



FORMER GALA BINGO, STATION ROAD, WIGAN

Building Investigation



Oxford Archaeology North

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CONTENTS

SUMMARY	2
ACKNOWLEDGEMENTS	3
1. INTRODUCTION	4
1.1 Circumstances of the Project	4
2. METHODOLOGY	5
2.1 Project Design.....	5
2.2 Archive	5
3. BACKGROUND	6
3.1 Introduction	6
3.2. Former Gala Bingo Hall	7
4. BUILDING INVESTIGATION RESULTS.....	8
4.1 Introduction	8
4.2 Results	8
4.3 Discussion.....	9
5. RECOMMENDATIONS.....	11
6. BIBLIOGRAPHY	12
ILLUSTRATIONS	13
Figures	13
Plates	13
APPENDIX 1: CATALOGUE OF PHOTOGRAPHS	14
Black and White 35mm Films.....	14
Colour Slide 35mm Film	14
Digital Images	15
APPENDIX 2: PROJECT DESIGN.....	16

SUMMARY

Following a request from Neville Patterson of Gleeds Management Services, acting on behalf of Modus Properties, a photographic survey and summary descriptive record of the former Gala Bingo Hall, Station Road, Wigan (NGR SD 5841 0580), was undertaken by Oxford Archaeology North between November 2004 and January 2005. The building is to be demolished as part of the Grand Arcade development, which is being delivered by Modus Properties.

The building was constructed in 1938 for George Green Ltd, a family cinema company based in Glasgow, from where architect John Fairweather hailed. The basic design of all Fairweather's theatres appears to have been based on the Roxy in New York, which has the stepped façade, and the brick and tile construction is typical of many of the 1930s super-cinemas.

The main body of the structure comprises a large rectangular six bay auditorium, originally with stalls and circle, seating over 2000, but following the decline of the cinema industry in the late twentieth century, it was severely partitioned to form three cinema screens in the circle and restaurant areas, with a bingo hall in the stalls.

Cinemas formed a major role in popular culture from the late nineteenth century to the rapid rise of television from the late 1950s. Due to its location in the heart of Wigan's music scene of the 1960s, the cinema survived in its original condition longer than many contemporary structures as it was used as a concert venue, most notably for the Beatles in 1964.

ACKNOWLEDGEMENTS

Oxford Archaeology North (OA North) would like to express its thanks to Neville Patterson of Gleeds Management Services for commissioning and supporting the work. OA North are also grateful to Norman Redhead, the Assistant County Archaeologist for Greater Manchester, and Phillip Powel, the Wigan Conservation Officer, for their support and advice throughout the course of the project. Additionally, Mark Richardson of Shepherd's Construction is also thanked for his input. The project was funded entirely by Modus Properties.

The building investigations were undertaken by Chris Wild and Chris Healey. The report was compiled by Chris Wild, and was edited by Ian Miller, who was also responsible for project management.

1. INTRODUCTION

1.1 CIRCUMSTANCES OF THE PROJECT

1.1.1 During November 2004 and January 2005, Oxford Archaeology North (OA North) undertook a programme of archaeological building investigation in advance of a major new development in Wigan (Fig 1). As part of this development, the former Gala Bingo Hall is to be demolished.

1.1.2 It was recommended by the Greater Manchester Assistant County Archaeologist, in consultation with the Wigan Conservation Officer, that a basic descriptive and photographic survey was undertaken in advance of demolition. The investigation was focused upon the exterior of the structure, although general internal record shots were also taken, where practicable within the timescale of the project. The photographic survey was complimented with written descriptions of the building's type, function and a brief documentary study of its date.

2. METHODOLOGY

2.1 PROJECT DESIGN

- 2.1.1 In response to a request from Neville Patterson of Gleeds Management Services, acting on behalf of Modus Properties, OA North submitted a project design (*Appendix 2*) for a programme of archaeological building investigation of the former Gala Bingo Hall, in advance of the proposed Grand Arcade development in Wigan. The proposed methodology was broadly consistent with a Royal Commission on the Historical Monuments of England (RCHME) Level I type survey (RCHME 1996, 4). Following the acceptance of the project design by the Assistant County Archaeologist for Greater Manchester, OA North was commissioned to undertake the work.
- 2.1.2 The external recording of the building was undertaken in November 2004, with access to the interior afforded in January 2005. The recording undertaken comprised a photographic record, with a brief complimentary descriptive record of the exterior. All work was consistent with the relevant standards and procedures provided by the Institute of Field Archaeologists.

2.2 ARCHIVE

- 2.2.1 A full archive of the work has been prepared to a professional standard in accordance with current English Heritage guidelines (1991) and the *Guidelines for the Preparation of Excavation Archives for Long Term Storage* (UKIC 1990). The archive will be deposited with the Wigan Museum Services. In addition, a copy of the report will be forwarded to the County Sites and Monuments Record (SMR), and a summary sent to the National Monuments Record (NMR).

3. BACKGROUND

3.1 INTRODUCTION

- 3.1.1 Although the technical principals of cinematography were understood by the mid-nineteenth century, it was not until 1894 that moving pictures were introduced to the general public by Thomas Edison with the opening of the first Kinetoscope parlour in New York (NMFPT, 2005). The Kinetoscope was a coin-operated machine which gave a 'show' lasting about twenty seconds for a single viewer (*ibid*). In February 1895, Louis and Auguste Lumière patented a combined camera and projector, called the Cinématographe, and the first public presentation was made at the Société d'Encouragement pour l'Industrie Nationale in Paris on 22 March 1895. It showed a one minute film of workers leaving the Lumière factory in Lyons. Encouraged by its reception, further films were made and for the first time on 28 December 1895 an audience paid to see projected, moving photographic pictures in the basement of the Grande Café, Paris (*ibid*). The first Lumière presentation in Britain took place in London in February 1896 (Rankin 2001).
- 3.1.2 By the following year, Lumière presentations were popular throughout England, and the oldest footage in the North West Film Archive is a Lumière film shot in Liverpool in 1897, depicting a street scene (Moving History 2005). During the first years of the twentieth century, several permanent cinemas were established, usually involving partial conversion of existing theatres. This was the case in Wigan, with the Empire theatre in King Street, originally constructed as the Alexandra Hall in 1874, and converted to use as a cinema in 1908 (Powell 1998, 23). This closely predates the Cinematograph Act, introduced on January 1st 1910, which required much better fire safety precision, both regarding the flammable film and the number of seats in auditoriums. This led to a spate of new cinema construction, some purpose-built purely for cinema, whilst others were constructed as a combination cinema/theatre, known as ciné-varietys.
- 3.1.3 The popularity of cinema grew through the early twentieth century, quickly forming the main aspect of cultural entertainment. Films shown mainly concentrated on news and sport, covering aspects of firstly the Boer War, and later the First World War. With the introduction of sound in 1925, 'talkies' became popular in the late 1920s, after the success of 'The Jazz Singer' in 1928. Following this, a new generation of 'super-cinemas' (Ackroyd 2002) were constructed in the 1930s, generally accommodating in excess of 1500 seats. By the early post-war years Wigan had four cinemas, The Empire, King Street, the Pavilion Cinema, Library Street, the Princes Cinema, Clarence Yard, and the ABC, Station Road (latterly Gala Bingo).

3.2. FORMER GALA BINGO HALL

- 3.2.1 The building was constructed in 1938 on behalf of the George Green (Glasgow) company, (The Theatre Trust 2005). It was designed by the Scottish architect John Fairweather, a noteworthy theatre architect of the period. After designing the Townhead Library in Glasgow in 1907 (Carnegie Libraries of Scotland 2005), Fairweather visited America where he studied the design of the structures built for the new and expanding cinema industry. On his return to Britain, he became the leading architect for fellow Glaswegian George Green, a pioneer of the cinematographic industry in the country, and designed several of his new ciné-variety theatres. The most notable of these is the Glasgow Playhouse (1927), which followed his design of the Ayr Playhouse, built in 1924. Fairweather's Dundee Playhouse, constructed the year following that of Wigan, is of similar design, but is larger (*ibid*). Fairweather also designed the Edinburgh Playhouse (for the Edinburgh Playhouse company), Colchester Playhouse in 1929 (for Bostock Circuit), and redesigned the Hippodrome, Burton-upon-Trent on behalf of Burton Picturedome Ltd (*ibid*).
- 3.2.2 The basic design of all Fairweather's theatres appears to have been based on the Roxy in New York (Get Live 2005), which has the stepped façade. The brick and tile façade style of the study building is typical of many of the 1930s super-cinemas (e.g. Gaumont Palace, Liverpool (Ackroyd 2002, 148)). The building housed a single auditorium with 1676 seats in the stalls (The Theatre Trust 2005), and an unspecified number of seats in the Circle above, and an orchestra pit in front of the stage. Under the stage, constructed in the slope down from Station Road to Crompton Street, were dressing rooms, with a restaurant, projection rooms and toilets at the southern end of the building.
- 3.2.3 The cinema changed ownership from George Green to ABC (Associated British Cinemas), and later (post-1964) to Ritz. It was finally converted to a bingo hall in the stalls, with the circle divided into two small cinema screens, and a third screen added in the former restaurant. Final usage of the building was by Gala Bingo, before they relocated to the opposite side of Crompton Street in the late 1990s.

4. BUILDING INVESTIGATION RESULTS

4.1 INTRODUCTION

4.1.1 The principal objective of the building survey was to provide a photographic record, accompanied by location details, and a very brief descriptive record. The investigation was focused upon the exterior of the structure, although general internal record shots were taken, where possible.

4.2 RESULTS

4.2.1 The building is a sub-rectangular structure, aligned approximately north-east/south-west, fronted onto Station Road at its southern side (Plate 1), where it is up to four storeys high, with two extra storeys constructed into the slope down to Crompton Street at the rear of the property (Plate 2). The structure was built in extruded red brick, in English Garden Wall bond, with three courses of stretchers between the headers, bonded in a pale brown cement mortar. It comprises four structural elements; the southern entrance, the rear of the auditorium/stairs and projection rooms, the main auditorium and the backstage area.

4.2.2 The façade of the entrance is stepped from two to four storeys in the centre, with a coped parapet of white render (Plate 3). The upper storey does not extend to the full depth of the floors below, and appears to have been constructed for the architectural styling of the façade, rather than as a functional space within the building. The first storey has five projecting four-light steel framed windows above the ground floor canopy, with recessed windows either side. The second floor has a recessed panel containing two small vertical four-light steel-framed windows, most probably stair-lights. The roof of the entrance block comprises stepped flat-pitch roofs behind the parapet. (Plate 3).

4.2.3 The second structural element of the building comprises an approximately north-west/south-east aligned section, perpendicular to the entrance and main auditorium. It projects one storey above the majority of the entrance block, to the height of its partial fourth storey, with a gabled north-west/south-east aligned roof above. This is presently covered with a bituminous felt, but probably overlies Welsh slate. The western wall of this part of the structure has several small windows, mainly providing light into toilets and stairwells, with similar in the east elevation, below recessed panels in the upper floor (Plate 2). The central, horizontal panel has a small central, steel-framed, eight-light mullioned window, above a projecting brick 'balcony'. The southern panel houses a ten-light, steel-framed, window, providing light to the landing at the top of the staircase, whilst the northern panel is blind. A flat-roofed, single storey structure, containing the main electric fuse-box (Plate 4) abuts the northern end of the eastern elevation.

4.2.4 The main body of the structure comprises a large rectangular six bay auditorium with pitched south-west/north-east aligned roof, perpendicular to that to the south. The east and west elevations rise only to the height of the

penultimate floor of the section to the south, but the wide span of the roof determines that its apex projects above that of the roof to the south (Plate 2). The bulk of the brick walls of the external elevation is broken by architectural styling, in the form of two-storey high stepped recessed panels with concrete sills (Plates 2 and 5). A single-storey, flat-roofed, porch for an exit stair abuts the northern end of the eastern elevation (Plate 2), and a two-storey loading bay with cat-slide roof (Plate 6) projects from the northern end of the west elevation.

- 4.2.5 The rear element of the structure comprises a six-storey rectangular block, with flat roof, constructed to the height of the apex of the auditorium roof, but c5m narrower on the east and west sides (Plates 6 and 7). The angle between the two elements of the structure is filled with a single-storey, flat-roofed exit, with central doorway, on the eastern side (Plate 7), and by a two-storey flat-roofed structure, most probably the boiler house, on the western side (Plate 6). Architectural styling of the structure differs slightly from that to the south, in that the brick elevations are broken by projecting brick columns (Plate 7), rather than recessed panels, as to the south. There is also a projecting concrete string course at third floor level.
- 4.2.6 Internally the building bears little resemblance to its original form, with the stalls converted to a bingo hall (Plate 8), the circle partitioned to form two screens (Plate 9), and the restaurant converted to a third cinema screen. However, although partitioned, the circle retains many of its original features, even though their setting has been removed. These include the six plaster-moulded Corinthian columns, which flanked the aisles down either side of the original circle, and had capitals decorated with Spinosus Acanthus leaves below corner volutes (Plate 10), supporting similarly embellished architrave. The seating also appears original, with ornate detailing and scrolling on the gold-coloured row-end seats (Plate 11).
- 4.2.7 No access was afforded to the ornate boxes at the front of the extended circle, which apparently contain further columns and saucer-domed ceilings. Access was also unavailable to the dressing rooms, band rooms and the orchestra pit in the northern part of the building.

4.3 DISCUSSION

- 4.3.1 The cinema has occupied a centrally important place in British popular culture since its beginnings as a music hall novelty in the mid-1890s until the rise of television as the predominant form of popular entertainment in the 1950s and 1960s. However, in Wigan, the former Gala Bingo Hall was situated in the area of the town that was at the heart of pop culture in the 1960's, along with the nearby, now demolished, Wigan Casino. It became a venue for larger bands during this period, whilst many similar sized structures were being partitioned or closed. Most notable of the many artists of the period to perform in the large auditorium of the cinema were the Beatles, who performed both a matinee and evening performance on 13th October 1964.

4.3.2 Whilst it was one of Fairweather's latter designs, the George Green cinema building in Wigan represents a rare survival in England of one of the most important architects in the field.

5. RECOMMENDATIONS

- 5.1 The former Gala bingo building is of some significance, both in terms of the cultural history of Wigan, and also in terms of the architectural development of cinemas and theatres in the inter-war period of the twentieth century. Many such structures have already been demolished, with others being dramatically remodelled as bingo halls. It is therefore important that the building type is highlighted as a limited resource, and its monumental architecture is a symbol of both the increase of American influence in British culture, and the rise of the celluloid industry, which came to dominate global culture.
- 5.2 Although designed by one of the leading architects of the period, the structure is not an exceptional example, and would be out of place within the proposed development. The photographic and descriptive record undertaken during this project provides a suitable archive for future research into cinematographic research. However, the building does have several features of architectural merit, namely the Corinthian columns, typical of the period, which could possibly be retained, and incorporated within the proposed development. There is a growing interest in cinemas and theatres, and it is possible that several organisations / museums may be interested in some of the original features of the cinema, particularly the seating, and possibly the columns.

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ILLUSTRATIONS

FIGURES

Figure 1: Location Map

Figure 2: Location of photographs

PLATES

Plate 1: General view of Gala bingo hall from south-west (photo from www.wiganworld.co.uk)

Plate 2: Eastern elevation of Gala bingo hall

Plate 3: Façade of Gala bingo hall

Plate 4: Fuse-boxes in outshut

Plate 5: Western elevation of Gala bingo hall

Plate 6: Boiler house and loading bay, Gala bingo hall

Plate 7: North-east corner of Gala bingo hall

Plate 8: Converted stalls in Gala bingo hall

Plate 9: Circle of main auditorium, Gala bingo hall

Plate 10: Detail of Corinthian column, Gala bingo hall

Plate 11: Detail of circle seats, Gala bingo hall

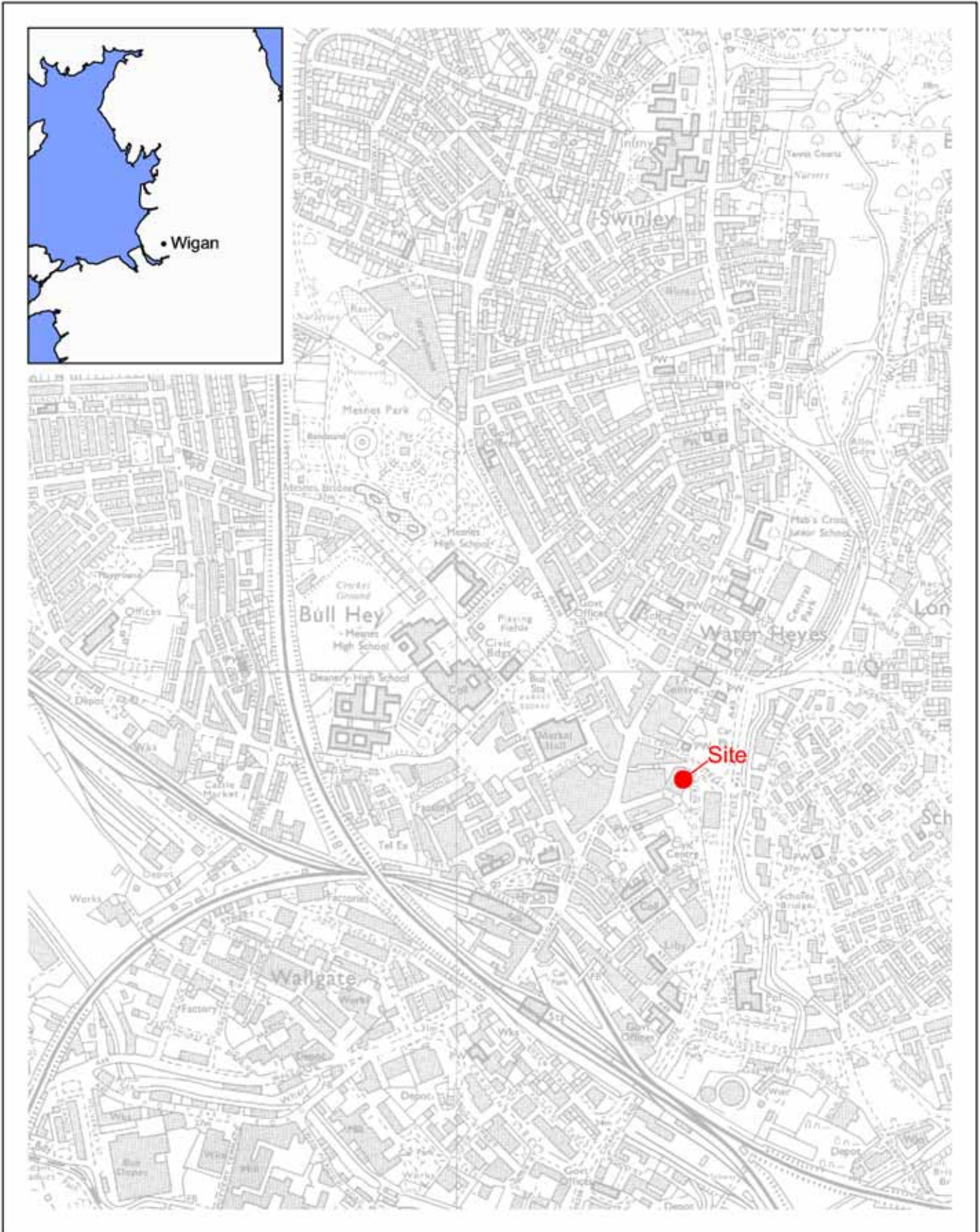


Figure 1: Location Map

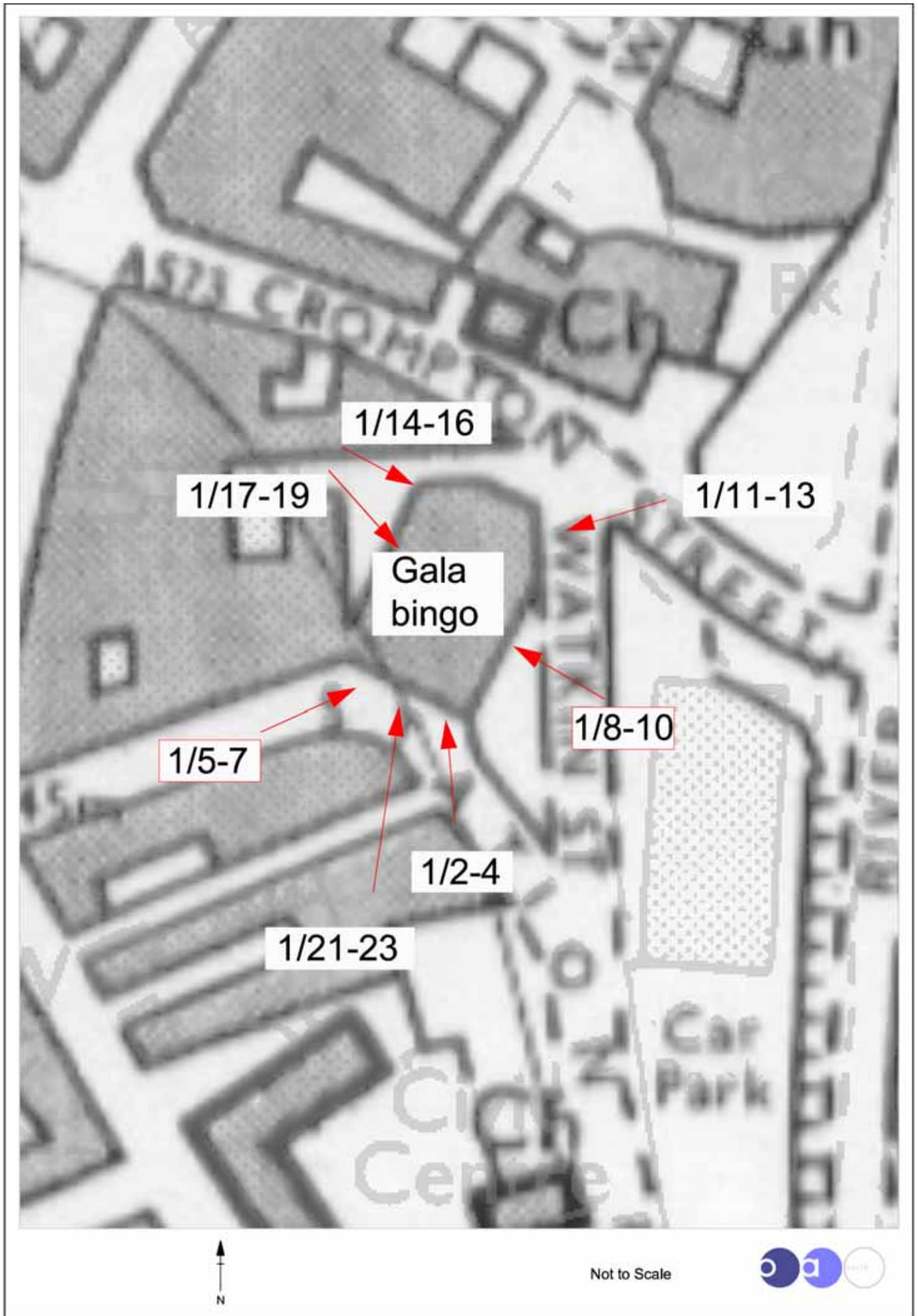


Figure 2 : Location of photographs



Plate 1: General view of Gala bingo hall from south-west (photo from www.wiganworld.co.uk)



Plate 2: Eastern elevation of Gala bingo hall



Plate 3: Façade of Gala bingo hall



Plate 4: Fuse-boxes in outshut



Plate 5: Western elevation of Gala bingo hall



Plate 6: Boiler house and loading bay, Gala bingo hall



Plate 7: North-east corner of Gala bingo hall



Plate 8: Converted stalls in Gala bingo hall



Plate 9: Circle of main auditorium, Gala bingo hall



Plate 10: Detail of Corinthian column, Gala bingo hall



Plate 11: Detail of circle seats, Gala bingo hall

APPENDIX 1: CATALOGUE OF PHOTOGRAPHS

BLACK AND WHITE 35MM FILMS

FRAMES	DESCRIPTION	DIRECTION
B1: 2-4	South Façade and main entrance	NW
B1: 5-7	South Façade and main entrance	N
B1: 8-10	East external elevation	W
B1: 11-13	North external elevation	SW
B1: 14-16	West external elevation, northern end	E
B1: 17-19	West external elevation, southern end	SE
B1: 21-23	General view from south-east	NW
B3: 17	Main auditorium, ground floor	S
B3: 19-20	Screen 3 (former restaurant)	W
B3: 21-22	Projection room	W
B3: 23-24	Circle of main auditorium (Now Screen 2)	SE
B3: 25-26	Column and inserted cinema screen, Screen 2	N

COLOUR SLIDE 35MM FILM

FRAMES	DESCRIPTION	DIRECTION
B2: 1-3	South Façade and main entrance	NW
B2: 4-6	South Façade and main entrance	N
B2: 7-9	East external elevation	W
B2: 10-12	North external elevation	SW
B2: 13-15	West external elevation, northern end	E
B2: 16-18	West external elevation, southern end	SE
B2: 19-21	General view from south-east	NW

DIGITAL IMAGES

FRAME	DESCRIPTION	DIRECTION
DSCN0001	South Façade and main entrance	NW
DSCN0002	South Façade and main entrance	N
DSCN0003	East external elevation	W
DSCN0004-5	North external elevation	SW
DSCN0006	West external elevation, northern end	E
DSCN0007	West external elevation, southern end	SE
DSCN0008-9	General view from south-east	NW
DSCN0123	Main auditorium, ground floor	S
DSCN0124	Main auditorium, ground floor	SE
DSCN0125	Electric fuse-boxes in eastern outshut	SW
DSCN0126-7	Screen 3 (former restaurant)	W
DSCN0128	Projection room	W
DSCN0129	Truss detail in projection room	W
DSCN0647	Detail of original auditorium seating (in Circle)	W
DSCN0648	Circle of main auditorium (Now Screen 2)	SE
DSCN0649-51	Detail of Circle columns	S
DSCN0652	Column and inserted cinema screen, Screen 2	N
DSCN0653	Detail of seating in Circle	NE

APPENDIX 2: PROJECT DESIGN

1. CIRCUMSTANCES OF PROJECT

- 1.1.1 This project design is for a programme of building recording work that is required as part of the Grand Arcade development within the centre of Wigan, and has been formulated in response to a request from Neville Patterson of Gleeds. The development is being delivered by Modus Properties, and involves the redevelopment of the former Gala Bingo building on Station Road, Wigan (centred at NGR SD 5841 0580).
- 1.1.2 It is envisaged that the former Gala Bingo building will be demolished as part of the development programme. It has been recommended that a basic descriptive and photographic survey is undertaken in advance of demolition, broadly consistent with a Royal Commission on the Historical Monuments of England (RCHME) Level I type survey (RCHME 1996, 4).
- 1.1.3 Oxford Archaeology North (OA North) has considerable experience of the recording of historic buildings together with evaluation and excavation of sites of all periods, having undertaken a great number of small and large scale projects during the past 20 years. Fieldwork has taken place within the planning process and construction programmes, to fulfil the requirements of clients and planning authorities, to very rigorous timetables. OA North has recently undertaken the recording of Piercy Street Foundry, Ancoats, St George's School, Tyldesley, Greater Manchester, and Hilltop Barn, Longridge, Higher Hills, Tockholes, the Old Post Office Barn near Burscough, Lower Alston Farm, and Ashton Hall Barn, all in Lancashire, as well as many other post-medieval buildings further afield.
- 1.1.4 OA North has the professional expertise and resource to undertake the project detailed below to a high level of quality and efficiency. OA North and all its members of staff operate subject to the Institute of Field Archaeologists (IFA) Code of Conduct. **OA North is an IFA registered organisation, number 17.**

2. OBJECTIVES

- 2.1 The principal objective of the building survey is to provide a photographic record of the former Gala Bingo building, prior to demolition being carried out, accompanied by location details, and a very brief descriptive record. This will be undertaken to RCHME Level I-type standard, and will comprise the following stages:
- ***Building Investigation:*** to undertake a visual inspection and photographic survey of the former foundry building RCHME level I-type survey. The investigation will be focused upon the exterior of the structure, although general internal record shots will be taken, providing safe access is practicable within the timescale of the project. The photographic survey will be complimented with written descriptions of the building's type, function and possible date;

- **Report and Archive:** a report will be produced for the Client within eight weeks of completion of the fieldwork. A site archive will be produced to English Heritage guidelines (*MAP 2*) and in accordance with the *Guidelines for the Preparation of Excavation Archives for Long Term Storage* (UKIC 1990). This will be incorporated with the site archive generated from the other work undertaken by OA North associated with the Grand Arcade development to ensure that all archaeological aspects of the project are integrated.

3. METHODOLOGY

3.1 BUILDING INVESTIGATION

- 3.1.1 **Photographic Archive:** a photographic archive will be produced utilising a 35mm camera to produce both black and white contact prints and colour slides. Photographs will also be taken in digital format. The archive will comprise general shots of the building and its surroundings.
- 3.1.2 **Interpretation and Analysis:** a visual inspection of the building will be undertaken utilising the OA North buildings *pro-forma* sheets. An outline description will be maintained to RCHME Level I-type survey. This level of recording is the simplest form of record designated (RCHME 1996, 4), and is essentially a visual record, supplemented by the minimum information needed to identify the building's location, age and type.

4. REPORT

- 4.1 The assessment will be submitted in report format, illustrated with the relevant drawings. It is envisaged that this will form part of the report to be compiled as part of the other archaeological elements of the Grand Arcade project.
- 4.2 One bound and one unbound copy of the report will be submitted to the Client. The Greater Manchester Sites and Monuments Record and the Assistant County Archaeologist will also be sent a copy of the report, which will be provided both as paper copy and in a suitably digital form. A copy of the report will also be supplied to the Local Planning Authority responsible for the planning decision. Any subsequent work arising from this survey will be subject to separate consideration in liaison with the Assistant County Archaeologist and the Client.

5. ARCHIVE

- 5.1 The results of the building investigation will form the basis of a full archive to professional standards, in accordance with current English Heritage guidelines (*Management of Archaeological Projects*, 2nd edition, 1991). The project archive represents the collation and indexing of all the data and material gathered during the course of the project, in accordance with UKIC guidelines. The deposition of a properly ordered and indexed project archive in an appropriate repository is considered an essential and integral element of all archaeological projects by the IFA.
- 5.2 It is intended that the archive be deposited with the Wigan Museum Service, which is the nearest museum that meets Museums' and Galleries' Commission criteria for the long term storage of archaeological material (MGC 1992). An index to the archive will be forwarded to the Greater Manchester Sites and Monuments Record, and a further copy can be made available for deposition in the National Archaeological Record.

6. HEALTH AND SAFETY

- 6.1 OA North provides a Health and Safety Statement for all projects and maintains a Safety Policy. All site procedures are in accordance with the guidance set out in the Health and Safety Manual compiled by the Standing Conference of Archaeological Unit Managers (3rd Edition, 1997). OA North will liaise with the Client/main contractor to ensure all health and safety regulations are met. A risk assessment will be completed in advance of any on-site works.
- 6.2 OA North has professional indemnity to a value of £2,000,000, employer's liability cover to a value of £10,000,000 and public liability to a value of £15,000,000. Written details of insurance cover can be provided if required.
- 6.3 Normal OA North working hours are between 9.00 am and 5.00 pm, Monday to Friday, though adjustments to hours may be made to maximise daylight working time in winter and to meet travel requirements. It is not normal practice for OA North staff to be asked to work weekends or bank holidays and should the client require such time to be worked during the course of a project a contract variation to cover additional costs will be necessary.

7. CONFIDENTIALITY

- 7.1 The report is designed as a document for the specific use of the Client, for the particular purpose as defined in the project brief and this project design, and should be treated as such; it is not suitable for publication, save as a note, without amendment or revision. Any requirement to revise or reorder the material for submission or presentation to third parties beyond the project brief and project design, or for any other explicit purpose, can be fulfilled, but will require separate discussion and funding.
- 7.2 Any proposed variations to the project design will be agreed with the Assistant County Archaeologist in co-ordination with the Client. OA North will arrange a preliminary meeting, if required, and the Assistant County Archaeologist will be informed of the commencement of the project in writing.

8. MONITORING

- 8.1 Monitoring of the project will be undertaken by the Greater Manchester Assistant County Archaeologist. Access to the site for monitoring purposes will be afforded to the Greater Manchester Assistant County Archaeologist at all times.

9. TIMETABLE AND STAFFING PROPOSALS

- 9.1 OA North could commence the building investigation within two days of receipt of written notification from the Client. OA North would be able to submit the survey report to the Client within eight weeks of the completion of the fieldwork, although a shorter deadline can be negotiated.
- 9.2 The project will be under the overall charge of **Ian Miller BA** (OA North Project Manager) to whom all correspondence should be addressed. Ian has considerable experience and particular research interests in Industrial Archaeology and, amongst numerous other projects, was involved in the excavation recording, analysis and publication of the Netherhall blast furnace site in Maryport, Cumbria, the excavation, recording and publication of work at Carlton Bank alum works in North Yorkshire, and the excavation of Macintosh Mill in Manchester.
- 9.3 The project will be undertaken in the field by a OA North Project Officer. This is likely to be **Chris Wild BSc (Hons)**. Chris has considerable experience of buildings recording, including a variety of instrument survey work, with extensive experience of Total Station survey, Reflectorless Total Station survey using the TheoLT AutoCAD interface, and GPS survey, and the manipulation of this data to produce report quality drawings via three-dimensional CAD packages. Chris also undertakes rectified photographic survey using medium format cameras.