

# RIFES



7<sup>TH</sup> JULY 2017

# BEYOND BORDERS

Academic  
Institutional

Disciplinary



\* *n.*  
A line separating two countries, administrative divisions, or other areas  
The edge or boundary of something, or the part near it

THE PARKSIDE BUILDING

FACULTY OF ARTS, DESIGN & MEDIA  
BIRMINGHAM CITY UNIVERSITY



BIRMINGHAM CITY  
University









# contents

- (A) Anne Brierley
- (A) Elena Thomas & Jamie Wright *I don't*
- (A) Jerome Turner *Hotter Than July*
- (A) Anne Brierley *Assorted works*
- (A) Bethany Kane *'Jason'*
- (A) Frederick Mordi *A day in a museum*
- (A) Hassan Hussain *Osiris's Glow (plan)*
- (A) Carmen Wong *Tasting & translating*
- (A) Ed McKeon *My contribution*
- (A) Editorial
- (A) Dan Bolaji *Plan*
- (A) Dan Bolaji *Platforms*
- (A) Chivuzo Offiah *...fallen off his eyes*
- (A) Ijeoma onyeator *Same norm sane*
- (A) Sally Bailey *Optical*
- (A) Juan Pablo Viteri *Assorted works*
- (A) Elena Thomas *The performance*
- (A) Emily Bettison *Emily*
- (A) Editors
- (B) Contents
- (B) Okim-Alobi Oyama *Love*
- (B) Susie Self *Hot Day*
- (B) Chantal Riekel *Festival of Sanrocco*
- (B) Bethany Kane *Hi*
- (B) *Exhibition one, exhibition two...*
- (B) Mark Walker *Little bit of movement*
- (B) Carmen Wong *Tasting & translating*
- (B) Craig Hamilton *Typographic borders*
- (B) Editorial
- (B) Dan Bolaji *In the dark alone*
- (B) Anon *Questionnaire*
- (B) Frederick Mordi *Stepping over the border*
- (B) Allwell Nwankwo *My unique ontology*
- (B) Dan Auluk *dan*
- (B) Juan Pablo Viteri *Assorted works*
- (B) Elena Thomas *The performance*
- (B) Riffs **CREATE/REVIEW/PRINT**
- (B) Thanks



Elena Thomas  
and  
Jamie Wright

- ① ~~Am connected to the ordinary world~~  
I don't believe in ghosts  
These things are in the ordinary world  
It's the pigeon in the loft  
It's the tree against the window  
The light ~~blew~~ blew -  
And you keep moving all my stuff.
- ② We seen it all before, it's Deja Vu  
These familiar things around me  
~~Keep me safe + sound.~~  
The trust between us keeps me safe + sound  
I'm sitting in the favourite ~~chair~~ chair  
Summer evening scents are in the air.
- ③ Two people never see the same  
The ghost is in your head  
The ghost is the ~~thing~~ bit that stops  
us being alone.
- ④ I Don't believe in ghosts  
These things are in the real world.
- ⑤ But I have no loft  
I have no window  
There's no electricity  
And you're not here.

Elena Thomas  
Jamie Wright



## LOVE: WHAT DOES IT REALLY MEAN?

Asked mum, 'What's love?'

She replied in these words

'Love knoweth no measure

It feareth no labour

It maketh sweet all that is bitter

And findeth rest in God alone'

Love is a precious gift

It could very much uplift

The one who receives it

And even the one who gives it

We say 'I love you' with one lip

Without confirming if the heart does

No wonder our relationships lie asleep

'Cause love hasn't really bound us

Love doesn't look at the today

It exhaustively covers the tomorrow

It survives even when there's a deep sorrow

'Cause it moves in its own way

Love is the blind man's walking stick

That leads him to the direction he may not want to go

It makes a hardened mind so weak

That it says 'Yes', when it intentionally meant to say 'No'

Love is so kind

'Cause it finds beauty in the mind

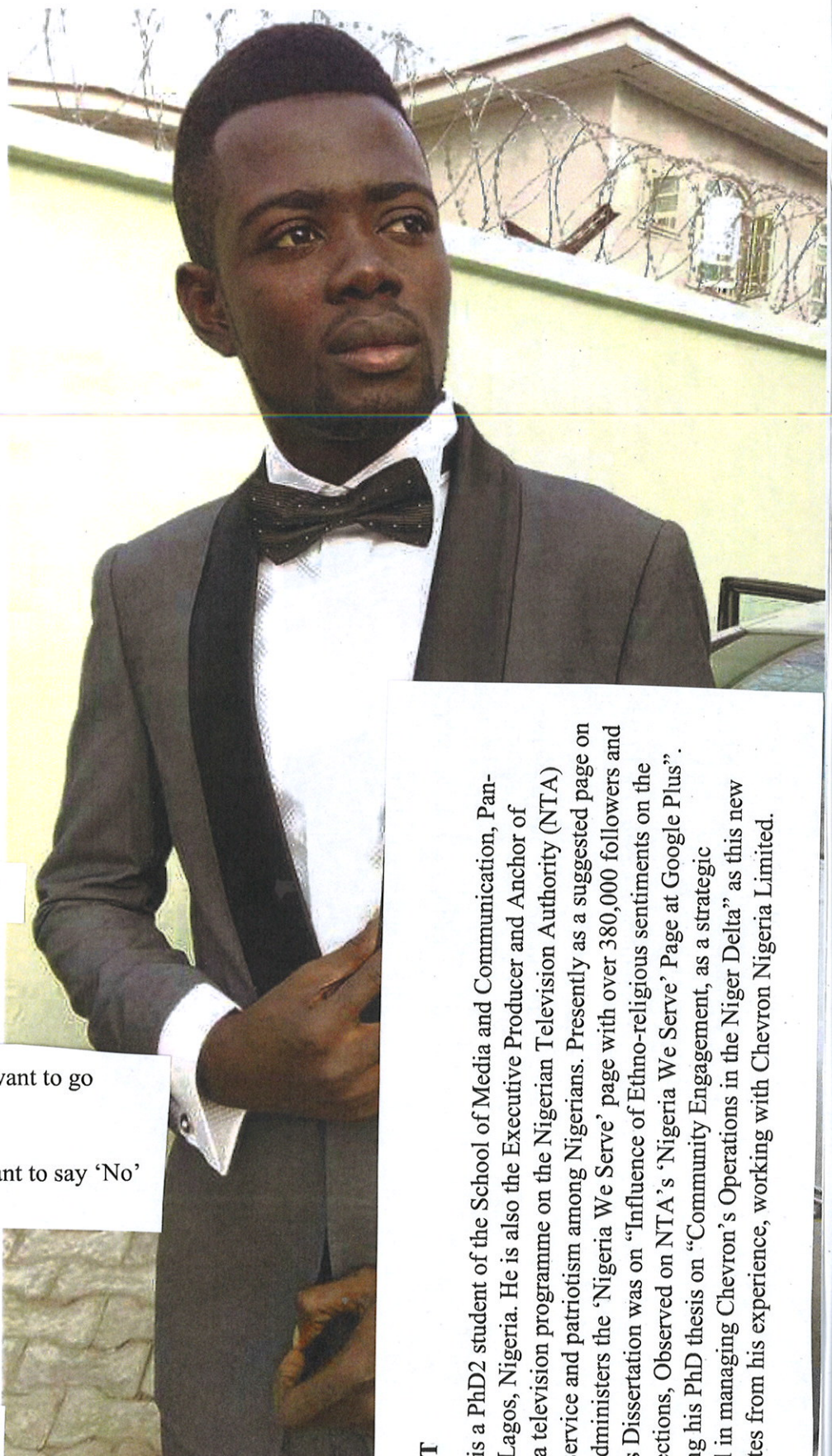
Love looks at what makes us unique

Rather than looking out for the physique

And that's why when you say 'I love you'

You've got to stop and have a rethink

Before it glaringly mocks you



### ABOUT THE POET

Okim-Alobi Oyama is a PhD2 student of the School of Media and Communication, Pan-Atlantic University, Lagos, Nigeria. He is also the Executive Producer and Anchor of 'Nigeria We Serve', a television programme on the Nigerian Television Authority (NTA) aimed at promoting service and patriotism among Nigerians. Presently as a suggested page on Google Plus, Okim administers the 'Nigeria We Serve' page with over 380,000 followers and million views. His Dissertation was on "Influence of Ethno-religious sentiments on the 15 Presidential Elections, Observed on NTA's 'Nigeria We Serve' Page at Google Plus". He is presently writing his PhD thesis on "Community Engagement, as a strategic communication Tool in managing Chevron's Operations in the Niger Delta" as this new and interest resonates from his experience, working with Chevron Nigeria Limited.



MOTTER  
THAN

JULY

STEVIE  
WONDER

FOR A LONG TIME  
AS A KID I THOUGHT  
IT WAS ABOUT A  
WOMAN CALLED JULIE

BUT IT IS IN FACT  
AN ALBUM I REMEMBER  
QUITE FONDLY, FAMILY  
CAR DRIVES TO FRANCE



THEY MADE THE  
TAPE THOUGH  
OF COURSE

THE CAR WAS  
ALWAYS PACKED  
WITHOUT MUCH  
ROOM TO MOVE

BUT I HAD  
COMICS TO  
READ . . .



.. AND WHEN  
THE SUN GOT  
TOO HOT I  
TRAPPED IT IN  
THE WINDOW TO  
MAKE A BLIND

AND THEN THAT SAME  
ALBUM OVER AND OVER  
AGAIN . . .

... UNTIL THEY  
BOUGHT PAUL  
SIMON'S GRACELAND



Jerome Turner is a research assistant at Birmingham Centre for Media and Cultural Research, within Birmingham City University's School of Media. He is also studying towards his PhD, exploring online local community media audiences. His work at *Beyond Borders* has been inspired by his methodological considerations during the ethnographic fieldwork of his study, as well as being a 'hat tip' to crochet itself, which has provided an often welcome diversion.



# HOT DAY

by  
Susie Self

## Performance Instructions:

Improvise singing a tune over the chords as written below, their numbers are marked in brackets

(1)I was hot on a (2) hot, hot day.

I was (1) singing on the (2) border

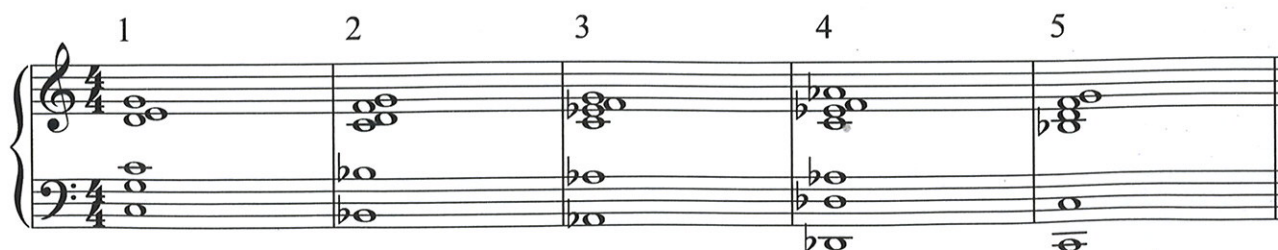
And I (1) crossed over the (2) cool, cool water

And (1) life seemed to (3) say

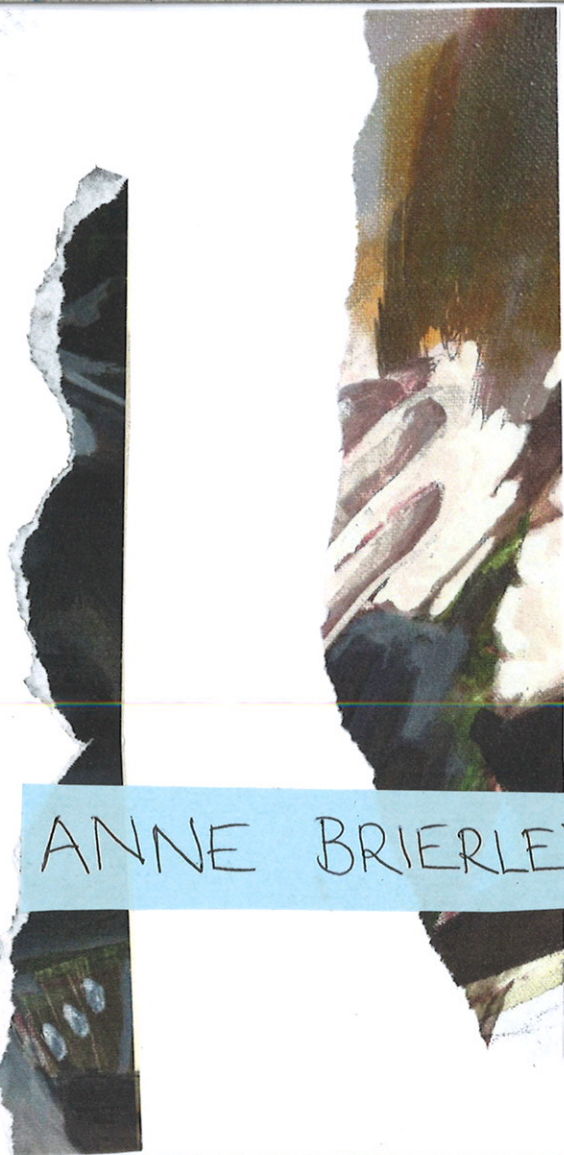
That I'm (4) always crossing (5) boundaries.

Taken from:

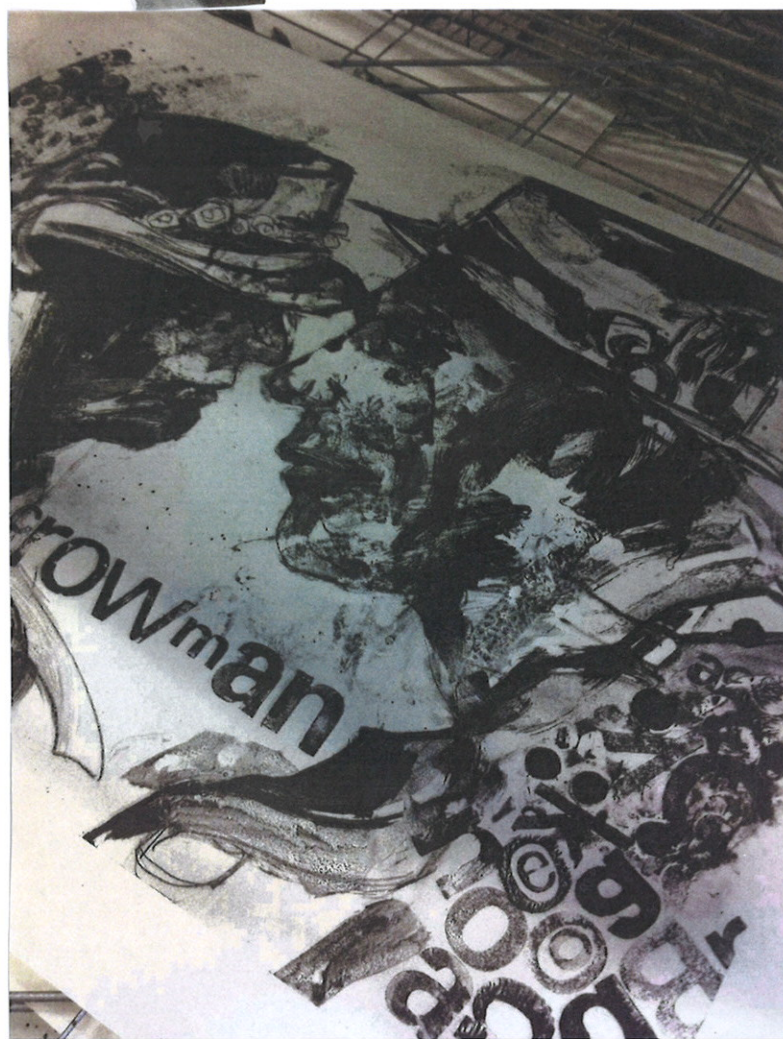
" It was a warm day in July when we stepped over the border"



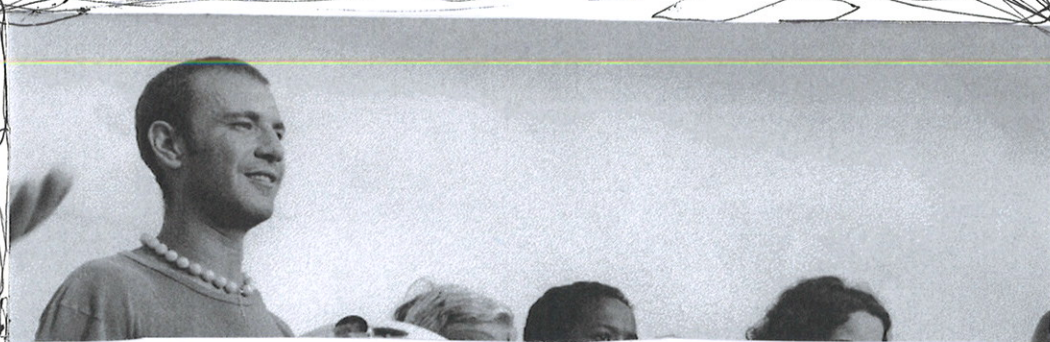




ANNE BRIERLEY







It was a war day...actually in August 2003, when I took this picture in southern Italy, as I was documenting local music and dance traditions. As I was crossing my own border or comfort zone as a photographer, taking images in a context foreign to me, being aware of where my presence was appropriate, I was immersed in this intense experience of the 'San Rocco' music festival and that of the local patron saint. The people on this image, taken around midday had already performed all night and yet their eyes show their complete focus on the space and time of the festival.





Bethany Kane  
('Jason' - All Because  
of You, 2016)







HI!





## A day in a museum

It was a warm day in July when we stepped over the border. Since it was my first time in the country, I went to a museum. It was a large exhibition hall filled with ancient relics.

Suddenly, one of the exhibit moves while I am staring at it. I feel the hairs on the back of my neck rise. Goose pimples form on my skin. Little beads of sweat begin to gather on my brow. It was an eerie feeling. I try hard not to scream.

Then the lights went out without a warning. That was it. I screamed my head off in naked fear. When I realised that I was all alone, I screamed even louder.

I heard the sound of footsteps. It was ~~one of the~~ security officials, who pointed his torch in my direction. Relief flooded me.

As suddenly as the lights went out, they came back on again. I heave a sigh of relief as I quickly scurried away as fast as my legs can carry me. I ran right back across the border... to freedom. It was a day I will never forget.

By Frederick Mordi  
afmordi@yahoo.com

~~I am an PhD student~~


Mordi is a PhD student of the School of Media and Communication, Pan-Atlantic University, Lagos, Nigeria. His research area is on organisational communication. He is currently working on his PhD thesis which is on the role of Internal Communications in managing cultural diversity in a multinational company.



① Exhibition one: polished sealed and locked.

Exhibition two: slightly more intricate, words I don't understand... a different language maybe... images. I check it over, locked... safe.

② exhibition three: Osiris' <sup>house</sup> ~~laser~~ = I remember him from after = god of the dead... or the afterlife. There is a <sup>cave</sup> ~~cell~~ many underneath with a ~~tooth~~ <sup>tooth</sup> ~~scars~~ <sup>rough</sup> scars outlet on its chest. & clacker.

③  I polish the window. I think about what I'm really late. I ~~totally~~ double check the clock + turn of the lights. I walk on

④ a deep red glow envelops the corridor.

⑤ ~~I notice the glow~~ I turn and, the sounds is <sup>growing</sup> ~~growing~~.





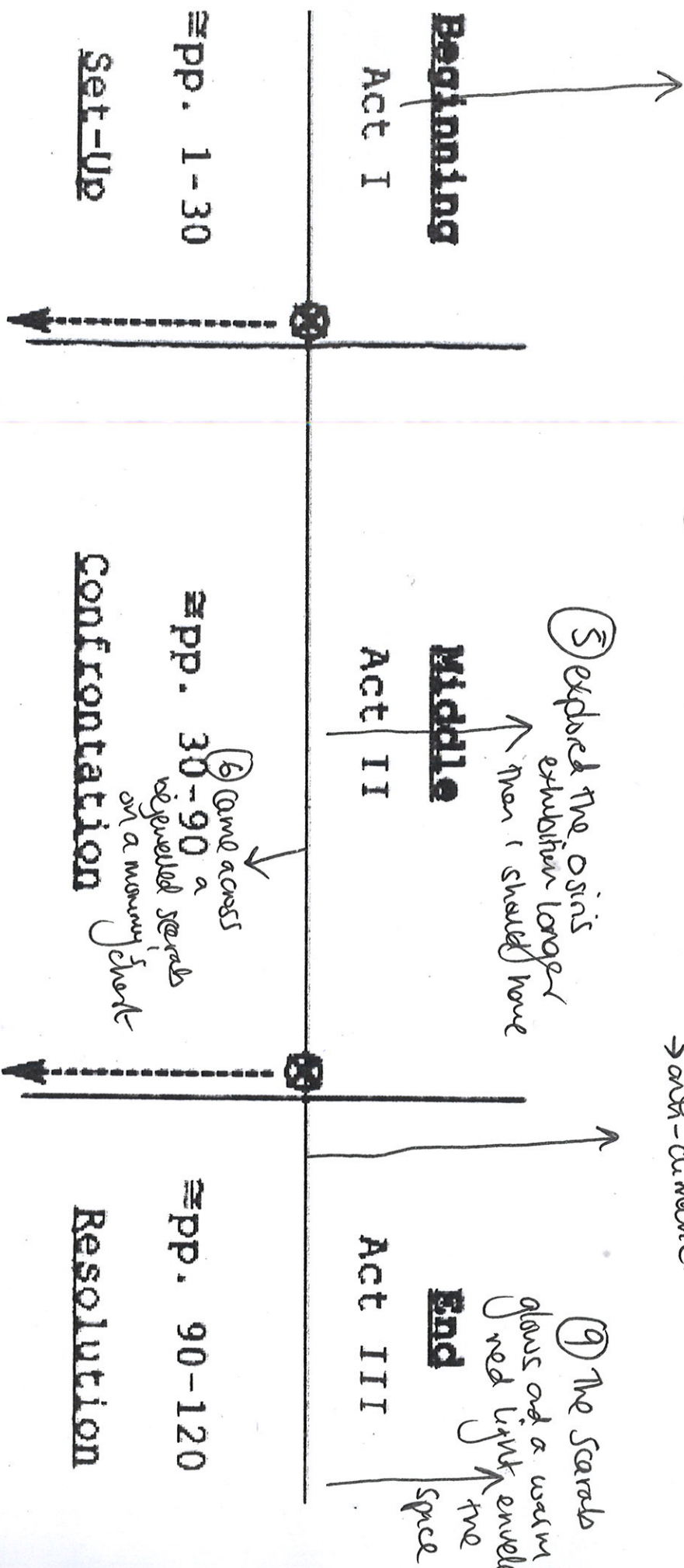
Syd Field Narrative Paradigm  
From Screenplay (1979)

Lifting Spoken Stories

Osiris's Glow  
by Hassan Hussain

- ① cleaning up an ancient Egyptian exhibition
- ② intrigued by the different displays

⑦ intrigue happened  
→ anti-cinematic



⑤ explored the Osiris exhibition longer than I should have

⑨ The Scarab

glows out a warm red light envelops the space

⑥ came across a regressed scarab on a mummy chest

③ Came across Osiris's

⑧ looked



Little Bit of Movement. <sup>MARK</sup> WALKER

Little bit of movement, standing silly  
hanging in the light with word up, what  
a Bitty.

Tell me of your life, but it's  
rotten to the core,  
Stab a short story. I've  
heard it all before.

Standing third bait on a one way  
street, Body seems so nice,  
probably wants a ~~sheet~~ sheet.  
Hand with the attention, cake  
gets in the hair,  
What's the point of bithering, I've  
heard it - people care.

People caught up in a one track mine,  
sperm pull wanted and any job  
they can find. And at sixteen ~~at~~  
and at 65, call it what you like  
But I call it a life.



## TASTING & TRANSLATING BOUNDARIES

*"(I saw my role as) Conspicuous observer/passive consumer ...historically implicated in the deterritorialisation (sic) enacted through the performance and talked about directly in the testimony. I enjoyed it but in a way that i like it when poems hit me like a powerful misfortune."*

-- Chris, participant

in *Breakfast Elsewhere*

"translators break bits off and add bits on, as they carry the text from one field of language and culture to another" (Cronin, 2014: 348)

What do we listen to when we listen between bodily boundaries After we have crossed borders? Craving a taste of where we imagine home used to be? Are we in essence translations-in-process, keenly listening out for the coded patterns and structural vibrations of new places, resonating still with our memories of the past? How are we 'touched' by other people, other listening bodies?

My practice-based performance *Breakfast Elsewhere* employs a narrative by Rola Nejmah, a Coventry resident who has come from several homes: Palestine, Saudi Arabia, and Syria. Her story told through this participatory performance is fed via an in-ear audio track to an audience volunteer (the 'surrogate speaker'), who speaks out her story and recipe for an intimate gathering of six other audiences. The group is asked to listen and collaboratively negotiate their collective culinary skills to kinesthetically translate these materials (food, kitchen utensils, embodied knowledge and narrative) into a traditional breakfast dish called tesse'yeh.


(A link to a trailer of the studio-based version available here:

<https://youtu.be/gORh26GVi5Q>)

Embodied, and sensory-entangled listening in *Breakfast Elsewhere* produces reflexivity that captures a wide range of associations and habits: from childhood memories (pleasant and otherwise), reminiscing significant feasts with loved ones from the past, travels and sojourns. This movement through associations, between bodies of sound, physicalized bodies of food ingredients makes participants peripatetic translators. Participants might break off bits of Rola's story that spark a recognition, remembrance, even tastes. The ontological experience of this bit inside their bodies affect feelings of homesickness, empathy, and quite often, of disjointedness - a feeling out of place and space - both inside and out of our bodies, almost but not quite in the spaces we've become nostalgic for (as in the case for Rola and her ancestral home of Saffuriya, in Palestine which she has yet to set foot on).







Taste, like affective potentials, and like belonging and attachments to our material belongings, is subjective and messily entangled between many bodies, being with others (whether of the same culture, nation or set of beliefs). What affects me may not affect you in exact translation. What I choose or prefer to eat in order to be in myself, and with those I find myself in singular-plural relation (Nancy, 2000) with may not be the same, yet they may share resonant qualities of still being re-oriented, whilst still in the middle of arriving. *Breakfast Elsewhere* uses an ethnographic narrative and performance as clues to navigate us to an awareness of how we participate in such quotidian micro-acts that condition our ethos, perceptions and politics. Perhaps in the sensory, attentive eating of what we've made together, the threads might loosen and give us space for empathy within the intricate tangles, to arrive at the realization that the ethos, perceptions and sentiments of others might not be so different from ours.

### Bio

**Carmen C. Wong** is a performance-maker and practice-based PhD candidate at the University of Warwick with the School of Theatre and Performance Studies. Her research explores ecologies and sites of belonging within places of food-making, expressed through participatory performances and projects that examine interactions by, with, and around food and its eaters. Her dialogical method of working employs embodied listening practices and utilizes food as plastic, sensory and affective material with the ability to hold personal mythologies, and social-political metaphors.







Ed McKeon  
@edjmckeon

Follow

My contribution: Do we step over the border,  
or does the border step over us?

@popmusicjournal

ED

arts, Design and



ct

Discipline

scene  
ng spaces  
es of the

ed

aries of stuff  
g borders

JULY 21

, DESIGN & MEDIA | ACULT  
SITY M CIT

BIRMINGHAM CITY  
University

the Eagle and



**"It was a warm day in July when we stepped over the border...."**

**"It was a warm day in July when we stepped over the border...."**

**"It was a warm day in July when we stepped over the border...."**

**"It was a warm day in July when we stepped over the border...."**

**"IT WAS A WARM DAY IN JULY WHEN WE STEPPED OVER THE BORDER...."**

**"It was a warm day in July when we stepped over the border...."**



We stood beyond the borders, and called for your words, your thoughts, your objects and songs. Beyond the borders, anything goes, to be organised, stuck together, cut up, stuck down, a deadline and a prompt the only rules imposed.

How will this work? Let's see. The fact that I'm writing this without knowing what my colleagues have said before, or after, seems apt for this process. A collective hive mind running at speed, against a deadline, and - we hope! - ~~CH~~ across the border to partures new, unknown... interesting?

I am going to use this space to reflect on the very process of writing an editorial in this manner. And to do so by linking it to a recent experience of creating a communal farrid in a similar way at an annual con for vidlers.



effect. Our communal vid, set to a song by Meat Loaf, was both over-the-top emotional & intentionally funny, and also less intentionally emotional by being collaborative and as such an expression of fandom as community, and as creative collaborative space. It was an in-joke with its heart on its sleeve. As this piece is going into a fanzine for experimental writing on always affective music, the analogy seems very fitting.

Stepping over a border, crossing a threshold, involves a taking leave, taking leave of one's sense, the sense that makes sense, that constitutes a position. Such a step is to lose your centre of gravity, the gravity of your centre, to become airborne. Isn't this the heart of the dance, to shift position by taking flight, trusting the flow that you'll land with grace, to move as if not touching the floor. Dancing across a border, the flow may be less trustworthy, however, unpredictable, less tractable. We might shield or fall. Our movement may be thought excessive there, we might stop suddenly, a faux pas. Dancing the border, do we put ourselves at risk, or the foundations of truth itself at risk? This is an invitation to jump....

The day has really challenged  
notions of how research should be!

This zine should be taken away as a  
reminder that it's ok to be different  
and exist Beyond Borders!



Short film

Act 1

child [at] bedroom

① in the bedroom / nightmare

② Sudden silence → become louder  
(electrical smell)

Curtains drawn.

dark (no light)  
flicker of light

Pinch

Deja vu (sense of) / familiarity  
Flashback / then he dived  
awakes

Middle

Phone  
Voices (signals of phone sounds)  
commotion (sudden) → phone.

→ imagery  
(falling (of  
cliff))

off

→ repeat

encounter

properly.

Sweating (close up)  
hands (tight grip on  
doonet)

~~end~~

Climax

No resolution

(close up of eye  
flickering lights then  
gradual darkness and  
then a degrading noise)

silent

louder



BOLAJI  
(Nigeria).

Dan / Daljit

make a short story - ghost story.

In the dark alone they will appear. They will take you to an unknown place. You hear no sound.

But the sound of silence is strong and scary. It has smell, electrical, something

unknown. Yet familiar. A sense of déjà vu. Have they been here before? Or have I been here before?

I am now not alone, they are listening to my thoughts. I am in the space between light and darkness.





# platforms

social / twitter

typed poem

spoken word

TV script

short film

Images / video

A book

(pop up  
image)

Build a ghost  
story on twitter  
once a year

look at

Tone

A title





# Crafting Spoken Stories Questionnaire

1. Which of the following would you consider the most important aspect of a story?

Setting ☐

Character ☒

Narrative ☐

Moral ☐

Setting ☒

Narrative ☒

Narrative ☒

Narrative ☒

Character ☒

Setting ☒

Narrative ☒

Narrative ☒

Narrative ☒

Character ☒

Character ☒

Narrative ☒

Quite satisfied

2. As a storyteller, how satisfied were you when telling your story?

| Very dissatisfied | Quite dissatisfied                  | Neutral | Quite satisfied | Very Satisfied |
|-------------------|-------------------------------------|---------|-----------------|----------------|
|                   | <input checked="" type="checkbox"/> |         |                 |                |

Very Satisfied  
☒

Very Satisfied  
☒

Quite dissatisfied  
☒

Neutral  
☒

Quite dissatisfied  
☒

Quite satisfied  
☒

Quite satisfied  
☒

Quite satisfied  
☒

Quite satisfied  
☒

Very Satisfied  
☒

Quite satisfied  
☒

Quite satisfied  
☒

Very Satisfied  
☒



I made the trip with my colleagues from our home university in Nigeria to be part of a summer programme organized at BCU. Prior to this I had thought about research in a certain way... a way that had limited what I thought was possible methodologically.

In the last few days, I've had several interactions with professors and doctoral students that have been netting but amazing. I feel particularly free and inspired to explore my interests in very creative ways, following methodological approaches that are best suited to my inquiries.

Insufficient as it may seem, this has been a turning point for me personally. I feel very new, like one who lives.

tears have fallen off his eyes.

It will be a summer to remember. For me, the first day of the programme will always be that warm day in July when I stepped over the intellectual border into a new world of possibilities... Thanks to BCU.

— Chivato Official  
July, 2017

Chivato Official (Chivato) is a doctoral student with the School of Media & Communication, Pan-African University Lagos, Nigeria. He is currently conducting his research on the Nigeria fashion industry, trying to understand the transnational (re)shaping the industry, and what implication they have on the future of the industry.



## Stepping over the border

It was a warm day in July when we stepped over the border of a new academic experience. It was an experience that challenged my thinking and an experience that has completely changed my concept of what research is all about.

It was revolutionary to me in some way, as I have learnt that I could indeed challenge paradigms that my lecturers regard as sacrosanct. For example, I learnt that there should be no rigidity in methodology in research. Flexibility is a virtue but it must be within properly defined boundaries or borders.

I have also learnt that the academic hegemony does not welcome disruptive thinking or paradigm shifts in an already established order. But then, it ~~cham~~ takes an individual to change the world. I have resolved that I will go back home and change the way we approach research methodologies in my school, even though my lecturers would not agree. But it is worth a try.

By Frederick Mordi  
afmordi@yahoo.com

Mordi is a PhD student at the School of Media and Communication, Pan-Atlantic University, Lagos Nigeria. His area of interest is organisational communication. He is currently working on his thesis, which is on the role of internal communications in managing cultural diversity in a multinational company.



It was a warm day in July when we stepped over the border, into the bright shiny edifice - BCU I think it was called. The double revolving doors seemed to bid me welcome, beckoning me to come; inviting me to experience academic difference, academic sameness, academic liberty. I reach for the metal bar and push into the lobby...and then it hit me. I am in a new world, it's people are words, phrases, papers, thesis, gant charts, proposals, presentations, speeches. It's language is methodology, pedagogy, phenomenology. It's audience- scholars, readers, researchers, professors and here's a new one - a cabaret scholar!. I walk along the corridor and suddenly the lights go out. One spot light comes straight over my head. It's my turn to sing, my time to perform, my moment to share my song, my work, my research-led practice, my practice-led research. I realise now as a scholar on the peripheral border, that my work will be what I make it. What I make it will be what it makes of me. Beyond the borders of sameness, I now live in the realm of difference; pressing forward until difference becomes same, norm, sane.

**Ijeoma onyeator**

### Biography

I'm ijeoma onyeator a professional journalist in the first year of my PHD at the Pan-Atlantic university in Nigeria. My research interest is in media studies, with specific reference to public journalism.



A collage of pink orchids is visible in the background, with some text fragments like '61', 'HOTEL', and 'POJ' scattered across it.

## MY UNIQUE ONTOLOGY

By Allwell Nwankwo

It was a warm day in July when we stepped over the border (did we break it?) to explore the often arcane world of research. I was there live (as we say in Nigeria) at the Birmingham City University. So here I was at "Beyond Borders?" The theme itself appeared to have gone beyond borders.

I sat there quietly, beside Ijay (KLM), not sure of my expectations. Perhaps, I had none until Tim Wall urged that those things we take for granted should be researched. In the midst of my inchoate expectations, Geof Hill took the stage to discuss what happens when a researcher wants to publish differently.

What? A cabaret for scholarship? Well, I love music. I sing also. Now, to turn that into a research presentation - that's breaking the borders.

But Geof was engaging. His sonorous voice touched the right chords. And the cadences of his songs floating soothingly above the maestrosque piano background went beyond entertainment. It conveyed the message. In research, doxa often stifles creativity. Yet, researchers are supposed to be creative. Will hegemony of practice let them be?

Geof says "try!" He claims "I am what I am" and "my world is my own unique ontology." He also has a unique epistemology, after all in the world of constructionism, there's no single truth. But he never promises an easy road.

At this point, I cast knowing glances at Ijeoma. She responds in kind. I tell her: "Maybe, I should turn my PhD thesis into a cabaret and defend it that way at my school." Hmmm. How would our faculty view that? Would they think the trip to BCU has got me unhinged?

Okay. I'm not going to do a cabaret. That's probably not my mission. But the resonance of this experience is its single-minded message: there's no single route to scholarship. How much richer would our world have been were scholars more tolerant of new, experimental, marginal approaches beyond their pet paradigms? Does an insistence on rigid approaches, especially when dealing with humans, impoverish humanity? That's one issue I will continue to grapple with as I head home.

I also guess the idea of "unique ontology" will occupy some of us for some time. Has anyone hashtagged it? #uniqueontology

## BIO

Allwell Nwankwo is a doctoral student at the School of Media and Communication, Pan-Atlantic University, Lagos, Nigeria. His research is on the Nigerian mobile technoculture.



# sally

Sally Bailey is an oil painter, currently working towards her practice-led PhD at the Birmingham School of Art.

Bailey completed her MA Fine Art at BCU in 2014, and was awarded the Mike Holland Trust Prize for Painting for her Final Show works.

Currently a full-time artist with her studio based in Digbeth, Bailey is also an active member of the Works Artists Collective.

(website - [www.sallyabailey.wixsite.com/sallybailey](http://www.sallyabailey.wixsite.com/sallybailey))



dan

BOLAJI  
(Nigeria)

Dan/Daily

Make a short story - short story.

In the dark alone they will  
near. They will take you to an  
place. You hear no sound.  
Sound of silence is strong and  
has small electrical something  
familiar. A sense of  
Have they been  
been here

Dan Auluk is a Birmingham-based Artist-Curator. He completed his MA in Fine Art at BCU in 2014 and is currently producing two self-initiated art projects; GRASSLANDS (an outdoor art residency programme) and FEATURE (an online audio/visual platform)

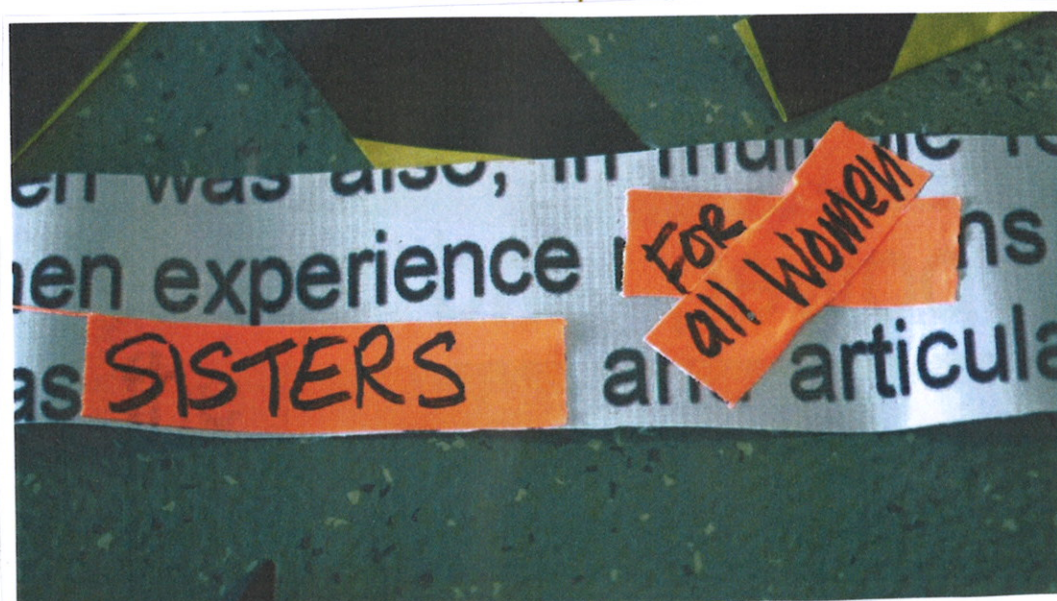
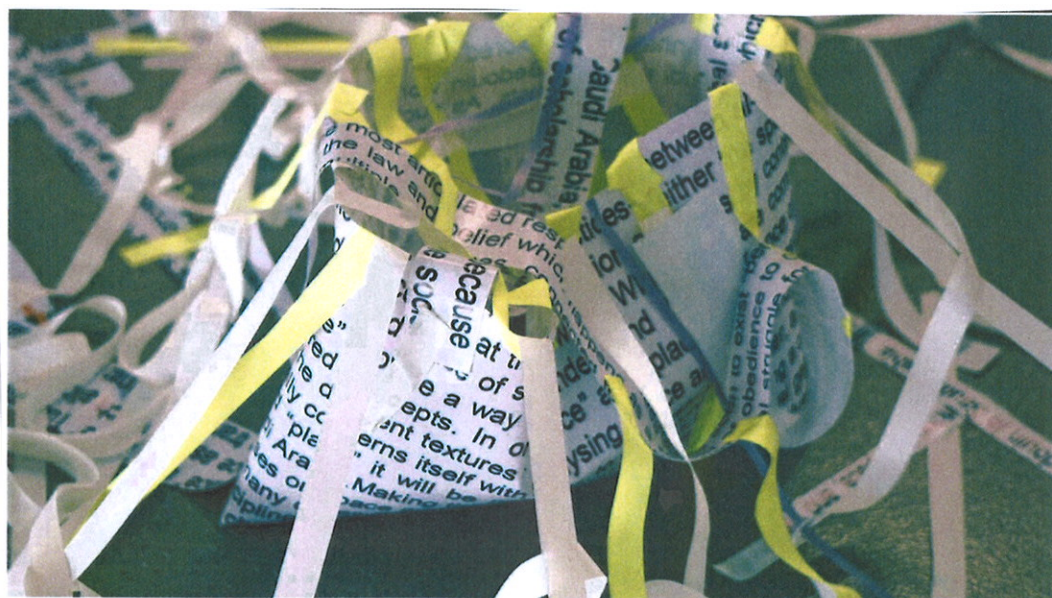
Residence at the School of Art, Birmingham City University (website - [www.danauluk.co.uk](http://www.danauluk.co.uk)). He is currently Artist In



JUAN  
PABLO  
VITERI









the border was the performance...

I stepped into the hallway + sat on the stairs and sang, accompanied by a large pair of scissors, snipping out the rhythm. Watched + judged by three.

But the border, having been crossed, moved further away. I'm still crossing it every time I perform. Every different song is a border, every different audience is a border, every mood change, cough or sore throat is a border. Every guitarist's missed chord is a border.

This morning is another, this warm day in July has created another. Each performance is research, an observation that goes both ways - Performer to Audience + Between band members a communication of something new.

Elena Thomas



Elena Thomas is an artist based near Birmingham. Her practice is based in the realms of textile + performance + songwriting - the borders between these areas close + open regularly.

[www.elenathomas.co.uk](http://www.elenathomas.co.uk)

[www.sitting-room-band.com](http://www.sitting-room-band.com)

@elenathomas1



It was a warm day in July  
when I stepped over the  
border from student to  
Research Assistant, organising  
the Beyond Borders conference.

Emily

I'm traversing boundaries  
between emotions... scared  
and nervous but also very  
excited!

I'm looking forward to the  
day ahead and the sun  
outside definitely suits the  
atmosphere at the conference.



EMILY BETTISON IS A MIDLANDS3  
CITIES FUNDED PHD STUDENT AT  
BIRMINGHAM CITY UNIVERSITY.  
HER THESIS EXPLORES THE CREATIVE  
PRACTICE OF THE RADIO INDUSTRY.



Riffs presents

CREATE/REVIEW/PRINT

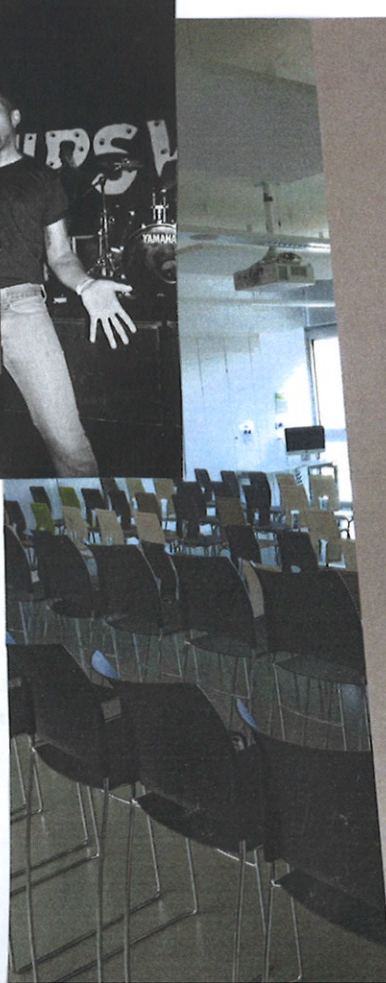
### Blurb

This iterative event will take place throughout the day and aims to produce a fanzine-style journal based on the submissions of conference attendees. The entire thing will be created, peer-edited, printed, and distributed during the event. Attendees will be able to take home a paper copy of the 'journal' at the end of the conference.

A prompt will be outlined at the beginning of the day, and conference attendees encouraged to write and/or create submissions for the journal before the afternoon session. Submissions can be photos, drawings, notes, Tweets, essays: anything goes. The next session will include a progress report and a 'Speed Peer Review' and collation process. In true DIY style, a zine *Riffs* special issue will be available to all conference attendees at the end of the day, and later hosted on the *Riffs* website- [www.riffsjournal.org](http://www.riffsjournal.org)

### Bios

*Riffs: Experimental writing on popular music* is an emerging and exciting postgraduate journal at Birmingham City University, offering postgraduates at BCU and beyond a creative and experimental space for writing and thinking about popular music, in addition to an online forum for the publication and hosting of high calibre postgraduate research in the area of popular music studies.



Impact Review: Approaches and pathways in Arts, Design and Media research  
21 May 2012

BCU  
BIRMINGHAM CITY  
UNIVERSITY

# Riffs

Experimental writing on popular music



# EDITORS

**Craig Hamilton** is an AHRC Midland3Cities-funded PhD research student at the School of Media at Birmingham City University, due to complete his thesis in September 2017. His research focus is the experience of contemporary Popular Music listeners, and specifically the relative and interrelated impacts of emerging technologies on the business and cultural environments of music consumption, which he is exploring through the development of The Harkive Project ([www.harkive.org](http://www.harkive.org)). Craig is also the co-Managing Editor of *Riffs: Experimental Research on Popular Music*.

**Sebastian Svegaard** is a PhD student at the Birmingham School of Media at Birmingham City University. He is a massive geek and involved in various fandoms, something that is also vital to his academic work on fanvids (short, narrative, remix music videos made by media fans).

**Bethany Kane** is an MA student (Arts Project Management) at the Birmingham School of Art (BCU) and the Design Editor for *Riffs*. Beth is also an independent photographer based in Birmingham and creates her own zine. Beth's work on the northern soul scene (alongside Sarah's research) is currently on show at the mac Birmingham (*All Because of You*), and her MA exhibition showcasing the work of several zine artists is currently being hosted by TILT.

**Ed McKeon** produces live music under the banner of Third Ear Music, working with artists internationally who straddle borderlines between music and other arts disciplines, and beyond neat genre categories. Ed is an M3C researcher at Birmingham City University supported by the AHRC; his PhD is on Live Music Production as a Curatorial Praxis, exploring the implications for the public mediation of art after the auditory turn. He also leads a Masters module at Goldsmiths and Birmingham Conservatoire.

**Sarah Raine** is a funded PhD candidate in her final year of doctoral research at Birmingham City University's School of Media. She is researching the experiences of the younger generation of the current Northern Soul scene in the UK. In order to engage with a wide range of ethnographic material, Sarah is developing a number of writing forms and considering the form of academic communication, particularly in popular music studies. She is also the co-Managing Editor for *Riffs: Experimental Research on Popular Music* and the Review Editor for the IASPM Journal.

**Richard Stenson** is a composer and publisher based in Birmingham and a PhD student at the Birmingham Conservatoire, Birmingham City University. He produces musical publications under the alias/publishing house

**Khulod Albuagami** is an artist and academic at the College of Art & Design, Princess Nourah Bint Abdulrahman University (Saudi Arabia) since 2011. She is now doing her PhD in Fine Art at Birmingham City University. In her research, she is trying to formulate specific ways that art can be used by women for social empowerment in Saudi Arabia.

**Soha Alzaid** is an artist and a lecturer in Princess Nourah University in Riyadh- Saudi Arabia. She is currently a PhD candidate at the School of Art, Birmingham City University.



# THANKS

# to

\* [The conference team]

Conference organisers ~ Emily Bettison, Hassan Hussain and Jacqueline Taylor

Photography and videography ~ Juan Pablo Viteri

\* [About The PGR Studio]

The PGR Studio facilitates a critical mass of activity for Postgraduate Researchers (PGRs) at the Faculty of Arts, Design & Media at Birmingham City University. It seeks to promote an experimental, creative and practice-based space that resonates across all the academic schools and disciplines.

#BeyondBorders17

W: [www.pgr-studio.co.uk](http://www.pgr-studio.co.uk)  
T: @PgrStudio

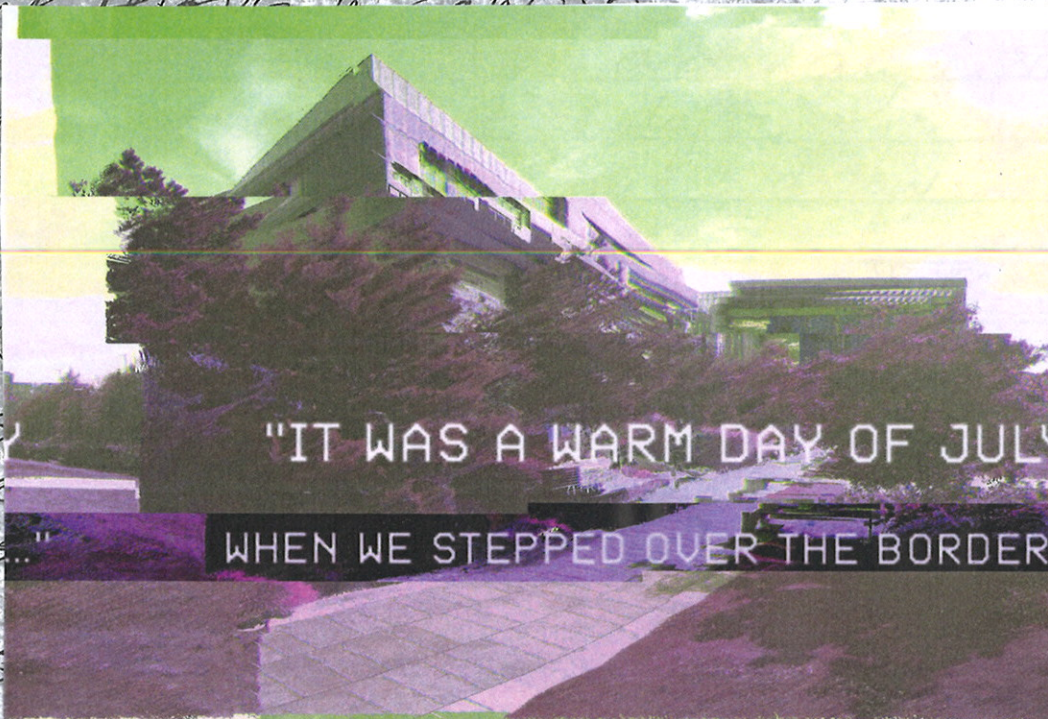


# Prompt

the world is safe to live in  
I don't believe in a safe world

These  
US  
US  
The  
And

② We  
These  
Keep  
The  
in



"IT WAS A WARM DAY OF JULY

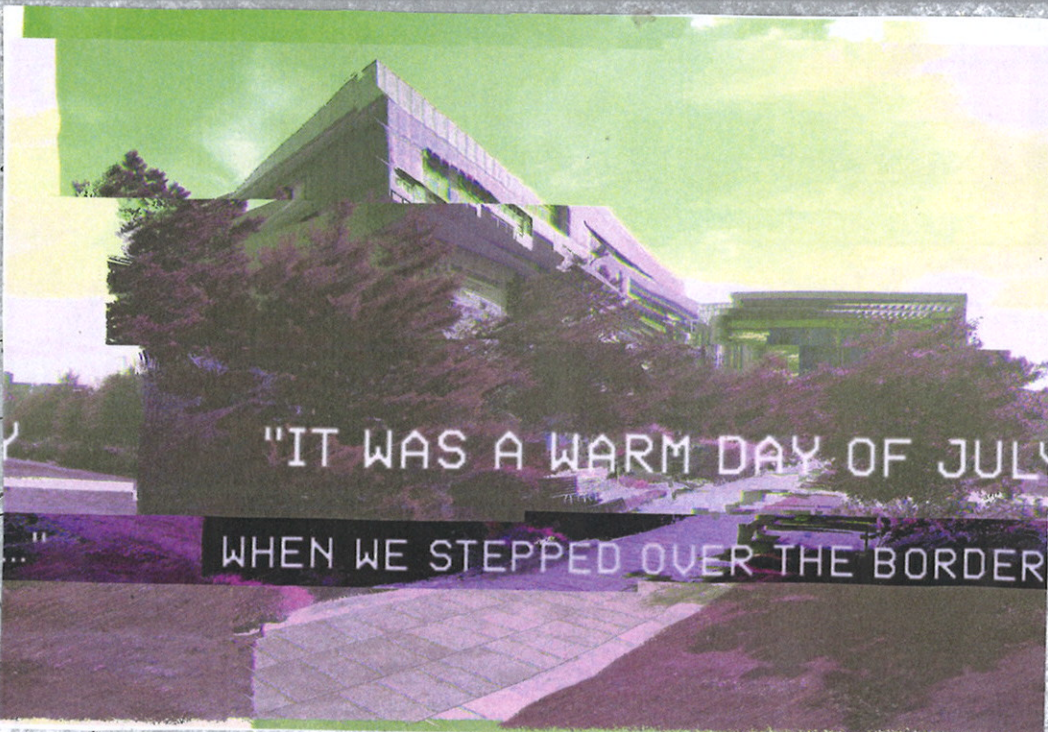
WHEN WE STEPPED OVER THE BORDER

Summer evening scents are in the air.

③ Two  
The  
The  
US

1 D  
These

④ Brit  
I have  
Then  
And



"IT WAS A WARM DAY OF JULY

WHEN WE STEPPED OVER THE BORDER

Gene Thomas  
Julie Wright