

Errata for
"re-radio"

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ved Universitetet i Bergen

16/12/24

(dato sign. kandidat)

16/12/24 Karen kopie S. Osaker

(dato sign. fakultet)



Exposition section	Chapter	Section	Type of Change	Current Incorrect Version	Proposed Change
Artistic Reflection	Artistic Refection: layout at top with chapter titles		inserting hyperlinks, as requested by my PhD assessment committee. I am not sure this is possible in the way I use RC.	The table of contents that begins the Reflection section lists the names of each of the chapters but does not link to these parts of the reflection. In their feedback the committee wrote: " If possible, we recommend that the candidate gets the opportunity to consider better organising the pop-up Table of Contents from the pull-down menu at the top of each RC page before the exposition is published, as this might have slipped attention." I think this means they recommend that each chapter links to that part of the reflection. I can see if this is possible technically if the errata permits it.	Linking the chapters listed in the table of contents to the relevant section of the reflection.
	Artistic Refection: Introduction	Footnote 2	italicize titles of artworks	Some works were created for radio broadcast: Archive of Future Signals, Path of a Two-Way Movement,	Some works were created for radio broadcast: <i>Archive of Future Signals, Path of a Two-Way Movement,</i>
		footnote 2	italicize titles of artworks; typo	The Psyche and Cupid Radio Hour);	<i>The Psyche and Cupid Radio Hour;</i>
		Footnote 2	italicize titles of artworks	some were performance-lecture-transmissions: Radio Multe Launching into Air, Jamming the Signal, Radio Midway.	some were performance-lecture-transmissions: <i>Radio Multe Launching into Air, Jamming the Signal, Radio Midway.</i>
		From here on until Chapter 1, these errors are in consecutive order in the main text of the Introduction	insert comma	My companion on those early isolated days was the non-fiction book <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants,</i>	My companion on those early isolated days was the non-fiction book, <i>Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants,</i>
			citation format inconsistency -remove p. and insert comma	..by giving something in return of value that sustains the one that sustains us" (Kimmerer 2013 p.190).	by giving something in return of value that sustains the one that sustains us" (Kimmerer 2013, 190).
			italicize phd title	In re- radio, the lower case is also motivated by an impulse to re- size western subjectivity and the capital "I" into a weave of reciprocal relations. While I like to keep re- unfixed, relationality is the concept where I focus most attention in <i>re- radio</i> .	In <i>re- radio</i> , the lower case is also motivated by an impulse to re- size western subjectivity and the capital "I" into a weave of reciprocal relations. While I like to keep re- unfixed, relationality is the concept where I focus most attention in <i>re- radio</i> .
			citation format inconsistency -remove p.	or be considered as 'Other' to this system of relationality" (Tynan 2021, p.5).	or be considered as 'Other' to this system of relationality" (Tynan 2021, 5).
			misspelling author	Even while proposing to work with strangeness for the four years of this artistic research PhD, I had in my mind the social scientist Sara Lawrence Lightfoot	Even while proposing to work with strangeness for the four years of this artistic research PhD, I had in my mind the social scientist Sara Lawrence-Lightfoot
			citation format inconsistency -remove p.	Human geographer and Indigenous scholar Lauren Tynan (trawlulwuy) puts it this way: "When all things exist in relatedness, it is inconceivable that an entity, idea or person could exist outside of this network, or be considered as 'Other' to this system of relationality" (Tynan 2021, p.5).	Human geographer and Indigenous scholar Lauren Tynan (trawlulwuy) puts it this way: "When all things exist in relatedness, it is inconceivable that an entity, idea or person could exist outside of this network, or be considered as 'Other' to this system of relationality" (Tynan 2021, 5).
			citation format, remove comma	Every broadcast becomes a tentative, unstable proposal for how the dispersed parts of ourselves might create a coherent universe. Then it all falls apart" (Whitehead, forthcoming, 8).	Every broadcast becomes a tentative, unstable proposal for how the dispersed parts of ourselves might create a coherent universe. Then it all falls apart" (Whitehead forthcoming, 8).
			citation format inconsistency -remove p	Wilson writes, "Relationships do not merely shape reality, they are reality" (Wilson 2008, p. 7).	Wilson writes, "Relationships do not merely shape reality, they are reality" (Wilson 2008, 7).

			citation format inconsistency -remove p	English by contrast is object oriented, pointing to grandchild and grandparent with separate nouns (Ibid. p. 80).	English by contrast is object oriented, pointing to grandchild and grandparent with separate nouns (Ibid. 80).
			insert space	AM Kanngieser is a geographer who invokes relationality in the context of sound, specifically voice, and space.For Kannsieger,	AM Kanngieser is a geographer who invokes relationality in the context of sound, specifically voice, and space. For Kannsieger,
			citation format inconsistency -remove p	and respond to one another” (Kanngieser 2011, p. 11).	and respond to one another” (Kanngieser 2011, 11).
			citation format inconsistency -remove p; capitalize Ibid	Central to Kanngieser’s argument is that space is not fixed and immobile but rather active and “always becoming” (ibid, p.12).	Central to Kanngieser’s argument is that space is not fixed and immobile but rather active and “always becoming” (Ibid, 12).
			incorrect name of group	American anthropologist Elizabeth Povinelli, in discussing her longtime participation in the Karrabing Collective	American anthropologist Elizabeth Povinelli, in discussing her longtime participation in the Karrabing Film Collective
			incorrect name of PhD chapter	Chapter Three Radio Multe, The Shadow and her Radio Station	Chapter Three Radio Multe, The Shadow and her Station
		Footnote 12	italicize PhD title	For process-based projects such as re-radio, documentation of artistic results and reflection become more blended. This may be the case especially with my approach to radio.	For process-based projects such as <i>re-radio</i> , documentation of artistic results and reflection become more blended. This may be the case especially with my approach to radio.
		Footnote 12	italicize PhD title	In re- radio’s Research Catalogue exposition I have created separate sections for documentation of artistic results and artistic reflection.	In <i>re- radio</i> ’s Research Catalogue exposition I have created separate sections for documentation of artistic results and artistic reflection.
	Artistic Reflection: Chapter 1, corrections proceed in order of appearance in the text	Within main text of Chapter 1 unless noted	insert comma and clarifying words "many of us"	I believe this too is part of the electromagnetic cosmology, that we inhabit electromagnetic fields and live with inventions harnessing these natural forces and yet do not understand what they are or how...	I believe this too is part of the electromagnetic cosmology, that we inhabit electromagnetic fields and live with inventions harnessing these natural forces, and yet many of us do not understand what they are or how...
			insert space	they work.An electromagnetic cosmology also inevitably brings with it a sense of awe,	they work. An electromagnetic cosmology also inevitably brings with it a sense of awe,
			typo, remove which and add we	An electromagnetic cosmology also inevitably brings with it a sense of awe, since electromagnetism was an essential part of the Big Bang, traces of which which can still experience in cosmic background noise.	An electromagnetic cosmology also inevitably brings with it a sense of awe, since electromagnetism was an essential part of the Big Bang, traces of which we can still experience in cosmic background noise.
			incorrect artwork title	I share a slice of this history about the radio station in a live radio performance, <i>Radio Multe Launches into the Air</i> , performed with Alwynne Pritchard.	I share a slice of this history about the radio station in a live radio performance, <i>Radio Multe Launches into Air</i> , performed with Alwynne Pritchard.
		Footnote 16	inconsistent font sizes	There is a rich cultural history of radio art’s early days beyond the scope of this artistic research reflection. See, for example, Douglas Kahn and Gregory Whitehead’s edited collection <i>Wireless Imagination: Sound Radio and the Avant-Garde</i> (1994), Neil Verma’s <i>Theater of the Mind: Imagination, Aesthetics, and American Radio Drama</i> (2012) and Daniel Gilfillan’s <i>Pieces of Sound: German Experimental Radio</i> (2009), among many others.	There is a rich cultural history of radio art’s early days beyond the scope of this artistic research reflection. See, for example, Douglas Kahn and Gregory Whitehead’s edited collection <i>Wireless Imagination: Sound Radio and the Avant-Garde</i> (1994), Neil Verma’s <i>Theater of the Mind: Imagination, Aesthetics, and American Radio Drama</i> (2012) and Daniel Gilfillan’s <i>Pieces of Sound: German Experimental Radio</i> (2009), among many others.
			activate link (if possible) so the boldfaced title takes reader to the Appendix where the radio program is posted and insert clarifying words about this.	Highlights of my curation of this archive are presented in <i>Listening in the Dark</i> , a two-hour radio program that was broadcast on Wave Farm’s radio station WGXC in New York in 2020.	Highlights of my curation of this archive are presented in <i>Listening in the Dark</i> , a two-hour radio program that was broadcast on Wave Farm’s radio station WGXC in New York in 2020. (To access this radio program, please visit the Spring 2020 section of the Appendix.)

		Footnote 19	italicize two titles	Samuel Beckett's radio dramas are not included in the Listening In the Dark radio program, but I included his work <i>Embers</i> in the Wave Farm Radio Art Archive.	Samuel Beckett's radio dramas are not included in the <i>Listening In the Dark</i> radio program, but I included his work <i>Embers</i> in the Wave Farm Radio Art Archive.
			italicize artwork photo caption	under photo: Duane Linklater's Apparatus for the circulation of Indigenous voices and ideas into the air, Nov 10 – Dec 16, 2017, photographs by Dennis Ha.	Duane Linklater's <i>Apparatus for the circulation of Indigenous voices and ideas into the air</i> , Nov 10 – Dec 16, 2017, photographs by Dennis Ha.
			italicize artwork photo caption. typos	Oda Projesi, Picnic, Galata\Istanbul, Juni 2004, Photo source: https://werkleitz.de/picnic-galata)	Oda Projesi, <i>Picnic</i> , Galata, Istanbul, Juni 2004, Photo source: https://werkleitz.de/picnic-galata
			insert space	Who are the prioritized species, for example is the station for living humans, a river,and/or other beings	Who are the prioritized species, for example is the station for living humans, a river and/or other beings
			changing past tense to present, adding plural	Decision-making Who has made formal decisions about the station, and according to what process	Decision-making Who has made and makes formal decisions about the station, and according to what processes
			insert space	What medium carries signals: AM, FM, shortwave, online, string, imagined, citizen'sband	What medium carries signals: AM, FM, shortwave, online, string, imagined, citizen's band
	Artistic Reflection: Chapter 2	Within main text of Chapter 2 unless noted	picture caption line spacing	Who are you SkottegatenFM? street party, organized with BEK, April 2021 © Nayara Leite/BONO 2023	put it all on one line: Who are you SkottegatenFM? street party, organized with BEK, April 2021 © Nayara Leite/BONO 2023
			insert italics for phrase	Anzaldúa's celebrated phrase <i>el mundo zurdo</i> connotes the path of a two-way movement that can lead to individual and social repair, "a simultaneous recreation of the self and reconstruction of society" (Ibid).	Anzaldúa's celebrated phrase <i>el mundo zurdo</i> connotes the path of a two-way movement that can lead to individual and social repair, "a simultaneous recreation of the self and reconstruction of society" (Ibid).
	Artistic Reflection: Chapter 3	Within main text of Chapter 3 unless noted	italicize phd title	I review relational aesthetics, relational antagonism and participatory art discourses to contextualize and clarify the aesthetics and politics of my art-making in re- radio.	I review relational aesthetics, relational antagonism and participatory art discourses to contextualize and clarify the aesthetics and politics of my art-making in <i>re- radio</i> .
		Footnote 27	italicize title	A nod to Paul Chan's book, <i>The Shadow and her Wanda</i> , Badlands, 2012.	A nod to Paul Chan's book, <i>The Shadow and her Wanda</i> , Badlands, 2012.
			insert space	In the spirit of Tetsuo Kogawa's Tokyo-based Radio Home Run, Radio Multe sends out while simultaneously drawing in. Though there is a	In the spirit of Tetsuo Kogawa's Tokyo-based Radio Home Run, Radio Multe sends out while simultaneously drawing in. Though there is a
			spelling of arts organization	Or people from out of town arrange a broadcast, as was the case with Radio Multe Meets Radio Pata, a Roma-led radio station in Cluj, Romania, that was visiting Bergen because of their connection to BIT Teatergargjen.	BIT Teatergarasjen.
			italics artworks title	Hordaland Kunstsenter's curator-in-residence, Diana Ryu, created <i>Time Keepers</i> and <i>Time Warpers</i> , an on-air essay about time.	Hordaland Kunstsenter's curator-in-residence, Diana Ryu, created <i>Time Keepers and Time Warpers</i> , an on-air essay about time.
			italics book title	Nicolas Bourriaud's often cited book <i>Relational Aesthetics</i> describes artistic practices that address inter-human relations.	Nicolas Bourriaud's often cited book <i>Relational Aesthetics</i> describes artistic practices that address inter-human relations.
			spacing	One art critic interpreted Tobier's station as having a "besmirched idealism associated with participatory, socially engaged artmaking" (Decter 1995, 102). Most of the artworks discussed in	One art critic interpreted Tobier's station as having a "besmirched idealism associated with participatory, socially engaged artmaking" (Decter 1995, 102). Most of the artworks discussed in Relational Aesthetics are created for
			italicize book title	Most of the artworks discussed in Relational Aesthetics are created for	Most of the artworks discussed in <i>Relational Aesthetics</i> are created for

			italicize artwork title 2x	In Radio Multe, I can see how “inviting audience members in as actors or participants can...distract from audience experiences that would provoke critical thinking and contemplation.” The critical questions in Radio Multe are diffuse, long-term and, as mentioned, not why most people participate in the station.	In <i>Radio Multe</i> , I can see how “inviting audience members in as actors or participants can...distract from audience experiences that would provoke critical thinking and contemplation.” The critical questions in <i>Radio Multe</i> are diffuse, long-term and, as mentioned, not why most people participate in the station.
		Footnote 30	moving weblink to end of footnote and adding See:	<u>I learned from the Community Economies Collective, an international research-activist-artist group dedicated to shifting economic discourses towards non-capitalist imaginaries, about the efficacy of long term collective ontological politics. Since I first joined the collective in 2006, more artists have joined, and I will re-engage with the collective after re- radio is completed to host an on-air think-along about community and mini-FM and community economies.</u> https://www.communityeconomies.org/people/community-economies-collective The collective is now actively embracing artistic work as a form of knowledge in its ontological politics towards rethinking economies, providing rich possibilities for artistic research collaboration. See: https://www.communityeconomies.org/people/community-economies-collective	<u>I learned from the Community Economies Collective, an international research-activist-artist group dedicated to shifting economic discourses towards non-capitalist imaginaries, about the efficacy of long term collective ontological politics. Since I first joined the collective in 2006, more artists have joined, and I will re-engage with the collective after re- radio is completed to host an on-air think-along about community and mini-FM and community economies. The collective is now actively embracing artistic work as a form of knowledge in its ontological politics towards rethinking economies, providing rich possibilities for artistic research collaboration. See: https://www.communityeconomies.org/people/community-economies-collective</u>
			spacing	In his book <i>A Dying Colonialism</i> , Franz Fanon offers a point of entry for thinking about a radiophonic version of antagonism: jamming (Fanon 1965).	In his book <i>A Dying Colonialism</i> , Franz Fanon offers a point of entry for thinking about a radiophonic version of antagonism: jamming (Fanon 1965).
			italicize book title	Radio Multe collaborated with Denmark-based writer and artist Sara Gebran to do a live on-air “activation” of her book <i>Quantum Society</i> for an audience both in the station and at home listening to the radio.	<i>Radio Multe</i> collaborated with Denmark-based writer and artist Sara Gebran to do a live on-air “activation” of her book <i>Quantum Society</i> for an audience both in the station and at home listening to the radio.
	Artistic Reflection: Chapter 4	Within main text of Chapter 4 unless noted	italicize phd title	Initially, I saw this as an ancillary or side theme but experimental on-air conversation practices continued, lingered and winded their way through this re- radio journey as I will describe in this chapter.	Initially, I saw this as an ancillary or side theme but experimental on-air conversation practices continued, lingered and winded their way through this <i>re- radio</i> journey as I will describe in this chapter.
			add citation	Reading Grant Kester’s book on dialogical aesthetics, <i>Conversation Pieces: Community + Communication in Modern Art</i> , I was introduced to numerous ways that contemporary artists have worked with conversation as an artistic material.	Reading Grant Kester’s book on dialogical aesthetics, <i>Conversation Pieces: Community + Communication in Modern Art</i> , I was introduced to numerous ways that contemporary artists have worked with conversation as an artistic material (Kester 2004, 2013).
			italicize phd title	I share a genealogy of practices and examples from re- radio to define and ground what I mean by on-air conversation as co-creation.	I share a genealogy of practices and examples from <i>re- radio</i> to define and ground what I mean by on-air conversation as co-creation.
			italicize phd title	Kester lays out a spectrum of artistic practices that center around conversation and exemplify dialogical aesthetics, which I will review in some detail here given the centrality of conversation in re- radio.	Kester lays out a spectrum of artistic practices that center around conversation and exemplify dialogical aesthetics, which I will review in some detail here given the centrality of conversation in <i>re- radio</i> .
			italicize phd title	I want to mention another thread within dialogical aesthetics, one Kester sees as an antecedent, because I find it inspiring, watering seeds that have popped up in re- radio.	I want to mention another thread within dialogical aesthetics, one Kester sees as an antecedent, because I find it inspiring, watering seeds that have popped up in <i>re- radio</i> .

			italicize phd title	These are not distinct practices but rather came into being in different contexts during re- radio, some in mini-FM and some in community FM contexts.	These are not distinct practices but rather came into being in different contexts during <i>re- radio</i> , some in mini-FM and some in community FM contexts.
			insert space	There is an ease between us; we are listening well to each other, and the co-created space allows for a play and new insights to emerge.	There is an ease between us; we are listening well to each other, and the co-created space allows for a play and new insights to emerge.
			incorrect grammar, sentence does not make sense; adding hyphen to on air	Working with radio is similar to this, and the context of a country like Norway without a functioning radio system We go on air, yes, and people can hear what we express in places far from our bodies, but we also enter an imagined space when we go on air.	Working with radio is similar to this, particularly in the context of a country like Norway without a functioning radio system. We go on air, yes, and people can hear what we express in places far from our bodies, but we also enter an imagined space when we go on-air.
	Artistic Reflection: Chapter 5	Within main text of Chapter 5 unless noted	italicize phd title and artworks	<i>Seijo & her Soul</i> is the third central artwork of re- radio and brings together elements of SkottegatenFM and Radio Multe with the radio station works-in-progress and sketches, described in Chapters Three and Four,	<i>Seijo & her Soul</i> is the third central artwork of <i>re- radio</i> and brings together elements of <i>SkottegatenFM</i> and <i>Radio Multe</i> with the radio station works-in-progress and sketches, described in Chapters Three and Four,
			italicize artwork	Seijo & her Soul is a durational (nine evenings from dusk until dark) performance installation created within a Bergen's art exhibition space called USF's Visningsrommet and open to the public from 31 August to 8 September 2024.	<i>Seijo & her Soul</i> is a durational (nine evenings from dusk until dark) performance installation created within a Bergen's art exhibition space called USF's Visningsrommet and open to the public from 31 August to 8 September 2024.
		Footnote 35	italicize artwork and replace and with & for consistency	This section is adapted from a zine accompanying the Seijo and her Soul performance installation.	This section is adapted from a zine accompanying the <i>Seijo & her Soul</i> performance installation.
		Footnote 35	correct location of zine	The entire zine text is shared in Appendix Two.	The entire zine is included in the Artistic Works section of this PhD under the <i>Seijo & her Soul</i> Documentation.
		Footnote 36	italicize title	Mumon wrote in ancient Chinese, which Radio Multe Ensemble member Yimin Dong translated into Mandarin and English. Through these translations, the koan's title becomes Seijo leaving her Soul.	Mumon wrote in ancient Chinese, which Radio Multe Ensemble member Yimin Dong translated into Mandarin and English. Through these translations, the koan's title becomes <i>Seijo leaving her Soul</i> .
		Footnote 38	spelling a name	38 Juliane Zelweis told me about Rauschenburg's "9 Evenings: Theatre and Engineering."	38 Juliane Zelwies told me about Rauschenburg's "9 Evenings: Theatre and Engineering."
			insert space	The dusk starting time, of course, shifts over the nine days from 20.44 on August 31 to 20.20 on September 8.	The dusk starting time, of course, shifts over the nine days from 20.44 on August 31 to 20.20 on September 8.
				As mentioned in the Reflection's Introduction, with re- radio's backward step I aspire to create more porous perceptions of time and space, so other cosmologies, causalities and grammars may seep in.	As mentioned in the Reflection's Introduction, with <i>re- radio's</i> backward step I aspire to create more porous perceptions of time and space, so other cosmologies, causalities and grammars may seep in.

		Footnote 41	italicize phd title	41 In this alternate version of Seijo and her Soul that would last eight or nine months, the posters would announce the secret broadcasts in a obscured way, mentioning only the frequency and not the times of the broadcasts. I would also have FM radios available for loan with relevant information at museums and business in town. Though I am drawn to elements in this version of the piece, such as the duration, the cycle of monthly posters, the secret broadcasts and the poignancy and antagonism of signals sent and not heard/ignored, it would be more viable as a work created collectively given the number of transmissions involved. The nine-evening performance installation invited other possibilities, described throughout this section, for weaving together threads in re- radio.	41 In this alternate version of Seijo and her Soul that would last eight or nine months, the posters would announce the secret broadcasts in a obscured way, mentioning only the frequency and not the times of the broadcasts. I would also have FM radios available for loan with relevant information at museums and business in town. Though I am drawn to elements in this version of the piece, such as the duration, the cycle of monthly posters, the secret broadcasts and the poignancy and antagonism of signals sent and not heard/ignored, it would be more viable as a work created collectively given the number of transmissions involved. The nine-evening performance installation invited other possibilities, described throughout this section, for weaving together threads in <i>re- radio</i> .
			italicize book title	These configurations of mini-FM resonate with examples Claire Bishop shares in Artificial Hells’ final chapter, “Pedagogic Projects: ‘How do you bring a classroom to life as if it were a work of art?’”	These configurations of mini-FM resonate with examples Claire Bishop shares in <i>Artificial Hells</i> ’ final chapter, “Pedagogic Projects: ‘How do you bring a classroom to life as if it were a work of art?’”
			italicize artwork	A notable example is Tania Bruguera’s Cátedra Arte de Conducta (2002-2009), an art school conceived of as a work of art that Bruguera ran from her home in Havana and in which students created extraordinary works.	A notable example is Tania Bruguera’s <i>Cátedra Arte de Conducta</i> (2002-2009), an art school conceived of as a work of art that Bruguera ran from her home in Havana and in which students created extraordinary works.
		Footnote 43	italicize two titles, including the phd	43 I read about Tania Bruguera’s school while getting news in spring 2024 that the experimental U.S. college, Goddard College, where I taught for over fifteen years, is closing – its finances too burdened for the school to continue after eighty-six years. The school, which started in 1938, grew out of a commitment to anti-fascism and developed a listening and student-centered pedagogy; it was a transformative college for many students and faculty, including me. Teaching at Goddard helped me grow as a thinker, educator, organizer/activist and artist because of the resonant container we co-created as a community across time. At its best, this kind of resonant collective space is a form of love, providing “room for the soul to grow,” as Ivan Klima writes in Love and Garbage (Klima 1993). Reading Bishop’s examples of artworks that bridge art and learning has been reassuring amidst the news of Goddard and also reminds me that the ways I think about relationality in re- radio come from my lived experiences at Goddard. As of August 2024, a group of Goddard neighbors, alumni and former faculty and administrators have purchased the college campus and plan to develop it along the lines of the school’s values.	43 I read about Tania Bruguera’s school while getting news in spring 2024 that the experimental U.S. college, Goddard College, where I taught for over fifteen years, is closing – its finances too burdened for the school to continue after eighty-six years. The school, which started in 1938, grew out of a commitment to anti-fascism and developed a listening and student-centered pedagogy; it was a transformative college for many students and faculty, including me. Teaching at Goddard helped me grow as a thinker, educator, organizer/activist and artist because of the resonant container we co-created as a community across time. At its best, this kind of resonant collective space is a form of love, providing “room for the soul to grow,” as Ivan Klima writes in <i>Love and Garbage</i> (Klima 1993). Reading Bishop’s examples of artworks that bridge art and learning has been reassuring amidst the news of Goddard and also reminds me that the ways I think about relationality in <i>re- radio</i> come from my lived experiences at Goddard. As of August 2024, a group of Goddard neighbors, alumni and former faculty and administrators have purchased the college campus and plan to develop it along the lines of the school’s values.
	Bibliography		The following titles need to be italicized	Augaitis, Daina, and Dan Lander, eds. Radio Re-think: Art, Sound and Transmission. Toronto: The Power Plant, 2006.	
				Colomina, Beatriz, ed. Ann Hamilton: The Event of a Thread. Munich: Prestel Publishing, 2012.	

				Kester, Grant. Conversation Pieces: Community + Communication in Modern Art. Berkeley: University of California Press, 2004, 2013.	
				Oliveros, Pauline. Deep Listening: A Composer's Sound Practice. New York: Continuum, 2005.	
	Acknowledgements		spelling of name of assessment committee member	Ingvold Holm	Ingvild Holm
	Appendix		remove Appendix 1, simply Appendix	Appendix 1 - PhD Activities and Artworks, Spring 2020-Autumn 2024	Appendix - PhD Activities and Artworks, Spring 2020-Autumn 2024
			italicize phd title	The timeline shows works supporting the central inquiries of re-radio, including:	The timeline shows works supporting the central inquiries of <i>re-radio</i> , including:
			italicize book title and add name of collaborator in slow reading group	relationality, particularly via Indigenous research paradigms, through a slow reading group on Dylan Robinson's Hungry Listening;	relationality, particularly via Indigenous research paradigms, through a slow reading group on Dylan Robinson's <i>Hungry Listening</i> with Ricarda Denzer;
			insert space	Archive of Future Signals hörspielfor Wave Farm, audio piece (11 minutes)	Archive of Future Signals hörspiel for Wave Farm, audio piece (11 minutes)
			insert space	LaunchedSkottegatenFM (Feb-May)	Launched SkottegatenFM (Feb-May)
			insert space	Tracer, radio-based poetic documentation of "learning with" for Across Mindscross-course, part of Bergen Architecture School co-convening of 2025 Bergen Assembly	Tracer, radio-based poetic documentation of "learning with" for Across Minds cross-course, part of Bergen Architecture School co-convening of 2025 Bergen Assembly
				> Seijo and her Soul	
Artistic Works	Documentation of SkottegatenFM	main page text	font size	The text appears to be a larger or different font than on the Radio Multe and Seijo & her Soul pages	Make font size a little smaller, make sure it is the same font as on the Radio Multe and Seijo & her Soul documentation pages
	Documentation of Radio Multe				
		participant page	spacing	The Meltzer Fond supported a 2022 research trip to learn from Berlin's community andfree radio stations.	The Meltzer Fond supported a 2022 research trip to learn from Berlin's community and free radio stations.