EIGHTH IN THE EAST

HG-10-06017

Activity Plan
The Eighth in the East project will be delivered by a partnership between Eastern Angles, Norfolk Historic Environment Service, Norfolk Museums and Archaeology Service, Norfolk Record Office, 2nd Air Division Memorial Library, and the University of East Anglia, all co-ordinated by New Heritage Solutions.

Our principal aims are:

1. Research and interpretation of the built and social legacy of the American Eighth Air Force in the East, through community archaeology, oral history, film and photography, and re-examination of museum collections
2. Celebration of this material through local and regional events, exhibitions, touring theatre and other showcase opportunities
3. Sustaining the project beyond its active stage through website, digital fly-through, learning resources, social media and museum development

All these stages will be backed up by an extensive education offer for all ages, and a unique marketing campaign that will combine traditional methods of communication with new digital media to further the sustainability of the project.
CONTENTS

Introduction

1) SECTION 1 – WHERE ARE WE NOW?
   a) Lead Organisation
   b) Partner Organisations
   c) Changes during Development Phase:
      i) Project Management
      ii) The Importance of Archaeology
      iii) The Hubs
      iv) Marketing
      v) Learning
   d) Development of the Activity Plan
      i) Horham “Your Shout”
   e) Current & Potential visitors
SECTION 2 - STRATEGIC DECISIONS ABOUT INVOLVING PEOPLE

2) Management & Delivery
   a) Employed posts
   b) Project Board
   c) Delivery mechanisms – the 5 hubs

3) Rolling out the programme.
   a) Stage One
      i) community archaeology
      ii) oral history
      iii) film & photography
      iv) museum reviews
   b) Stage Two
      i) events
      ii) touring exhibition
      iii) theatre
      iv) museum development
   c) Stage Three
      i) fly-through
      ii) website
      iii) social media
      iv) museums partnership

4) How we will engage people in
   a) archaeology
   b) oral history
   c) other elements

5) Education - The Learning Programme

6) The Marketing & Communications

7) Evaluation
Eighth in the East – Activity Plan HG-10-06017

EIGHTH IN THE EAST

Introduction

Five months after the bombing of Pearl Harbour, in May 1942, the first aeroplanes of the newly formed Eighth U.S. Army Air Force (8AF) arrived in the eastern counties. Divided into three air divisions, its four-year occupation of a series of airfields in the eastern counties for the Allies strategic bombing programme of continental Europe and beyond had a unique effect on a region, which, incredibly, had avoided almost all military conflict for over a thousand years.

Perhaps the only previous major incidents of violence could be Boudica’s rebellion and the Battle of Maldon with the Danes! The Anglo-Saxons settled in as farmers, the Normans harried the north, and the Civil War found little to fight over in the relatively un-castellated east. Apart from a few rick burnings, broken threshing machines, and occasional skirmishes with smugglers, the region was a pretty quiet sanctuary for any dragoons’ posting.

The Victoria County History captures this most perfectly in relation to the Wars of The Roses when it says, as an explanation for the abundant medieval churches in East Anglia, “While the din of arms was resounding in other counties, the click of the trowel was rather the prevalent note in Suffolk”. The same we suspect could be said for Norfolk, parts of Cambridgeshire and N. Essex.

So the arrival of a fighting force which occupied nearly 70 airfields (see airfields and map) in Norfolk, Suffolk, Essex, Cambridgeshire, Hertfordshire, Bedfordshire, Oxfordshire and Northamptonshire in a short 3 year span, brought around 4,000 men and women to each of these places, introduced the first major concentration of heavy bomber aircraft ever assembled, and then proceeded to buzz the skies almost constantly, was something so new that no one could have imagined it. Added to this the young airmen, and their support staff, were as the saying goes, “overpaid, overfed, oversexed and over here”, effecting a cultural challenge to almost anyone under 30. That this airforce was officially segregated, resulting in small market towns not only seeing and playing host to black people for the first time, but witnessing often brutal consequences of this, is a significant moment in the nation’s and not just the region’s history.

That those men who took to the air, relatively few in relation to the total support staff on base, were so young, so brave, and so successful, but paid such a heavy price, meant that for years their colleagues have returned to pay tribute, support museums and site groups and erect monuments. However, those visitors now dwindle as the last survivors fade away.

The shape of the airfields, their flat open spaces, and the sheer amount of concrete poured into them, subsequently providing good bases for rural industrial estates, and they still make a mark on the landscape. However, it is only a few buildings, usually through the diligent support of a site group of enthusiasts, which have survived, often to become small museums with a dedicated group of volunteers to keep the memory alive.
However, the wider effect of the arrival of the 8AF and its unique moment in history had an enormous effect on the region and is in danger of being forgotten. The *Eighth In The East* (EITE) project addresses this threat to our heritage by recording, interpreting and celebrating the impact of the 8AF with a region-wide project that brings together the local enthusiasts, new volunteers attracted by the wider social effects of the presence of the 8AF through those years, and audiences of all ages and classes whose knowledge has been awakened by the project.

Using archaeology, photography, oral history, film and whatever other records the 8AF left behind, EITE will ensure the full record of their physical presence will be captured for posterity. In so doing it will encourage local groups, schools, and the legion of small museums and site groups to take stock and understand the meaning of the objects and the stories they tell. Then, through the process of exhibition, digital media, and live theatre production, this will be shared with increasingly wider audiences to become a small revolution in the way we look at our region, its role in the Second World War and the social impact of the so-called ‘friendly invasion’.

This region-wide project will be delivered by a consortium of partners headed up by New Heritage Solutions, a Community Interest Company set up, in part, to provide the bridgehead that will co-ordinate the set of high level partners necessary for such an endeavour. While each of those project partners on their own is unable to run a project that crosses county boundaries and covers a broad spectrum of activities, in this consortium their contribution can be dovetailed to maximum effect.

This is the chance of a lifetime to preserve and understand a sense of our heritage that came from barely 4 years of activity.
SECTION 1 – WHERE ARE WE NOW?

In the beginning of the project was the steering group – a collection of individuals who all recognised that time was slipping away for a proper examination of the physical and cultural records of the effect of the Americans on the Eastern region during the Second World War. They all represented major institutions in the East (Norfolk Museums, UEA, BBC, Norfolk Record Office, 2nd Air Division Library, Eastern Angles) and agreed that a new approach was needed if the social impact and archaeology of the 8th Air Force was to be recorded for future generations.

1. a) LEAD ORGANISATION

New Heritage Solutions (NHS), based in Halesworth, Suffolk is a Community Interest Company that will bid for, run and manage the project. However, we have
deliberately spread the workload through the constituent partners of the bid, none of whom wanted to lead on its co-ordination. As well as experience and, in some cases, financial contribution, these organisations act as a safety net to protect the investment that we seek from HLF.

NHS was set up by Nick Patrick (30 years with BBC Radio & TV, now Series Producer of BBC Radio 4’s “Making History”) and Ivan Cutting (Artistic Director of Eastern Angles for 30 years) in part to bring together a range of partners to make possible the successful delivery of this region-wide community history project.

The NHS base in Halesworth will become the centre of operations, housing the Project Manager and meeting point each week for all the staff to plan and run the project. On this basis NHS will charge costs under Managing the Project heading of the HLF budget. This cost is a substantial saving on the cost of setting up a new office with Executive Director.

The Project Leader will be Nick Patrick, Managing Director, with Ivan Cutting, Creative Director, as deputy. They expect to give 6 days a month to the project over the 3 year period.

Development of Board – NHS is currently expanding the Board and has already appointed Rowena Burgess, Lecturer in Regional History and Public Engagement at UEA.

1(b) EITE PARTNER ORGANISATIONS

University of East Anglia (UEA)

The School of History at UEA will manage the Learning Officer and, in liaison with the Employability Sector, will offer a selection of graduates to the project to advance project management, creative interpretation, marketing and presentation. UEA will fund one of these interns and arrange appropriate contracts and HR support for all of them. (see Partnership Agreement or PA - UEA).

UEA will also contribute to the development of the digital “Fly Through” element of EITE, either through advice or additionally through the delivery of the idea (subject to tender)

The East Anglian Film Archive (EAFA), also based at UEA, will contribute to the recovery, indexing and archiving of any film evidence with the hub museums, on an hourly rate basis. There is also an opportunity (subject to contract) to access mobile screening equipment from EAFA partners to offer exhibition opportunities

UEA is providing a total cash contribution of £8,387 in addition to its match funding contribution.

Norfolk Historic Environment Service, Gressenhall

The NHES will manage and support the Community Archaeologist throughout the first year of the project (see PA –NHES). It will particularly assist in and help direct the first two archaeological surveys around the Waveney hub and the Mid-Norfolk hub, with the direct involvement of James Albone (Project Board member). Since this
Eighth in the East – Activity Plan  HG-10-06017

is an opportunity to expand the Service’s knowledge and expertise in these areas it
will be contributing 10% of the first year costs.

In the later months of the project NHES will assist in setting up archaeological
activities at our other hubs in Essex (see letter of support from Boxted Airfield
Museum) and the west of the region (see letter of support from Tower Museum,
Bassingbourne near Royston). This will be done in association with the museum
groups at these hubs and the local archaeological services.

Eastern Angles Theatre Company

Based in Ipswich, Eastern Angles will be supporting the site events, including the
conferences and finally delivering a theatre production based on the evidence
produced by the Project around the effects of the arrival of the bases on the local
community (see PA-EA). The production will tour across the Eastern region and also
be presented in several unique venues based around the current hub museums
involved in the project.

The company has long experience of incorporating heritage learning into its
productions through its play about the North Norfolk lifeboats “Beyond The
Breakers”, recent production about the WW2 Auxiliary Force “Private Resistance”,
and its current productions in Peterborough “Parkway Dreams” and “The Burgh”
around its Forty Years On project there, which it is leading in partnership with
Peterborough Archives.

Additional Project Board Members

Norfolk Record Office, Norwich

The Norfolk Record Office will assist in oral history training for volunteers, provide
additional back-up and advice on all oral history recording, and be the final repository
for all Norfolk related recordings, transcriptions and other associated material (see
PA-NRO). It will also transfer non-Norfolk related material to the most appropriate
archive repository. If no appropriate archive repository can be found then it will take
steps to look after the material and make it available on a temporary basis, until such
time in the future when a more appropriate archive repository can be found. Verbal
agreement has been received from the Suffolk Record Office. They are happy to
receive oral history recordings relating to Suffolk. Similar agreements have been
received from the Essex Film and Video Archive and the Hertfordshire Archives and
Local Studies Service. The latter organization has asked that that any recordings are
provided as audio CDs.

The NRO will also assist in training volunteers to record oral history material to
standards laid down by national institutions including the British Library.

Norfolk Museums & Archaeology Service, Norwich

The NMS through their Museum Development Officer, Jamie Everitt, will continue to
assist in small museum liaison, facilitation of project board arrangements, schools
liaison and the Learning activities (see PA-NMAS). He will also support the project
across the different counties through communication with other County Development Officers and strategic museum groups.

**Second Air Division Memorial Library, Norwich**

Celebrating its 50th anniversary in 2013, the 2nd Air Division Memorial Library (2AD), a registered UK charity (No. 269047) is a unique “living memorial” to nearly 7,000 young Americans in the 2nd Air Division of the US 8th Air Force who lost their lives during WW2. A legacy of the financial contributions made by 2nd Air Division airmen at the end of the war, it is located in the Norfolk and Norwich Millennium Library in Norwich. The Library provides books and information about the history of the 2nd Air Division and all aspects of American life and culture. The 2nd Air Division Archive is on deposit at the Norfolk Record Office, and during 2012 Record Office and library staff produced a number of online learning resources as part of the HLF funded Norfolk’s American Connections Project using documents from the archive. The Library has a well established network of contacts with local and US based groups and individuals (including airfield contacts and group historians), through which it can promote project activities, recruit volunteers and tap into relevant local and US based expertise.

The 2AD will provide a meetings room for project board and other project meetings, participate in the oral history programme, contribute to the development of learning resources, and develop and deliver a related events and activities programme, including formal and informal learning opportunities (see PA-2AD).

**Norfolk**

Although there is a clear Norfolk bias to these partner organisations, we do believe it will strengthen the base and allow for a good launch pad to roll the project out west as it develops.

**Other Supporting Organisations**

**Airfield Research Group** - Alconbury, Cambridgeshire. ARG is recognised for its work by English Heritage and will provide practical help in running the community archaeology programme. Members of ARG will help train volunteers and manage
location-based work. It has a significant archive of airfield maps which the project can draw on and bring into the public domain (see letter of support – ARG).

**Council for British Archaeology (East)** – Cambridge. The CBA (East) will help tell the rest of the archaeological world about the project. Giving us a fast-track route to expert knowledge and advice (letter of support sent during 1st Phase of application).

**Suffolk Artlink.** Also based in Halesworth, Suffolk Artlink has significant experience in working with community-based, inter-generational projects. As well as advice in exploiting our oral history work, it will be constantly looking to see how project activities can be the focus for community projects which connect young and old (see letter of support – Suffolk Artlink)

**New Cut Arts.** Again, based in Halesworth, New Cut Arts is a former recipient of a small HLF grant and is supporting the project by offering its facilities to host heritage days and/or conferences free of charge. In return the project will use its new Media Centre to run a summer film workshop for local youngsters which asks them for a creative treatment of the social impact of the 8AF on their locality (see letter of support – New Cut Arts).

The education teams at **RAF Mildenhall and Lakenheath** came to the “Your Shout” day at Horham and have been in touch since to ensure their involvement. They are able to provide volunteers for our archaeology work and wider Learning programme.

They have a particular issue in that service personnel who are new to the UK often do not know the history of their work here. Both airbases want to use Eighth in the East to explain this history through site visits and lectures. In return they can offer key personnel to go into schools to explain how their present mission fits into a wider history.

1. c) **Changes during Development Phase**

The Eighth in the East was successful in winning a development grant from HLF of £14,500 and we believe that we have used this in a cost-effective and very
rewarding way. This, on top of hundreds of hours volunteered by members of the steering group, has enabled us to re-think and, where necessary, re-work our ideas.

As well as regular steering group meetings held at the Second Air Division Memorial Library in Norwich and with HLF in Cambridge, we have met or spoken with: volunteers and management of aviation museums throughout the Eastern Region; staff and education specialists at RAF Mildenhall and Lakenheath, the Project Manager of the Carnival Arts project in Luton, the team at Aviation Lincolnshire, the organisers of the Lowestoft Airshow, representatives of the BBC and Archant Newspapers, enthusiasts and relatives of veterans in the USA, the management of the Imperial War Museum at Duxford, companies working in New Media and representatives of our partner and supporting organisations.

This consultation and regular meetings developed new thinking about management and delivery of the project and brought important new partners to the project.

Early on, the steering group acknowledged that a lead needed to be taken and that New Heritage Solutions offered the best possibility of preserving the original intentions, working with a range of partners, and pulling together a bid that would also challenge Heritage Lottery’s usual criteria and offer a new way forward for projects of this scope and range. However, although the first round application was accepted and development money awarded, it was recognised that there were several obstacles still to be cleared and partnerships made that would test the ability of everyone to work together in new ways.

The first task was to commission and manage consultants on three major aspects of the bid:

1. partnerships and management structure
2. marketing
3. learning

After a competitive recruitment process, Tim Heathcote was appointed to look after the first two roles and Karen Merrifield the learning strategy which is attached as a separate document.

Tim Heathcote’s Report

Tim’s report recommended ....

• making archaeology the initial chief focus of the project and its spine
• focusing on a small number of hub bases
• developing partnership agreements
• a marketing and communications strategy

The Importance of Archaeology
The initial thinking was that this would, predominantly, be an oral history project. The testimony of local people who are now well into old age is patchy compared to that which relates to the experience of the flyers. There is very little on the ground-crews who kept the war machines flying and next to nothing on the rich black history surrounding the USAAF in the East of England.

Working with Dr Rob Liddiard of the UEA and James Albone at NHES in Gressenhall it was soon realised that there was similarly important archaeological material that was about to be lost too. Second World War archaeology is a relatively new field. Work on the USAAF bases in the East of England is very patchy and no real photographic work has been done since the late 1940’s. Much of the archaeology of the 8AF has been lost to development in the west of the region (though not all) but in the more rural east there are still some significant remains to be recorded. In some places (Metfield, Horham, Seething, Hardwick... etc) much of the runways are intact. More importantly, some buildings survive – some with original graffiti and artwork drawn by the airmen and those serving on-base. Early discussions with the team at UEA and NHES led us to realise that we stand at a time that is not dissimilar to that a few decades on from the fall of Rome – would the modern mind have allowed that archaeology to be lost we asked ourselves?

There are therefore good historical reasons to record and interpret the archaeology of the 8AF. But, there are wider reasons too. Just as oral history teaches technical, written and analytic skills, archaeology relies on good numeracy, photographic competence, organisational ability, presentation and understanding of social, cultural and military history. In short by working on this archaeology we can transfer key skills to the volunteers who take part.
The Hubs

Through discussions at steering group meetings, numerous visits to small museums and aviation groups as well as meetings with HLF in Cambridge, it became clear early on that this should be a region-wide project. There is proportionally more aviation heritage activity in Norfolk and Suffolk for two reasons: one is because this is where more of the story survives in the landscape; but secondly much of this area was populated by the Second Air Division and (as noted above) these airmen were far-sighted enough to want to fund a memorial library. However, the history of the 8AF is one that touches every corner of the East. Those areas that played home to the First and Third Air Divisions should not have this past taken away. If anything they should benefit from the skills and experience developed in Norfolk and Suffolk. The Eighth in the East will be a powerful vehicle to deliver this.

The steering group was of the opinion that this history is hugely significant to the region’s story; particularly as both a learning and a heritage resource - one that could be a valuable visitor asset in the future. The thinking was that this history is suffering in part because the story is only being told in a fragmented way by isolated groups in out of the way places. For example, there is no one place for visitors to go to for information. Our conversations with enthusiasts and marketing experts showed that a bigger, more joined up presence is needed if we are to be successful in raising profile and developing a significant legacy. But, how are we to reach out across the patch?

The experience of those on the steering group who have worked extensively at community level (in particular Ivan Cutting from Eastern Angles, archaeologist James Albone and oral historian Jonathan Draper) is that ‘local’ works well when you are trying to engage communities. We realised that activities needed to be in places where people could actually experience this story and see its relevance to their lives today. So, places where people could directly experience this history: surviving airfields, control towers, bomb dumps, town and village museums, even pubs and surviving dance halls would become key in helping to roll out our project. Our conversations with the project team at Carnival Arts in Luton (United Kingdom Centre for Carnival Arts HLF funded project: Regional Carnival Archive Project, HLF reference:HG-08-14150) further persuaded us to adopt the hub approach.

Partnership Agreements

These hubs are where we deliver much of the project. It has taken considerable time to talk to all the small museums and airfield groups around the region. We have,
however, secured Partnership Agreements with the teams at Horham and Thorpe Abbotts museums and they will form our Waveney Hub. Similarly, thanks to the team at Gressenhall, we will establish a mid-Norfolk hub, which will explore a group of less-developed sites without local museum structures already in place. They will be North Pickenham, Shipdham and Wendling, which lie between the market towns of East Dereham and Swaffham and very close to the NHES base at Gressenhall.

We have also secured letters of intent from Boxted Airfield Museum in North Essex and the Tower Museum at Bassingbourn just north of Royston. Because of the way they operate (a small number of trustees who do not meet frequently) agreements with these two organisations will take more time. However, our experience over the past two years is that people become more positive the more we talk face to face with them and the more positives they see.

Our fifth hub will be established by a bidding process at the beginning of the second year of the project. The criteria will be set by the progress of the first two hubs and responses to it. This means that organisations will have time to see how the first two hubs begin to benefit from the project. It will enable us to properly assess where the demand is and what audiences need targeting. It will also facilitate another PR opportunity for our work and HLF’s investment.

Education consultant report

Karen’s report recommended the following guidelines for the project:

- Learning at the centre of all activity.
- Providing quality age-appropriate resources.
- Promote the acquisition of knowledge, understanding and skills.
- Assess Quality
- Work through local partnerships or communities of practice.
- Provide training of volunteers, teachers, and general public.
- Provide accessible learning environments for all.

These have been taken on board and we will explain how we will do this later in this document.

1. d) Development of the activity plan

Horham “Your Shout” Meeting
As a result of our day meeting with museums and site group members at the Red Feather Club in February 2012 (“Your Shout”), we were able to highlight the significant challenges and opportunities on offer from the project.

The 95th Bomb Group Heritage Association at Horham near Eye in Suffolk has been an inspiration for this project. Recipients of a small grant from HLF a few years back they have created a well-run small museum and 1940’s-style officers club at Horham airfield. Despite their success, however, the committee that run the association are very aware that to progress and secure a lasting legacy for the history they care for they need help to develop archives, learning activities and share best practice. As a sign of its support for our plans, the 95th Bomb Group hosted a day-long meeting which was attended by many of our partner organisations together with 75 enthusiasts representing museums and heritage groups across the East as well as personnel from the American bases at RAF Mildenhall and Lakenheath.

This meeting was a huge success. Throughout the day our audience visibly warmed to our ideas – and put us right on many of them. Time and time again people came up to us to say their organisation faced various issues. We were constantly reminded that, as volunteers, they did not have the time to commit to develop their resources fully; they were frustrated that any training from the heritage sector was only available during the week and at locations a long way from where they were based. They told us that those who ran the small museums and have kept this story alive are getting old, those that still remember the bases in their gory heyday are also getting on. In short they told us that without help much of this history and the people who have kept it alive is about to disappear.

Key ideas changes from the Horham meeting and suggested actions.
Eighth in the East – Activity Plan  HG-10-06017

• Professional development and other training should be held at museums in the evenings or, better still, at weekends.

The project will therefore ensure that training and other events are geared to times and places where people can attend.

• Museums struggle to get enough volunteers and this affects the length of time they can open… which restricts income and makes a small organisation’s offer less viable.

The project has become more sensitive to the issues surrounding volunteer time. We feel that we can inject some new blood into the system through the project and also raise the profile of this history and the work that is going on, which may well bring forward new people.

• Museums do not have adequate IT capability and there is a need to develop this.

The project will therefore supply loan lap tops and iPads where needed and advice on purchase of equipment where necessary.

• There is no focus for this aviation heritage in the Eastern Region. A website which offers a noticeboard, discussion forums…etc… would be widely welcomed. Marketing via the website would be very welcome.

This supports the project idea for a website as a major legacy.

• Video and audio podcasts. Volunteer groups would like to utilise these but do not have skills or equipment.

The project will provide training, equipment and production expertise.

• Advice. Volunteer groups spend time trying to find the right people to talk to about curatorial issues. A direct link to such advice would be welcome.

All volunteer groups will be encouraged to contact the project office by telephone, email or via the website.

• Community Archaeology is more about recording than digging. Volunteer groups buy into this but pointed out how little has been done. The worry is that even the younger enthusiasts don’t quite understand what they have and what it was used for.

This supports the views put forward by NHES and ARG and it has persuaded the steering group that community archaeology has to be an important part of this project.
Eighth in the East – Activity Plan HG-10-06017

• Education. Some of the small museums try and provide a local education offer, though this is rarely advertised. This is usually aimed at primary school children. There is little provision for Key Stage 3 and above. None whatsoever for undergraduate or graduate.

This supports our offer of interns and also digital engagement as there will be little need for school groups to travel. Our ideas for a fly-through will appeal greatly to teenagers (i.e Key Stage 3 and above).

• A fly-through would be welcome as an installation at each museum.

The support for the idea is heartening; however, our intention was for an installation at limited sites. Our preferred way forward now is for this to be more widely available as an internet offer though we will be able to provide a dedicated installation if individual museums provide the hardware.

• Several small museums are concerned that their records are analogue and may not be at required standard.

One of the key offers from this project is to cascade archival and curatorial best practice down from our hub museums. One of the roles of the interns will be to help groups digitise their records.

• Much of the work has concentrated on the military action from individual air-bases. Very little has been done to record the memories of local people who witnessed this history.

One of the key activities of this project is to record this priceless social history before it disappears.

Conclusion

It was clear from this that our key priorities had to be

- comprehensive archaeological surveys
- helping museums and site groups find new volunteers and trust members
- helping museums and site groups manage their holdings
- making a realistic offer in terms of the needs and capacity of museums and site groups
- helping students see the worth of studying this area of history
- capturing through oral history the final memories of those who had been witness to the events of 1942-45 before they were lost for ever
- helping museums and site groups attract more visitors and become sustainable organisations through improved income and more volunteers.
In turn the follow up consultations with individual museums through the work of Tim Heathcote and Karen Merrifield confirmed that the small museums
- were keen to work together
- had limited resources
- had differing concentrations and missions
- had similar problems
  - lack of new volunteers
  - limited opening times

It was quite clear that the Activity of the project had to concentrate on
- involving the Museums and site groups in the research and cataloguing stage
- find new people outside of their immediate supporters to engage with the project
- offer help and support to developing their exhibition and offer to visitors
- engaging more widely with the young people, local interested parties, and older lifelong learning communities
- marketing co-operatively

1. e) Current and potential visitors

Current visitors
The main visitor attractions are the museums. With the exception of the Norfolk & Suffolk Aviation Museum at Flixton these are usually small organisations. They are scattered and lacking in any committed overall strategy and occasionally put on events which clash with others scheduled elsewhere. A more coordinated approach to marketing and events scheduling could maximise visitor numbers leading to a more sustainable sector.

Many of the smaller museums often open for only one day a month in the summer season, with annual visitors to each attraction hovering around the 1000 mark. While it is unlikely that the museums will open more days without more volunteers, there is potential to boost visitor numbers on the days they are open by improving public awareness and marketing.
Other museums which open more regularly, such as the 100th Bomb Group Memorial Museum (Thorpe Abbotts) and the Parham Airfield Museum (Suffolk), can easily achieve 6000 visits annually, with the City of Norwich Aviation Museum receiving 9000 visits in 2011.

Many of these museums are experienced in mounting high quality public events, and there is much to be learnt from them through skills sharing. In 2012 Thorpe Abbotts mounted a special veterans’ reunion event which saw 1,300 visitors in just two days.

The level of interest in museums in aviation history is shown by the larger museums: the Norfolk & Suffolk Aviation Museum at Flixton achieves around 30,000 visitors annually, while IWM Duxford reaches 450,000 visits. Public interest in the subject is manifestly evident and there is great potential for developing the visitor numbers at all participating museums.

Quite clearly they have to improve on volunteer support to be open more often.

The numbers of US citizens visiting museums and other organisations is diminishing, although visits from the children and grandchildren of veterans are still significant, and many make donations or bequests. However this stream of interest (and income) cannot be expected to last forever.
Potential visitors

- the young – they can be reached through schools. However there is little capacity for museums to be open during school time, and our Learning Consultant indicated that schools have an issue with the cost of transport. So maybe look at taking museum to the school digitally. This is where the use of digital media and computer generated content could work well.

- local audiences - Most former USAAF airfield sites are in rural areas with limited local audiences, but all are within easy reach of the larger centres of population across the region. The main impediment to generating more interest is the lack of public awareness of the heritage. The offer needs to be marketed to different age-group.

- national tourists – by linking up to others there is clearly a big market here. Post-code surveys conducted by museums across the region in 2009-11 suggest that up to 50% of visitors are from outside the local area (i.e. more than 1½ hours drive-time away). This offers the potential of increasing visitors from a large market by making them more aware of the heritage.

- international visitors – currently limited appeal, especially as the American visitors decrease, unless the museums can be handed on to a new generation of volunteers and linked to Duxford (ie go and see main American exhibition and then see where Pop was stationed).

Potential barriers to new audiences. These are fairly obvious:

- too old-fashioned
- too masculine
- too guns and engines orientated

So, new approaches must include a new focus on:

- the female links, through jobs and relationships
- the business links to surrounding villages and any opportunities for making money (eg local laundry, food, dances, etc)
- secrecy and knowledge – how much was known about what was going on, the sacrifices made, and increasing awareness of success and progress
- segregation of air force and difference between American and British relationships to black airmen.
Activities
The current offer is minimal at most museums, with the emphasis on look and see at hundreds of bits and pieces, with few museums accredited and a lack of design and presentation that is the result of little budget and an emphasis on collection above presentation. Consequently we looked at the possibility of helping to improve training, some budget offers, new design opportunities for the small museum, and a fresh look at accreditation possibilities.
2. STRATEGIC DECISIONS ABOUT INVOLVING PEOPLE

The primary aims of the project offer excellent opportunities for engaging people:

• Research and interpretation of the built and social legacy of the American Eighth Air Force in the East, through community archaeology, oral history, film and photography, and re-examination of museum collections
• Celebration of this material through local and regional events, exhibitions, digital fly-through, touring theatre and other showcase opportunities
• Sustaining the project beyond its active stage through website, digital media and museum development

2.a) EIGHTH IN THE EAST – MANAGEMENT & DELIVERY

The organisational structure (see organogram) will be as follows:
Overall project lead – New Heritage Solutions, with an expanded Board.
Day to day running – 4 project staff members, consisting of Project Manager, Community Archaeologist, Learning Officer (0.6)(UEA) and relevant interns.
Guidance - Project Board (previously Steering Group) with representatives from all the major partner organisations.
Delivery – 5 ‘hubs’ of airfield or town museums or groups of museums.
DAY TO DAY RUNNING OF THE PROJECT

In order to facilitate this region wide project it has been decided to devolve the staff members across the major partners. Below are the key staff who will run the project and the people and organisations who will support them in this.

**Project Manager** (£30k pa, plus 6% pension after year)

Employed for 3 years and based at Halesworth in Suffolk. Managed by New Heritage Solutions (though possibly employed by Partner) the PM will be responsible for running the project, including administration, museum liaison, marketing, volunteer management and oral history activity. The post will require a fair amount of travel throughout the region and both evening and weekend working.

The successful applicant will probably have some experience of working on community oral history, a good track-record of managing a project and excellent public engagement and inter-personal skills.

Office and support systems will be provided by New Heritage Solutions based at The Cut Arts Centre in Halesworth where as well a modern office, there are meeting rooms, exhibition and performance space and catering facilities. NHS will provide administrative and financial management back-up. Current NHS equipment includes oral history transcription and editing facilities, media production, and desktop publishing.

**Community Archaeologist** (peripatetic £25k pa, plus 6% pension after year)

Employed for 3 years, the post will be based in the first year at the Gressenhall base of the Norfolk Historic Environment Service (NHES) in central Norfolk for the focus on the first two Hubs (Waveney & Mid Norfolk airfields). The post will then require relocations to other hubs for specific periods. We have been assured this is standard practice for archaeologists. It is possible that this could be split between different people, but we prefer the continuity offered by one person and the possibility of coordinating the hubs activity with some flexibility. The CA will be responsible for the administration and management of archaeological work, recruitment and training of volunteers, and preserving and recording data.

The CA will also be expected to deputise for the Project Manager in their absence, although we do not expect this to require more than half a day a week in normal circumstances.

The office, administrative & HR support will be provided by Norfolk HES in the first year and thereafter by the Project Manager and NHS. NHES will provide 10% partnership funding to the first year.

Additional archaeological and volunteer management support for the post, especially in the later three Hubs, will be provided by Council for British Archaeology (East) and the Airfield Research Group.
**Learning Officer** (starting salary of £24,049 – pro rata incrementing annually in August plus pension and NI costs) appointed and managed by Rob Liddiard, UEA

Part time (0.6) for three years, based locally but able to visit all areas of the region as required. Additional administrative and HR support will be provided by UEA.

The Learning Officer (LO) will be responsible for communications with schools, encouraging heritage learning across all ages and marketing to new groups. They will be involved in co-ordination of events and capitalising on the activities to provide added value across the project.

They will be working to a plan that we have developed through our work with a Learning Consultant funded through the development phase of the project.

**Project Interns (£3,387 each for 12 weeks)**

The University of East Anglia (UEA) will support the appointment by the Partners of the project interns from their graduates who will bring academic and writing skills to the project and also develop new skills in heritage interpretation and presentation. Interns will be identified by a selection process working with appropriate UEA staff.

These interns are effectively Project Assistants, based in Halesworth and will be expected to take an active role in the office-based administration of the project – co-ordinating staff movements, over-seeing project diaries, dealing with telephone calls and email traffic. They will help develop and maintain the project website, updating information and co-ordinating content (blogs, noticeboards etc) and they will run the project's social media activities. They will be asked to go into small museums to help develop professional, digital catalogues. They will also be required to research subjects, write content for publication and assist the project team at key events (conferences, open days etc) and in the planning of these.

UEA will fully fund and manage one of these interns, Management will be in consultation with the project team and other interns.

They will be required to provide a full evaluation of their work experience so that UEA and The Eighth in the East team can ensure that these internships are effective and rewarding.
TEAM MEETINGS

Although the team members will be located in different spaces, in order to deliver the project across the region, we recognise the potential limitations and will ensure that regular opportunities for team planning must be adhered to. It is expected that all members of staff will meet up together at the beginning of each week at the Halesworth offices (which is accessible by rail and road), or other mutually convenient spot, to co-ordinate activity, provide back-up for each other and ensure smooth communication.

Our partners at the Second Air Division Memorial Library in Norwich and Eastern Angles in Ipswich can also offer meeting space. Similarly our hubs will also be able to afford meeting space.

Further catch up sessions will be done via Skype, mobile phone and email.

All staff should have good access to other partners of the project, initially through the Project Board representatives, for specific advice and support. This might include Norfolk Museums Service (museum liaison), Eastern Angles (marketing & event co-ordination), Norfolk Record Office (oral history) UEA (digital media and academic research) and NHES (archaeology).

2.b GUIDANCE - PROJECT BOARD

If the bid is successful the current Steering group will become the Project Board. It is currently made up of Nick Patrick and Ivan Cutting of NHS, Jamie Everitt of NMS, Rob Liddiard of UEA, Libby Morgan of 2AD, James Albone of NHES and Jonathan Draper of NRO. These seven members were in at the start of the idea, have been actively involved in all development stages and have given a strong sense of continuity to the project. Recently the Group has been strengthened by the addition of Tim Heathcote, the partnership and marketing consultant to the project and it is his intent to stay with the group. The Second Air Division Memorial Library also seek to have one of their Trustees on the board which we are more than happy with as it will add to its experience.

It will be the Project Board’s responsibility to ensure that the Project stays true to its mission, is running smoothly and delivers on its outcomes. It will meet quarterly in Halesworth to review activities and management of these activities. All project officers will be expected to attend part or all of these meetings and submit briefing documents for consideration in advance.

The Project Board will be key to ensuring ‘best practice’ but members are also offering substantial support, involvement, both actual cash and cash-in-kind, and back up responsibilities to the delivery of the project. This is itemised in more detail below:
2.c DELIVERY MECHANISMS

Our hubs are distinct from our project partner organisations as they will provide important pathways along which we will deliver much of the project. However, they are not the only avenues and we expect to work directly with local people and site groups that are enthusiastic about particular self-determining aspects of the project such as oral history, film and photography, and educational projects.

Our hubs are effectively beacons of activity which will help us cascade information and best-practice down to the smallest groups in the region. Most importantly, these hubs should: represent the three air-divisions of the 8AF; take us to different places within the region; and shed light on as many functions of a USAAF base as possible.

These hubs provide the project with a direct connection into the heart of local communities in particular organisations and groups such as: schools, history groups, WEA, U3A, writing classes, photographic clubs, youth organisations...etc... These small, local organisations will find it easier to connect with the story of their local airfields. Our project staff will work in partnership with them through each hub and develop and deliver the various activities that will help us to research, interpret and celebrate the impact of the USAAF in wartime Eastern England.

The activities our project staff and hub teams will promote include: community archaeology; oral history; design of exhibitions; production of video and audio; archiving; performance and (in time) tourist trails. These activities will be delivered by our project team working with experts from partner organisations, student interns from the UEA and local volunteers. As well as the obvious outputs, these activities will encourage: the transfer of skills; professional development of existing museum staff; and inter-generational working.

Consequently we have signed partnership agreements (see NHES, Thorpe Abbots and Horham PAs) with the first two hubs but held off from committing to all five since we are keen to begin the process and learn from these first two hubs.

**Waveney Hub**

100th Bomb Group Museum  (Thorpe Abbots near Diss, Norfolk) & 95th Bomb Group Museum (Horham near Eye, Suffolk) are in the East of the region where the archaeology of the 8AF is more visible, yet possibly under most threat through industrial, agricultural and housing development. These were part of the Third Air Division who operated the B17 Flying Fortress aircraft. The 95th were the first to bomb Berlin in daylight, the 100th was nicknamed the ‘bloody hundredth’ by other bomb groups because of the losses it sustained.

These museums already have good links with community groups throughout the Waveney Valley, including the market towns of Diss, Harleston, Bungay, Halesworth, Framlingham and Eye. Their relative proximity to the coast and mainline rail services to Norwich, Ipswich and London give them real potential to increase visitor foot-fall.

Both museums offer significant opportunities for community archaeology and oral history. They have well developed collections but both are concerned that these should be better catalogued using digital technology.
Both museums have signed up to the project already and offer established museums and some history of self-motivation to get the project started.

**Mid Norfolk Hub**

The second hub is completely different and offers a number of undeveloped airfield sites in various locations between the market towns of Swaffham and East Dereham in Norfolk and close to Gressenhall, which, being the home of Norfolk Historic Environment Service, offers exceptional archaeological experience and support.

The airfields chosen belonged to the Second Air Division of the 8AF and are North Pickenham, Shipdham and Wendling. B24 Liberator aircraft (sometimes unkindly known as the “flying pig”) operated from these bases. They do not have airfield museums and as such offer the project a rich seam to mine. The scope for both community archaeology and oral history in this area is immense and their geographical location offers us good links with schools and community groups in a rural area where new skills and new opportunities are needed.  Equidistant from King’s Lynn and Norwich and less than thirty miles from the ‘honeypots’ of the North Norfolk coast these airfields offer some potential to generate new visitor footfall too.

We also wish to roll out three further hubs in the latter months of the project so that we can bring lesson learnt to help two other areas. Our intention is that these will be:

**Royston Hub**

The Tower Museum at Bassingbourn *(see letter of support – Bassingbourn)* is only a couple of miles north of the town of Royston in Hertfordshire where the recently refurbished museum and art gallery is based. Bassingbourn was home to probably the most famous aircraft in the war, *Memphis Belle* which, as well as being the star of David Putnam’s film in 1990 was also the subject of a famous wartime propaganda documentary which, it is said, helped to keep America in the war. It was the home of the 91st Bomb Group which flew B 17 Flying Fortresses and was part of the First Air Division which comprised 48 squadrons flying from bases in Cambridgeshire, Bedfordshire, Northants and Hertfordshire.

The museum is based in the former control tower which overlooks the old runways and the trustees have a 15 year lease from the MOD. They look after a significant collection of artefacts but are keen to develop further their learning activities and improve their cataloguing. Closeby are the former bases at Steeple Morden and Nuthampstead. Royston has good rail links into London and up to Cambridge and is equidistant from the M11 and A1.
North Essex Hub

Boxted Airfield Museum at Boxted in Essex. (see letter of support – Boxted)

North of Colchester and close to A12 links to Ipswich, Chelmsford and Southend

Boxted Airfield Museum at Boxted in Essex opened in 2011 after receiving a grant from the Heritage Lottery Fund. It was a fighter station and was home to the 56th Fighter Group which is claimed to be the “top scoring” fighter group during the war. The 56th flew Thunderbolts but Boxted was also home to the 354th Fighter Group which flew Mustang aircraft. The airfield was also home to the first air-sea rescue squadron.

The trustees at the museum see our project as a way of developing work that HLF has helped to start. They are keen to see how the hubs in Norfolk and Suffolk develop before signing a Partnership Agreement.

Fifth Hub (tba)

The 5th Hub is deliberately left free and small museums or airfield groups, who have witnessed the early stages of the project and only latterly realised that there is a role for them in this project, can bid to take this position. We feel that this allows us to review the role of these hubs to ensure that we have an opportunity to address issues of geography or subject. As noted above, the bidding process will also further raise the profile of the project among our project audiences.
3.0 ROLLING OUT THE PROGRAMME

All projects like this require three strands of operation:
Research – finding out what is there and ensuring it is archived properly.
Interpretation – understanding the meaning of what has been found and sharing that with others, through writing, recording and exhibition.
Celebration – sharing the results of research and interpretation, with an added dimension provided by imagination and technology with people who never realised they had an interest in this subject or how it affected their own lives.
Although these elements overlap each other, we have still come up with three essential stages in the project:
STAGE ONE – research and interpretation through community archaeology, oral history, film and photography and research into museum collections.
STAGE TWO – using these building blocks to assemble a wider front of interpretation and celebration through events, touring exhibition, digital fly-through and live theatre production to rope in a greater public appreciation of the project’s aims.
STAGE THREE – setting in motion the means of sustaining the project beyond its finish date, through website, digital media and education and a museums partnership.
And behind all these stages is learning and education programmes and Marketing & Communications strategies that will ensure participation and learning remain at the forefront of all stages.
3.a STAGE ONE

The principal strands of the project through which these aims will be achieved are:

1. Community Archaeology - charting, cataloguing and indexing the physical evidence of the former airfields and the requirements of supporting the up to 4,000 men who lived and worked there.

2. Oral history – finding the stories from local residents and their descendants telling of the effect the arrival of the Americans had on local affairs: civil, military and personal!

3. Film and photography – collecting together and establishing a proper database of all the visual evidence, from buildings, exterior and interior, to working practices, playtime and dress.

4. Museum research – making accessible the hidden stories of the Eighth Air Force through research and cataloguing of museum collections

Each area hub will be offered a menu of activity – they don’t have to take everything: some may have no significant airfield remains, some may have just completed an oral history project, but all the hubs have been chosen to demonstrate particular criteria

- great opportunity for knowledge and research
- willing and active trust members
- particular facets that help the collected hubs represent the region as a whole
3.a.i COMMUNITY ARCHAEOLOGY

The surviving archaeology of the airfields and infrastructure (bomb dumps, fuel depots, hospitals etc) of the 8th AF is one of the most evocative legacies of the American presence in Eastern England during the Second World War. The aircraft, equipment and personnel of the USAAF have long gone but look on Google Maps and across the Eastern Region you will see the familiar “A” shapes of airfields (see above). On the ground the remains of many buildings, runways and dispersals survive in the landscape and provide a tangible link to the memories of veterans and local people. Please also see The Archaeological Heritage of Attlebridge Airfield: Station 120
The majority of the airfields comprised a large number of isolated domestic and technical sites which were scattered around the flying field itself. Many of these sites have been completely demolished since the Second World War but others survive in varying states of decay in woodlands, industrial estates, farmyards and gardens. Whilst the military past of these sites might be apparent the exact function of many of the structures and the important story that goes with them have become disconnected and is in danger of being lost. Part of the problem is that there is no clear understanding how much has already been demolished, and perhaps more importantly, the extent and significance of what still survives.
Community Archaeology is widely recognised as a highly effective mechanism for engaging audiences with their local heritage. Archaeological fieldwork carried out by trained volunteers will provide an opportunity to record the surviving evidence of the 8th AF and reconnect these sites with their contemporary local communities. It is recognised that it will not be possible to carry out archaeological fieldwork at every 8th AF site across the region and community archaeology activities will, initially at least, be focussed on the hubs described above.

The first formal stage in this process will be for the Community Archaeologist to make contact with landowners and agree access to airfield sites with surviving wartime structures. Informal discussions have already taken place and the results have been encouraging. The formal engagement with landowners will be carried out alongside the recruitment of volunteers interested in taking part in community archaeology activities. It is appreciated that local contacts will be invaluable during the process of contacting landowners. Potential volunteers will be reached by a variety of means including the project’s media presence (Facebook, Twitter etc), local press releases and parish magazines as well as through partner organisations (e.g. ARG, CBA). Although some volunteers for community archaeology activities will already be involved with existing museums and groups it is a primary aim of the project to involve a wider range of people with no detailed knowledge of, or involvement in, aviation heritage. In turn, some of these may go on to become volunteers with existing museums and groups.

Training
Introductory training events for community archaeology volunteers will be held at each of the hub museums/organisations and also at other locations across the region as required. These sessions will be led by the Community Archaeologist with the support of other project staff and partner organisations including UEA, NHES and ARG.
Community archaeology training sessions will include,

- An overview of the archaeological legacy of the USAAF in Eastern England
- An introduction to the community archaeology activities and the objectives of the project
- Training in the interpretation and analysis of source materials (e.g. airfield plans, historic aerial photographs, published and unpublished memoirs, photographs and archives)
- Practical training in building survey techniques – principally photographic recording
- A health and safety briefing

**Fieldwork and Research**

The main element of the community archaeology fieldwork will be a survey of selected airfields and associated 8th AF sites. Volunteers will map, examine and photograph surviving structures as well as noting the location of those which have previously been demolished. The result will be a community record of the afterlife of these sites - effectively a snapshot of their survival and condition seven decades after their initial use.
Volunteers will use the skills acquired in the training sessions to record the wartime structures to professional standards. This will mainly comprise photographing building elevations and specific details such as signs, graffiti and murals. Surveying will be carried out using specially designed pro forma record sheets to ensure uniformity across the project and ease of archiving the results.

The fieldwork will be undertaken by small groups of volunteers accompanied during the initial sessions by the Community Archaeologist (or another staff/partnership member). As the confidence of the groups develops they will carry out fieldwork sessions independently and report back and discuss their findings with project staff. The number of fieldwork sessions carried out from each hub will depend both on the availability of individual sites and volunteers. However, it is expected that weekly fieldwork sessions will be carried out from each hub over a six to eight week period with at least 6 volunteers participating in each session. The timing of fieldwork sessions can be spread over both weekends and weekdays as required to suit volunteer availability and landowners’ requirements.

In addition to photographic surveys, it is possible that a small number of sites, such as bomb stores, will be identified where an earthwork survey is appropriate. In these cases fieldwork would be carried out by the volunteers accompanied by the Community Archaeologist who would provide ‘on site’ training in earthwork survey techniques.

Volunteer groups will have the opportunity to bring the archaeological evidence to life by exploring, through desk-based research, how the individual sites and structures that they have recorded fitted into the working life of the airfield. This research will be guided by project staff and partners and could involve photographs, documents, objects, and published sources held at libraries, museums and archives across the region.

It is recognised that it will not be possible to carry out fieldwork at every 8AF station across the region. At stations where a field survey is not possible, (e.g. due to access not being granted by landowners) individuals or groups of volunteers will be able to carry out a programme of desk-based archaeological research using the same source materials and skills as the field survey groups.

The possibility exists for small-scale archaeological excavations to be carried out if appropriate sites are identified and there is sufficient volunteer interest. It is anticipated that this would be summertime activity to be undertaken during the school holidays. Volunteers taking part would receive training in archaeological excavation and recording techniques from the Community Archaeologist during the course of the excavation.

**Interpretation**

Following the fieldwork sessions volunteers will meet up to process, interpret and discuss the survey results with project staff. Digital photographs will be downloaded and archived using agreed conventions (e.g. file type and name) and information from the survey forms will be computerised.
Groups will integrate the results of their fieldwork and desk-based research with other project activities such as oral history as appropriate. Working with the project staff and partners the volunteers will draw together their results to produce a survey report on their airfield/site.

Copies of the survey results and reports will be archived with county Historic Environment Record (HER) Offices, ARG-AiX Archive and local organisations such as airfield museums. This will ensure that the survey data will remain publically accessible in the long term. In the case of Norfolk, this will include summarising the results for the Heritage Lottery funded Norfolk Heritage Explorer website.

It is expected that the interpretation phase tasks, including data entry at HERs, will involve additional volunteers who are more interested in desk-based activities rather than fieldwork.

**Celebration**

*Local exhibitions*

It is vital that the knowledge gained during the research and interpretation phases of the archaeological activities is returned to the local communities around the individual airfields that are surveyed. The form that this will take can be led by the volunteer groups themselves with appropriate guidance from project staff and partners. As an example, groups would be able to organise an exhibition to showcase their results and share the story of their airfield with the local community. This could take the form of set-piece exhibition held at a village hall or hub museum, but could equally be a smaller display in a less traditional venue such as a church, doctors’ waiting room or the local pub. Eastern Angles found with their Forty Years On exhibition that community venues were often keen to participate in this way.

*Role of community archaeology in events, website and theatre*

Volunteer groups will contribute to the project’s Stage Two activities such as the regional exhibitions and conferences and the digital fly-through. This will include direct participation (e.g. by exhibiting their results and giving talks) and indirectly through the collation and synthesis of their survey results by project staff and partners. The results of the archaeological surveys and research will provide baseline data for the construction of the digital model/fly-through in Stage 2.

**3.a.ii ORAL HISTORY**

We believe that our proposed oral history work will unlock the past, deliver new media and communications skills and facilitate an important inter-generational conversation.
Research

Many people still remember the arrivals of the “Yanks” and even as children can recall the excitement of these men who looked like they had just walked out of a Hollywood film. The development phase of this project has enabled us to understand what type of material already exists in the public domain. Much of it features former flyers talking about their wartime experiences and local people talking about them. Excepting some references to chewing gum, stockings and pubs full with drinkers, there is very little material on the people that kept the airbases running (engineers, cooks, nurses, weather forecasters…etc…) or the local life these places disrupted. There is little material on those black GIs who were serving in a segregated airforce, or the work of local people (often women) who were employed on these bases.

Some oral history has already been collected in the Norfolk Record Office but this is our last chance to find those who have stories to tell that have not been told. This is a particularly good moment to make this call

- the profile of the project will bring it to people’s attention
- special events will provide introductions
- local discoveries will jog people’s memories
- volunteer interviewers can pursue leads in their own localities
- special themed subjects will point towards possible interviewees

Using the local press, local radio, the project website and social media feeds will alert people to our work and make known our interest in those people who lived near USAAF bases during and just after the Second World War. An 8AF roadshow style event will be staged in each of our hubs where we will put on 1940s entertainments and displays which will encourage people to come along and bring photographs and ephemera which will get the conversation flowing. Our project team will be on hand to talk to people, tell them about our work and to sound out the people who we feel will be the best respondents. The hubs might well stage monthly coffee mornings to strengthen the sense of community with this group of people and our oral history volunteers will be encouraged to join in so that people get to know each other.

With the help of the NRO we will consult with the British Library Sound Archives, Imperial War Museum and the history department at UEA to understand what material is most needed from our potential respondents. This work will then inform a detailed list of questions which we will seek answers to.

Training:

The first activity will be to recruit and train volunteers in all aspects of oral history. Topics covered by the training will include how to attract and choose interviewees, using digital voice recorders and external microphones, downloading and backing up recorded interviews; basic digital file management; copyright, interview techniques
and preparing transcripts. These training sessions will be run by professional oral historians to standards overseen by the Norfolk Record Office. The aim will be to acquire good quality sound recordings and content, which can be used in other parts of this project. A robust workflow will allow for copies of the master recordings, other recordings produced by the project, such as podcasts, and supporting documents, such as permission forms and transcripts, to be deposited with the most appropriate local archive repository under the guidance of the Norfolk Record Office.

The training will be done at the hubs and involve local volunteers and we will work with local schools to encourage students to take part.

Equipment

The project will have sets of equipment which can be loaned to hubs for periods of up to 6 months to allow time for a full set of recordings to be made and transcribed.

Each hub will also be mentored by the Project Manager in partnership with our project partners, depending on location ie Norfolk and North Suffolk can be assisted by NRO, further south hubs can be mentored by Eastern Angles and western hubs by NHS itself.

Professional Interviews

The project also has budgets to allow longer and fuller professional interviews to be made with certain important witnesses where a broadcast standard product could be useful to the outcomes of the project. These will be carried out by Nick Patrick of NHS. Nick is an award-winning radio producer who was responsible for BBC Radio 4’s coverage of what was (in 2001) Europe’s largest ever oral history project, The Century Speaks.

Interpretation – oral history

Transcription

The biggest barrier to sucking the contents out of an oral history interview is the lack of a transcription, or at least a summary. Given that we are not doing the research merely to stock up archives with more collections but to actively prod people into further research, passing on the stories to future generations, and making them the subject of possible dramatisation, the importance of good transcription cannot be underestimated.

Celebration – oral history
Podcasts

Just like the transcription, the barrier to fuller use of the stories is the inability to separate out sound-bites and interesting sections to grab people’s attention. The podcast is based on good and sensitive editing and then swift production in an appropriate medium.

Once again the process of liberating the content will be based on training, good quality post production facilities, and linking to digital content on the website, at events, exhibitions or other occasions.

- training – this will be given by sound professionals at an appropriate studio location and be aimed at those who want to acquire skills related to sound manipulation and production
- production – this will require good quality studio time, professional equipment, and an exacting approach to editing and sound production

The result will be broadcast-standard programmes available for download from the project website and shared where possible with local newspapers and media. This material will have a global reach and will help reinforce a project brand which in itself will contribute to its sustainability.

Oral history’s role in events, website & theatre

Just like the community archaeology the oral history that comes out of the project is crucial to rooting the high-profile public events and dramatisations in the real and the authentic. Presentation of the oral history will be very important to the later stages of the project and help audiences to understand the source of the information that underscores the project.

The project team will ensure that all the products of the oral history, including the master recordings, podcasts, transcripts and permission forms will be deposited with the most appropriate local archive repository so it can be preserved for the long-term and made publicly available. They will be consulted as to how they would like to receive the material, including file formats. The Norfolk Record Office will receive Norfolk related oral history material. For non-Norfolk related material, if an appropriate local archive cannot be found, the Norfolk Record Office will liaise with national repositories. The Norfolk Record Office will accept, non-Norfolk related material on a temporary basis, until such time in the future when a more appropriate archive repository is able to accept it.

3.a.3 FILM & PHOTOGRAPHY

Research
Many museums and site groups have separate collections of photographs and some have film footage. Clearly this is of great use to the project, but will require expert attention. Our partners at the East Anglian Film Archive and School of History at the UEA will help us to establish a method of working so that existing material can be catalogued. The cataloguing work will be done by volunteers who are local to each hub, interns from the UEA and project staff.

We are particularly excited by the possibility of significant new material (stills and cine film) which may be generated by our hub roadshows or from the publicity that the project attracts. Our partner museums have good links with the families of veterans in the USA and we hope to use these connections to source new material for UK audiences.

Training

Volunteers will be given training in how to look after negatives and film stock, how to catalogue and ensure sufficient information is acquired to understand the context.

We have consulted with Photofusion a not for profit photographic organisation in London which has a picture library. Their opinion is that the issue we will face with photographic stills is that we will be dealing almost exclusively with prints – not negatives. These will need scanning, which is cheap but time-consuming. It is however a useful skill to learn and is something that will add value to volunteers’ CVs.

We will run photographic training days at our hubs so that people can learn to use digital SLR cameras for either archaeological recording or creative interpretation of this heritage.

Cataloguing of film

Those hubs with quantities of film will be directed towards the East Anglian Film Archive (EAFA) for the future preservation, and possible restoration, of any footage.

Interpretation-film & photography

Exploration of contents

The most important means of finding out the context, dating, and focus of the footage will be to show it to local and regional audiences and the project will ensure that appropriate film nights will be held where not only is the film exhibited but staff and volunteers will be on hand to help write down and contextualise the pictures.

Material will also be posted on-line so that we can use crowd-sourcing techniques to get a wider publics’ input on the material that we uncover. This will promote the website and get our story out to a global audience too.

Celebration – film & photography
Eighth in the East – Activity Plan HG-10-06017

Film exhibition

EAFA, as a result of an earlier HLF grant, has partners with mobile exhibition equipment, which could be used (subject to individual contracts with partners) to provide an excellent opportunity to combine the best footage into an evening that would have particular appeal to the enthusiasts, the new volunteers, and the general population. They could also act as beacons for the project and provide database material for subsequent Theme Events and Theatre tours.

We will run a film summer school. This will give 10 young people expert tuition in filming and editing using local USAAF heritage as their subject. We would expect the resulting work to be a creative take on this heritage informed by the community archaeology and the oral history. In the first instance we could offer it to ruraly based young people around Halesworth, but subject to outside funding it could also extend to other places, such as Peterborough, Luton or Southend or the rural areas of Norfolk and Cambridgeshire, to engage with youngsters from more deprived areas.

We will run photographic exhibitions where those who have taken part in our photographic training days can show off their best work at our hub museums, local libraries, even in the pub. A local panel of judges will select the best and these will be included in a project exhibition which will tour the region and go on-line with obvious promotional and learning benefits.

3.a.4 MUSEUM REVIEWS

Research and cataloguing

Museums across the region have acquired rich collections of objects, photographs and documents, either through donations or found on site. These collections have great potential for use in other aspects of the project, including the touring exhibition and the flythrough model, but their public accessibility is limited because of the cataloguing backlogs which exist.

Selected objects will be professionally photographed and catalogued, and the data generated used to illustrate the publicly accessible outputs such as the flythrough, website and touring exhibition. In addition, UEA interns and volunteers will catalogue the undocumented parts of the collections and uncover hidden objects from the collections which can be made more accessible.

Training
The first activity will be to recruit and train volunteers (see volunteer policy) and interns on how to catalogue museum collections in order to make them more publicly accessible. A key part of the training will include adding contextual and background information, which will record significance of objects and bring them to life.

SHARE Museums East will advise on museum training sessions and training providers to ensure coordination with its own published training programme, reducing the possibility of duplication of effort. It will offer advice to project staff based on its own experience of which methods of training and professional development have proved most effective.
3. b STAGE TWO

Although each of the initial avenues has an element of research, interpretation and celebration, they are all essentially building blocks towards the wider presentation of the project’s goal – the greater appreciation and knowledge of the effect of the arrival of the Eighth Air Force on the local communities of East Anglia. Whilst the two stages have a considerable degree of overlap, nevertheless this stage two advances towards greater elements of presentation and celebration and targets the wider audience, outside of the enthusiast and volunteer.

The principal means by which we will deliver this next stage, although often they will be combined, are:

1. **Big Events** – these will be themed occasions which will help to show off the developments in research and interpretation. They are big in as much as they will have a regional appeal as distinct from such things as local exhibitions above.

2. **Theatre** - with new information on the social aspects of the “friendly invasion”, especially the effects of a segregated air-force on its military capacity as well as on the local inhabitants, there is a real opportunity to explore social relations in dramatic form and tour this to the very small isolated communities that once played host to the American forces. Again it can be combined with elements of the above for special occasions.

3. **Touring exhibition** – a flexible exhibition touring museums, libraries, other heritage venues and community centres within the project area. The exhibition will showcase the results of the oral history programme and archaeological research, as well as objects from local museums. It will help tell the story of the impact of the 8AF on local communities. It will be designed to fit in small spaces, maximising the number of venues to which it can tour.

4. **Museum development** – two offers to help increase the quality of museum activities:
   - **Small grants programme** – a programme of small grants to museums, subject interest groups, community groups and other organisations to develop their own projects connected with the Eighth in the East. The grants will be based on the successful model used in the HLF-funded Norfolk’s American Connections project.
   - **VAQAS** – encouraging participating museums to sign up to Visit England’s Visitor Attraction Quality Assurance Scheme (VAQAS), to promote higher standards of visitor experience, in turn leading to more visits to museums.
3.b.1 BIG EVENTS

As explained above, these will be an assortment of opportunities to celebrate through anniversaries, conferences and exhibitions and

a) **Anniversaries** - *Big week* was the period when the Eighth Air Force suffered its most dramatic losses and came close to re-evaluating its strategy of day-raids.

b) **Heritage Days** - One day each year throughout the project we will gather together volunteers, enthusiasts and project workers to learn about and discuss the activities and findings from the project. There will be presentations, discussions, film shows...etc... The idea is to build a sense of community and reach out to a wider group of interested individuals and organisations both here and overseas. Key events will be streamed live by webcam to reach out to a wider audience.

c) **Conferences** - At the end of the project we will stage a weekend aviation conference which will be hosted by The Cut Arts Centre in Halesworth. The team there has offered the use of the whole venue with its theatre and smaller meeting rooms so that we can run lectures and seminars and hold more than one exhibition of material. Accessible by road and rail, The Cut has a 200 plus seat theatre which could be used for the premiere of any work that comes out of this project as well as lectures and debates. These will be streamed on-line. But, we will also invite leading academics and researchers from the USA and Europe to deliver papers which would widen interest and create interest. This will be an important outcome of the work we have done.

d) **Festival of British Archaeology** - Held each year in July, this week is a focus for archaeology throughout the UK. We wish to join in by having those hubs where we are working open to the public so that people can get a taste of Second World War archaeology.

e) **Guided Walks** - We plan to host a series of guided walks around some of the airfields close to our hubs throughout the summer when cropping and other land use issues allow. These will be led by a local expert or one of our project team and will encourage healthy engagement with the work that we are doing.

f) **Heritage Open Days** - Our project team will be on hand to help our hubs and other interested aviation museums open for this national event.
3.b.2 TOURING EXHIBITION

This flexible touring exhibition will visit museums, libraries, other heritage venues and community centres within the region. The exhibition will showcase the results of the oral history programme and archaeological research, and tell the story of the impact of the 8AF on local communities. Residents of areas with no local access to an 8AF heritage site will be able to find out about the heritage more easily. Museums which are open only infrequently or not in the winter can team up with a local library or another venue to mount the exhibition. They can use this as a promotional and awareness-raising opportunity, to make local residents more aware of their sites; this will encourage residents to explore and get involved with their heritage, including volunteering at their local museum.

Training opportunities have been built into the project for volunteers and interns to learn display and interpretation skills, which will help bring the project to a wider audience by improving the standards of interpretation at museums and other venues. Working with a group of people to develop an exhibition will build skills development for the volunteers and interns taking part.

3.b.3 THEATRE

There is still a myth that pervades this period that every ground-crew member was blue-eyed Caucasian with the odd characterful Hispanic to provide the variety. In fact the history of the USA teaches us that the supporting staff would have been far more diverse, including first and second generation East Europeans, Slavs, Chinese and Native Americans, let alone the increasing Hispanics and the African-Americans whose very existence was segregated from the white.

A theatre production that explores life on the ground, especially amongst the various ethnicities of a nation built on immigration, and a formerly segregated air force with strict rules on association and race identity. The production will be created for touring to small spaces, but can be expanded to larger venues or site-based auditoria.

Eastern Angles is experienced in making history out of heritage material and feeding it back to audiences in an entertaining but thought provoking way. It's most recent show, *Private Resistance* explored the secret guerrilla army who would have gone underground in the event of invasion and played special performances at the Parham Museum with marquee, re-enactors and special tours and talks.
3.b.4 MUSEUM DEVELOPMENT

a) SMALL GRANTS PROGRAMME – To spread awareness of the Eight Air Force heritage more widely and to involved as many organisations as possible, grants of up to £250 will be made available to museums, libraries, community groups and other organisations to develop their own projects connected with the Eighth in the East. Projects could be events, mini exhibitions, interpretation projects, or learning activities. Grant awards will be recommended by the project staff and agreed by the Project Board.

20 grants of up to £250 will be offered. The grant terms and conditions (see attached) will be based on the successful model used in Norfolk County Council’s HLF-funded Norfolk’s American Connections project, which saw grants totalling £5,500 given out to 31 different museums, libraries and community organisations, reaching a very wide audience. The grant terms will not be prescriptive and will allow organisations the flexibility to develop their own projects, within the overall objectives of Eighth in the East.

b) VAQAS - Apart from the other opportunities to engage with the projects, museums which have a connection to Eighth in the East will be encouraged to sign up to Visit England’s VAQAS scheme. Regardless of whether or not an individual museum passes the VAQAS assessment, the process will be beneficial to all as it will make trustees and volunteers aware of their strengths and weaknesses, and set out an individual framework for improvement. This will in turn promote higher standards of
visitor experience, leading to more visits to museums and improving sector sustainability.

**WARNING**

As with all professional interpretations the danger is that information collected by volunteers is shipped out and taken away only to be returned after some magical transformation by professionals and those who have participated in the collection of the data are excluded from the process by which this happens.

We will provide significant opportunities for lay involvement in this process by:

- timetabling regular meetings with the professionals to understand the process by which their evidence is turned into a learning opportunity for hundreds of new audiences. It is likely this can only be offered at specific locations, so travel expenses will be offered to help accessibility. This should include
  
  o offering hands-on experience to wrestle with the data
  o genuine chances to engage with the key professionals involved
  o “first goes” to test out the final products
  o ambassador status for conveying progress to others

- interviewing the professionals in the newsletters and making them explain properly what they are doing with the information

- providing question and answer sessions at events for general audiences to understand the process of transformation

- opportunities for schools to understand the professional training and routes to working in these media.
3.c STAGE THREE

Stage three represents all the activities that can be ongoing following the cessation of the actual project activities. They represent the sustainability and longevity of the project. They will be put in place and indeed be active during the project but are designed to continue into the future. They are

1. **Fly-Through** – an inter-active fly through experience is something everyone hearing about this project has been taken by. It can integrate with the above Big Events and also be available in many of the small museums with simple technology development. *This link may be helpful* [http://www.walberswickww2.co.uk/](http://www.walberswickww2.co.uk/)

2. **Website** – again, it will draw on the elements of the continuing Stage One, and will combine with other elements here to increase understanding, accessibility and marketing.

3. **Digital media** – here there is a genuine opportunity to link together the details from the first three elements to offer an insight into the way the whole Eighth Air Force worked. Quite apart from the marketing potential in the social digital media, being able to offer tasters of sound, pictures and film will not only offer greater exhibition and showcase opportunities,

4. **Military Museums Partnership** – a project with the support of SHARE Museums East.

![Horham model, the inspiration for our ‘Fly Through’](Horham_model_the_inspiration_for_our_Fly_Through_Nick_Patrick_2011)
3.c.1 FLY THROUGH

One of the most exciting ways to help people relive the past and understand the context of what was going on is to help them see what it looked like. We have all seen the film of *Memphis Belle*, which helps us recognise the terrors bombing crews went through on a mission. But how can we illustrate the complexity of the support teams on the ground that were vital in keeping the planes in the air? And what have we learnt from the project that changes the nature of the information we have about those ground-crews and land-based staff?

Using both the information already collected but scattered around the region and, crucially, the new information obtained through the project (the results of the archaeological surveys, photography, film records and oral history), we aim to build a number of ‘portals’ which will enable us to look into airfields and see their working mechanisms. This project has a number of innovative ideas to help achieve this, but chief amongst them all is a digital fly-through to help us understand the sheer physical presence of the airfields and the number of different contributions made by military personnel who never held a gun or took to the skies. This could be presented either on small lap-tops or projected on to bigger screens for specific site-presentation purposes. A fly-through seems an obvious way to graft the visual opportunities presented by new digital media onto the results of a fact-finding exercise in order to increase the understanding of the scale of a wartime airfield and the range of activities that took place on each air station.

Some small museums have landscape models of the airfield (the one at Horham is superb – see above), built by enthusiasts with an eye for detail and knowledge of their own base. What the digital fly through offers is the chance to supply greater detail, provide a possible narrative, and allow those not present at the model to gain an enhanced experience wherever they are placed.

For example with a simple iPad or tablet a child in school could follow through the circuit of links that is vital to putting a fully-loaded plane in the air. A local history group can see a simple map turned into a 3-D experience. In effect this is about bringing the museum to the audience and could be revolutionary in the opportunities it provides.

But unlike the hand-made model in the museum it offers other significant advantages:

- it is available online and so increases the number of people who can engage with the material. This is particularly relevant to younger age groups who are attracted to digital media.
- it is eye-view and offers a greater immediate sense of scale.
- it can have sound added, and offers opportunities for oral history and film content close to hand.
- other add-ons can include personal information such as letters, diaries, inventories and orders.
The University Of East Anglia will initially marshal the accumulation of evidence and guide the process, until the decision is taken to create a model, when the process will be put out to tender (if the building projects is above £10,000).

The model will initially take the form of a mythical airfield, dubbed ‘Archbury’ after the air station that features in the classic 1949 film *Twelve O’clock High*, which will be digitally re-created as a working environment. Alongside the familiar runways, hangers and control tower will be the ancillary elements such as technical sites, accommodation, administrative buildings, bomb store, sick quarters and recreational areas.

The interpretation and evaluation phases of the community archaeology will be the chief mechanism for gathering the information that will inform the creation of the digital model. During these phases of the project the number and range of recorded structures that will form the basis of the material for the model will be reviewed. In discussion with the volunteer groups that gathered the material, the best surviving examples of archaeology from across the region will go forward to be 'recreated' digitally.

Thus, the information that informs the fly-through will be gathered during the course of the project by volunteers, via their engagement with archaeology, oral history, film, photographs, original objects in the museums, and historical records. The decisions governing the fly-through’s content will be driven by those who have engaged with the project to ensure that ‘ownership’ of the model remains with participants. By pooling the best evidence from across the project, the model will be a unique visualisation of the impact of the Eighth Air Force in the region.
Developed Model

Moreover, with significant further investment, subject to successful prototypes it could be:
- made more interactive
- develop real-time gaming functions
- provide a narrative background

In other words it can come alive. However, this is not about creating a gizmo that is out-dated as soon as it is created. Hopefully it is about creating a model that can be updated with new information as it is discovered or comes available. In some ways the creation and design of the fly-through, and the work that goes into its formulation, is as important as the final result.

This would be one of the first examples of leading-edge gaming designers working with heritage professionals. Its success would be a key outcome for the project and deliver a global legacy. The potential of the fly-through experience will take the whole project to a new level.

3.c.2 WEBSITE

Digital media is an important part of the Eighth in the East project. We believe that internet-based content will deliver significant benefits; not least in helping to secure a long-term future for the work that HLF is funding. Professionally designed (and subject to tender), the project website will deliver content that has been created through the activities of volunteers working in our hub museums on archaeological, oral history and archival tasks. Users will be able to view: archive images and films (courtesy of our partner the East Anglian Film Archive); plans of the USAAF airfields (courtesy of our partner the Airfield Research Group and English Heritage); download audio and video podcasts made by volunteers and featuring material collected for the project (see below); access walking and cycling guides which encourage healthy engagement with this history; and view a computer generated ‘fly-through’ of a typical USAAF base which has been researched by the volunteers working with us (see below).

The Eighth in the East website will be a priority as soon as the project starts. It will be live for the duration of the project and funding will be generated during this time to ensure that it continues for a further 5 years so that it continues to offer a focus for USAAF aviation heritage in the East of England. It will be updated by interns during the project and based at New Heritage Solutions in Halesworth where they will work to the Project Manager.
Eighth in the East – Activity Plan  HG-10-06017

Specifically, the Eighth in the East website will:

1. Promote the project

2. be a communications channel for the volunteer groups that are already involved in USAAF heritage throughout the East of England

3. Provide a focus for marketing this heritage

4. Offer an exciting conduit through which we can teach key IT and interpretation skills for young and old.

**Project Promotion**

The website will become the public face for the work that we seek to do. As well as a platform for content, it will be: a noticeboard; a marketing portal; a key part of our media strategy; and a place where people can debate, discuss and share information and insight. These are some of its’ key promotional features:

**Ops Room**

This is a weekly blog written by a member of the project team, a partner, a volunteer or maybe a guest expert. The aim is to allow the reader to share with us the trials, tribulations and triumphs of working on such an important community project. As well as imparting information and insight it will provide a kind of weekly ‘water-cooler’ moment, an online event that people want to bookmark and consume as part of their weekly media diet.

**Briefing Room**

A secure area where journalists or programme producers can log on to keep up to date with what’s happening throughout the project. This is not simply an on-line area for press releases. It is where we can offer still images, audio and video for download by our media partners and used to preview or illustrate stories.

**The Mess**

Throughout the development phase of this project, we have learnt that interest in the USAAF in the East of England spans the globe. From the families of deceased veterans in North America, to the East Anglian diaspora in Europe, Asia and the Antipodes; as well as students in Germany seeking to understand more about their Second World War history. We will host an on-line forum where people can contribute and share in our work whether they are in Cambridge, Cologne or Canberra. This pooling of knowledge and ideas can deliver real benefits here in the host region where it will grow as a resource for a generation that no longer has people on hand to ask questions of. As well as these research, educational and cultural benefits there is a promotional one too as the forum will drive a cross-section of interested parties to the project.
Communication channels

The Eighth in the East website will offer museums and volunteer groups a public noticeboard so that events and activities can be properly advertised. There will be a secure area where people can share ideas and best practice and catch up on opportunities for professional development, funding...etc... Jobs can be advertised and new research highlighted. It will be a significant and much welcomed development which by promoting an on-line community will also create one on the ground.

We also seek to use digital technology to deliver heritage master-classes to the USAAF heritage community in the East of England. We seek to produce short audio or video podcasts which museum volunteers can download. These 'how to' guides or discussions will feature professional curators, archivists, academics and volunteers. We may even be able to offer live streams of university seminars or lecturers which will address curatorial and archival issues.

Our website users will be able to download audio-guides, video podcasts, PDF maps and other information which become an economic driver for pubs, hotels, B&Bs... etc... as well as aviation museums throughout the region. It will provide another reason to visit the East or for people who live here to take a day trip to discover more about this heritage. We are very keen to develop environmentally-friendly cycling and walking tours which encourage exercise and engagement with this heritage. We seek to work with agencies in some of our more deprived districts (Great Yarmouth, Lowestoft, Haverhill, Southend, Luton etc...) to get people out and about into the countryside to find out more about a past that many will only have seen from the comfort of their sofa.

As noted above, our website enables us to publicise events. Tickets to public performances (be they air-shows, theatrical productions, exhibitions or musical concerts) can be sold on-line. Profits can be ploughed back into the project and help secure its legacy by subsidising the website or other activities at the end of the three years.

Focus for Marketing

Our website is our public face. It is what this heritage lacks: one place where you can get all the information and latest news you need. It will be a bookmarked site for a host of users from interested amateurs to knowledgeable academics; teachers to tour organisers; journalists to jive enthusiasts. As such it will be a considerable marketing tool.

Skills Transfer

We seek to bring together the results of our oral history and community archaeology into digital content, i.e. audio and video podcasts, photography, maps, archive etc... The shaping (or production) of this content will be carried out by volunteers under supervision by theatre and media professionals. They will learn to shoot or record video and audio, edit, write scripts etc... These are activities that deliver key skills in the digital economy, from basic numeracy and literacy to media skills which can be used in a range of occupations.
3.c.3 SOCIAL MEDIA

We believe that both Twitter and Facebook can help to widen participation in our project and disseminate information and insight. Twitter offers an important promotional tool to target the under 35’s ‘digital generation’. Facebook both promotes the project and delivers an on-line community which can debate and share. There will be links to both on the website with the Twitter feed appearing ‘live’. The Project Manager will oversee a social media policy which delivers this interaction. They will be helped by Nick Patrick of New Heritage Solutions who has considerable experience using social media for BBC Radio 4.

One of the key messages to come out of our discussions with aviation museums and volunteer groups over the past two years is that they feel isolated and poorly informed about what is going on in this sector – be it in neighbouring museums, across the region or in the heritage world as a whole. A kind of ‘silo’ mentality has grown up where individuals and groups are over-protective of what they do and the gems that they hold. We see this as a real problem for the wider heritage community in the East of England because if airfield museums will not share with each other than how can the region benefit from this heritage? The development phase of the project has helped no end in breaking down these barriers. We feel that our project is now trusted by the majority of the key groups in the region and we wish to use this hard-fought trust so that we can develop a sustainable communications policy that will benefit this heritage sector for the next decade at least. Digital media is key to this.
3.c.4 MILITARY MUSEUMS PARTNERSHIP

The Eighth in the East will serve as a catalyst for the creation of an East of England Military Museums Partnership, with the support of SHARE Museums East. The network will aim to bring organisations and individuals together to support the management and delivery of specialised skills in museums and other bodies who care for and make accessible military collections in the East of England. It will support all museums with a military history theme in the region, and will encompass all museums participating in Eighth in the East.

The network will help sustain the outcomes of the project in museums beyond the end of the Eighth in the East. Its general objectives will be:

1. To develop a mutually supportive network for museum staff, both professionals and volunteers, that will assist them in the responsible provision of access to and management of their collections through network meetings, training and other CPD opportunities

2. To look for ways of sharing the expertise of the network to other museums who will benefit by it

3. To coordinate events and activities across the region so that maximum benefit is delivered to the public and museums cooperate to deliver

The network will decide for itself how best to achieve these objectives. However, as a minimum SHARE will expect the following:

- At least two network meetings annually in the period 2014 to March 2015
- As part of these meetings at least one significant CPD opportunity for the network membership – either a visit to another collection or training course for example
- At least one resource or event that SHARE can be made available to the rest of the sector via SHARE website and/or training programme
- To be kept informed of meetings, developments and discussions in the network.

To help achieve the above objectives the SHARE central office will:

- Make funds available for the activities of the network
- Promote and support the network through its normal communication channels
- Offer practical functional and advisory support where necessary
- Report to Arts Council England and other stakeholders on network activities
- Promote network offers in the wider museum community
4. How we will engage people

There will be three main ways that people can become involved with or support *Eighth In The East*:

- **Volunteers**
  
  These are the individuals who will take on *essential activities* that enable the project to progress. They will be core members of the archaeological survey teams, the oral history interviewers, manning events and will be needed through out the life of the project. They can be involved in a very local capacity or become involved in the bigger regional events. It is hoped that the smaller museums will be able to recruit future enthusiasts from this crowd. We will be encouraging the museums to set up accreditation awards to volunteers who clock up particular amounts of time.

- **Interviewees**
  
  These are individuals and groups who will contribute to *Eighth In The East* as the subjects of *learning and volunteer activity*. They will include the individuals participating in reminiscence workshops, interviewees within the oral history phase and witnesses for any other stories and material that emerge from the research teams.

- **Audiences**
  
  These are individuals and groups who engage with the end products of *Eighth In The East* as museum visitors, users of the resulting archives; the children who will be involved in the learning packages; big event attenders; watchers of the fly-through; and attendees of the theatre productions.

We anticipate much crossover and will be searching out communities from as wide an area as possible across the region.
How we will work with our volunteers, interviewees and audiences/users

The Preparation

The project has set itself a high standard in its ‘offer’ to volunteers, which will involve training in either archaeology or oral history and a responsibility for capturing and preserving important material:

- **Incentives for being involved** – these will be centred around the hubs and the local focus of the surveys. As a minimum all volunteers will have a clear pathway outlines as part of the volunteer agreement which will reward their involvement either through:
  - Certificates that celebrate the number of hours put in by the volunteer; bronze, silver and gold increasing sequentially.
  - For some oral history volunteers; high quality training based on international standards for oral history recording; for example the guidelines issued by the International Association of Sound and Audiovisual Archives

- **Adequate and sustained support throughout their participation** – volunteers will be offered induction, training, formal and informal support and supervision, and will be helped towards future volunteer roles in connection with their hub leads

- **Moving on to different roles as the hubs finish their 6 month projects** – each of the museums with the expectation of increased opening hours and attendances will offer scope for continued volunteering roles and continued training opportunities if the Museums take the accreditation course.

- **Other means of providing feedback & mechanisms for inputting into the project planning process** – alongside individual and informal feedback there will be workshops for many of the volunteers which will play a vital role in reviewing and improving both their own work and that of the project as a whole. Volunteers can also be encouraged to provide a substantive part of the material for the regular EITE Newsletters, which will also provide recognition of their roles.

While the support and structures for managing the volunteers are applicable right across the project. The incentives for being involved and the roles will be different in each project stage.
a) Getting involved with archaeology

Initial groundwork to clear permission from owners and gain access will be done by the project staff in liaison with the Hub partners.

The Hub will be expected to line up possible volunteers, but the Community Archaeologist will also be responsible for a wider local recruitment so that new blood is brought into the organisation and the project. The Project Manager will also be helping widen community links through newsletters and local publicity. The PM will also monitor the issuing of volunteer agreements and the time schedule.

Induction, training and ongoing support will be given by the Community Archaeologist with support from the Project staff, but there will be an important sense of empowering the groups so that work can continue independently of the CA.

Incentives for being involved in archaeology

Since it will be done at a very cold and bleak time of the year, these will be important! The prospect of piecing together small pieces of a 70 year old jigsaw will only appeal to dedicated volunteers! However, the links to the wider aims of the project, the opportunity to discover hidden clues, and the ability to put that resulting knowledge into a system that makes it accessible, capable of exhibition, and making a contribution to a number of projects, including digital fly-through, touring exhibition, learning materials and theatre production, that will return to their communities and make available their own efforts to an even wider public. In short, the fact that the information found will not just disappear into an archive, but will be publicly celebrated, is a powerful incentive the project can draw on.

It will take time for the Project Manager to build up the necessary community links, relationships and rapport for this aim to be fulfilled. It will also need extensive advocacy work to promote archaeology as relevant to people who have never had contact with this kind of surveying before.

Interpretation and recording of the finds will be as important a part of this element and those with access difficulties in terms of outside terrain will find an opportunity to contribute at this stage.
b) Getting involved with oral history

A core set of volunteers will be needed to undertake this work. Under the direction of
the project officer they will be involved in arranging and then conducting the
interviews. They will have a say in shaping the questions that are asked within the
boundaries set by the Project Manager. They will also be responsible for ensuring
the relevant copyright forms and associated paperwork is completed.

A wide call out will be made for those who actually remember the arrival of the
Eighth Air Force, but the principal method of finding interviewees will be personal
recommendation, especially in terms of good memory and speech.

Potential interviewers will be trained (and the training itself may filter out some of
those unsuitable for interviewing) to recognised standards in copyright, interviewing,
recording and preserving good quality sound content. This training will be particularly
gear to people who may not have done this before and who will be unfamiliar with
the latest digital recorders and capturing methods.

The Project Manager will oversee the schedules and ensure that equipment is stored
centrally, available and returned on a regular bases. It is planned that the local Hub
will provide these facilities.

Once the interviews are underway, a core set of transcribers will be responsible for
listening back to the interviews using freeware playback software and transcribing.
Under the direction of the project manager they will create summaries of the
interviews to go alongside the transcripts and will also draw out and highlight
particularly relevant stories for later use in the other elements.

They will be given appropriate training on using the freeware software and in-house
transcribing rules and mark up systems.

Incentives for getting involved in oral history

For those not wanting to trample across fields in February, this is the perfect
alternative, especially transcribing, where you don’t even have to leave your house!

Once again, like archaeology, the wider outcomes of the project will be a powerful
incentive, along with the personal one of gaining stories from people, who might
have previously thought they had no story to tell. And they are stories that must be
captured now before they die with their tellers. Time is a powerful incentive.

And those further elements will rely very much on illustrating their leaflets, exhibitions
or dramas with the words of those who were there.

Interviewees

Necessarily, potential interviewees will be 75 years of age at least, but that leaves a
good proportion of living witnesses to the American invasion with good recall. There
may even be a few who remember working at the sites. But this time limit means that
this is likely to be one of the last opportunities to catch them and record their
testimony.
Audiences/users

While there will be users of sound archives and researchers of Second World War history who will value these new testimonies, there will be significant new audiences as a result of the exhibition, fly-through and theatre productions. It is likely that the new knowledge will filter through to a whole new set of listeners almost unaware that they would be listening to actuality recordings. Similarly the professional interviews will also hold out the hope of content getting into broadcast productions and documentaries.

Getting involved with other elements of the project:
Archaeology and oral history represent the most active roles for volunteers, but there will be many other opportunities for men and women to become involved and make a significant contribution to the project, including:

Stage 1

Local exhibitions – planning and staffing local presentations of found work at the end of each Hub period

Film and photography – sorting through existing collections to identify material for recording and digitising.

Museum review – re-examining existing collections to ensure it is fully recorded and find items that could have a new importance in the light of new knowledge

Stage 2

Big events – staffing for various events, both local and regional

Tour Exhibition – putting up, staffing and taking down the exhibition in each locality

Theatre – attending workshops on documentary theatre, masterclass sessions on writing, acting and directing, and hosting and staffing the site-based venues where an auditorium has to be created within found spaces or hired marquees in close proximity to museums and site group bases.

Museum development – enthusiasts can apply for small grants to improve their museum, help increase opening hours and curate new displays with increased training

Stage 3

Fly-through – only with the provision of information from the survey groups will the Fly through achieve sufficient data to base its digital framework on.

Website – people will be asked to blog and update sites with their own local news

Digital Media – interaction between volunteers will be vital to bring the project community alive
Museums partnership – this could be vital in welcoming new volunteers in to expand both opening hours and season length

5.0 EDUCATION

LEARNING

Learning is at the heart of the Eighth in the East project. Not simply learning about an important aspect of our history but using this history to develop new skills. Thanks to the development grant from the Heritage Lottery Fund we were able to hire Karen Merrifield from Innovate Educate Limited to advise us on the scope for learning within our project. Her consultation document can be seen as an appendix to this activity plan and has informed our ideas and how we wish to realise them.

Formal Learning

Despite ongoing changes to the school curriculum, we are confident that our project will provide excellent opportunities to engage with schools throughout the region on location, on-line and in the classroom. Teachers who responded to our consultant’s questionnaire stated “a preference for an education programme that has a strong bias towards the history curriculum with the potential for cross-curricular activity, particularly with English, geography, maths and art and design. Music was also a popular choice which would suggest activities around big bands and the Eighth at leisure”.

The project can be used to teach at all Key Stages. For example: using diaries and photographs to develop chronological skills in key Stage 1; enabling teachers to explore the impact of global events on local life in Key Stage 2 through interviews with older people, museum visits, archaeological work and talks from serving US military personnel; and in key Stage 3 the Eighth in the East will play a major role in teaching the social and political history of Britain since the 1930’s.

Teachers have requested the following resources to help them:

- Explore how the locality was affected by a significant national or local event.
- Focus on Britain since 1930, World War II, the story of the Eighth in the East from a military perspective.
- Examine Britain since 1930, World War II, the story of the Eighth in the East from the Home Front Perspective.
- Investigate sources of information through archaeology-related topics.
- Investigate sources of information by collecting oral histories.
Much of the initial work that our Learning Officer (UEA) will do is to set up links between our hubs and local schools. Together they can develop suitable ways of working which might include visits to airfields or museums, talks in the classroom or working on-line with documents or photos. Lesson plans will be developed in this way and posted on our website with other resources so that schools that aren’t close to our hubs can still benefit from the work of the project.

The latest reports and images from our archaeological work will be available on-line and our Learning Officer will ensure that these links are well publicised to sixth formers and undergraduates alike. Similarly, music and dance workshops will be filmed and made available on-line alongside edited oral history material so that the cultural and social history of the 8AF can inform work in the classroom. The United States Air Force at Mildenhall and Lakenheath has offered to send serving personnel into classrooms to explain their mission today and how it began back in 1942. In this way we hope that youngsters will see how our present is shaped by our past.

We seek to teach and develop new skills with our young audiences. There will be digital photography courses which are aimed both to help those who want to take part in archaeological recording but also those who might want to use photography creatively. We will also be teaching video basics to our archaeological groups. But, there will also be film summer schools so that youngsters can interpret the archaeological and oral history material in a creative way. Archaeology also requires good numeracy and the ability to present material so that it is understood by both experts and lay individuals. We will ask our younger volunteers to compile reports just as a fully trained archaeologist might.

Our oral history programme will also develop new skills in digital recording and editing as well as transcribing and then using the material in documents, exhibitions, films, theatre ...etc... As importantly, it will bring old and young together in a unique inter-generational activity. We are also keen to work with students in ICT/Design and Technology. We want to build on the recent experience of Bungay High School which is working with the charity Legassee on an oral history project marking the 65th anniversary of the Berlin Airlift. Bungay students are putting together an E-book as part of the project and we are keen that high schools close to each of our hubs have the opportunity to interpret their local history in this way.

We also think that the social history of the 8AF is important to schools in the East. Segregation is often taught in the context of apartheid or slavery yet it happened here less than 80 years ago. This is an important black history which is poorly researched and therefore little told. We know that teachers find it difficult to teach multi-cultural issues in places where white faces predominate and so this is a history that can be used. Furthermore, it is an important history for the well-established black communities in places such as Ipswich and, a little further afield, Northampton. Aside from the opportunities afforded the graduate interns from UEA there will also be significant opportunities for undergraduates to engage with our work and use it in their studies. We will be talking to University College Suffolk, the University of Essex,
Informal Learning

We do not discount formal learning opportunities for adults. Indeed it would be terrific if the Centre for East Anglian Studies, the University of the 3rd Age, the Open University or the WEA were to use our project as a platform for formal adult learning. However, we see far more scope for informal learning with the adult population which, as set out by NIACE, is “an umbrella term describing a broad range of learning that brings together adults, to pursue an interest, address a need, acquire a new skill, become healthier or learn how to support their children”.

It is useful here to note our Learning Consultants guiding principles for the Eighth in the East. Each informs our informal learning offer.

1. Learning at the centre of all activity.

As mentioned above, learning is at the heart of what we want to do. Learning about our heritage through interrogating archive collections, collecting new testimony, visiting airfields and museums and exploring digital resources on-line (a website, a video, our ‘fly-through’) and on the ground (recording sites and visiting museums). Our project is also about teaching and developing new skills too through archaeological work (photographing sites, writing reports, assembling data), oral history interviews (recording and editing audio or video, transcribing and cataloguing material), and working on theatre and dance projects. These are not solely activities for school students they are open to older people too.

2. Providing quality age-appropriate resources.

From loan boxes to lunch clubs, web sites to weekend field trips, we understand that different age groups have different preferences in accessing material. We note the need for older people to get out and about where possible, to exercise bodies as well as brains. A guided walk with a museum volunteer or an afternoon photographing a forgotten bomb dump, is all it takes sometimes. One of the major strands of this project, too, is to offer rewarding inter-generational experiences where young and old come together to record and discuss this heritage.

3. Promote an engaging creative approach.

With a theatre director and radio producer helping in the management of this project, there is a significant creative input. We recognise the importance of creative writing, photographic displays, podcasts and theatre in recording and
engaging with this heritage. Our ideas for a digital fly-through (informed by the research we carry out and using clips from oral history recordings) will help people to understand that the 8AF was more than a band of brave flyers.

4. Promote the acquisition of knowledge, understanding and skills.

The Eighth in the East will be based on new research by volunteers working with individuals and organisations that are either leaders in their field or who have developed significant understanding of this heritage or ways to analyse and interpret it. The project will show how life-time learning creates new opportunities.

5. Assess Quality

The project will help those organisations who care for this heritage to review the ways they work to ensure that they are both effective and relevant. They will be encouraged to achieve relevant accreditation and will help them develop ways of working and engaging with people to ensure the sustainability of collections. This means that there will be opportunities for people to learn new skills, new ways of working. Individuals may come out of the project with new qualifications.

6. Work through local partnerships or communities of practice.

The management of this project, the development of hubs and our consultation with a myriad of groups throughout the development of this project demonstrates how important this is to us. It is a key strand to our work. We also seek to bring communities of interest together either on-line through our web offer or through the events that we will stage. We want to provide a focus for this heritage and the people who work with it or could benefit from it. Group working is a key element of informal learning, it gets people out of the house and into social situations where they can interact and have a sense of purpose, a sense of belonging.

7. Provide training of volunteers, teachers, and general public.

We will train people in the skills required in community archaeology and oral history. We will help deliver skills required in the museum world. We will teach photographic, audio and video skills. We will help graduates get real experience of working in heritage. We will hold teacher days at our hubs or go out into local schools to help them utilise this history. We will help push best practice and accreditation.
8. Provide accessible learning environments for all.

We understand how the geography of the region, the practicalities of being a volunteer and difficult economic circumstances impact on access to opportunities. We seek to help with transport to archaeology sessions. We understand the need to deliver training sessions and other events in the evening or at the weekend. We will work in hubs so that we can more effectively deliver the work that we do throughout the region. We understand the importance of community in the everyday world and on-line where will work on-line via our website so that whether you are in Bungay, Bedford, Berlin or Baltimore you can access the Eighth in the East.
6.0 MARKETING & COMMUNICATIONS

Marketing and communications will ensure a successful project and, as importantly, to secure its legacy. Thanks to development finance from HLF we were able to employ Tim Heathcote to help us with our marketing and communications strategy. His thoughts are attached as an appendix to this report and have substantially influenced this section of the activity plan.

Introduction

The ongoing digital revolution is critical to marketing and communications, although individual members of the project steering group have good personal relationships with key players in press, broadcasting, arts bodies, industry and the visitor sector in the region and this should not be discounted. We have noted above how we will use website content and social media. These are central to the marketing and communications activities of the project. Most importantly, they are self-reinforcing. Each time new content is created it will provide another opportunity for people to engage with the project. But, we have to be concerned about communications within the project, particularly as we will be working over such a large area and have team members who are not based in the same place.

Objectives

Tim Heathcote identified the following communications/advocacy objectives:

- To enable the project to start up and operate efficiently and successfully
- To encourage and foster support for the project from key stakeholders, supporters and potential participants
- To grow interests and engagement in the project amongst the public and local communities
- To generate awareness of the project and all participating ‘products’ amongst potential future visitor audiences including to promote funding opportunities

To meet these objectives we have to know our audiences. They are:

- Stakeholders – organisations or individuals who operate as ‘influencers’, collaborators or supporters
- Project team – the direct and indirect participants who will make the project happen
- Public – from the local communities involved to the fee paying future visitor/user (in both the UK and overseas)
We can reach these audiences through analogue and digital communications – though, as we have noted, we feel that the latter offers a more cost-effective way forward. This is how a Communications Structure might look:

It has three ‘streams’:

**Stream 1 - Operational communications**

The successful day to day implementation, running and management of the project will require effective communications with our stakeholders and project team. The key messages our consultant has identified are:

- Planning, progress, best practice, collaboration, risk management, achievements, co-ordination.

The way we will ensure that these messages are heard and acted upon are through one to one conversations, shared calendars, email, weekly meetings, project board meetings, a LinkedIn group and an internal monthly digital newsletter.

Operational communications are the responsibility of the Project Manager working to Nick Patrick at NHS and with the support of project interns.

**Stream 2 – Advocacy**

It is crucial to the programme that we both actively recruit, and manage our relationship with people and institutions with whom we can progress and achieve our mutual aims. These we call our ‘key advocates’. The messages our consultant has identified for this audience are:

- Project aims/benefits, progress, collaboration opportunities, benefits, realisation/progress

The ways that we will ensure that these messages are heard and positively affect our project are through: one to one conversations, email, monthly digital newsletter, meetings and workshops.

We will create an external newsletter to keep visitors, local communities and groups up-to-date and engaged with the project. Content will mirror the internal newsletter, but in addition will carry generic programme information (key messages), and updates on the project including public programmes that they may want to participate in.

We seek to continually update important national organisations such as the Council for British Archaeology, English Heritage, the Imperial War Museum, universities in our region, museums and libraries.

Our website will carry much of this information too.
Advocacy is the responsibility of the project Manager working to Nick Patrick at NHS and with the support of project interns.

**Stream 3 – Communications**

The largest of the communications work streams will be designed to achieve engagement with local communities as well as stimulating interest from wider public audiences/visitors and users. Our consultant has identified these key messages:

Project aims/progress, community involvement, supporter scheme, story of the Eighth in the East, what you can see and do

We will employ online and offline public and media relations, social platforms (on-line forums alongside Facebook and Twitter), a professionally designed Eighth in the East website (including a blog and news), promotional outreach with key partners. A Flickr site which shows progress on sites and within the wider project will be established too.

Audio and video material will be made available for newspaper websites and BBC Local Radio.

Communications is the responsibility of the Project Manager working to Nick Patrick of NHS and with the help of a project intern.

**Additional actions**

An information pack could be created for community groups and other local stakeholders. As potential ambassadors for EITE they should be provided with all the information and promotional materials they need.

Part of our legacy plans involve working with tourist organisations to use this unique Second World War heritage to market the East of England for short and long stay visits. Our initial discussions have been problematic because the project doesn’t exist. Business leaders struggle when something isn’t tangible and see little reason to invest time or money in it. We are confident, however, that as the project progresses it will be much easier to sell this heritage resource to organisations that cater for visitors. This will be a welcome replacement for the initiative put together by the former East of England Tourist Board over a decade ago. In 2006 (check) research by the Countryside Agency showed that over 85% of days out in the UK were planned on-line. The resources created by the Eighth in the East project will form the basis of marketing material which effectively sells the USAAF heritage in the East as another reason to pay us a visit.

We will be provide the narrative for a new visitor offer one fuelled by the research and activities within our project and providing a sound economic legacy.
7. EVALUATION

The Eighth in the East has constantly evolved as a project idea. We have learnt things from the development phase that have influenced our activity plan. We believe that this evolution will continue throughout the project and strengthen our work. The evaluation will therefore spread through the project, but be reflected in significant moments:

**Hub progress**

We know we need more face to face time with potential hub museums as our project rolls out from the east of the region to the west. So, we have built in evaluation months into our timetable so that the project team can analyse what worked well and what didn’t. We will give our volunteers a very simple, short questionnaire (a suggestion is attached) and offer them the use of an anonymous suggestions box. We will meet with the management teams of our hub museums to hear their views and receive a completed questionnaire. We will also hold meetings with our partners to get professional input on our work.

**Volunteer rewards and progress**

Tied into the certificates awarded to volunteers with significant contributions will be opportunities to refine and amend our volunteer offer.

**Museum Development**

A significant part of the project will be encouragement of the museums into self-development and pursuit of accreditation through the VAQAS model. This will include the museums themselves taking on the role of self-evaluation.

**Project Board**

Evaluation will be a key strand of our Project Manager’s quarterly report to the Project Board. The Board representation will enable constant monitoring of both activities and outcomes and the quality of heritage learning on offer to our participants and audiences. The Board will be encouraged to visit our hubs to see the work in progress.

**Website**

The website will be constructed so as to be interactive and capable of reflecting the satisfaction of our participants and volunteers. It will be a way of sharing best practice through blogs, discussion forums and wider access to research and events.
Final Report
This will include sections on methodology and relationships, statistical outcomes, sustainability, and recommendations for next steps. It will also provide an opportunity to pay tribute to the vital input from a large range of sources and help the individuals and organisations to understand the Eighth Air Force and its effect on the local communities of the East of England. This report will be a permanent evaluation of the project, its impact and its legacy.