

Time	Linda Lin	Tom Goodridge	
0:00	July 18 <sup>th</sup> 2007 a.		
	So basically one of the ideas that I'm thinking about now, I also practiced this at a couple parties this weekend so, now it's starting to form. So learning to organize is a huge one. So you jump in at any point, so one of the issues being that everyone has to learn city		
0:30	bureaucracies and how to get their spaces protected and how to get that land maintained and secure that land and protect it from development and so forth, so that's one aspect of it. The other aspect is fundraising to try to maintain that—		82P
	Well I don't know that yet,	So you're speaking of so the concept of a community garden and what are the basics, what are the foundations of	394
	You do see that as huge to the fundamental to the	You're starting at protection of land, designation of land, it's political status	
1:00	Ok, good, see and you can start filling the gaps for me because this is what, this is based on you know one conversation with you and one conversation with someone else and obviously I want to interview a bunch of people and spend extended amounts of time if I can with them so ok those you know dealing with bureaucracy, fundraising, and then another aspect that comes out of both of you guys also is helping the young people who come in through the garden. So this	Yeah.	
1:30	other garden their board, they have a board of		

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2:00	<p>directors or something like that, and it's about eight people who get together and meet and talk about everything about their garden and one of the things that they want to do is do this enrichment program. And they're going through a lot trying to figure out how do we hire people, how do we, what is it that we want to accomplish that kind of stuff, and there are some challenges there and one of the really interesting things that this woman said to me, who I think has been in the community for decades, she said that you know, 'we're a bunch of seamstresses and ...housekeepers, you know and now we need to look for people with different skills' and I said 'but what different skills are you talking about?' 'and she said oh you know, like building a website, creating a website, you know, and then she gave me a couple stories about the different ways that people have fun have done some fundraising, so she will like write a letter to a church and say 'can you help us ' and likes</p>		
2:30	<p>sombody else will go to the library and look up you know grants so basically what I'm getting so far is this idea that there's so much that goes into the garden other than just getting plants and water and seeds and manure and other than that you have to learn all this other stuff too, and so i['m my generic label for it now is learning to</p>		
3:00			

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3:30	organize. And part of what we started to touch on last time was this idea that you and the other gardeners are part of networks that are doing some political work right, some lobbying and I don't know exactly what you do, but that's another aspect of it too.		
4:00		A metaphor for it could be that it's 'root work' it's not apparent, you're looking for these little, but before you get that land, before anything can germinate, all of this that is totally it's another world, it's the world under the soil that looks, the roots seem to have no relation at all to the green sprout or to the ultimate fruit, do they, but this is incredible network, and you don't even know from the plant, you can't really, I don't know enough about archetypal plants to know what that rootwork would be like. You're talking about a lacing of rootwork that's a part of the nat- you know a community that's got these e little white tendrils holding each other together that again seem to have not relation to and some of the who are holding it together might be allergic to plants altogether, because you'll find that two urban folks for whom this let's say garden... it's a funny, although we know it's a primal association of man and nature, there are t hose who have not been privileged to have it in their daily lives, and yet they may be totally-- their roots may be sound and (?) so the person who makes the garden grow might have say 'I wouldn't touch' like Charlie, she never, here she was in a central root, but she had no interested in, you know would never even sample any of the food.	160P
4:30			
5:00	This is the one that had the car?  What, how do you get her as a central root.	Mentioned the rocking car, yes (WHAT??)  Well socially for example she helped me by grounding me, we found her function in the garden in terms of she was so good with these young children who would come in without any, you know, all over the place little guys I picture them with their dunning noses everything and they're just going to step on the plants, and her thing was 'you can't' she just would in a totally structure above board way she told these kids what to do in a way that my pedagogy would	
5:30			

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6:00		<p>have been like, I'd ask, well they'd say 'what Could we do now?' well I'd say 'go ask the plants if they're thirsty' that just mean, you know, it was just too far, they needed Charlie to say "you do this, you don't do this you can do this..." so it was and what she got out of the garden was not this what my goals in terms of this imagined sense of her continuity with the natural world at all, in fact she was always a little bit 'mmm'. But she did model, she saw well just finding her place of belonging, that there was and she I like the time that we were having this meeting with a potential funder for the garden, she just wanted to sit in on that, so she sense that this is another, well wait a minute, the social networking that was necessary for it, you know 'I want to sit up at the table, decisions are happening, I don't want to be over the compost pile looking what the worms are doing.' Which is in a [laughs]</p>	593
6:30	<p>That's such a great image of her saying 'no I want to be part of this decision making process'</p>	<p>Where the action is...[banging table]</p>	
7:00	<p>That's just as much action that's going on at the compost pile, right, and just the fact that we're talking about the rootwork includes meetings with funders.</p>	<p>Yes</p>	
7:30	<p>The thing is, if we're to understand a community garden, what do I need to</p>	<p>And so this bio diversity, that's my, I go back to the organic imagery, and another thing they love to say, oh I have another man to put you in touch with, he did a presentation in Sweden about the multicultural aspect about new york's community gardens. His name is lenny Labrese, he's with the new york council of the environment. Now see there's the kind of person, rather than going to the actual folks out there which is a little but more this guy knows exactly you explain to him he is more from that world of formal agencies and everything, so he'd know where you were coming from, he'd also know that you would be honoring some of these things that he knows, and another place for it to be promulgated in the ivory tower and everything.</p>	161P

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8:00	<p>know, right, I need to meet people like him and tap into his knowledge and not just like you said the people who are actually doing the work because everyone is involved in keeping these gardens going right, there's an entire network of people like you said who have to be involved, everyone has to be a part in this, including this Charlie who ends up being a special root....can you</p>		
8:30	<p>actually talk to me more them about fill in my gaps of like what is the root work so what goes go into building and maintaining a garden from your perspective, so definitely like if I go talk with Lenny...Lebrese later on, that would be great. Just</p>		
9:00	<p>From your work, yourself, like what is involved in setting up and maintaining and ...</p>	<p>Well I mean there's the it is land-based, so there's got to I don't even what to say securing, but finding a piece of land that you may have no legal access to at all, it may be out of neglect just a forgotten place and some of the political history is that I guess you'd have this first group and a group to definitely contact would be green</p>	<p>594</p>
9:30		<p>guerillas and I think liz chirsty may be one of the vintage people at I'm not sure of the 60s or the 70s who at the time new york's real-estate was rather slow, and there were incredible amount of fallow land you can say in the city it was generally a mess it was could have been a full of construction debris, it could have been full of rats</p>	<p>576</p>
10:00		<p>It could have been, depending on the neighborhood, too, but this was this was a slow city for quite a while there and so there were the green guerillas were associated with taking some of these taking greening the greening of these I don't really want to call them toxic sites but they were a mess they were definitely eyesores and the were and they were detriments and they were perpetuating neighborhoods of neglect. And they were sort of tokens of this is abandoned land,</p>	
10:30			

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11:00		<p>aborted land that nobody cares about and it has a you know it has an effect because every day you pass it even if you don't consciously know you're a part of this, 'yuck!' and it's part of what I saw was, I'm dealing with children who were raised in Harlem, many of whom, if they don't get out of Harlem enough, that's an empty lot, and that's the place where some of them that's the open land, that's the place where there's not a building on it, and would their parent let them go near it? Of course not! It's a full of needles, full of trash... so it could even be yeah... I had to deal with that almost phobic reaction, so then all of a sudden to see in these potential edens, and to see the earth as a generative, redeeming, you know, healing, is really counter to the experience of those children who'd been seeing an empty lot as a nasty place, a bad place.</p>	595
11:30	<p>A bad place where bad things happen and danger</p>	<p>And drug addicts and it is it's a danger place it's funny and yet wildness does have that too, so maybe it's never, it's a white man's ideal to talk about it as, to talk about that romantic sense of the nature and the wildness. This is something that I have to deal with in my thing</p>	239
12:00	<p>Oh that's great so let me ask you then so you've associated with other gardeners and you've told me about a couple who came from the south whose families were share croppers and so forth, do you fell like they have this sense too of the land or is theirs a different sense?</p>		
12:30		<p>Well that'll be good to actually ... well to speak for mr walker, who's that tenant farmer, who I don't know how much longer they'll have I think he's approaching 90, I'd love you to meet him, but and as an African American man who was from real, a share-cropper's son, I think he's the oldest of 8 or 9 children and left school or was taken out of school in 2<sup>nd</sup> or 3rd grade because of all these children he had to take care of. I like to envision it as having been suckled at nature's breast himself. He learned of ways I would if I had to project I would say that land was</p>	86P
13:00		<p>...power... but land is ... being, land is</p>	
13:30			

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14:00		independence represents from another culture that's not you know you're just a share-cropper just to think to know the land so well and yet to not ,to rarely own it, I think in their case they didn't own it at all, those African Americans who had been landed, and the meaning of that land and to know it's ways so he would in a way that would if that's the only thing you can trust, to make your to meet your most essential needs, food and from food eek out enough money to get and make some shelter, then I have to know in an intimate way the ways of this earth in this place and the way it's going to and it's cruelties too,	
14:30		that the rains are going to come, I'm going to do everything right and then a Katrina's going to come along and it'll be razed and I would say they would see in it, in my sense, some romantic thing that, when I see the earth I see that I've given it everything I had, and get out of it, a wisdom and a been tempered by the earth in a way that's quite different I think than this romantic notion of Thoreau and I think it comes from a German romanticism too, I don't know how it fits in with these guys but I think there is something of that and I know I'm and I've I worked very closely on the first garden of love with a woman who was from the south. And it was an amazing partnership and we did incredible things, but it was also not, it was not a good relationship in some ways and I think she res, she saw me as seeing in nature this release and this join...she had been her father mother was a tenant farmer and her father was this fisherman and she saw it as work and she saw it as structure and everything, so there was a real tension. I think to convey to young children there's real value to my, I know there is. But I think there is this tension that you could you could contrast on my kind of thing to these, and ask what does the land mean to you what does this, and for a city-dweller another thing that's gonna be a deep thing I think will look interesting is what is it like the African exp can experience to have this is just one very complicated overlay, to have once been a slave not only a slave to u—another's culture, but for many to be a slave to the land and then to be the one who is in most intimate communion with the earth, both to know power from it because to see the nurturing dinner to but on the other to know	
15:00			
15:30			
16:00			
16:30			

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17:00	<p>Anything to do with that... And blood...</p>	<p>to do that is the you've been umm the extent to which the culture that is hosting you denigrates that puts you down so you are that's your yolk, that's your oppression. So it's quite understandable to the urban African American experience as being (whispering) 'I don't want any part that was that sweat and grime and effort yeah and that's maybe why I want white sneakers and whatever to not' and you add that to this raunchy city lots and how kids could have so that's why I'm so fascinated by how does this sense of the natural world which is so, which I feel such genuine affirmation of that which is natural with the in the African American community, there's also that incredible wound there and yeah...and that way the Africans that are coming in do not have any that's just you know so there's not that take</p>	
17:30			
18:00	<p>That's so interesting it does kind of what you call complicated overlay, that's exactly what I need to be getting to because so what you're telling me is as a person who wanted to come start a community garden, not only did you have to find and secure some land, you also had to do with the children's fear of this place and the multiple meanings and the multiple dangers that it represented to them and that could be anything from just the basic needles and junkies and whatever else is lurking there to the history of this country and the history y of a people and you know how intimately it's tied to the land and the complications of that too. So yeah. This is exactly what I need to know, right you know, what are all these complications, especially for you having to come in also as an outsider and learn it is really valuable for me because I'm going to have to do something similar. You know I don't know a whole</p>		
18:30			



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19:00	<p>lot I don't have the same family and cultural history and I need to learn it where I can.</p>		
19:30	<p>You know, that seems another aspect of both your pedagogy and being self-reflective as a researcher and as a teacher is that you purposefully introduce these kids to depth, I think you said ten different gardeners and green activists, so you may have one particular take to the garden, but you want them to get ten different perspectives.</p>	<p>So one of the things that worked about the garden project was putting these kids with culturally relevant models they got to see. Those who were who did know the earth as an and had worked the earth in their favor.</p>	
20:00	<p>Who appealed to them...</p> <p>Could I have you talk about some of those examples like you know somebody really latched on to someone else, one of the people you introduced them to...</p>	<p>And that's bio-diversity. What my likening it and contrasting it to Charlie, my approach to gardening is not going to work for her, and yet in those things, it's very interesting the kids reflecting, I was intrigued who they picked up on and who it was and</p> <p>Yes. And the little</p>	
20:30	<p>And these are stories that you need to write down, too, for your own work. It'll fit somewhere, I promise you.</p> <p>Don't think about that yet, pull out the stories first because then they'll start to, remember that exercise I talked about last time,</p>	<p>And it's good because these are people you know potential people for you to then...</p> <p>yes</p> <p>Yes, I'm not sure, that's the thing, I start to clamber, what does this go under, because they're all so interlinked.</p>	

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21:00	<p>the classifications exercise where you take a stack of stories and figure out what are they about, what do they tell me, if you want to pull out the stories first, before you try and decide what they tell you.</p> <p>That's why they're raw data.</p> <p>I bet you do have stories in there.</p>	<p>Which one was that</p> <p>Ok I was thinking that I when you went over that because I was thinking of field notes, and yet field notes do not represent a story in themselves and yet sometimes they have the potential to</p> <p>So you're saying first I need to look through those again and again and again and then feel the stories that want to emerge see the little green shoots and potential.</p>	
21:30	<p>Ok, I shouldn't ever put any first second or thirds on you, because again I don't want you feeling like you have to follow some boiler plate (WHAT?) but I definitely feel like you're ok those three essays that you gave me last time, this "mint and the rocking car" it was so well developed but I don't know whether you thought of what you wanted to say first and then wrote it or whether you wrote it and then organically came to a conclusion, but it doesn't actually matter, you can do it either way. What I'm</p>	<p>Yeah I do make stories as often as I can...</p>	
22:00	<p>saying is keep writing those stories because they're great. So anyway yes. So I'm just saying that as we're talking this may be useful to you, you know because those some of what we talk about may end up as an example something down the road so I'm saying don't try to think of it yet, don't put it into a</p>		

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22:30	box yet, let it come add it to that stack of stories that you're then going to try to see what it tells you. So anyway.		
23:00		Umm... well one that may be said what I just like music to my ears was Raymond Figueroa a Puerto Rican background who had a garden very near ours and was also involved with youth and older, it was middle school youth in an after school program that was part of the Harlem Children's Zone he's no longer there, but	27
23:30	No longer in the garden or	Yeah, he's he left the their employee, he really wanted to do an organic garden with them but he was he used well first of all to visit him in his garden was a beautiful thing, he'd start with a grounding exercise, he'd bring them in there and circle them around a certain part of the garden, it was a place for centering and for a piece of rock and some flowers not and asked them to get into their sense, and I forget what he said, but it was a	
24:00		because a lot of ecological is a sensory education, which is which is different than a which is almost antagonistic to an academic or a solely	
24:30		intellectual approach, maybe just notice something and it could be a butterfly it could be a snail it could be whatever and so to root yourself back into the land was his first thing that the kids and he was different than me in terms of he really was interested in production in making	
25:00		particularly foods that could be shared as in the source of nurturance and he was extremely aware of the cultural values in school of foods so he's really celebrating was the collard green and to let children know what the collard green meant. I'd heard I don't know if this is true but one reason that African after the civil war that African Americans showed some signs of health, more so than the white communities, some people said that the collard green was an essential part of that	
25:30		and that every African American could grow some collards somewhere, it was their food, and it wasn't a part of the white palate and wouldn't be an intriguing thing to think that that, and so he had them grow these collards and spoke of what collards meant to this people and their history and then shared what they grew with the	
26:00		homeless and this was, I can't tell you the sensitivity that I found in most of our children, every one of them knows people in need. You	

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26:30		can't walk down that street, even if they have never had a hungry belly and I know some of them have, none of them aren't intimately aware of people who are without and have met people with their hands out constantly, so it's a garden, it's a place for food to give to people who don't have any food. That's really the meaning of a garden to a lot of I've found it very common. So the it's like immediately going to compassion and so he picked up on that very much, that this is and another thing I wanted to say is from another place all together. But I remember him,	163P
27:00		whenever we would come through a garden he would give you a history of that land and I found very strong in the African American community a sense of the ancestors to whom we need to acknowledge that we have the access to this, and his was Something McCracken garden. She was a woman who I think was 100 now who had had the courage to start greening that piece of land in those nasty days of the (?) real estate and she is now in a nursing home somewhere but by going in there he awoke the personal to their own senses 'you're alive, you're here, listen to the wind or whatever t his is a place that our ancestor patty McCracken started and developed and she wanted this to be shared with you' and then this sense that this is a place of purpose where we can grow something to feed those who are without.	
27:30		He took it to a political place, he had because nutrition was a major part of his focus, his sort of approach to the garden. There was another group who took the land more artistically where the which in a way is more my thing. I'm not a I don't know how to get a garden to produce at its maximum like he did, but it's a place, you know what I like to say mine is a place to grow children, that's really was my point. But	596
28:00			
28:30	That's beautiful.		
29:00		He would so he took them he said 'wait a minute, we're growing greens here, where do we get' and he talked very into organic food and made it very clear to them the difference between food that is not chemically treated and you need to nourish that soil and talk about composting all that in natural ways. 'what do we have' he had the kids do a survey in their community going to all the stores within ten or 15 block radius, something like this, and went into each one with a survey form that they developed and saw all their	

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29:30		products and saw what they were and learned that nowhere in the ten blocks could people from their community have access to this real food. He got them to the take this write the report up who did they bring it to? well they used it ;politically, the brought it to bill perkins' office, they also brought it to, they had to fight for their garden he had kids going out to save their garden from development. And I was with him when they went ot see he's a politician who meets and I know him pretty well, he's he respects me, he came to our garden party and and Bill Perkins,	
30:00		pretty radical, pretty not just bought out, you know there's a lot of bought out politicians, he's not. But we went to his office and the kids made their plea for holding the garden and it was great, he was really tough on them, he's a power broker he went on 'why should I care about your garden' everything, really giving it, so they had to come up with it, and they really did say some beautiful things and here's Raymond not taking the lead, really letting those kids feel this situation and come up with their response. He's a powerful catalytic kind of teacher in t hat way, not just, but and then as then they wrote up their report do you know by the end they were invited to Washington DC, what's it, to the health and education department, and the kids presented their findings, there is no organic produce in my neighborhood, how can this be? And they of course were very impressed to see the children from the neighborhood recognizing this. Who else could I mean I could come in there and say uthisisuhh...they know my agenda. But this was, what a powerful thing.	164P
30:30			
31:00			
	You're basically letting me know so there's the sensory education of the children for urban children to reawake and to pay attention in a whole different kind of way, and then you're talking about a political education here, you know, especially for this, for mr Figeroa's garden that he specifically said 'go out there and see what impact this garden has here and sent them out to do t his work and then snowballed into this chain of events and let them see, 'ok		
31:30			

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32:00	<p>there's certain places where we get to talk to people' and yet, you know, what does happen to their garden in their neighborhood, you know, what are the real results, are there now more places where you can buy more organic food, probably not, but at the same time...</p>		
	<p>CSA?</p>	<p>What I'll bring to you this CSA stuff and what's happening and oh boy you are going to</p>	<p>597</p>
32:30		<p>Community supported agriculture. So this is their this is going on, I remember the CSA up where farmers not in the city so much now, but a model you'll hear amongst some people in Havana Cuba, what is it 40% this might not be right 40% of their greens are grown within the city, in the city. So this is their, those of us who are saying, wait a minute, to , I guess see my mind is all over the place but another thing to come back to for a bit is that the land is power. In a very very integral way, back to that African, if you have, whoever controls the land and the practices that are going to be imposed on land, in some ways is, especially when you go, think of it as food and water, the life-giving elements, and I do thing when a group, and this is part of the, I know</p>	<p>598</p>
33:00		<p>herve is so interested in American culture, I think the community gardens that I've in new york city, and this is not just Harlem, this is that phenomenon of a group of people, locally-based people, coming and taking collective ownership of a place. Now ownership may not mean that it's theirs with a deed, but it's a functional ownership in that whoever's there all the time is going to have more stake and more say in what's done, and the way that space is negotiated, how it is. So if somebody comes and says I want a place for my six-month old child to take his first walks with grass underfoot. This is place of air and release from the apartment someone else will say</p>	
33:30		<p>I want to grow my collard greens because that's my people that' my culture, I'm going to grow it, I;m going to cook it, some other artists are there to make, I can express myself, I can start making this, I can grow this place with an aesthetic, let's say, and aesthetic approach to, someone else will</p>	
34:00			
34:30			

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35:00		not, like me, i just need the earth, I need to be outdoors for my mental health, yeah. And wildness so that someone will say, and that's an interesting tension I've found, you will find some gardens in Harlem where the stones are painted,. That's what we do here. Where as I come with my aesthetic, I want the wild, to simulate.. whereas someone else might say 'hey, I want turquoise, and I want my it's much neater and tidier' and in that aesthetic certainly there's so much cultural is being said and I'm sure that the flag too so that you'll go into the garden that'll be a fun thing for you to have, there'll be a whole other reading and some of this just doesn't have to be in any way communicated to your own, but what's going on, how has this space been used and what's it saying about the culture that chose it and then you can figure out. Another think I've found is that gender difference in the male-dominated gardens there may be mores structures, more buildings, more whatever, and that's not always the case that's not true with willy morgan, he's into production, but the way you use your land is a profound expression and the fact that I for example, one of my things that I had the most stake in was the wild patch. I'd show that to most African American are like 'he's crazy, he's asking for his weeds to come in there he's' giving a license to raise and that means weed seeds and that means all of this, what the hell is, what are you thinking man?" and so gardens are another place of profound biodiversity and cultural diversity and whatever. So any of these gardens as an anthropologist, you're going to have a field day because the things there that don't have to be I mean some of them you might to pick up and ask them specifically, and of course part of it might be that you might also be dealing with a patch that won't g row something for whatever reason and therefore it's become this, so don't assume therefore that it was totally out of their design, because it's always a negotiated spaces between the earth and what it will give and what it won't give but there's also all kinds of cultural meanings that and so that I love this you get for a bit of history then so these places became collectively owned by urban folks who were kept form the particularly those it's funny you've got to go see those too because they're so beautiful,	599
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38:00		some of those people have their country homes but still it's important enough to them that they have within the city, or maybe they see its significance too for others too, and you'll see some but again the difference between one and the other and how the different elements were compromised and met with and the resulting but whatever those who chose those Americans who chose to participate in that community garden I would say were transformed by a process that was unlike the American dream which was so much 'this is my property I can' do whatever I want with it' and it's going to be 'I am empowered' whereas this is socially you come communal space that we have to come to together and the different meaning that that brings and the collectivization of the of its own it's almost like a check on the individually which is so rampant in the American culture.	
38:30			
39:00	It's so interesting though because that sounds like it's actually a tension and not anything that's intrinsic to gardens, that there's a tension between the people who come in and say 'I want to do my thing' and the communal nature of it and the social nature of it because you're mentioning specific people like Mr. Figaro and Mr. Morgan who clearly had their own ideas of what they wanted and at the same time were making a space that was also social. I mean there's got to be certain gardens where there's a lot of people involved and others where there's maybe a main person, but it's still for the community and not just for that person.		
39:30			
40:00		But by saying that's a major tension that's also from city policy because what they're having to deal with 'you call this a community garden, show me that this isn't your backyard' and somebody has completely domination over it, and this is the place that they've got to have their BBQ and not maybe park their car, but some would want to be doing that if they could, but you can imagine the power of having an empty	



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40:30		space in t he city so that, so part of green thumbs, this is the official city agency that was at one time leased, I guess it still does, leases empty lots and vacant temporarily city-own lots to gardeners, out of green guerillas work I'm coming back there finally, they developed a more formalized program whereby you could put it or a group of people could put in for a lease,. A year's lease, in which the garden would be designated as yours for the purpose of growing a	
41:00		garden and this became I'm not sure if that's the 80s 70s when that became growing and what they soon saw was 'my god, this neighborhood what was the more than an eyesore, really a black hole in the community' all of a sudden became a treasure a place that butterflies were coming to and people were stu. And it's funny how it can be	600 528 601
41:30		subliminal. You see people stopping and just would linger by the street and the homeless would tend to put their chairs in front of it, well first there's the shade there, there's' the scent of the rose coming from it, people would say 'can I get married in the garden' religiously oh you're going to have a I haven't been kept up with them like I have but there's a fascinating Ethiopian Coptic church on our block which you could say it's a black root of Christianity, the Coptic church, and there's a man who's a brilliant artist bishop Apollo, who's helped this church and I got to know them because on our block we both had these empty lands and we went to green thumb and said we want to make this garden space, and they had wheels t hey had a car and they had manpower and I had storage space in the school and just that sort of public thing, so we ended up working together, they helped us build a fence and we helped store their things and share their tools and stuff and so very interesting so it brings together these unlike groups again who need each other for biodiversity. You had the wheels, you had the manpower but the guys were all unemployed it was like a rehab agency they'd build a building for.	165P 602
42:00			
42:30			
43:00	The people that the church used to build the garden?	Yes. And their garden then became, I don't think the bishop had a plant I mean one food on it, there was a little charming little pagoda, I don't know what you call it, gazebo, I guess you'd call it but he was an artist so he did all this filigree	

Time	Linda Lin	Tom Goodridge	
43:30	<p>I've seen it, it's beautiful. I've only heard things about the Coptic church, because they found some kind of scrolls or some kind of document in Egypt a couple years ago, that's the only reason why I know about it.</p>	<p>around it. He was a sculptor. The symbol of the Coptic church is the golden lion, you know it?</p>	
44:00		<p>The so he sculpturally made that and he uses denim and some kind of epoxy to make this very imposing and he had the golden lion with water coming out of its mouth as a symbol, and he used that for revival meetings and for. I was interest too that the Coptic I mean Christian in religious stuff and how they put they and the Coptic church seemed to have, there was even some service for the planting of a tree because I'm disappointed although I come from a Christian background I'm very disappointed because of the lack of ecological support. There's roots of Christianity I think that had been a part of the dissociation of the human from the earth, putting their stake of up in heaven so I'm very interested in this immanent spirit that comes through the earth until we reconcile until we know that we will continue to... we'll be aliens on our own planet. There's the feeling that we need to come to, back home, that's from my opin I'm coming from my spiritual...</p>	
44:30			
45:00	<p>You have to put this in your work. Instead of calling it aliens call it alienation because it's not within the I individual human beings or so, it's a state of being, right because you're part of what you're arguing for the garden is that the garden can help with that so a lot of Ray's work is American culture as alienating</p>		
45:30	<p>Ray McDermott. Let's see. Jules Henry has an out of print book, so I don't know if you can find this but he talks about the school and it's a very I read this a couple years ago and the first time was way before</p>	<p>This is Ray?</p>	

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46:00	<p>that but he does a description of American school that a lot of Herve and Ray's work is based on and it may even a chapter I may be able to photocopy it for you and it was written in the 60s I want to say but it so gets to that idea of he talks about American family schools and other institutions as fundamentally alienating. So it's called culture against man, I think is the name of the book, and the whole idea is that American culture is</p>		
46:30	<p>alienating for the people that are bound in it. So it sounds like one of the arguments you can make is that the garden's become another space and a force for connecting people back to humanity. And I think that's a really powerful concept. I mean that could be your,</p>		
47:00	<p>one of your major pieces of your theoretical frame. It's huge in ray's intellectual history.</p>	<p>And my feeling is that children are net because the come from the earth we alien—culturally there's something this wedge has to come between them but intrinsically they know themselves to be a part of the whole. And so where that either alienation or repatriation happens is part of that ecological what I'm attempting/</p>	
47:30	<p>And what I'm saying is that there have already people that have done that work showing how American culture is alienating. You don't have to reproduce that work, you just cite it and you say 'and now we have this garden' but what it will help you do maybe, you know how I asked you to</p>		

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48:00	<p>contrast the garden with the school, is reading a description of the school may help you to write a corresponding description of the garden as an alternative space to do really counter-cultural work.</p> <p>And yeah you've got a lot of these ideas down already, right, a communal nature, a negotiation of space I think are two major concepts or they're related to I shouldn't call them two different ones but yeah I'm just repeating back to you what you said</p>	<p>Yeah.</p> <p>Although in a way that's less with the children or maybe it is because that's...</p>	
48:30	<p>Ok but let me ask you, is your dissertation mostly with your work with the children in your class or is it on community gardens in general or is it both?</p>	<p>Oh no it's definitely it's child oriented and it's the influence of the natural world on this, so the garden is the occasion of it, so it's...</p>	
49:00	<p>I'm sure thought that you can find examples of the children of the children negotiating space too because it may look different than what the adults do, but you know just the fact that you recognize it, you like wildness, but then maybe some children really wanted to have food producing plants or what, that's enough of kind of negotiating space as well because you really wanted to follow their lead you know so in a sense in your particular garden it sounds like there was this adult-child and teacher-student relationship that you then</p>		

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49:30	worked to re- you re-worked to say ‘ok I’ll get resources for you but you get to choose the direction of where this goes.’		
50:00		Yes. As much as possible in anytime I was out there I tried to give the children as much autonomy as possible. Because I assumed that in the garden there’d be something that would call to them and I didn’t necessarily know what that is and sometimes I did wrong by expecting like the time with Charlie where it all collapse, you know they needed more structure than ire ally could deal with that planting of the collards, taking it from the classroom to the whatever. The needed more direction, but that was. I assumed that the garden they’d know and they’d be able to find in the garden something that was appealing because of it’s intrinsic diversity and because of the different things going on and that’s so unlike the school where it’s a I mean the regimentation and the now it’s time for this now it’s time for this now it’s’ time for this, and this is what the teacher wants you to say from it and t he whole idea that you’re an a student and you’re a b-student. In the garden what do you say? What’s better a radish or a corn? [laugh]	
50:30			
	Yeah it just shows how silly that is... I like corn better.	You’re wrong.!	
51:00	But you have to include those other stories you were telling me about like Mr. Figaro’s garden because I think that that will provide a really good contrast while still reinforcing your points, so you know you have a space of wildness of imagination where you’re growing children, he had a space where he’s growing food. But the kinds of things, the things that the children are experiencing n both places, like I said, I mean you can’t assume that you know what the children are experiencing m but that their first impulse was ‘let’s		
51:30			

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52:00	take this food to homeless people I mean when you want to talk about the impact of gardens on children, that's a powerful story.		
52:30		Yep. Now could this be the other land, the other major thing that I'm hoping it's sort of got to be in locating myself in terms of field, is developmental psychology, so part of what i would want to answer to see if this makes it, is that I was working with the younger children, 5 to 11, pr adolescent children, and that that phase it seemed particularly right to let their imaginations guide them to let the full sensory let them you wanted that wildness you wanted them to see all this life because they're finding another metaphor for this I sometimes did it, I did it with a class formally I what did I do did I a	603
53:00		visualization where you were a seed from both your family and from your, but you're unique seed, you're a seed that's never before been on this earth and first of all I want you to tell me what is it that your seed needs what is it that makes you feel safe what is it that you need to sustain you, what do you enjoy? This was a funny kind of visual... some of them might say 'I eat chocolate chip cookies!' some of the might say I need superman but whatever the thing was this is the thing that nurtures you but then think it's going to become a plant and what plant and then by exposing them to the biodiversity y of plants they see well what plant for you cotton to, to use the expression, what ones appeals to you, it's just as different as picking a flower this was a very distinct form what would why did that call to whatever, so what is the plant that you are and that a plant needs a certain place I think this one for example is pretty shade tolerant but you wouldn't put it in the middle of the sun, so what is it that your plant needs, and that was fun to hear. Some got a sense of that that yeah I want it hot, or I want it so I want to be in the woods for example, somebody else mighty want to be out in the meadows, so that the ultimate and the sense of the seed and its intrinsic uniqueness and if the seed prospers what will be you be bringing into the world as you ripen into maturity as a plant does, what is it what do you think your secret is, what do you bring to the earth that's never been here before, and it somehow is a reflection of your parents and your culture but it's also	
53:30			
54:00			
54:30		somehow that's never been because you're also	

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55:00		as the expression goes, you're more downriver from your parents. You're going to be living in a time that they're never going to touch so you're bringing something unique to it and finally, if your plant was to grow to maturity, and you were to produce a fruit, what do you think that fruit might be? And I guess to me that's the mea top me this is the ultimate education and that to p[ut a child in touch with who they are and what is that plant that they are, what do they need so they become self-advocates to know this is what, this is how I prosper, to honor like we're saying, obviously my mind wasn't quite nourished, look at how I've been almost suffering thinking what the hell are you doing wrong and why it's like you're putting water,	
55:30			
56:00	You needed a nutrient in your soil...	Yes. And a model well what you're talking about is it's a way of coming and knowing about the world it's very different from the scientific method that starts with the bububu so had I been exposed to that earlier on maybe I wouldn't had to go quite so well it's sometimes deeply wondered am I just perverse, so I wasn't that confirmation.	
56:30	This is such solitary work that we seldom get it and there's not that many people who know what a PhD is know what a dissertation is, know what research is I have to do it myself all the time I had lunch with somebody today who gave me the kind of confirmation that hopefully you know, but		
57:00			
57:30	ok yes you're talking about developmental psychology but what you're talking about still I think fits within anthropology the reason is because a major criticism that anthropologists have of developmental psychologists is that they do not put children in context often		
58:00			

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58:30	<p>enough ... [I am skipping this] I would say still that if you can do close observation of what some of those processes were over time for these children of them discovering how to take care of themselves, who to listen to themselves, that's going to much more powerful than following the stages of development that a child is supposed to go through, age 5 and age 6 and age 7. because it could do what you're worried about, lock you in to an narrower view of your work than what it actually is. If you're still interested go talk to a developmental psychologist.</p>		
59:00		<p>Well I did I've got one on my and he's our type because he's keenly concerned about the, now remember developmental psychology, so he doesn't do experimental so much but well he's a keenly concerned about t the lack, what it will mean I guess I was saying this about it, it is different for the elementary school child, that place of wondering and openness and self-determination more but then as adolescents, what Raymond was doing, this sense as well wait a minute, what are we going to do within our culture, looking at it in a more critical way, I've been told in this ecological community these greening types, these sort of deep ecologists types are very concerned that some children are being concerned too soon to the ecological crisis that we're in they're hearing about the rain forest dying they know that animals are theses seals these things that child most children have a profound empathy y and sympathy for they hear this holocaust that we are eliminating species and it can work against us, we can depress children like that t and this first role that to let them fall in love with it and find their own place in it then there's a more 'ok well wait a minute', then when they're at the age of Raymond's' children they have a different 'well what is our community having, what is it not have and then the sense of dealing with this political system or whatever that's more appropriate for that stage so that's really what I was coming from...</p>	
59:30			
60:00			
60:30			



Time	Linda Lin	Tom Goodridge	
61:00	<p>That's great. I mean I don't think that you need to go beyond what it was that you were doing for you r you know your work I'm not is that an argument for developmental psychology, or</p>	<p>No well it's also that period I'm not pretending anything about adolescents should do with the earth, I'm really wanting to narrow it in terms that these are the children of this age between like 5 and pre-adolescents. I really don't understand adolescents at all.</p>	
61:30	<p>But that's great that gives you more of a narrow focus that you can finish this dissertation with. So then what you're saying, what I'm hearing right now, is that you want to talk about what are the needs of children apart from what adults want the eventually to do so part of what it sounds like you're doing is to put aside the American cultural constraints on what a child should be doing and what they should know and one of the facts in that recently in the past decade or so right has been the environmental movement and getting children to care about far away rainforests and blah blah and your approach is so neighborhood and place-based so in of itself it's already different from this idea of like classrooms that collect pennies for the rainforest and you know put canopies up in their classrooms but they're not going to get a chance to go to a real rainforest so that in itself is a form of alienation,</p>		
62:00			

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62:30	<p>you know we want you to care but we want you to care about these far-away peoples and these far away places</p>	<p>And pennies which is something that is not at all symbolic, you know doesn't really it's not theirs it's</p>	
63:00	<p>Yeah, its' as symbol that comes into their lives for a little bit and then passes back out.</p>	<p>And it makes them be more consumers you have to get more money so you can save and the pennies to save,</p>	
63:30	<p>So to me it sounds like already your methods are ... if you want to find the developmental theory to back up what you did, you can and I'm not the person to ask for it. [I am not typing this] gardens are good for young children because they allow for certain things to happen that are respectful of their childness that are not, especially in an urban place these children are being asked to grow up to fast as it is, so why throw a bunch of worries on top of them when there's so much to learn already right here in front of their noses. So can I ask you to go back ok so you said that you had you took your kids to ten different gardeners and greening activists and you've talked about Raymond Figueroa a little bit and you mentioned, I thing Willie Martin with the pond,. Right?</p>	<p>No that's Haja Worley</p>	
64:00	<p>But yea can you tell me more about the other people that you've introduced the children to?</p>	<p>Well Haja Worley is and he'd be a prime one he may be the because part of what our day was to think of where you want to go first</p>	84P

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64:30			
	<p>Or what I need to do before I talk to these guys Is yeah maybe I need to go to the lower east side first to help me plan out what I need to do.</p>	<p>Yeah I wouldn't necessarily do that, you could do that in parallel ... but in meeting Haja they will first of all the space let's go to the space first, it doesn't many would say 'that's not a garden' that's a bunch of trees, it's sort of like a wilderness area, some kids might call that a rainforest, and it's sort of well it's mysterious that there's his fence he had this artist who used all recycled he was a metal worker and he used all recycled bits and ends from a metal fabricating place to impose a highly unique and charming lattice originally highly original fence.</p>	602
65:00			
		<p>So what can be sort of a thing of like of this something you should gardens are I guess that this point necessarily, are fenced in places. So and fences to me my first association with a fence is I think many children's too, jail and so this being an interesting thing what is this fence is this fence keeping in or keeping out and as we said before there used to be nasty lots of things to be kept out and now it's who is the fence for and who is it I love the story too that our fence we had the iron gates that the city put in for us were big enough for a cat to pass so we said 'these are cat doors' they're not really a fence' and the cats and the rats and there's an interesting connection to them so his place was pretty wild looking but it was and then in the back this took a while to develop but he developed this pond and in the pond he had some he grew some plants lilies, some lettuce plants and I forget the names of all of them and he even developed it to the extent that he was able to have a frog there and some of our kids, they didn't see it on the first visit, but the fact that we're in a place that had a frog had meaning and I thought of the just the value the meaning that this man and his wife, this interracial couple, had saved through incredible political warrior action, had seen to it to save this piece of land so that maybe because that a frog he extend the domain the habitat of whatever could live which I think meant a great deal to children, who I think do identify with the biodiversity. Somehow this man made a place for a frog to live.</p>	
65:30			
66:00			
66:30			
67:00			
67:30			

Time	Linda Lin	Tom Goodridge	
68:00	You said this incredible warrior political action so his land was one of the lots that was under	It sure was and when our garden oh I didn't bring you the article yet. I can bring you the article of when our first garden was destroyed, and beautiful out of the result of it this article in the new york times, t hey put the garden of love on the map, so the history, and it was when I came down to the main office and said and the janitor turned and said 'what's a bull dozer doing in the garden' and I looked down and saw what was going on and I said 'stop' and I ran from there I was like dazed, you know I don't know what space I was in I couldn't believe that that was happening and so I ran to the Worley's and it was Cindy that called the new york times, this woman was there that night so it's and that of course I had put because this is so powerful that was my coming of age in all of this.	604 605
68:30			
69:00	That's part of why I talked about this idea of learning to organizes, is you had a political awakening as well and then you had to learn what to do about it and it was such a rough way to be thrust into	And maybe part of that romantic, you know I was talking about this German romanticism, you know that was where I was brought to the cull, or something, something was bulldozed and I never thought this could happen and interesting and the children how are they, the children were hanging out the window some of them and looking at them, and my feeling was my judgment is that these children were used to having their dreams bulldozed, it was nothing new to them and it was to me I said 'this park is too beautiful it's never going to happen' and I saw it. So it was my assumptions and sense of power or that this is not you know this is that children who have known hardship know that things can happen. So in a way they were the healthier, more able to rebound from and so Haja's been very much a part of that, and he got himself after into politics, he's now in the city land-use of his district council. 9 or 10 he's in the land use and he is fighting for open space. And bringing along others and oh I was going to bring you some things because you want artifacts, don't you, because I was thinking in my thing I have to find help now, but tell me what artifacts or some of	
69:30			
70:00			
70:30			
71:00			

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71:30		<p>the things also that I should be for my purposes like photos we had an interview with tv cameramen during the day of the wathmacall it of that narrative, children’s letters to the g gardeners, I often ask them to do thank you letters so it’s often interesting what they say about it, children’s plant research, because I told them to choose a plant and see how it, the guest book from the day the people that came they wrote some very interesting different things, drawings, children’s drawings of the garden, whether these are all artifacts and whether I had access to use them.</p>	606
72:00	<p>Of course! Well ok if you have permissions from all the children and their parents then you can use them. If not then you have the possibility of an IRB coming after you, it’s less risky until you actually, unless you want to publish it as a book and even then as long as you have some kind of IRB protection then most likely nothing will happen but I mean if you do have the permissions you absolutely should use any of that it’s going to help further your arguments, because come on if the children are reflecting on what the garden means to them and it’s powerful and moving you have to put it in!</p>	<p>Exactly and self and it’s just to their honor that I’m going to go to the bathroom.</p>	

Time	Linda Lin	Tom Goodridge	
0:00	<p>July 18<sup>th</sup> 2007 b. Ok, you know what we may need to continue this again, but what I'd like to ask you, just to wrap up is ok so it sounds like Haja woorly will be a wonderful person for me to meet.</p>	<p>Yeah, particularly because you'd say in a way his garden grows politically aware, children or whoever, he's keenly aware of,</p>	
0:30	<p>I thought you said that was the other guy</p>	<p>Raymond, well they both work together but his is cause his is not, but Raymond also has that whole thing about the food and the health whereas his is, and he had some association with the black Panthers before, Haja Woorly, so he went right away to the political, the need to protect their gardens politically, so he's been politically aware from the beginning.</p>	
1:00	<p>He's trying to do it with children as well not just</p>	<p>Well it's not, he has had, he's had an outreach, a summer program, a small pilot program with children but he is very aware. If you and I think because let's face it your come from a power house with Columbia, and you can't just be somebody who just happens by who is interested in vegetables for example, so he is in that way he's on your wavelength, and he would say well wait a minute, how can I, how can we use this to our advantage, to protecting open land. So he would be a good person who'd understand the value of what your work would be, and situate you in a way that 'oh ok'</p>	005
1:30	<p>I thought that would happen with the person I met you know because I was walking by because I was coming home from another program that I</p>		

Time	Linda Lin	Tom Goodridge	
2:00	<p>was observing, and anyway, but you know I did think that that's what she was trying to do was to figure out well how can this person help us in our efforts, and then I got all these doors slammed shut, but I mean you know that he has no, I'm Columbia, at the same time I'm a small fry at Columbia. I don't make any money decisions, so...</p>		
2:30		<p>No but it also, you could be singing the praises, he's also for cultural correction, he knows that we could radically change our lifestyle, and I think he'd be one that sees that well I'm not from the schools point of view, but how this, we're not nurturing human life and the capitalist powers that were development rights are being sold out from under us by whatever, so anything that will show the empowerment or the meaning and how community is enhanced by green spaces, if that could be told in the citadel of ivory tower that is also putting out this standardized education, maybe I can adjust maybe they'll</p>	
3:00	<p>Yeah that would be great, that would be the crucial thing, for me is if I get an introduction form you as opposed to just walking in and saying hello... because I walked it was so funny that you mentioned the fences, because that's how these gardens that I walked by were all fenced in and</p>		

Time	Linda Lin	Tom Goodridge	
3:30	<p>they're only open certain hours, and they have a person who actually comes and locks up every night, and there happened to be two members of their board of directors there that day, and I talked with them, and they invited me, like I kind of just wandered in the garden and I was looking at the plants and as I walked by the gazebo they said come here, come here, and I ended up having this great conversation, you know.</p> <p>It's on 128<sup>th</sup> I think, do you know this one, the Lynette Williamson, there's three...</p> <p>Three or four, I think they told me there were four you know this one.</p>	<p>Where was this garden?</p> <p>Three yes,</p>	
4:00	<p>They have the grass, yes.</p>	<p>Yes I do, because near the preschool where I work I had wanted to get our kids and they offered this one man I met him at a green function and I said that 'our kids, the only place they have is a macadam lot to play in and I think they need' and they even have that grass thing.</p> <p>So all my place has to do, now I work for the developmental learning center, I'm a special ed teacher so I'm not employ—so I have no control over it but I've given the director, said all they need to do is write a letter to them asking for the children to, and they haven't done that. So</p>	267



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4:30		<p>it's just torment because it's easy it's just one block away, it's just sitting there, because they need, they really need children, almost because they're it's a lovely neat tidy, it's a perfect place, and they need some assurance of course that when a child is here it's going to be supervised, but we would be able to do that. But it really is. It hurts when you know it's there, I even gave them a potential letter, I don't know what scared them off. I mentioned that if they would make any minor kind of donation it would be much appreciated by them, but that shouldn't, and they know that they can tell that it's a plaque organization, it's not like some, people probably know body who knows this, there really is kindredness in the thing.</p>	
5:00	<p>Between the school and the garden?</p>	<p>Yes, these are both essentially African American organizations, so it's not like it's somebody else's.</p>	
5:30	<p>I don't know though, I mean there's possible things going on there, because I mean that particular garden was started by a reverend and you know I haven't got a handle on the, I mean the program itself, the original program is completely secular, but I haven't got a handle on what that means and how that means for people who want to be affiliated with or who want to fund it and so forth. So I actually don't know enough about it yet to say anything like that, but I wouldn't assume that just</p>		

Time	Linda Lin	Tom Goodridge	
6:00	<p>because it's two African American organizations that they would help each other out.</p>	<p>Right but the need for just getting kids into it's so right for both par, and they need to be saying, they need to show usage.</p>	
6:30	<p>Now that I think that would be the argument to use would be to say you can write this into your grant proposals...but yeah it sounds like the introduction could be really good, because then that way he knows that I'm not coming in as a funder and evaluator, anything that, ire ally don't have a whole lot of power, except like you said maybe talking to the ivory tower, and that's pretty much as far as I'm trying to claim that I can take this.</p>	<p>Well in whatever got written up, this is going to be documenting the value that they're coming from.</p>	
7:00	<p>And herve told me that if you guys have people that are interested in like putting up stories, he's got web space, so he said that that's a possiblitiy that could happen down the road, if people decide that they want a</p>		

Time	Linda Lin	Tom Goodridge	
7:30	<p>permanent home, I mean it's pretty much as long as he's a professor here, that it would be up, so it would guarantee you another couple of decades worth, you know, until they found a more permanent space, but that's another possibility, so I said I'll find out if people want to do that.</p> <p>We're so interested in people telling their own stories you know that's exactly what we want and then we're going to find what we're interested with in that because it should grow out of what they say, just based out of our conversation that we're talking about this sensory education, political education you know, learning to organize. All of that stuff is coming out of conversation with people where I'm not coming into it saying 'this is what I'm looking for.' But now</p>	<p>And it could be something so you should be telling the story of your garden, your not going to get any people that are so interested in ancestors and everything.</p>	
8:00			

Time	Linda Lin	Tom Goodridge	
8:30	<p>when I meet people I will have some things I'm looking for based on my conversations with you and with this other woman that's involved with that other garden. You know so. Well that would be great I mean you let me know.</p> <p>I'd love to I mean you let me know who would be a good person to talk to to understand what I'm doing and where I'm coming from, because you know my issue like I said earlier, I'm an outsider, people don't know what to make of me, they mistrust me for good reason, so you know I would really appreciate an introduction and then from there, you know if I hang out enough, maybe I can get to know some of the other people that he works with and for him to see what my questions are what I'm interested in, what the lines are that I want to</p>	<p>So would Haja be the next...</p>	

Time	Linda Lin	Tom Goodridge	
9:00	<p>pursue, which you know, hopefully you can see will have a lot to do with what he needs to show me. I mean that is ethnography. Follow where the people point. I want to show you this and you're thinking well there's a reason for that... so yeah. And then still we have this project that you don't go in completely blank, we have this project to say there is lots of different kinds of education that's happening not just</p>		
9:30	<p>in schools, let's get a handle on some of that and being ethnography we want it to be place-based, and so here's chosen central harlem, and that's where we're doing that. So. And community garden's being such a place-based endeavor too, it works together so well.</p> <p>Yes somebody at a community organization said the same thing to</p>	<p>Tap root of the community.</p>	
10:00	<p>me, they said oh the community</p>	<p>Well then you'll finish that</p>	

Time	Linda Lin	Tom Goodridge	
10:30	<p>garden are really connected, they're really connected people I said well good that means I'm on the right track then.</p> <p>Yeah sure</p> <p>I had another idea today while you were talking to me. I think we should continue doing this, we should continue mixing up just whatever questions you have and I have because it seems organic and we both like it,... I think one of the things that picked up with you talking to day is that you have very specific things that you wanted the children to learn. Whether or not that actually happened, who knows how you would measure that, but one of the things that you can start to do is to list all those things, and the reason is because I feel like the way you talk about your garden it's it turns alternately self-reflective and</p>	<p>... with homework, cause I like you're giving me homework, I think it's good for me to...</p>	
11:00	<p>that, but one of the things that you can start to do is to list all those things, and the reason is because I feel like the way you talk about your garden it's it turns alternately self-reflective and</p>		

Time	Linda Lin	Tom Goodridge	
11:30	<p>really really embedded in your persona as a teacher, and what you want to do is get more of the self-reflective and draw out you know, draw away from the teacher persona enough to look at it, so there are certain moments today where I thought you already did that. And that would be like the talking about your approach to the land versus the other gardens, that's a very self-reflecting thing. Saying you know 'I'm a white man and I have these romantic ideals that not everybody shares,' right? That's great, I think that's great stuff. You know I</p>		
12:00	<p>don't know that you need to write it into your dissertation, but it's an assumption underlying the whole thing, you're a white man in harlem who didn't grow up in harlem, so...let's turn this off.</p>		