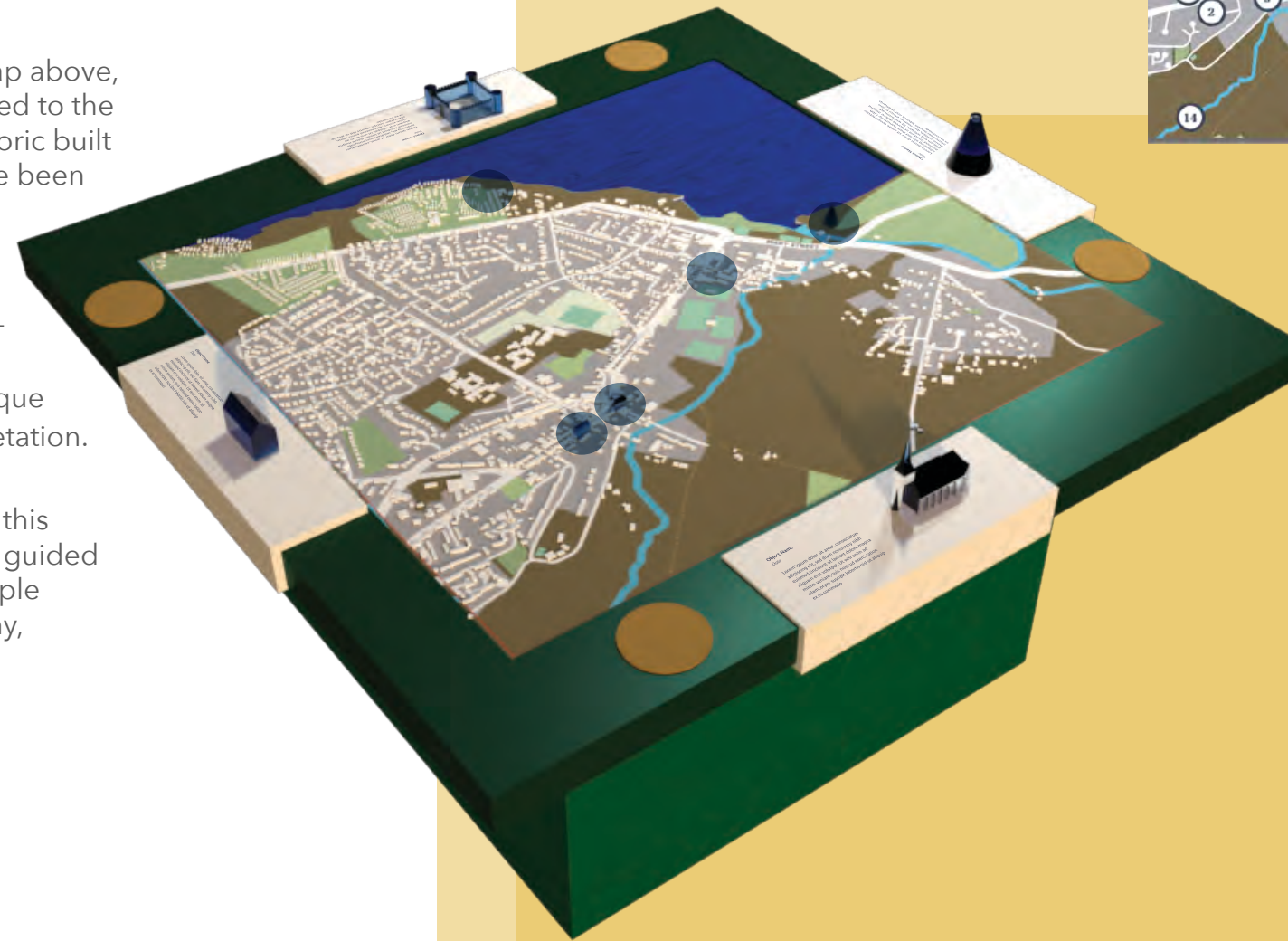
Welcome Gallery Visitor Journey

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.



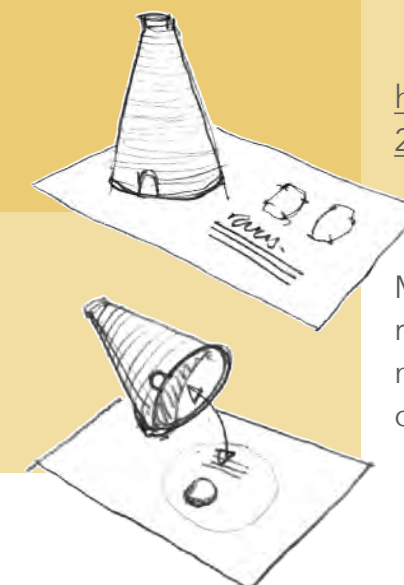
Map to feature:

- 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

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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.

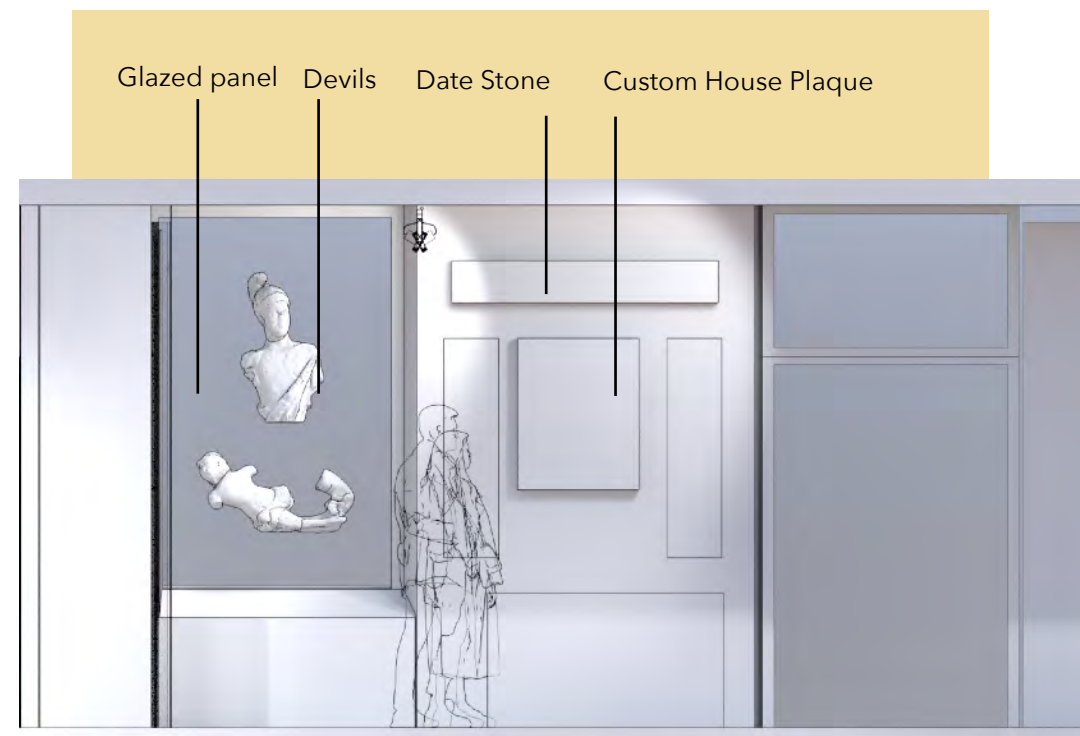
Many stories/myths around the devils e.g. links to Major General Hugh Boyd's trip to India where he was inspired by sculpture, and tales of local legends are communicated via QR code. Visitors listen to audio stories told by a volunteer/local people and quotes or excerpts from oral histories.

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 tabletops 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.



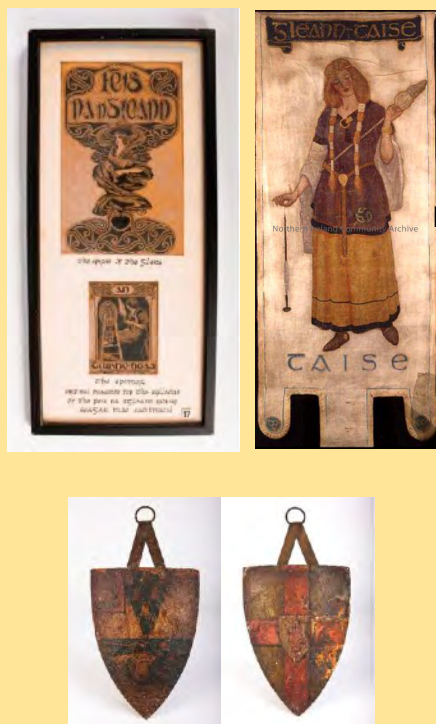
The Shambles

Object Placement

Key object associated with Irish Home Industries



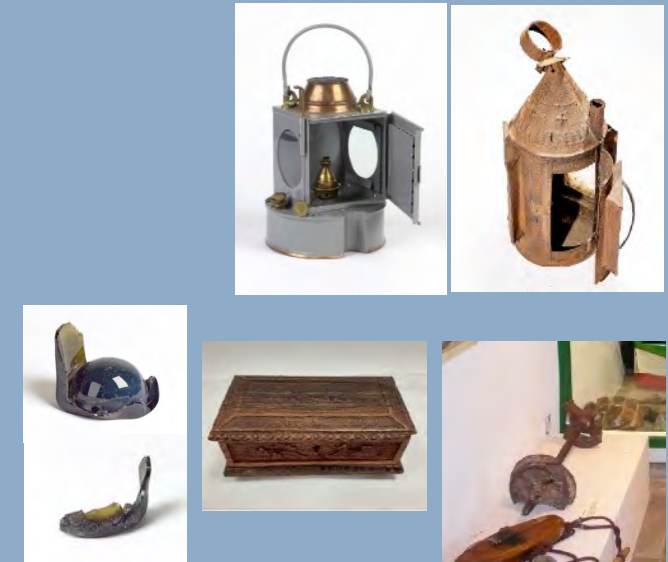
Key objects associated with Art and Crafts Movement



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



Key objects associated with Boyds' 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

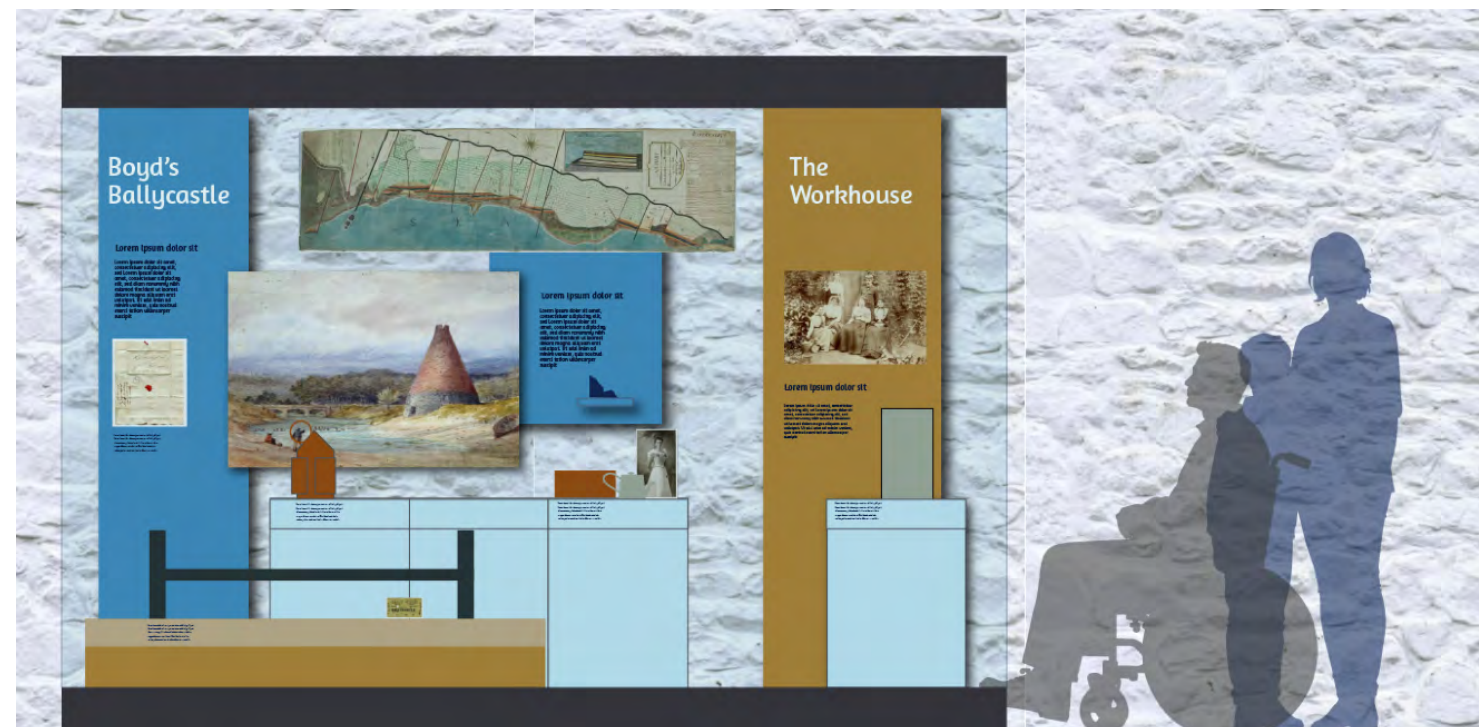
The final section turns to the arrival of the Ballycastle Railway in 1880. Tickets, photographs and a railway lantern show how the line ushered in a new era of activity, bringing day trippers and holidaymakers who reshaped the town's rhythm and economy.



Ballycastle Railway
Hurricane Lamp,
1880s-1950



A third class day excursion
ticket from Ballymoney to
Ballycastle bought on 2 July,
1880



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

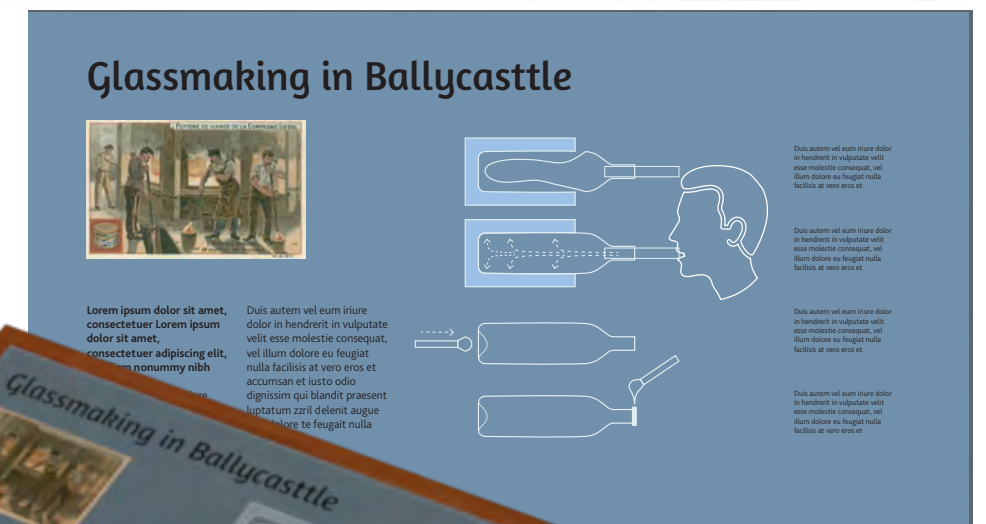
Why was Ballycastle glass black?

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.



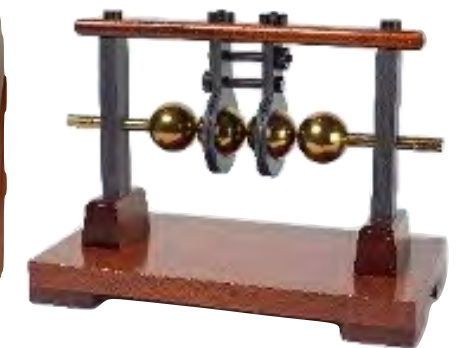
Fork and Spoon from SS *Loughgarry* 1942



Porthole with glass from HMS *Drake*, 1917



Model yacht from Rathlin



Marconi spark-gap oscillator replica
BC:2010:98



Cannonballs from *Girona*

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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.

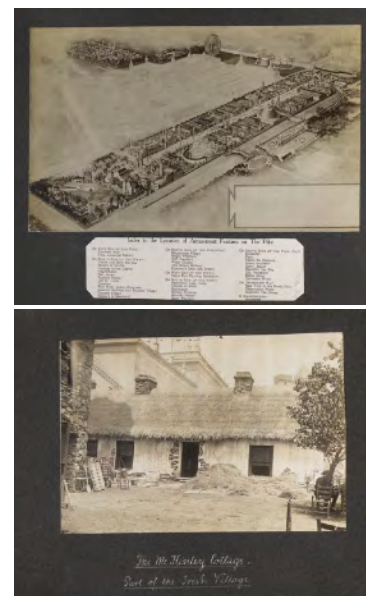
Put together a model scale chair

- 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.



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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 a 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 Tasie), 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, Taise was renowned for her great beauty, and her betrothal to Congal, heir to the Kingdom of Ireland. However the king of Norway also sought Taise's hand in marriage. On arrival to claim his bride, Taise's wedding celebrations to Congal were already underway. The king of Norway and his army tried to capture Taise, 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.



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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:2021.010)

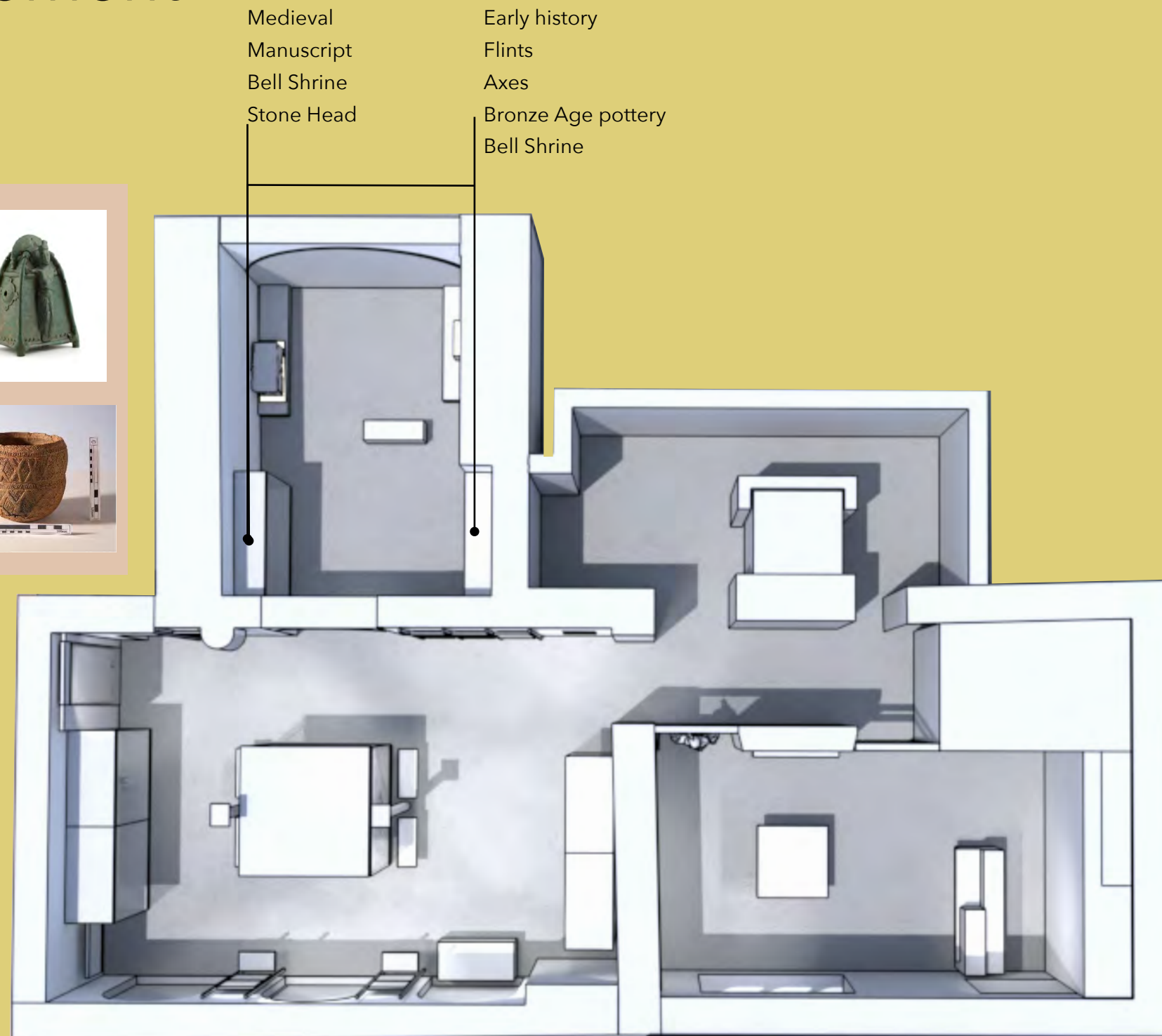


Castle Street during the Ould Lammas Fair in

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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



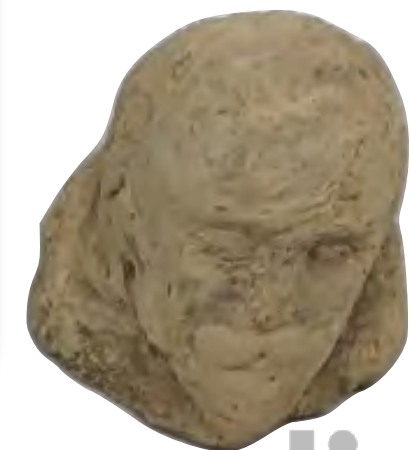
McDonnell-Edmonstone papers



Bell Shrine



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



Clay (unbaked?) model of 16th-17th century head.

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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.



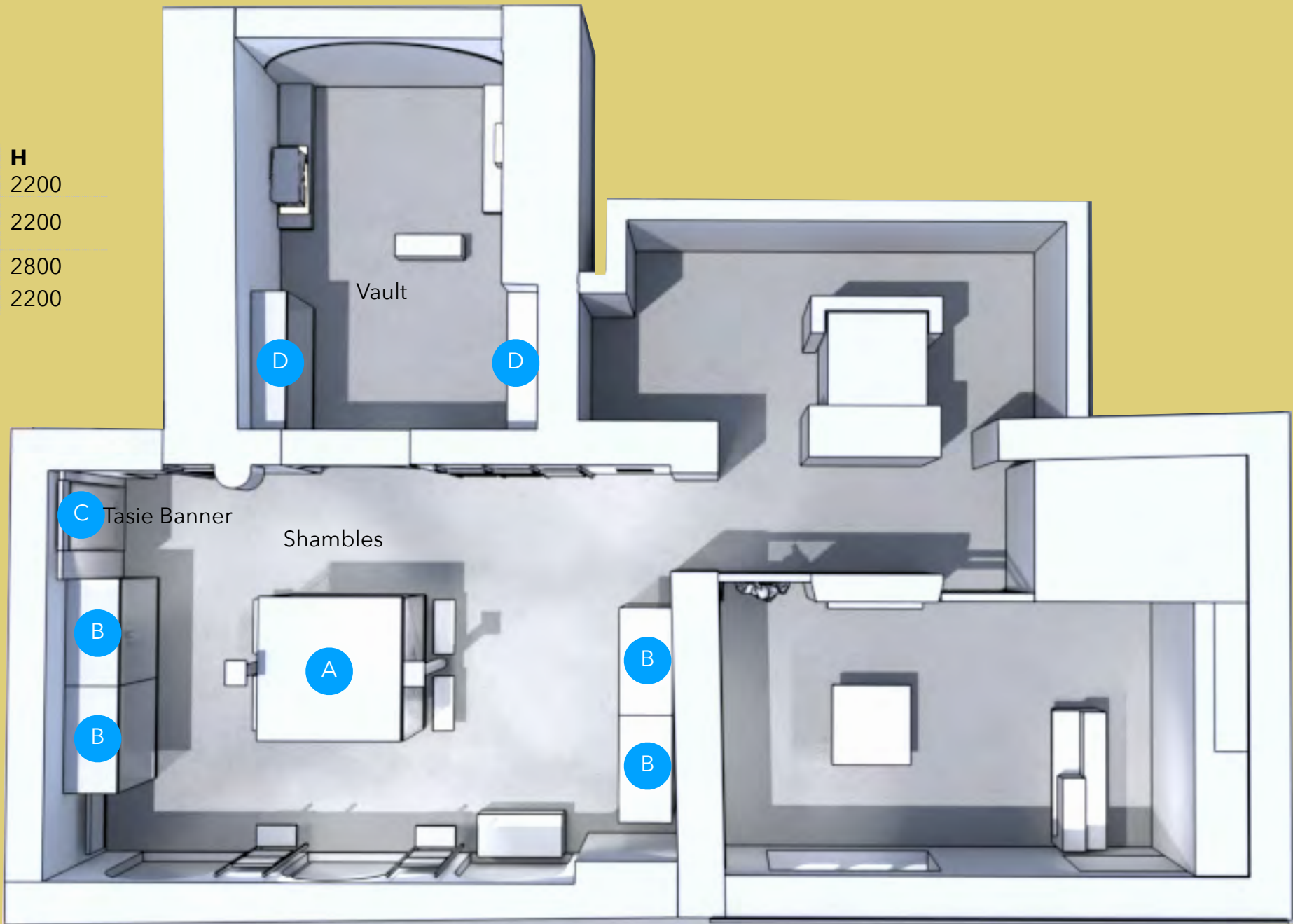
Case Placement / Reference

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

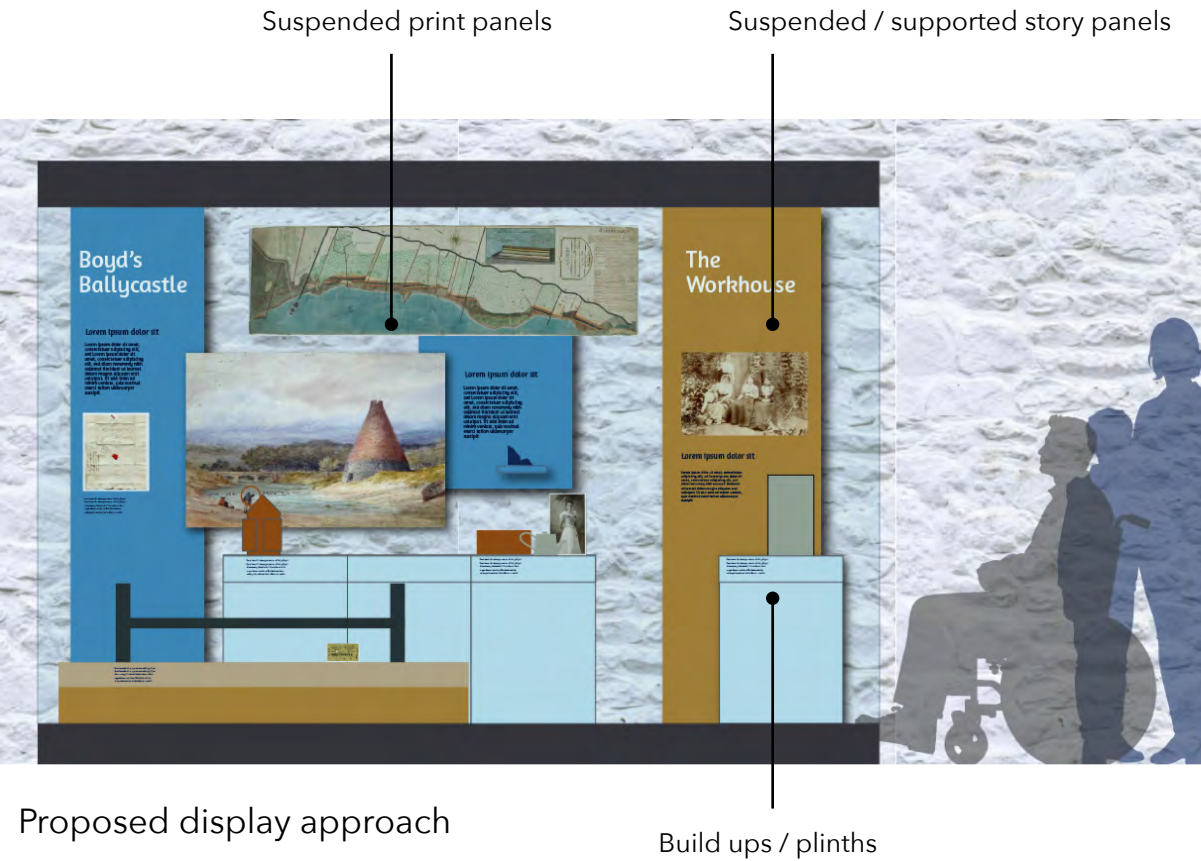
Area	REF	Quantity	W	D	H
Shambles	A	1	2400	2400	2200
	B	4	1800	900	2200
Tasie Banner	C	1	1200	200	2800
Vault:	D	2	2400	500	2200

Outline Specification - all cases

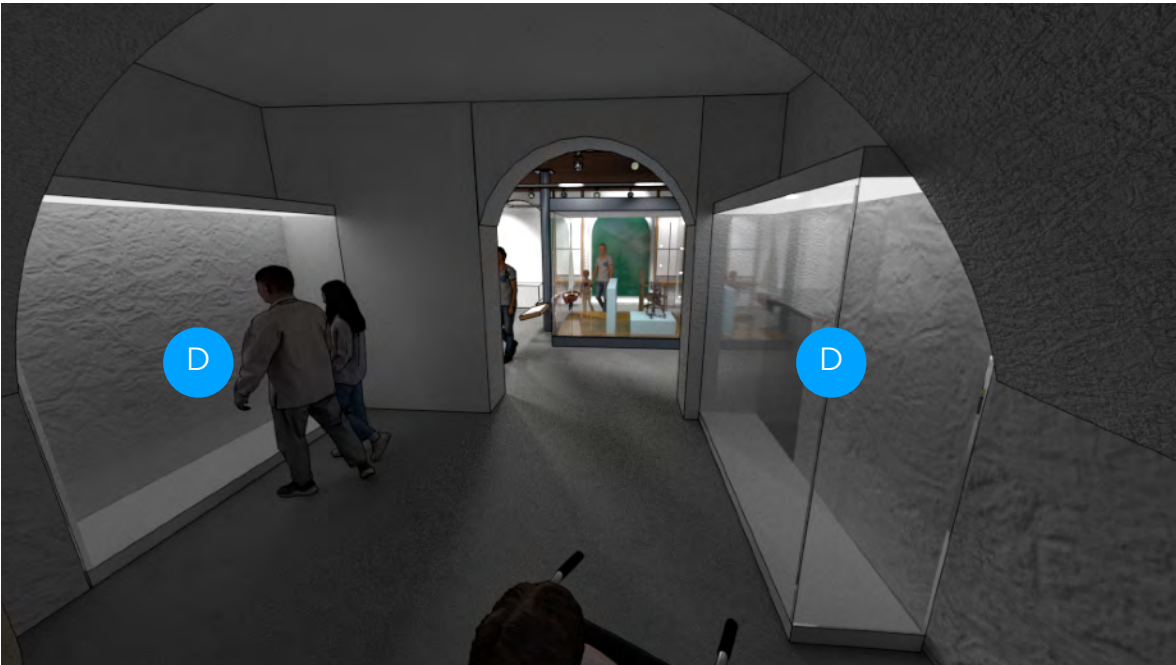
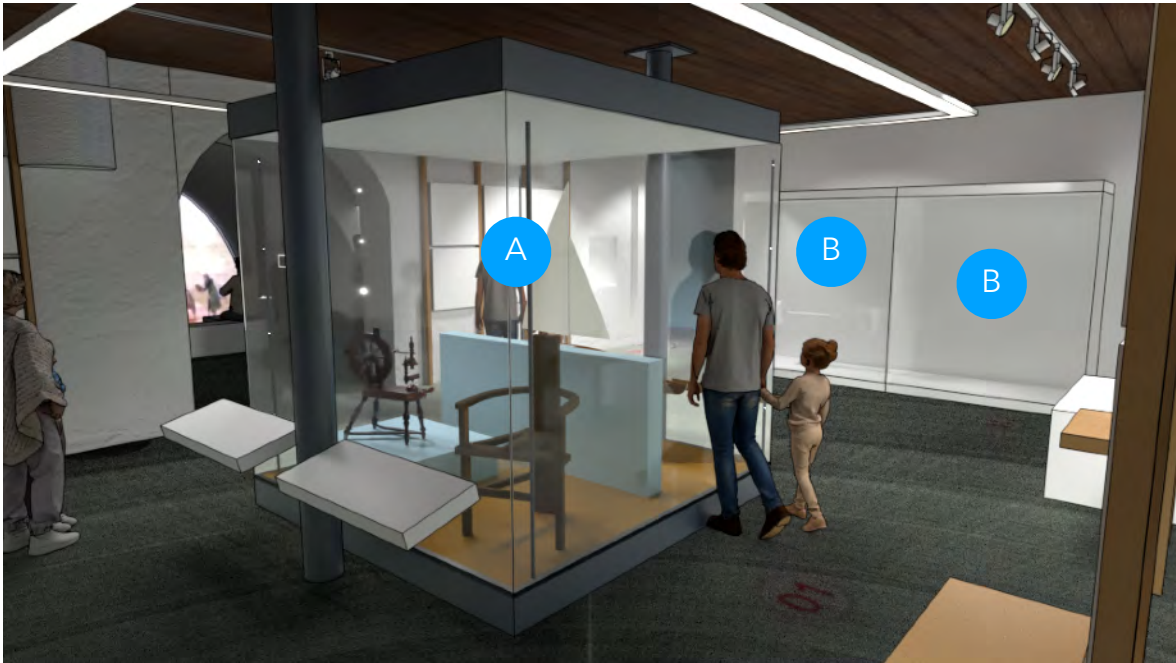
- Glazing to 4 sides
- Passive conditioning
- Internal Lighting
- Flexible hanging system (Shelving?)
- Lockable hinged access



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

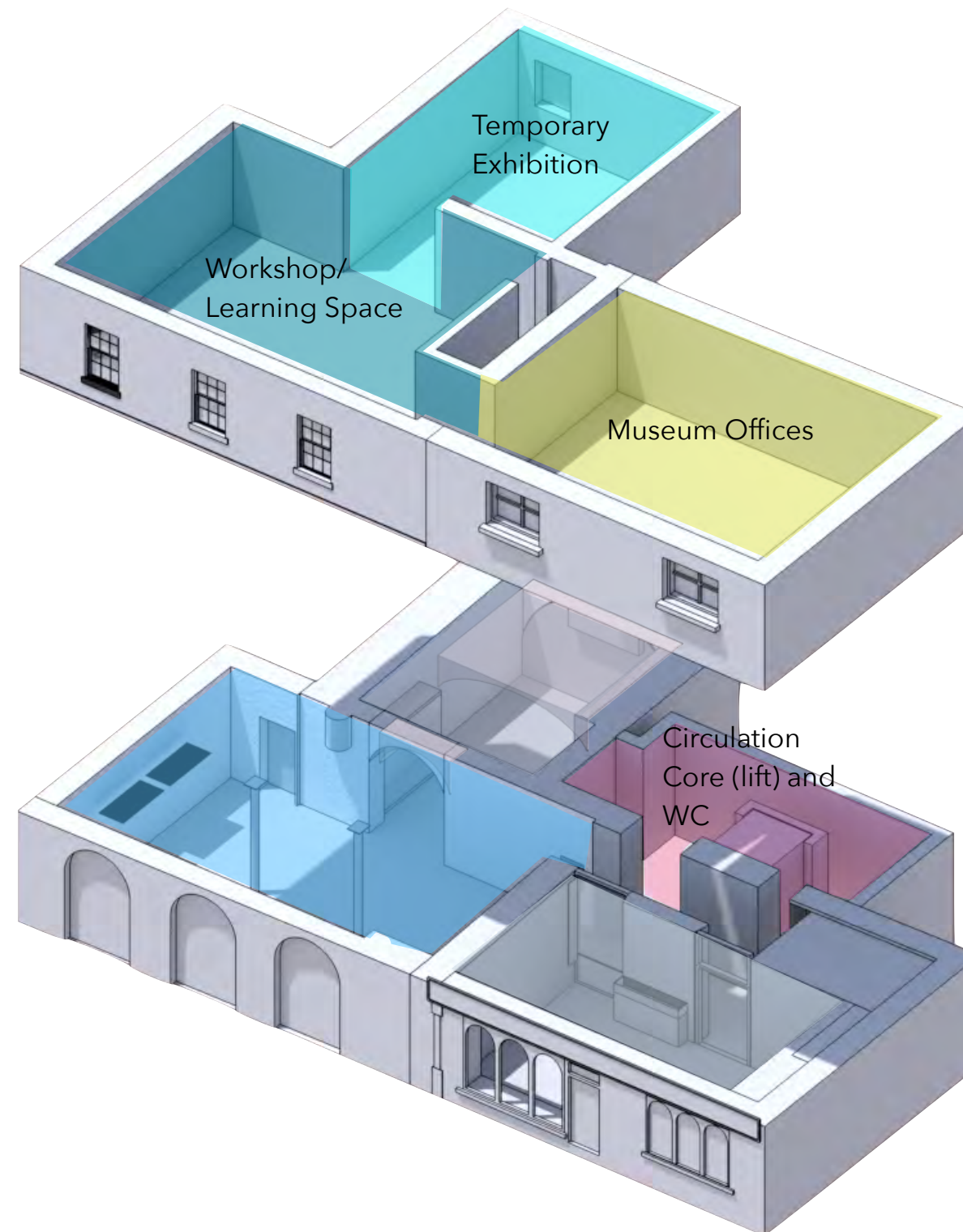
Temporary exhibitions

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.

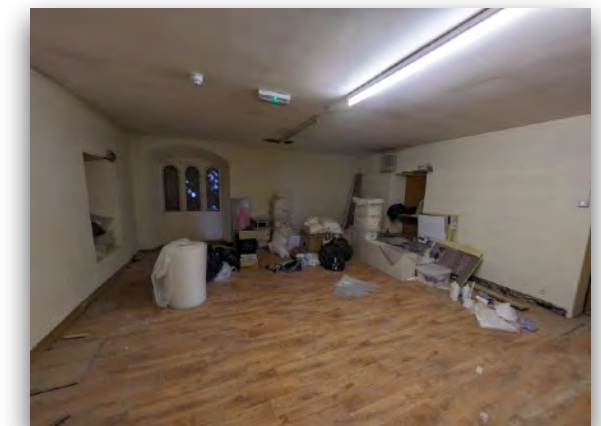
To support flexibility, a wall-mounted hanging system will be integrated to allow for updating graphic interpretation easily. Moveable cases will be introduced as required, afforded through alternative funding streams.

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.



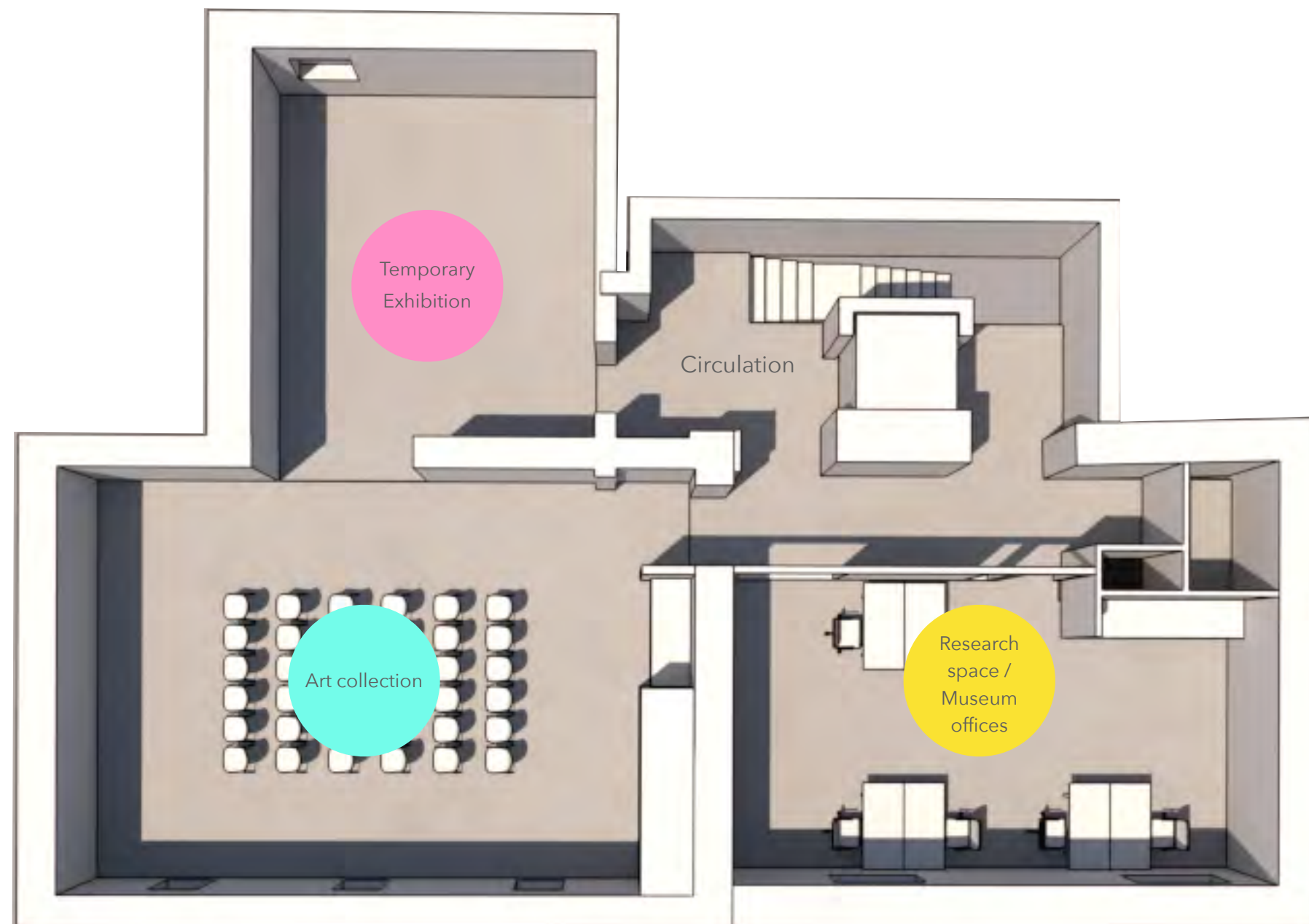
The Courtroom



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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Interpretation Delivery Stage Programme

The Delivery Stage Programme for Interpretative Design is presented below.

Tasks	Start Date	End Date	Duration	Q3			Q4			Q1			Q2			Q3			Q4			Q1			Q2			Q3			Q4											
				Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec									
1																																										
2	NLHF Development Stage	25/03/25	26/02/26	242d																																						
3	RIBA 2 Concept Design Stage	25/03/25	01/05/25	27d																																						
15																																										
16	RIBA 3 Developed Design Stage (part 1)	06/05/25	29/05/25	17d																																						
22																																										
23	RIBA 3 Developed Design Stage (part 2)	18/09/25	26/02/26	115d																																						
40																																										
41	RIBA 4 Final Design Stage and Procurement	28/09/26	31/12/27	330d				RIBA 4 Final Design Stage and Procurement																																		
42	Riba 4 start up meeting (online)	01/10/26	01/10/26	0				Riba 4 start up meeting (online)																																		
43	Amendments to scheme (based on NLHF comments)	01/10/26	14/10/26	10d				Amendments to scheme (based on NLHF comments)																																		
44	Consultation with OCN Young Curators	28/09/26	18/01/27	81d				Consultation with OCN Young Curators																																		
45	Development of technical package(s)	01/07/27	07/09/27	49d														Development of technical package(s)																								
46	Cost review	07/09/27	15/09/27	7d														Cost review																								
47	Progress Meeting 3 (onsite)	15/09/27	15/09/27	0														Progress Meeting 3 (onsite)																								
48	Present interpretative designs (to RIBA Stage 4) to the Leisure and Development Committee, Causeway Coast and Glens Borough Council.	15/09/27	15/09/27	0														Present interpretative designs (to RIBA Stage 4) to the Leisure and Development Committee, Causeway Coast and Glens Borough Council.																								
49	Review and feedback	20/09/27	04/10/27	11d														Review and feedback																								
50	Final amends to drawing pack	04/10/27	11/10/27	6d														Final amends to drawing pack																								
51	End of RIBA and 4 - Submit Final Design	11/10/27	11/10/27	0														End of RIBA and 4 - Submit Final Design																								
52	Alignment and adjustment with NLHF Submittal	25/10/27	29/10/27	5d														Alignment and adjustment with NLHF Submittal																								
53	NLHF Development stage completion	01/11/27	01/11/27	0														NLHF Development stage completion																								
54	Procurement/Tender Action	01/11/27	31/12/27	45d														Procurement/Tender Action																								
55																																										
56	RIBA 5 and 6 - Production, Install and Handover	03/01/28	28/09/28	193d				RIBA 5 and 6 - Production, Install and Handover																																		
57	Onboarding contractors and suppliers	03/01/28	03/01/28	0														Onboarding contractors and suppliers																								
58	Finalise interpretive design detailing and specification with contractors	03/01/28	03/04/28	66d														Finalise interpretive design detailing and specification with contractors																								
59	Final text and images supplied	03/01/28	03/01/28	0														Final text and images supplied																								
60	Artwork production and approvals period	03/01/28	31/03/28	65d														Artwork production and approvals period																								
61	Off site manufacture and production	03/04/28	30/06/28	65d														Off site manufacture and production																								
62	AV software production period	03/04/28	30/06/28	65d														AV software production period																								
63	Delivery, on-site installation and fit out (tbc by contractors)	03/07/28	07/09/28	49d														Delivery, on-site installation and fit out (tbc by contractors)																								
64	Commissioning AV	05/09/28	07/09/28	3d														Commissioning AV																								
65	Contractor Snagging and Handover	07/09/28	07/09/28	0														Contractor Snagging and Handover																								
66	Object install/mounting and display	07/09/28	27/09/28	15d														Object install/mounting and display																								
67	Completion	28/09/28	28/09/28	0														Completion																								
68																																										
69																																										

Appendix 1

Object List



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Appendix 2

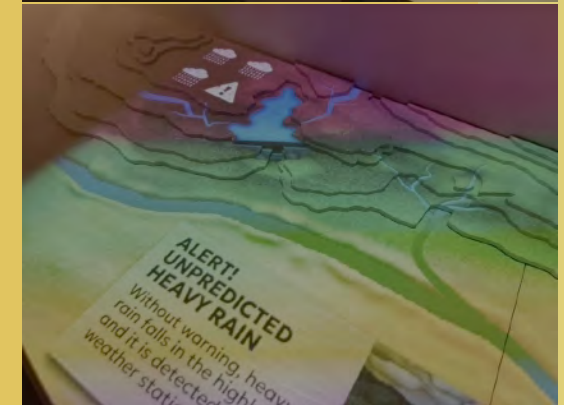
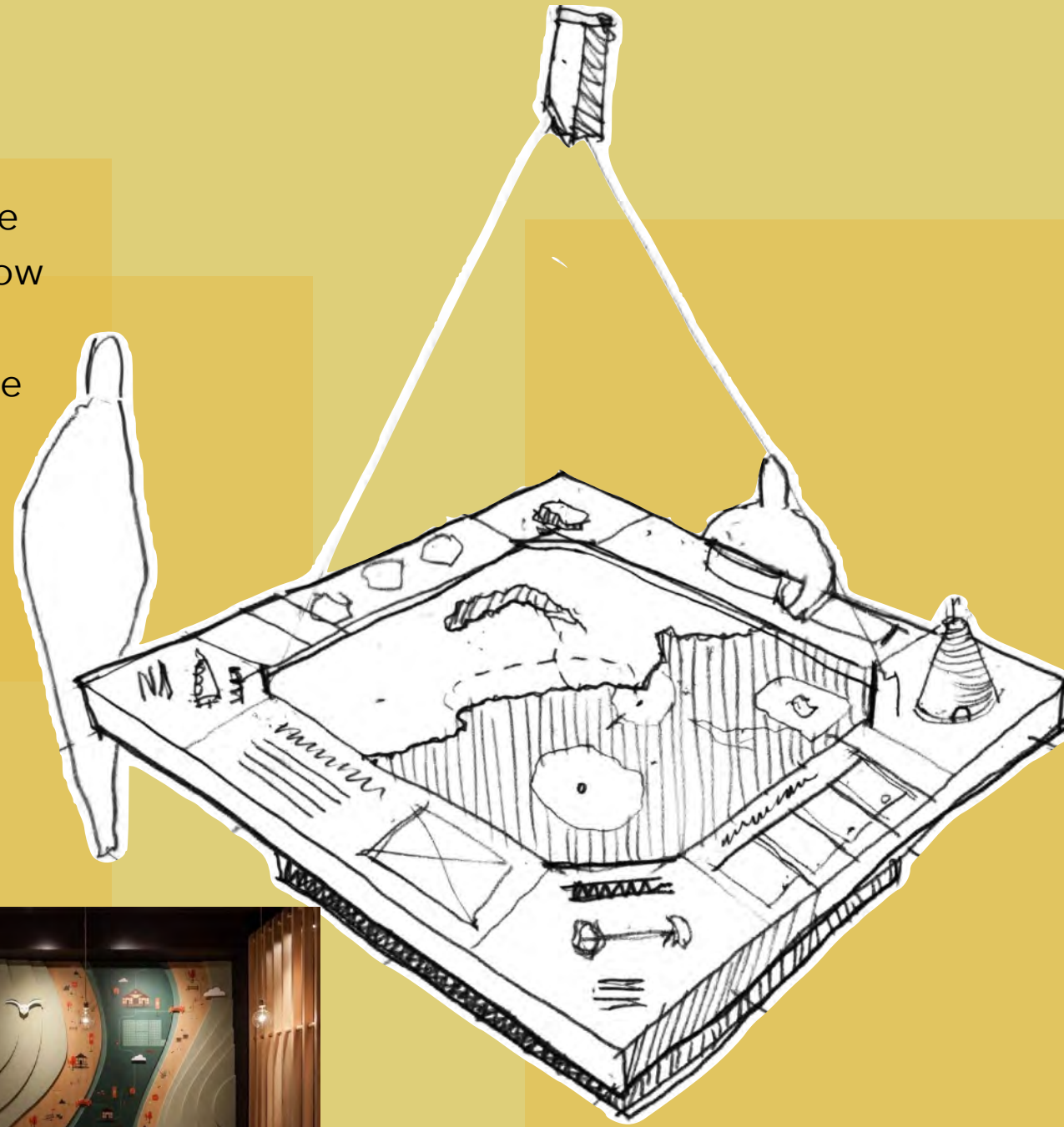
Consultation Material



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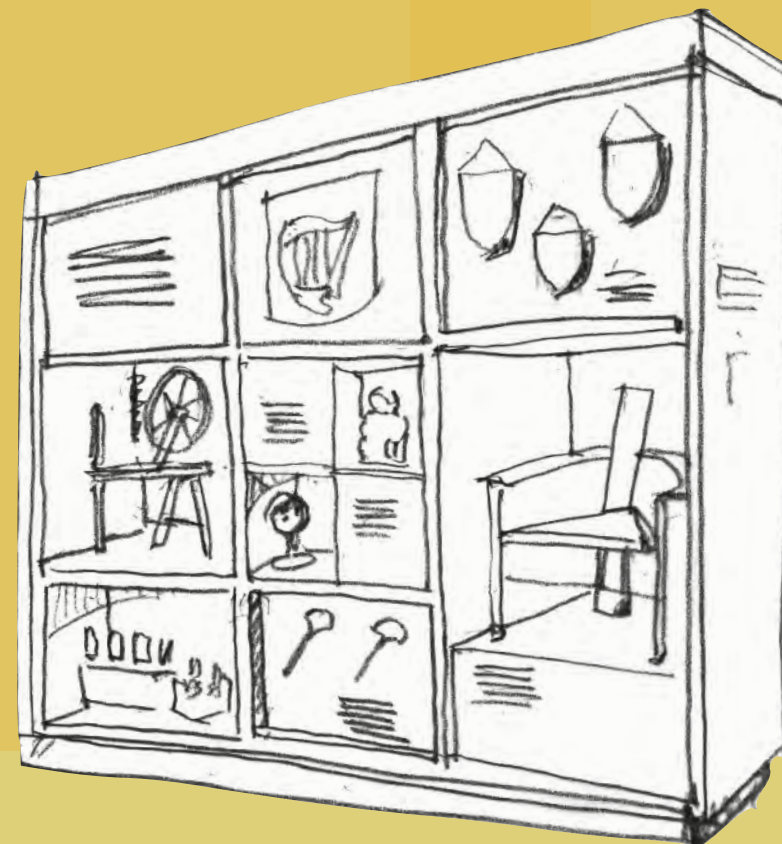
Context / Place

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

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Object Display

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



4.3

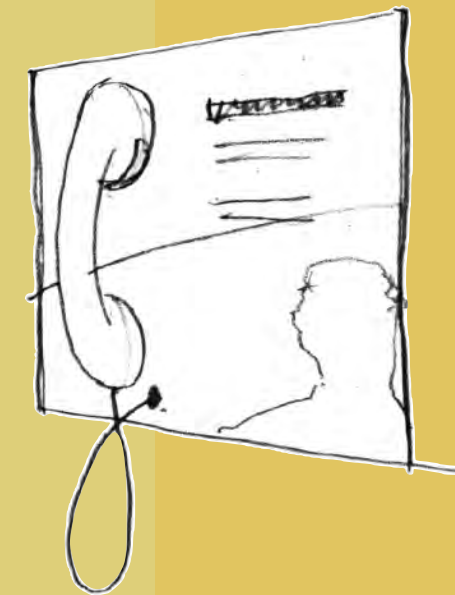
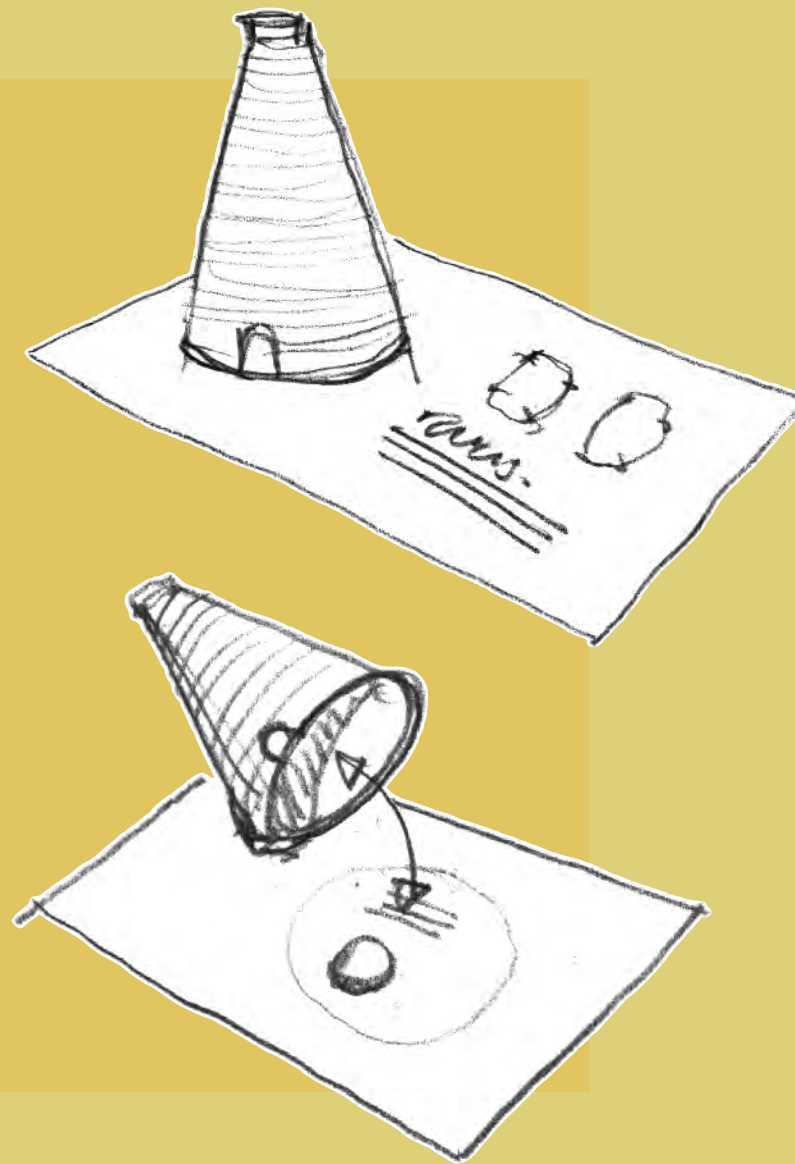
Consultees
average rating



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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

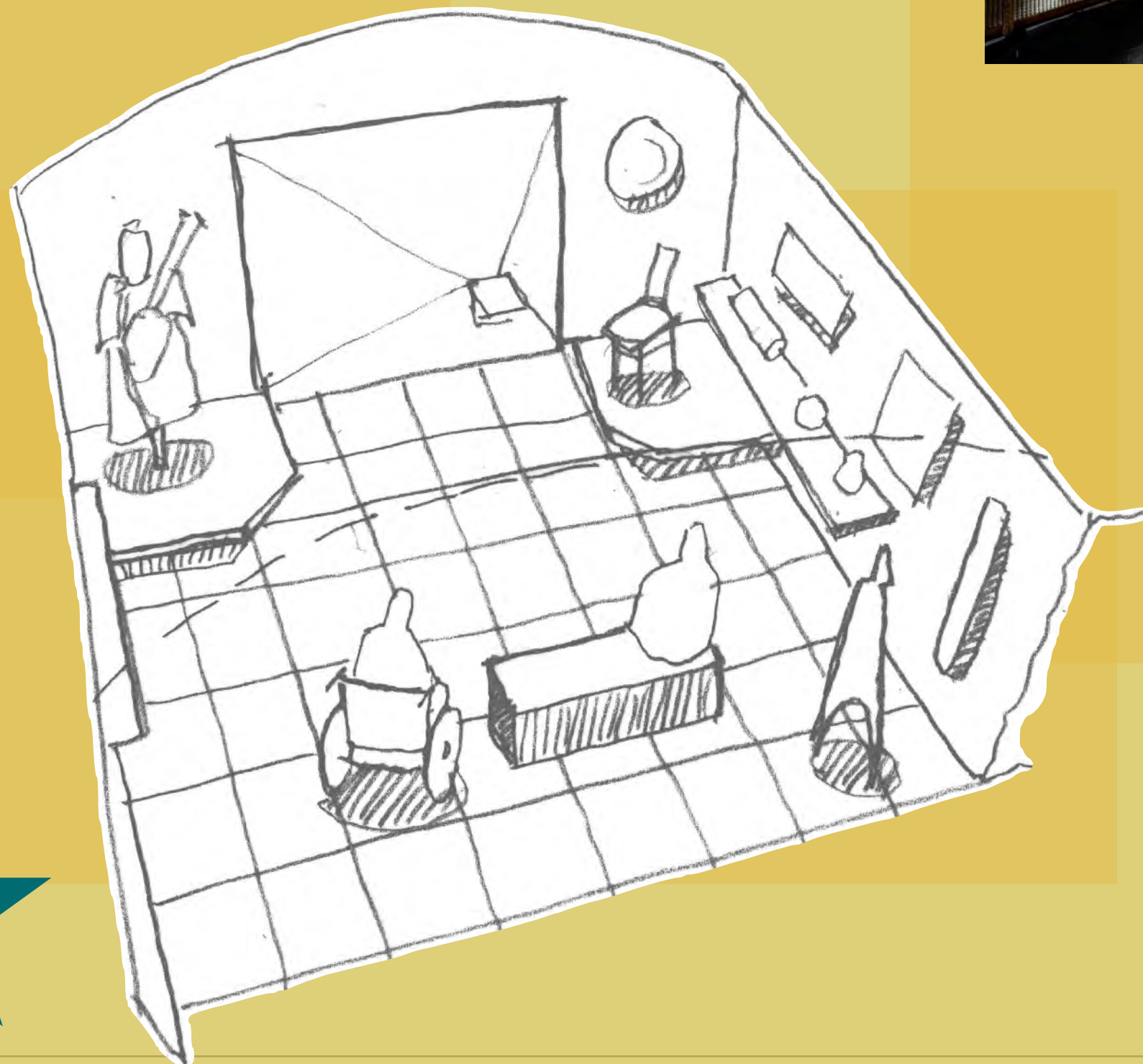


Logical

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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.



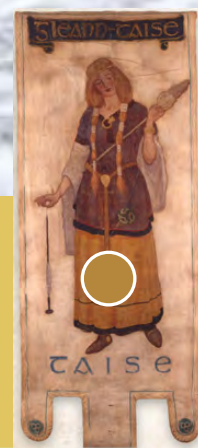
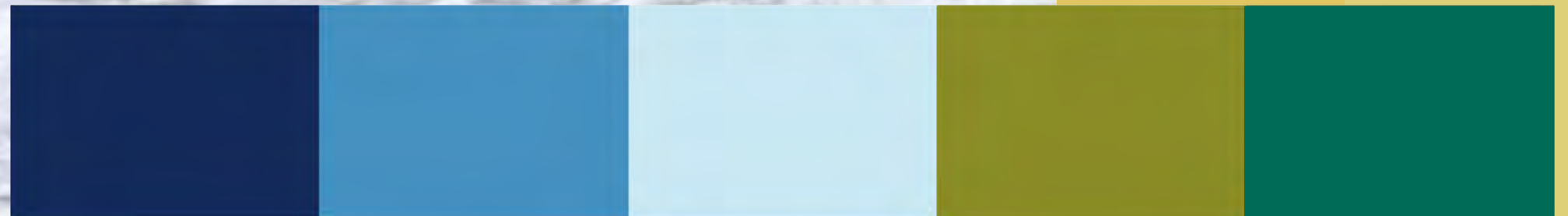
4.3

Consultees
average rating

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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
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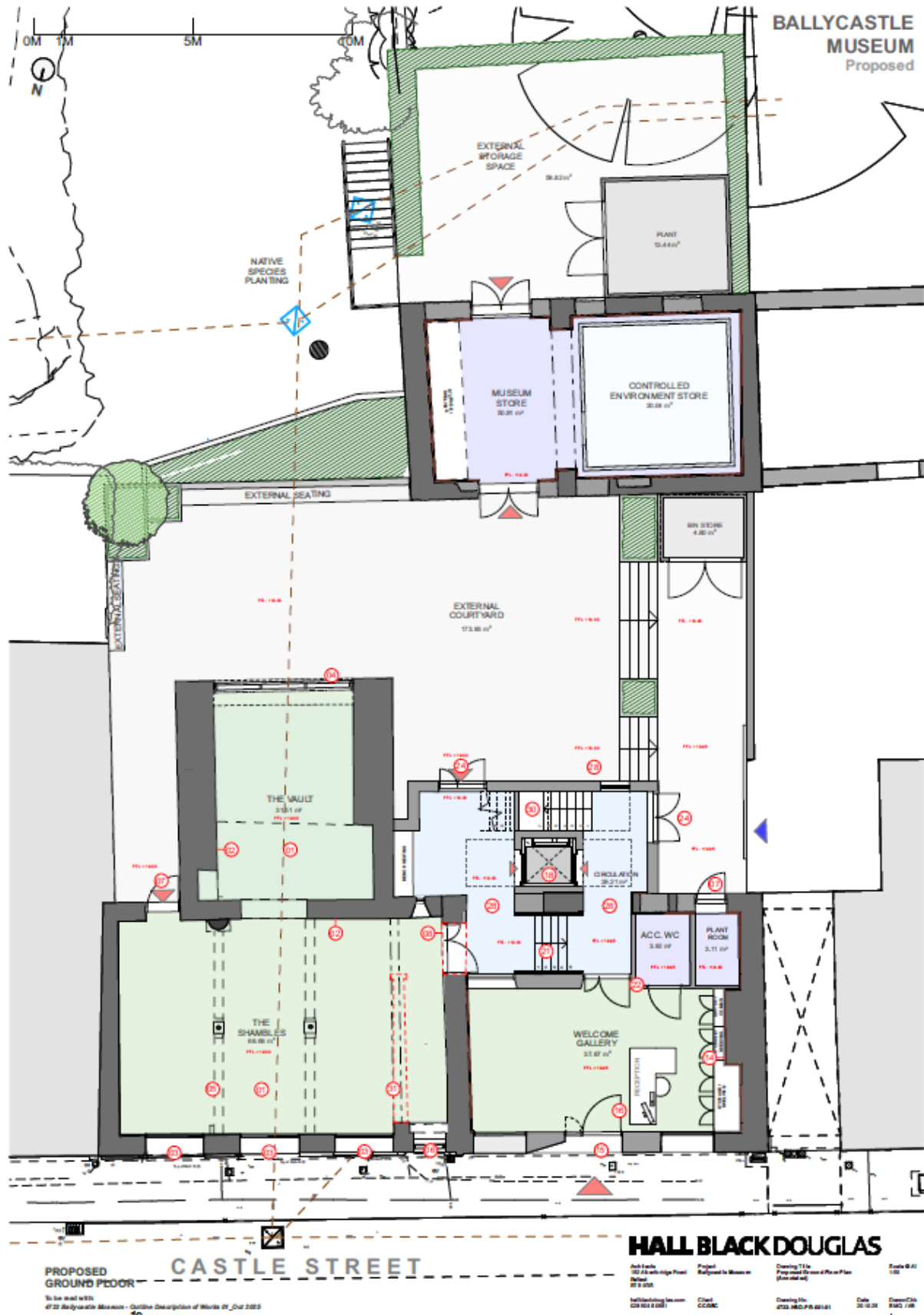
www.limastudio.co.uk

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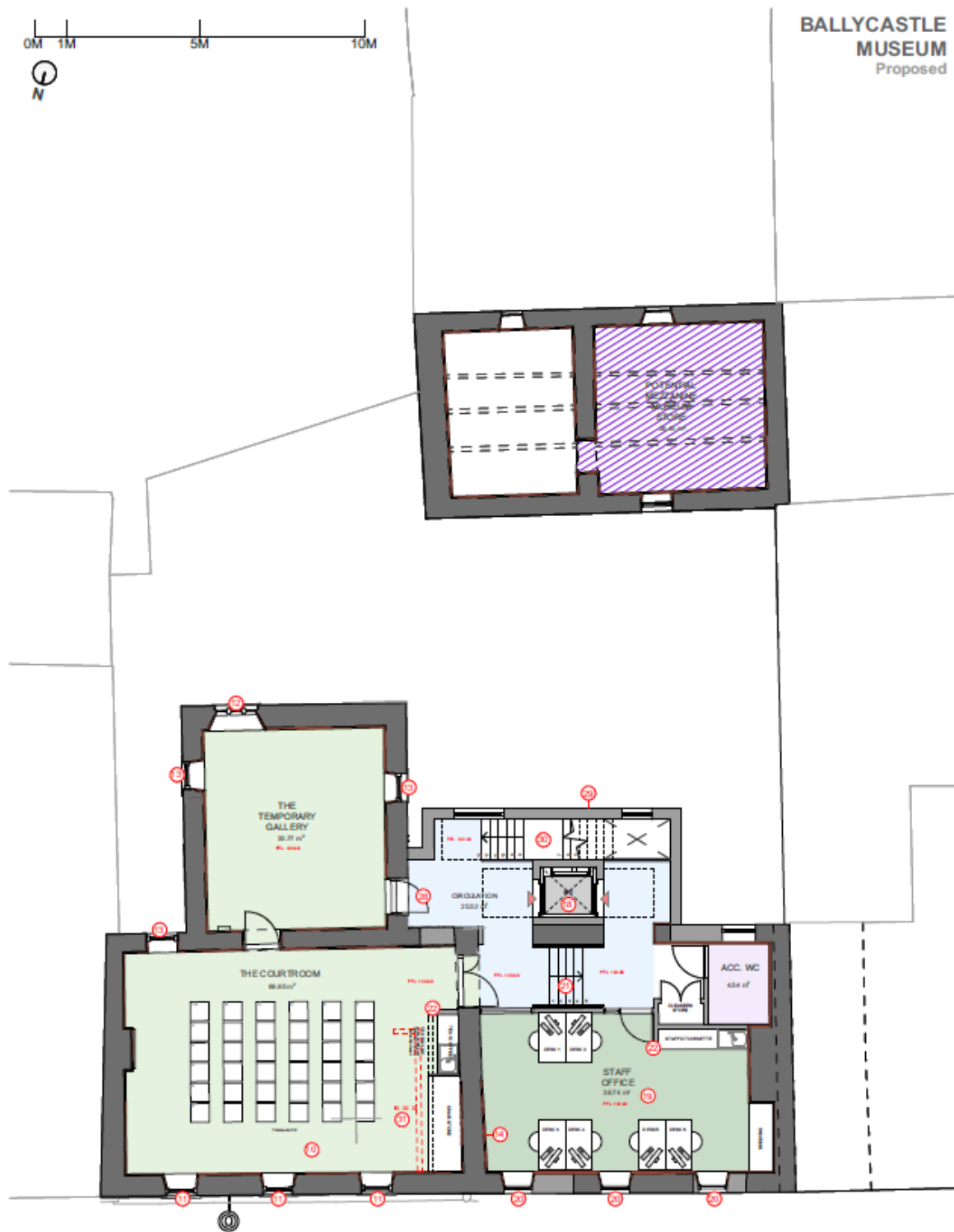


ANNEX C Ballycastle Museum Floorplans

Proposed Ground Floor



Proposed First Floor



PROPOSED FIRST FLOOR

To be used with:
4/22 Ballycastle Museum - Outline Description of Works 01_Out 2022

HALL BLACK DOUGLAS

Architect:
100 Black Douglas Street
Belfast
BT8 5JG

Project:
Ballycastle Museum
BT8 5JG

Drawing Title:
Proposed First Floor Plan
(Architectural)

Scale: 1:50

Client:
CCMC

Drawing No:
4/22-BMD-PB-001-01

Date:
20.10.22

Drawn By:
BMD / JMB