



SOCIAL AND NON-FORMAL LEARNING ENVIRONMENTS

Educational approaches to the notion of 'participation'

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The cases introduced in this essay were initially used in teaching for the course "Educational Communication" taught at the University of Guelph, in Canada (spring of 2010) as a trigger for the students to think of degrees of participatory communication, situated learning and interaction.

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INTRODUCTION

Among the many buzzwords of today's media studies, communication for development and even parts of education studies, is *participatory communication* (see e.g. Waisboard in Hemer and Tufte, 2005), a strand of thinking and practice that evolves from the legacy of Paulo Freire –and a form of educational communication and practice that works as co-investigation, an acting upon own ideas through group interaction and dialogue rather than a consumption or reception of other people's ideas (Freire, 1970). The thinking that people are not just deposits, but rooted in spatial-temporal situations and engaged in a more or less horizontal learning leap towards a new awareness or consciousness, is central to participatory communication (Freire, 1970, here using Goldman, 1970). All *communication* could be said to involve *participation* –however, here we are talking about particular forms of interaction and engagement. The attempts toward definition presented above can be complicated further when exploring degrees of empowerment of speakers/participants and mutual or unequal development and change among participants. Other forms of participatory communication, where difference and hierarchy are recognized, have been explored by e.g. Vygotsky (1978) and Lave and Wenger (1991).

The purpose of this essay is to provide a series of brief short cases as examples unfolding a variety of learning approaches and communication practices, which we may place in the category of organized learning activities outside formal schooling, here termed *non-formal* education (after the www.infed.org summary, using Tight and Fordham). However, an example of *informal* learning with no intentional or explicit

organization of learning activities -a TV serial fiction case which could be argued to have an edu-tainment potential- is also included. Several of the cases here have a connection to processes of development and societal change.

The essay is primarily an exercise for the reader to reflect upon the projects various underpinning educational ideas –and also, importantly, an invitation to look at one's own life and work experiences in situations and spaces of non- formal education. Moreover, the cases are a reflection on some of the most important projects I have been involved with in my adult work life. I hope you will enjoy the trip.

CASE 1: ANIMAL TERRITORY? FIELD TRIP WITH NATURAL HISTORY MUSEUM, DENMARK



Field trip, Mols, spring 2003

The Nature

facilitator (naturvejleder) at the The Natural History Museum of Århus in Denmark¹ is taking a school class on a field trip, walking through the landscape (I am following them in their footsteps. They are having a break, and the facilitator is placing a map on the ground). We are on the way to the museum's external camp, the Mols Laboratory, where further exercises will take place. Visitors or pupils may join field trips as part of the curriculum or voluntarily. Tours are arranged for the public. The hilly landscape at Mols is the centre-point of this trip, where the facilitator tries to explain how the ecosystem works. Some days it will be wet, other times dry. Some animals will be out, others hiding. People join as part of a group, walk around on a loosely planned tour, stop for questions, watch animals playing hide and seek. The learning tour is situated in an environment where nature and learners respond in unpredictable ways. The facilitator has a rough plan -people interact, raise questions. Yet, the facilitator works his way through his agenda –like an ethnographer works his way through the detours of a questionnaire guide with a chatty informant. The facilitator knows the field as if it were his trousers' pockets.

Facilitators work in the forest districts, counties, municipalities, outdoor organizations and museums. They organize outings and facilitate close-up experiences of nature. The Mols hills and associated Mols Lab offer a supplement to museum education and class teaching, encountering phenomena in their natural environments. One of the projects initiated by the museum in collaboration with the Mols Lab field station (and a few other museums) was the Mammals Atlas Project, a sort of 'when the public collects'-project in which the country was organized into 640 zones on a map, and the public was asked to note down a mammal when they saw one (a fox, a hare, or others) on a report card, to photograph the animal, or even to bring or even post the dead animal in the mail to the museum. Denmark is a relatively small country (its neighbor Sweden is 10 times larger measured in square km). The museum, however, received 3.000 dead animals, which were given an ID and put in the freezer – and the museum was able to produce new knowledge on the activity and distribution of mammals by involving the public. Not all learning experiments have a foreseeable outcome: 3.000 animal corpses in a freezer! A museum understood as an eco-museum (after Kevin Walsh, 1991), concerned with the total ecology and environment of a locality, natural and human, might offer new interpretive ideas of collections. In this case, the public became 'hunters and collectors' and the museum organized oscillations between natural and exhibited/arranged environments. "Nobody wants to come back and see the same old stuffed lion", as a staff member said.

CASE 2. IS LEARNING A PROCESS? PEACE AND CONFLICT EDUCATION, GIVAT HAVIVA, ISRAEL



'Drawing home' activity at Givat Haviva, autumn 2001

The Art, Culture and Language centre Givat Haviva, established in 1949, is the oldest NGO in Israel that works with issues embracing the Jewish and the Arab population of Israel. A majority of 80 percent Jews and 20 percent Arabs live within Israel proper. They are largely segregated, and

attend different schools. Givat Haviva arranges a variety of educational and cultural projects. Among them, a 3-day encounter project brings Jewish and Arab high school youth together. The projects have experimented with different degrees of cultural versus more political or conflict-related content in the workshops (See Høg Hansen, 2006).

During the time when I did fieldwork (2000 and 2001)², citizenship, collective narratives and memory, identity, and conflict were addressed head-on with a range of interesting artistic devices (follow up in 2006 showed similar orientation). It has been a platform where youth get a chance to meet and negotiate contemporary topics in an experimental collaborative fashion -importantly, with each other, face to face. The 3-day encounter projects have been seen as controversial among some facilitators in the organization. "Learning is a process", one (former) facilitator of a long-term 2 year project said. Several of my informants explained that brief projects can cause more damage among parties in conflict, because transformation takes time (Dichter and Hassan, in Høg Hansen, 2003). However, brief projects are easier to run. The 3-day projects are facilitated by Jews and Arabs in cooperation. There is a frame for an activity, which students then explore. The aim is to develop awareness and to empower the participants: to give them new knowledge and perspectives on themselves and others, and to employ devices of communication and alternative education which may help them to cope and approach the difficult conflict in a new manner.

In the activity captured in the photo above, the two groups are set up to create impressions of 'home' in an Arab group and in a Jewish group. When each group has produced a drawing or map (using whatever mapping technique they want, cartographic, expressionistic, etc.), they meet to negotiate a common home, a third map, a 'third space' (Bhabha, 1994). Which aspects of your home and my home would we paste into the new map? The youth were not allowed to make new drawings, but requested to re-use what they had in their first map -their precious hills, trees, and houses– meaning their memories and history, you cannot erase the past - and include selections in the new map. There would not be room for everything: memory and history are selective! Therefore, they had to try to figure out what to pass on and represent. This is an example of cultural analysis of self and group negotiations around future belonging, inclusions and exclusions. What is most important? Can we share the country? How much do we have in common, and to which extent will we allow difference?

CASE 3. THE KINGDOM OF OBJECTS, GEOLOGY MUSEUM, DENMARK



Mahogany displays at Geological Museum, 2003 (The room looked the same when revisited in April 2010)

The wooden floorboards are creaking. You keep your mouth shut and walk around devout and concentrated, in this 'cathedral of science'. The mahogany cases with objects are locked: I tested a few of them in March 2010 while the custodian -a young woman apparently concerned with school work- looked the other way. No chance to get to touch a meteorite from Utah or the Antarctic. But you can buy not so precious ones in the museum's shop. This is a non-formal educational setting where people come in groups and engage with each other, and sometimes with museum guides, but not necessarily a social learning environment: the Geological University Museum in Copenhagen, Denmark. My return³ confirmed the 'absolute monarchy of the curator'-approach to museum exhibits. 'Object love', leading to a 'cathedral of collection'-oriented displays (related to notions of the proto-museum and the cabinet of curiosity, see e.g. Walsh, 1992: 18-21). Here we are exposed to a classic, taxonomic logic of exhibiting. A seemingly endless series of objects is lined up and safely placed away from curious hands in mahogany cases. The objects are precious, they seem countless. The museum's objects and the exhibits are rarely put into narrative, carefully selected, placed into some other kind of order from a visitor perspective. In the photo we see the order of the scientist curator. If we learn about classifications, we can look up particular objects of a particular size, area, region. The visitor can enter and leave the exhibition in many ways; begin with object number 117 or 3, look for a particular region or era –300 BC. What do we learn by going through the room? Could the objects be organized in a particular way? Which kind of additional man-made artifacts/media could be added? All the objects in the cases are natural objects, found in natural environments, produced by 'mother' nature.

In talks with staff for a research project on potential collaborative exhibition development in European natural history museums, members said that a transition towards more team-based exhibition production, more temporary exhibitions and more emphasis on education (of

relevance for this essay) is under way. But it is a slow process. In the above-mentioned research project (EU Framework V), we used the notion of 'Communities of Practice' (CoP) by Etienne Wenger (1999) to explore various informal or semi-institutionalized forms of cooperative exhibition development in European museums where educators, curators and scientists exchange ideas around exhibition development. I was employed as a researcher among others to carry out some of the initial ethnographic research/interviews in a selection of the museums. Since then, new interactive exhibits have found their way into the Geological University Museum. In one room you can play a guessing game: which of the stones on the floor are meteorites and which are not? To make it easier for visitors to make qualified guesses, a short video with Henning Haack, a geologist, is played, in which he eagerly talks about field work collecting meteorites in the Antarctic. Weight and surface are some of the factors. The stones and meteorites on the floor are behind glass.

CASE 4. TOP SPIN? TRAINING SESSION AT THE TABLE TENNIS CLUB, DENMARK



*Table
tennis*

instruction at a club in Copenhagen, 2004

A table tennis training session with a coach. The guy is instructing the girl on how to do a proper top spin. We are in a club in Copenhagen. Let me elaborate on a situation similar to the one seen here – but from my own club, Albertslund, where I was once a coach and still come and play occasionally: a group of 10 players performs exercises carefully planned by one coach⁴. These are technical, planned patterns of play at the table, leading the players through particular cycles, focusing on typical elements of play. One player needs an opponent, sometimes opponents change, the coach/instructor lays out what to do in technical language that people who do not belong to a table tennis club would find difficult to understand. The coach may adapt the exercise for specific individuals having problems with backhand spin and perhaps allow players at the same level to play, provide a 'zone-of-proximate development' (Vygotsky, 1962) style of play –letting a learner on one level be paled by a slightly stronger one. He/she will

most often show the movements, especially if it is a beginners' level session –and every now and then grab an arm and lead the body of the player. He/she pushes the pace of the exercise, asks for more repetitions, and so forth. This format can be seen in any sport club. Theory practiced. Practice observed. New theory developed.

The players come after school. They pay a membership fee to take part of the club's activities, training, participate in tournaments. They are organized into levels, ages, in a way almost similar to formal schooling. They come to get instructions and learn, to improve within the table tennis 'curriculum'. Back hand must be trained well before proceeding to backhand topspin, and so forth. They also come to be 'playful' in many ways, to improvise, to be out of school, to enjoy their leisure life. Some come to compete, others just to be a part of the club. Some relax by competing, other by having coke in the sofa after a sloppy set. The coaches (me and my club buddies) were sent to courses. We were educated to teach technical training and striking repertoire/ball play at the table, and were also taught about pedagogy and communication in general. We tried to create space for a variety of ambitions or agendas in the club. A dilemma most sports club will know: the combination of tough training and more leisurely forms of activity, with emphasis on camaraderie, etc. When some of us came back from courses we were drawn more into the discourses of technical progress while trying to navigate and listening to our own ideas about why we were at this club. Is the training oriented towards something completely free -the trainer as guard, sitting in the corner? No. Is it iron man training? No. It was a lot of other things in between.

CASE 5. PUNK IS NOT DEAD. BURYING THE MONUMENT, HARBURG, GERMANY

Harburg



monument on its way down, early 1990s (Photo courtesy of Jochen/Esther Shalev-Gerz)

In the Hamburg suburb of Harburg, in Germany (formerly West Germany), two artists, Jochen and Esther Shalev-Gerz, raised a 12-feet tall monumental grey stone pillar in 1986⁵. It was the time of the cold war, before the Berlin wall fell. Officially, the pillar was a monument against Fascism. It was covered with a layer/material which made it possible to write on/annotate it. The public was asked by the 2 artists to 'add their names to ours'. Once the four sides of the pillar became full of names/annotations, the artists would lower the monument into a prepared chamber or cave below ground-level, to make new space to write on reachable. Each lowering of the pillar into the ground would be a public event. What would people write? Just their names? Would the monument be appropriated and overwritten? In which ways? When would the monument disappear in its chamber below the ground? The artists wanted to collect the community's thoughts on the topic, and whatever the pillar could be a 'sounding board' for. They would establish a *collection* of memories, not necessarily a specific *collective memory* (Young, 2000). The monument would vanish and leave behind the "rememberer" (Young, 2000). Because the monument cannot stand instead of memory, because

we must learn to stand up again racism, not the monument, the pillar was slowly removed by the public. Jewish skepticism on representability and icons, and postwar German skepticism on the monumental (Young, 2000), were combined (however, in 2005 the monumental Holocaust memorial was launched in Berlin; see Høg Hansen, 2005). It took 7 years for the Harburg pillar to disappear. Some hated it, some liked it. People wrote their names, 'Nazis out', 'The Smiths' (British band, big in the 1980s), 'punk is not dead', 'lower me at last'.... Although some researchers lean towards condemning the project as a failure (e.g. Lupo, 2003), I would rather go for a reading that sees this as a difficult example of what *agonistic pluralism* (Mouffe, 2002: 10-13) means in practice. Some took shots at the pillar with a gun -it had bullet holes; some just made scribble-scratches. People could respond to others' writings. Each lowering triggered public debate and gatherings/events at the monument. Memorials are about memory, but they rarely provide educational ground as cleverly as this one for a representation of how memory is changing or fragile or plural, or how the subject matter of the memorial and its very material are up for appropriation. The Harburg memorial involved its learners in the very process and production of the 'product', and also its disappearance, its life towards ephemerality, or not quite, since a stone or mark is left behind, and other people remember. It mimicked the human and changing life and how to engage with its aftermath in memory. The viewers, here participating, were to decide if this would be a static monument or something that would go into the ground. The artists would not know what kind of meaning and words it would take down. Now it is a buried document of the community's thoughts at a particular time. Today, a part of the monument is just viewable in its cage through a glass-strip in a door. Resting in its mausoleum?

CASE 6. FLAGGING SUSTAINABILITY? ECO SCHOOLS IN 47 COUNTRIES



*Green
flag at
the pre-
school*

institution '5 Seasons' in Copenhagen

Inspired by the internationally well-known Blue Flag campaign, where municipalities can fly a blue flag at the beach if certain environmental and educational criteria are fulfilled, in the early 1990s members of the Foundation for Environmental Education (FEE) launched an Eco School campaign with various national adaptations in member countries. In 2010, 47 countries are participating in Eco Schools, Denmark included⁶ with the Danish version, the 'Green Flag–Green Schools' project⁷. While the criteria for obtaining a Blue Flag had referred, in broad formulations, to clean water, educational information available on tours, activities, the beach, its facilities, rules and life saving facilities available, the principle of 'Green Flag-Green Schools' was to facilitate and encourage collective efforts in the school to reach particular environmental and educational goals. A school should reduce its production of waste, water or energy, e.g. electricity, over a particular period of time. The participants should create particular actions and projects, for example collection of rain water in the school yard - and use the actions as raw material or data for in the formal curricular activities. They should, for example, create press and information activities targeted at the municipality and interest groups which could be prepared in Civics/Social Issues classes. Struggles around calculations of energy and waste could take place in biology or math classes. They should visit a selection of local institutions, such as the local waste management company, for example, to obtain knowledge on how to do things. They should do a report to the organization Friluftsrådet/Danish Outdoor Council -where I once worked as one of the coordinators of the project. Assisted by colleagues (educators, scientists), we would facilitate the school's work, engage in pedagogic development, and reward the flag if criteria for work had been fulfilled. We rewarded about 100 flags during the 2 years when I was employed -my first proper full time job for a longer period. The schools would also have to implement particular forms of follow up to be allowed to fly the green flag in the school yard. Friluftsrådet/Danish Outdoor Council worked and works on various outdoor and educational projects for institutions and the public, providing advice (and participating in political quarrels) with nature organizations, ministries, clubs, etc.

From a learning pedagogy point of view, the interesting aspect was to see how/if pupils and teachers would focus on the educational content and processes while going through these activities – or would they be blinded by a desire to just win the flag? Would the project make teaching more locally grounded, related to reality? Would it stimulate to create new forms of group work, new forms of cooperation between classes and disciplines? Would it promote a more cohesive school? Make the school visible in the local society? Connect the school with other local institutions and make the knowledge production seem important and linked to a concrete and contemporary reality? We worked for a positive answer to these questions, and were in many ways successful - although sometimes it

seemed like pupils, and even a few teachers, had green flags in sight rather than a calmer approach to the complexities of sustainability and how to pass on the task to future possible preservers of this planet.

CASE 7. THE FINAL FRONTIER? TV-EXPOSURES AS INFORMAL EDUCATION AND EDUTAINMENT



The moose, an icon of Alaskan

wilderness, was also the icon of the TV series Northern Exposure

What does TV serial fiction have to do with educational communication and social learning? In many cases TV fiction has a lot to offer, as explored in the subfield of edutainment in particular. The American TV Series 'Northern Exposure'⁹, 1990-1996, is an example of TV serial fiction with an implicit educational style and learning potential. Although it did not serve as a deliberate or explicit edutainment initiative or project (see e.g. Hayden, 2009, for analysis of a variety of South African shows, explicit edutainment projects/shows as well as other examples), its quirky and philosophical re-imagining of the final frontier, in a fictional, Alaskan, inclusive, multicultural 'smallville', came through. The series was created by Falsey and Brand and received a series of Emmy awards in its 6 seasons' lifetime. Writer Metta Spencer argued in "Two Aspirins and a Comedy. How television can enhance health and society" (2006) how the series held important values around building social cohesion, healing and conflict-coping, local civics and multicultural living. It was on the one hand highly literate, but also easy to watch in its sometimes fumbling and warm-spirited playfulness. Ten years after the TV series had finished, "Critical Studies in Television" (autumn 2006) published a special issue on the series, just before I accidentally came upon it on DVD. I was talking to a friend on the phone about revisiting *Twin Peaks*, which I adored and watched in my earlier youth, and *The X Files*, followed by *Buffy*. In the conversation I philosophized on the mixtures of comedy and drama, of realism and the supernatural in TV series (the 1990s was a pioneering period in the USA for this). I was also particularly interested in how TV

series engaged with the key themes of memory and dream –and the use of these as conflict-solving devices, and focused on the presence of the spirited and supernatural in natural storylines and contexts or even genres of social realism. My friend then led me to *Northern Exposure*.

Although *Northern Exposure* took place in the fictional town of Cicely in Alaska, unfolding social changes at the 'final frontier', it was filmed in northern Washington State, outside Seattle. A young Jewish yuppie doctor from New York has been sent to the small town to work off his student loan debt in the town's medical practice. The secretary is Inuit and practices traditional medicine. A local DJ reads literature, spreads gossip, plays good music, and suggests what to do on air all the time -and the town listens. Good old fashioned community radio? A young filmmaker captures city moods in moving images and quotes film history. Together, the filmmaker and the DJ are conduits for a vast repertoire of community stories and cultural references. A "fish out of water", the Jewish doctor, comes to a town made up of fish out of water. *Northern Exposure's* 'vision was to create a meeting point for different conceptions of reality. It used the archetypes in American history and a variety of gender and ethnicity stereotypes, and often appropriated and twisted them radically. A stage for old and new possibilities, for interrogations of personal and social possibilities –in a light 'comedy-drama' format.

The show has been criticized for its representation of indigenous people (see e.g. Taylor in Bird, 1996). Nevertheless, the town of Cicely (formed by a lesbian couple around year 1900, according to a "historical" episode of the series) managed to play with different models of sexual coupling across ages and genders, and in general proved to be ground for a variety of dualisms. It seemed to point towards the necessity of their coexistence (a line of argument pursued by Wilcox, 2006, as well as Zubizarreta, 2006): e.g. science and religion, the realist and the supernatural, the old and the young, the spirited and the profane, tradition and modernity, the past and the future. It kicked off the 1990s supernatural wave alongside *Twin Peaks* (ABC). With *Northern Exposure*, CBS launched a summer fill in between season 1 and 2 of *Twin Peaks* –but soon the series was granted more seasons. While not as stylistically innovative, *Northern Exposure* often used memory and dream as a narrative trait the way *Twin Peaks* did– but here with less traumatic consequences: dream became a problem-solving device and the series' characters remained overall as active agents of change while carrying their memories onwards, rather than trapped in the David Lynchian and twin peaksian nightmarish spook.

In recent decades, academic work on television and TV fiction has proliferated. Why/how can TV fiction, and in particular serial fiction, be educational? And in which ways? TV series can submerge the modus operandi of our private and domestic lives and private conversations –and

be a returning event for public discussions. TV series may mimic slow-process change by capturing subtle transitions in a characters development. Series that evolve over several years can thereby portray the connection between everyday life and change, as well as character quests, in a pace we recognise from our own life. Series such as Northern Exposure create stories that involve repetition, stability and change as well –capturing the hardships of change. Also, lasting fictions create fan communities on the Internet and other media spin-offs in a contemporary media-culture of convergence (Jenkins, 2006), content travelling, adaptations to new forms, a *thingification* of media/mediation of things (Lash and Lury, 2007), and therefore feed into overlapping forms of identity-exploration, and participatory production/consumption forms. Northern Exposure still has a yearly fan meeting/convention at the filming locations in Roslyn, outside Seattle.

END POINTS

The map of *participatory communication* is full of shades and strange countries, some partly colonizing and others with many unsettled borders. I am searching for a better metaphor or explanation than this. Often academics and students in the field tend to place a project or practice as either top-down or bottom up, as participatory or not. Practice may not be an either-or. Waisboard (2005) and many others argue for integration. The forms of communication in development projects often show different means and methods, phases of true equal partnership and dialogue as well as moments of dictatorship.

This essay was an attempt to bring together projects and environments of learning that show some of the more fruitful aspects of *the process or negotiation of what the learning goals are*. How the process and participation were going to turn out was not clear in none of these cases and environments. The museum field trip and Mols laboratory, the table tennis club, the Harburg memorial, the work in the process of gaining the green flag, for example, seem to lay out processes of unpredictability and different approaches to what one is supposed to learn or do in them. Processes are laid out, there is an orientation and a ‘script’ of a certain type, but the result is much less clear than in banking education schooling.

Two other cases stand out. The Geological Museum, for not really creating the social and interactive/participatory learning processes –something it might be able to do if it began to rethink several of its very traditional exhibitions. And the TV Series Northern Exposure, because it is not a non-formal education or edutainment project –while being an educational hit for philosophizing geeks, romantics, nerds, music lovers, liberals, multiculturalists, homosexuals, heterosexuals and other folks. The

concept of participation can be difficult -just as well as *new media*. When we are all alone with a book, we have conversations with the text, or otherwise we are not really reading. We participate even without making notes in the book or elsewhere. Much button-pushing in museums or the use of various so-called new digital media may not be educative participatory forms in comparison. But in this essay *participation* is used in a different way, as in most research in the field. Participation here addresses ways in which topic and technology are appropriated and even changed by users in a social practice with educational gains.

We may not always be clear about when we enter a learning situation and environment and when we depart from one. The key to change and development may on the one hand be the reflective consciousness that Freire and others have spoken about, or the 'awareness' so overused in development discourse (Warah, 2008) -but it may also lie in the processes we engage in through passion, intuition and ignorance, with no learning aim or 'awareness', and which in their aftermath bring us back to reflection in a changed state of mind.

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¹ I have explored the Århus natural history museum case, including projects in the museum and at the Mols laboratory in 'Collections and Communities: Nature Guidance and New Audiences' in *Journal of Museum Ethnography* nr. 16, 2004. ² This research was part of my PhD dissertation, "Dialogue With Conflict: Jewish-Palestinian Educational Projects in Israel", Dept of English and Media, Nottingham Trent University. See e.g. *Social Identities* 12/3, 2006 <http://www.informaworld.com/smpp/content~db=all~content=a747755444>. This activity is also commented on in an earlier article in *Glocal Times* (issue 6, 2006). ³ Research article and report on exhibition development in European natural history museums using the Geological Museum case and others: 'Fuzzy boundaries: Communities of practice and exhibitions teams in European natural history museums'. In *Museum & Society* 2/3, 2004. <http://www.le.ac.uk/ms/m&s/Issue%206/HansenMoussouri.pdf> This one was co-authored with Theano Moussouri. Alternatively: 'Communities, Capital, Co-operation' in *Museological Review* no. 11, 2004.

4 See also my article 'Hvornår får vi frit spil' in Social Kritik number 96, 2004 (in Danish)

5 See also 'Mediated Memories', co-authored with Erling Bjorgvinsson, on public art and memorials with a process and participation approach, including a range of other cases, including e.g. Alfredo Jaar in Skoghall and Montreal, Lozano-Hemmer in Linz, and returning to Smithsonian's Partially Buried Woodshed. We are at present trying to publish. Alternatively, 'Memorials and Memory Politics in Hamburg and Haifa' in Power and Culture. New Perspectives on Spatiality in European History Terho et al (eds.) Pisa University Press, 2008 and 'No Final Solution to the Memory Problem', in Glocal Times, 2, 2005.

6 The project is described in a brochure 'Grønt Flag-Grøn Skole' I edited with Per Quaade, Københavns skolevæsen, in Friluftsrådet 1995. I have not written further on this topic. You may check the English language Eco schools website <http://www.eco-schools.org/page.php?id=43>. I skipped the NGO world after this to pursue new experiences in England and study for an MA in cultural studies- and then ended up as an academic in Malmö, Sweden.

7 The Green Flag – Green School project has developed a spin-off project called Grønne Spirer ('Green sprouts', my translation) where pre-school institutions work with environmental issues and is awarded a flag. The flag is similar to the one at schools, however with a different logo drawing. Photo taken April 2010.

8 I have not published on this TV series –only given a conference paper in 2009: 'Time is but the stream I go a-fishing in. Alternating worlds, memory and dream in 1990s 'dramedy-Northern Exposure, Twin Peaks and The X Files'. See Spencer's "Two Aspirins and a Comedy" or the special issue of Critical Studies in Television 1-2, 2006 (details in references).

9 Every episode of Northern Exposure had a moose wandering through the streets of fictitious Cicely in Alaska (during the titles). That moose is of course copyrighted, so I replaced it with his 'bro' titled 'Monochrome moose' from <http://animalphotos.info/a/topics/animals/mammals/moose/>. The moose and the characters wandered through a range of NE related media during the 1990s and 2000s -from a cookbook to a book with photography by lead actor, Rob Morrow. See the 'moosechick' site: <http://home.comcast.net/~mcnotes/media.html>

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