



Media Pack

Prepared for the relaunch of JORVIK Viking Centre, April 2017

*Please note that all content within this pack is under strict embargo until
Thursday 6 April 2017.*

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NEWS RELEASE

UNDER STRICT EMBARGO UNTIL 6 APRIL 2017

JORVIK Viking Centre brings the Vikings to life in York once again

Opening Saturday 8 April 2017

York's JORVIK Viking Centre is celebrating the return of the Vikings to the world-famous attraction this weekend, which opens on Saturday 8 April 2017 following a four million pound re-imagining after the devastating flooding of 27 December 2015.

The whole attraction has undergone a major redevelopment, with almost the entire visitor experience updated and re-imagined within the world-famous Viking attraction whilst remaining true to the core values that led to its creation in 1984 – using real archaeology to tell the story of the Vikings that lived on the site in the year AD960.

“JORVIK Viking Centre is unique – it presents the incredible archaeology unearthed on this site in the 1970s and early 1980s in a way that can be understood and appreciated by everyone, from young children to seasoned academics. What was found on this very site changed everyone's understanding of the Vikings in Britain, and this latest incarnation of JORVIK incorporates the latest technology and interpretative techniques to share the incredible depth of knowledge in an accessible way that immerses the visitor in the sights, sounds and of course, smells of the Viking-age city,” comments director of attractions, Sarah Maltby, who has led the transformation.

Some aspects of JORVIK were saved from the flooding – not only all the Viking artefacts which were rescued and removed as soon as water levels started to rise, but also the preserved Viking-age timbers found on the site, the ride mechanism and time capsules which transport visitors around the recreated city streets, and some of the Viking properties that remained above water level – and these aspects have been incorporated into the new visitor experience. The artefacts now form part of the stunning new, open-plan gallery.

The new JORVIK Viking Centre is the fourth incarnation of the popular attraction, which is built underneath the Coppergate Centre. The site first came to public attention in the late 1970s. Archaeologists from York Archaeological Trust (YAT), the educational charity which subsequently created and continues to own and operate JORVIK Viking Centre, were surveying the ground underneath a demolished factory ahead of the shopping centre being built, and discovered incredibly well-preserved remains of streets in the principal Northern city of Viking Britain. Waterlogged, oxygen-free soil had stopped not only 1000 year old timbers from rotting away, but had also preserved a huge selection of Viking artefacts, small and large. These provide a remarkable insight into life in the Viking-age – a period in York's history that was previously largely forgotten.

“Before the flood, we had nearly six years' of visitor feedback to help guide us on what people were looking for from a visit, and we've changed many aspects of the experience to respond to these

JORVIK Viking Centre Press Pack, April 2017. For further media information, please contact Jay Commins, PRO
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comments – we’ve made greater use of video, photographs, sound and other memorabilia in the Discover Coppergate gallery, extended the time visitors spend on the ride by three minutes around Viking-age York, and opened up the artefact galleries to encourage visitors to stay longer enjoying the world-class treasures and artefacts on display, and chatting to our knowledgeable costumed interpreters,” explains Sarah.

The public reception to the re-opening has been great, with people pre-booking tickets from all over the country for the opening weekend, which quickly sold out, prompting JORVIK to release more time slots for pre-booked visits last week. Anyone missing out on these can be reassured that tickets will be available for purchase on the door during the opening weekend and beyond. “When JORVIK first opened in 1984, there was no pre-booking, and the queues around Coppergate hit the headlines in their own right! We would encourage anyone who wants to visit on our re-opening weekend and hasn’t pre-booked to join the queue and we will make sure to get everyone through the doors and back to Viking-age York. Plus, with all Viking-themed performances and activities taking place in the heart of the Coppergate Centre, there will be something to entertain and prepare visitors as they wait,” comments David Jennings, chief executive of York Archaeological Trust.

With the first 100 people through the doors on both Saturday and Sunday (8 & 9 April) receiving a special Golden Ticket – which will entitle them to a free limited edition replica coin, visitors during the first four weeks of opening will additionally have a special treat, as the York Helmet – an Anglo-Saxon helmet which was buried in Coppergate during the Viking period – will be on display just a couple of metres from where it was uncovered in 1982 by York Archaeological Trust. Following its four-week residency in JORVIK Viking Centre, the helmet will return to the Yorkshire Museum as part of the ‘Viking: Rediscover the Legend’ major new exhibition (19 May – 5 November 2017).

JORVIK Viking Centre is open daily from 10.00am to 5.00pm (last admissions) until 31 October, and from 10.00am to 4.00pm from November to March. From the 8th April and throughout Easter JORVIK will be open 10am to 6:30pm (last admissions).

Tickets can be pre-booked online at the new JORVIK website, www.jorvikvikingcentre.co.uk. Ticket prices remain the same as they did before JORVIK closed in December 2015: £10.25 for adults, £8.25 for concessions and £7.25 for children. Family tickets are available for £30.95 (two adults and two children) or £32.95 (two adults and three children). Full price tickets are valid for unlimited repeat visits for 12 months from the date of issue. Joint tickets are also available with other attractions in the JORVIK Group – please visit the website for details.

ENDS

Notes to editors:

JORVIK Viking Centre is owned and operated by York Archaeological Trust, a registered charity.

The total budget for the re-imagining of JORVIK Viking Centre was £4.03 million, of which £2.83 million came from insurance and £1.2 million was raised by York Archaeological Trust through a range of initiatives, including grant applications and #CampaignCanute. All of the work on the exhibition was completed by RMA Themed Attractions, who have designed and installed JORVIK’s displays since work began in 1983. Artefact displays and gallery lighting are by York-based Petrichor Associates.

Managers are hoping that the new JORVIK Viking Centre will attract around 500,000 visitors per year, around 100,000 more per annum than before the flooding.

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The JORVIK Viking Centre Visitor Experience

JORVIK Viking Centre comprises three sequential visitor experiences:

Discover Coppergate

Approximately 15 minutes

When visitors descend the stairs or lift from the admissions desk, they enter the Discover Coppergate gallery, which sets the context for their visit. Preserved Viking-age timbers sit above and below an expansive glass floor, showing visitors what archaeologists unearthed at the site during the excavations over 30 years ago. Projections onto the walls of the gallery use photographic and video footage to tell the story of the Coppergate Dig, with the voices of those who took part in the dig sharing their recollections, and the race against time to complete the excavations before work started to build the new shopping centre.

New and improved reconstruction techniques have created a more visually accurate version of the Coppergate excavations seen underneath a glass floor, which is now being used to orientate the visitors and explore the stories of those who dug here over the five-year excavation. Videos, images and memorabilia have been used to create an immersive introductory 'show' where the impact of the Coppergate dig is explored through the incredibly interesting and humorous stories of those who worked there. Recordings of the voices of Peter Addyman, York Archaeological Trust's Director at the time and Jim Spriggs, Head of Conservation, accompany newly digitised footage and never before seen images from the excavations. "Whereas previously our visitors were left to explore the recreated excavation site, now it is brought vividly to life using unique memories, voices and imagery," says Sarah. There are four different shows, each lasting around five minutes and the chance to see real archaeological finds up-close in between shows, in a new finds handling area hosted by a team of volunteers.

Experience Coppergate

Approximately 16 minutes

A ride around a recreation of Viking-age York has been a core feature of JORVIK since it first opened in 1984, and from April 2017, visitors will spend more time than ever before exploring the city aboard the time capsules – around 16 minutes, compared to 13 minutes previously.

New for 2017, each seat within the time capsule has its own touch-screen display, which provides access to 18 different commentaries on the ride, including 14 different language versions. Throughout the ride, the screen enhances the visit by highlighting key objects for visitors to look out for on the recreated Viking streets.

The sights

Much of the cityscape has been rebuilt, with visitors entering York in the year AD 960. A host of new animatronic characters await, including a hunter and his dog heading back into the city after a day's hunt, a tattooed blacksmith and his apprentice son, and a saga teller, telling stories of Norse legends by the fire in his house. Three new aspects of Viking-age York are incorporated into the displays: traders from around the world, which made 10th century York an ethnically-diverse society, a Christian priest tending to an ill Viking resident to reflect the evolving religious beliefs of the era, and even a slave trader – a reminder of the darker side of the Norse invaders and early medieval society.

A total of 31 animatronic characters now feature in the displays, 22 of which have been created as part of the latest reimagining project.

Women are now seen to play a greater role within the recreation; with animatronic depictions of a rich resident of Jorvik buying her supper, a woman working at home on her loom and an older resident who is based on one of only two full human skeletons found at Coppergate. This 46-year-old woman walks with a crutch due to her hip dysplasia and arthritis, all of which ailments were revealed by the in-depth study of her remains. The skeleton of the woman, who is probably a Scandinavian immigrant from south-western Norway, can be seen later in the new galleries.

For the first time, the recreation will feature a live Viking! Arriving on the wharf by the River Foss, one of JORVIK's Viking interpretation team will play that part of a trader bringing goods to sell in Jorvik. Depending on the interpreter who is in situ, they may be speaking any one of the languages that would have been heard around the city, but as the time travellers in the capsule are 'invisible' to the Viking residents, they will not interact with visitors.

The new recreation incorporates more animals than ever before, with 12 animatronic animals including chickens and livestock, dogs, birds, rats and eels – evidence for all of the creatures living in Viking-age York can be seen in the artefact galleries.

Even more attention has been paid to some of the smallest features of the recreation – tiny bits of lichen and moss growing on some of the properties and the weeds that are seen growing at the side of the streets reflect environmental remains found by microscopic analysis of soil samples.

The sounds

Alongside the sights of Viking-age York, a new soundscape has been created for the city which incorporates the varied sounds of the tradesmen you see around Coppergate – t, cooking in the home, seagulls by the wharf and music by the fireside mingled with the voices of the residents. PhD and Masters students from the University of York's English and Medieval Studies departments provide the voices for the animatronic characters speaking Old Norse & Old English with translations completed by Professor Matthew Townend. Other animatronics speak Ancient Arabic and Old Irish..

Viking-age music also features in the soundtrack for JORVIK, with eminent early medieval music specialists from across Europe combining their skills, knowledge and instruments to recreate the type of music that it is believed the Vikings would have enjoyed played on some of the instruments found in the excavation of Coppergate.

The smells

JORVIK Viking Centre pioneered the use of the olfactory senses as an integral part of the visitor experience, and visitors to the new displays will not be disappointed! Alongside the traditional smells of fish, cooking, fire, metal working and even cesspits that have graced the recreation of Coppergate for the last 30 years will be added a number of newly commissioned aromas – including one to evoke the native forests of Yorkshire and the damp wharf at the river Foss.

"Viking-age York would have been a very smelly place – a city of 15,000 people without the benefit of underground drainage would inevitably create a host of noxious aromas, and that is something that creates memories that last for decades for our visitors," comments Sarah Maltby. "These were

people living at fairly close quarters, with pens for livestock close to their homes, food and human waste discarded into dug pits, and a huge amount of detritus trodden into the ground.”

Explore Coppergate

Approximately 30 – 45 minutes

Once their journey into the past is complete, visitors disembark the time capsules and enter the brand new artefacts gallery to explore the astounding artefacts unearthed during the Coppergate Dig, and see the evidence that enabled York Archaeological Trust’s archaeologists to piece together the recreation of JORVIK Viking Centre.

The galleries are open plan and spacious, with artefacts carefully collected in themed displays within illuminated cases. Each case highlights a different aspect of Viking life that has been explored using items found during the Coppergate Dig – from intricate items of metalwork and bonework to the world-famous Lloyds Bank Coprolite, a fossilised Viking poo found not far from Coppergate. This provides a remarkable insight into Viking diet, health and even the parasites that inhabited local residents’ digestive systems.

Three cases display Viking-age skeletons, with information panels explaining the geographic origins of each of the city residents, as well as key details about their health and lifestyle revealed using the most recent isotopic and osteological research. Two of the skeletons are presented within the wooden coffins in which they were buried and the third skeleton was the focus of a partnership between the YAT curatorial team and York District Hospital, which used CATscans to enable the skeleton to be visualised on screens in three dimensions.

Touch-screen displays enable visitors to explore skeletal remains and the music of the period, accessing information gleaned by over 30 years of expert analysis of the dig.

The artefact galleries also feature a demonstration area with seating and a magnifier/projector screen enabling small items to be viewed much larger than actual size, handling areas where costumed interpreters offer visitors artefacts and replicas to hold. The popular coin-strike – where a Viking creates a replica coin using a traditional die and a metal disk – also returns as part of the gallery.

Whilst most of the artefacts found in Coppergate relate to civilian life – despite the Vikings’ fearsome reputation, no weapons were found – a new collaboration with the British Museum puts the local Viking settlers into a national and international context. A number of key exhibits from the British Museum’s Viking collection are on display within the gallery. Items include treasures from the Halton Moor Hoard – a collection of 860 silver coins and six gold discs, a gilt silver cup dating back to around AD1025-30, in the reign of Canute. The display also features coins of Canute as king of both England and Denmark, and a unique die, used to strike coins towards the end of Canute’s reign. Weaponry, including spearheads and a ‘pattern-welded’ sword found near Windsor show the warrior-side of Vikings, alongside axe heads and stirrups of the kind used by Vikings when travelling over land on horseback.

For the first four weeks of opening, JORVIK will also host the York Helmet, an Anglo-Saxon helmet which was buried during the Viking period just metres away from where it will be displayed. On loan from York Museums Trust, this unique item will shortly be joining a new Viking-themed exhibition

and national tour in association with the British Museum, which launches at the Yorkshire Museum in May.

“We are incredibly proud of the transformation of the new galleries – the cases are more easily accessed, enabling more people to view artefacts at any one time, and we’ve opened the exhibition space to create one larger, free-flow gallery which is more conducive to longer exploration and creating more in-depth understanding of the work done by our expert team at York Archaeological Trust,” explains Sarah. “It is wonderful to be hosting some internationally-significant artefacts from the British Museum, too – the visiting traders in the recreation show the flow of goods in and out of the city, and these artefacts are real examples of the kinds of treasures being moved around Viking-age Britain.”

The galleries also feature two new collaborative artworks, specially created for JORVIK Viking Centre. As visitors disembark the ride, they will see a stained glass panel showing Viking invaders, which has been created by York Glaziers Trust. Inspired by an illustration in *The Life & Miracles of St Edmund*, c. 1130, it shows Danes armed with shields and spears, at sea.

The second piece is a replica of the Middleton Cross, an ancient carved stone cross which sits in St Andrew’s Church in Middleton, Ryedale showing a Viking warrior in full armour alongside a monstrous beast. The cross shape reflects Christian iconography, and this was probably commissioned by wealthy locals to commemorate one of their dead – a unique item that illustrates this co-existence of Christian and Norse religions. York Archaeological Trust’s head of interpretation, Dr Chris Tuckley, worked in partnership with the church to re-imagine what it would have looked like when it was first crafted, and this has been rendered in stone by the masons of York Minster’s Stoneyard.

Access

Throughout the process of reimagining JORVIK, the JORVIK team has been keen to ensure improved access for all visitors. This included adding hearing loops to all ride capsules and ensured that the ride has been made more accessible for wheelchair users. The narration on the ride has also been converted into an audio descriptive version and, with the help of our new touchscreens, closed captions added to every seat. In the galleries hearing loops have been added to the ‘handling area’ and coinstrike plus closed captions to the new video that explores how the unique house timbers were preserved here.

“Tactile handling collections have been added throughout the galleries giving our visitors the opportunity to hold exact replicas of some of the highly decorated and interesting objects in our collection,” says Sarah Maltby, director of attractions. “We have also included a brand new touchscreen which showcases audio-visual recordings of music played on instruments based on archaeological finds from the period. These fascinating recordings really do bring the past to life and add a new accessible dimension to the displays.”

Multilingual experience

With the original sound system for the ‘time capsule’ ride around the recreation of the Viking-age quayside, streets and houses damaged beyond repair during the floods of December 2015, the latest incarnation of JORVIK Viking Centre incorporates more language versions than ever before to represent the broad range of nationalities expected to visit when the centre re-opens.

“The JORVIK Viking Centre experience aims to immerse visitors in the sights, sounds and even the smells of York – or Jorvik, as it would have been known then – in the year AD960. We’ve gone to great lengths to recreate the Norse and Old English languages, which visitors will hear the animatronic models speaking, and even period instruments to represent music of the era, but the commentary available in the time capsule helps visitors to fully understand what they are experiencing,” explains JORVIK Viking Centre’s director of attractions, Sarah Maltby. “We had six options available before the flood, but have now integrated technology that enables us to offer fifteen different languages within the ride.”

Indeed, each of six seats in the ‘time capsule’ which transports visitors around the recreation has its own touch screen display on which they can choose their preferred commentary language, and on which further information to enhance the tour will be displayed. “There’s no reason why six people of different nationalities can’t experience the tour in their own language, even if they are travelling together,” adds Sarah.

The language on offer are English (four different versions, including one designed especially for children), Mandarin Chinese, French, German, Italian, Spanish, Dutch, Russian, Danish, Swedish, Norwegian, Finnish, Japanese, Polish and Arabic. These languages were selected based on over ten years’ of visitor profiling. There are also options for audio descriptive and closed caption commentaries to help all visitors access the Viking-age.

Flood mitigation

It has been essential that within our plans for the redevelopment of JORVIK that we included measures that would ensure that we were more resilient should any future flooding occur. Working with our insurers and specialists we have now installed a series of flood prevention measures in the basement which include:

- Flood gates and barriers
- A flood alarm system
- Raising all essential electronic equipment to a higher level
- Enhanced drain management
- A steel undercroft to the ride area (replacing a previous wooden structure)
- Water management systems
- Enhanced tanking in vulnerable areas

Insurance

JORVIK Viking Centre is insured by Aviva.

The insurance covered like-for-like replacement on the attraction itself, as well as business continuation insurance which ensured that no staff were made redundant during the closure. This accounts for £2.8 million of the total £4 million project cost, with the remaining £1.5 million raised by York Archaeological Trust as part of #CampaignCanute.

The December 2015 flooding was the first time flood water had infiltrated the underground attraction in its 33 year history. Consequently, flood insurance premiums for JORVIK have risen by 45%. Whilst expected, any increase would inevitably impact on the Trust’s future charitable activities. Discussions are ongoing with insurers as the newly installed flood mitigation measures are fully evaluated.

The flooding and the recovery: what went on behind the scenes

When staff at the JORVIK Viking Centre opened for business on 27 December 2015, they had no idea how the day's events would affect so many people over the next year and beyond; but one year on, and the team at York Archaeological Trust has developed three York-based exhibitions and work is well underway on rebuilding the flooded Viking cityscape, with a newly re-imagined JORVIK Viking Centre set to open on 8 April 2017.

Water started to enter JORVIK Viking Centre from the delivery bay door off Piccadilly when the River Foss flooded following heavy rainfall on Boxing Day. The technical staff managed to create a makeshift flood barrier which held the water back long enough for a team of curators and JORVIK staff to remove all of the irreplaceable artefacts from the underground galleries, but by the morning of 28 December, much of the recreation of Viking-age York was under up to a metre of water.

An electric substation which provided power to a number of the stores in the Coppergate Centre had been flooded, so whilst there was no water to be seen at street level, many of the shops were forced to close, and those backing onto the loading bay saw contaminated water flood into their lower floors. For more, these were storage spaces away from the public eye, but for JORVIK Viking Centre, this was the recreation of the Viking city, built on the actual site and at the level of Viking-age York. After over 30 years without being affected by flooding, the encroaching water was coming from a different direction – from a drain in the loading bay – and quickly found its way into the lowest parts of JORVIK.

“When we went down there, it was pitch black – no lighting at all, and eerily silent without the familiar hum of air conditioning units. The elevated parts of the recreation were dry, but the lower parts – the entrance to the ride and the quayside – were under up to a metre of water. The floors in the galleries were under water – it was a devastating and quite unbelievable scene,” comments Sarah Maltby, director of attractions at York Archaeological Trust (YAT).

The scene was shared all around the world, when film crews and journalists, who had come to York to see the devastation on Huntington Road, descended on JORVIK to see the damage for themselves. Messages of support started coming in from all quarters – from the heads of other local attractions to the House of Lords.

However, with all of the artefacts safely transported over to a dry, secure venue, Sarah and her team quickly began planning for what had to happen next. With no firm idea of how long it might take to bring JORVIK back into operation, the team started planning how to deal with school groups who had booked New Year visits to JORVIK, and to continue planning the JORVIK Viking Festival, which was only eight weeks away. Contingency plans were put in place to use York Methodist Church Hall – across the road from one of JORVIK's sister attractions, DIG – and groups were contacted to advise of the changing arrangements. The JORVIK team also started work on pumping water out of the basement and assessing the damage.

It became evident fairly early on that a significant amount of work would be needed to restore JORVIK Viking Centre. Many of the sets were built on wooden frames, which had been contaminated by water and required replacement, whilst all of the plaster models touched by the flood water – each skilfully hand-crafted - also had to be discarded.

“Our insurers were helpful and we had policies in place to ensure that we could keep all of our staff employed during the closure, distributed around our four other York attractions or working on our educational outreach programmes – and this was crucial to us, as we have such a remarkable knowledgebase amongst these staff, they are truly irreplaceable,” comments Sarah.

Amongst the supporters were York Museums Trust, York Minster and York Theatre Royal. Each offered space to JORVIK to host some of their collections whilst the Viking Centre was closed; a way of keeping York’s Viking heritage in the public eye despite the closure. Three exhibitions were quickly assembled and continue to operate at the three venues until the New Year, when artefacts will be returned to JORVIK ahead of the re-opening.

Meanwhile, work continued on the underground attraction, with the designers of the original JORVIK and subsequent redevelopment, Rick Matthews Associates, brought in for their particular expertise and knowledge of the project

“We knew, when facing the devastation caused by the flooding, that although it was catastrophic and distressing, it also presented us with a unique opportunity to start afresh, and build a re-imagined JORVIK that would incorporate new research, interpretation and technology, that had been developed since we last refreshed JORVIK. It meant that when we reopened, the ‘re-imagined’ JORVIK would surprise and delight visitors as we always had, and be able to attract repeat visitors, as well as new audiences, and continue to play a key role in York’s tourism portfolio,” explains Sarah. “Planning, fundraising and building a new attraction in only 17 months is quite a feat, and we’re delighted to be returning JORVIK to York’s tourism portfolio – great news for the 6.9 million annual visitors to York, and for the £28 million that JORVIK contributes to the local economy.”

With a project cost of £4.3m, and an insurance settlement of £2.8m, the fundraising challenge for the Trust was to raise an additional £1.5 million, from a standing start in January 2016, within the tight deadlines of needing to be up and running again as soon as possible, ideally in Spring 2017.

“We have been overwhelmed by the amazing support we have received from so many organisations, from government bodies, charitable trusts and foundations, local businesses and large companies, and of course many, many individuals. Donations have varied from major gifts from the Garfield Weston Foundation, Wolfson Foundation and the Arts Council to a little girl sending in her pocket money. Local charitable trusts and organisations have also been hugely supportive, and we’re grateful to them all, including York Civic Trust, Yorventure, the Sheldon Memorial Trust, the Holbeck Charitable Trust, and many more,” she adds.

About York Archaeological Trust

York Archaeological Trust was founded in 1972 to help preserve the vast collection of archaeological deposits that lay within 2,000 years of York's history in response to threats posed to the City's archaeological heritage at the time.

As an independent, educational Charity it has taken this core value and developed its proposition of investigating the past for the benefit of present communities and future generations. It is by demonstrating the critical value of Heritage, it has managed to sustain its activities.

Now with 45 years experience of delivering professional services and specialist expertise to the heritage sector, it carries out archaeological recording, excavation, research and conservation for a broad range of clients and partners on a global stage.

Since its inception YAT has taken part in over 350 excavations and 1400 watching briefs, uncovering amazing archaeological discoveries such as Britain's oldest brain, the headless Roman burials thought to be Gladiators and the remains of St Leonard's Hospital, one of the largest and most important medieval hospitals in England.

Growing from its head office in York it has expanded to three further offices in Glasgow, Sheffield and Nottingham within the United Kingdom, employing over 200 people alongside the vital contributions its team of 65 volunteers makes.

YAT has an ongoing commitment to community involvement, education and training, and the presentation of archaeological discoveries to the public through a number of innovative, accessible and dynamic ways including visitor attractions, lectures, publications and events.

It is within these public presentation experiences that YAT has achieved one of its most successful projects to date. One of the first excavations it carried out was a small excavation under Lloyds Bank, near Coppergate in York. At this site, nine metres of archaeological layers existed which were moist and peaty, meaning organic layers could be preserved over a vast period of time. When the city council proposed a major development of Coppergate on the site of the old Craven's sweet factory, this gave YAT's archaeologists the opportunity to excavate an area of 1000 square metres through 2,000 years of history over five years.

In total 40,000 Viking-Age artefacts were excavated, ranging from Viking houses, weapons, a coin dye, ice skates and even a sock! When the extent of these exciting discoveries was realised, plans were created to put these remains on display on the very site of the Coppergate dig. The result being JORVIK Viking Centre which opened to the public on 14th April 1984 and to date, has welcomed over 18 million visitors from across the World.

Due to the phenomenal success of the JORVIK Viking Centre which contributes over £28 million to the local economy and is able to fund further important YAT-wide archaeological excavation and research, YAT has been able to take this model of exploration and explanation, and open four more city centre attractions within York, along with multiple touring exhibitions to partner venues across Europe. YAT owns and operates five visitor attractions in the city of York: JORVIK Viking Centre, DIG, Barley Hall, The Richard III Experience at Monk Bar and the Henry VII Experience at Micklegate Bar.

YAT receives no direct state grant or subsidy for its work, relying heavily on its commercial work, membership fees, donations and attraction visitors. It has recently announced that HRH The Prince of Wales is supporting YAT's Campaign Canute fundraising campaign as its Patron.

It is down to these funding streams that YAT can exist and build on these connected reasons: to discover and conserve the World's heritage; explore and research what these discoveries tell us about our past; and present the findings in innovative and accessible experiences, for everyone's enjoyment.

For more information on the work carried out by YAT, visit www.yorkarchaeology.co.uk/case-studies

York Archaeological Trust is a registered Charity in England & Wales (No. 509060) and Scotland (SCO42846).

Fundraising Support

York Archaeological Trust is incredibly grateful to all of the individuals, groups, companies and Trusts who have supported Campaign Canute, the fundraising initiative which has raised over £1.5 million towards the re-imaging of JORVIK Viking Centre.

Patron: HRH The Prince of Wales

Ambassadors: Brian Blessed
Terry Deary
Dan Snow

In particular, thanks go to:

Trust or Foundation	Amount committed
Funding source	
DCLG – Storm Eva	£14,736.00
Arts Council England (Museum Resilience Fund)	£50,000.00
Yorventure	£39,191.00
Robert Kiln Charitable Trust	£1,000.00
York Common Good Trust	£1,000.00
Sylvia and Colin Shepherd Trust	£500.00
York Philosophical Society	£500.00
NG Terry Trust	£500.00
Joseph Rowntree Foundation	£500.00
York Civic Trust	£1,000.00
York Rotary Club	£250.00
York Council	£5,000.00

Corporate	Amount committed
Funding source	
Betty's Good Causes Fund	£1,000.00
Aviva	£5,000.00
Shepherd Group	£500.00
Fenwicks Community Fund	£5,000.00
Lendlease	£1,000.00
October Films	£3,000.00
Coutts	£1,000.00

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Aurelius Charitable Trust	£5,000.00
Garfield Weston Foundation	£250,000.00
LEP	£100,000.00
Holbeck Charitable Trust	£10,000.00
Sheldon memorial trust	£2,000.00
Ready to Borrow Grant Scheme (ACE)	£50,000.00
The Hobson Trust	£20,000.00
Charles Haywood Charitable Foundation	£50,000.00
Sir George Martin Charitable Trust	£2,000.00
Wolfson Foundation	£250,000.00
Whitwam Family Charitable Foundation	£5,000.00
York Conservation Trust (Rent reduction)	£20,000.00
George A. Moore Trust	£10,000.00
Two Ridings Community Foundation	£7,500.00
Charles and Elsie Sykes Trust	£10,000.00
Freemans Guild	£250.00
Headley Trust: Sainsbury Family Charitable Trust	£50,000
Samuel Storey Charitable Trust	£1,000
Bruce Wake Charity	£2,000.00

