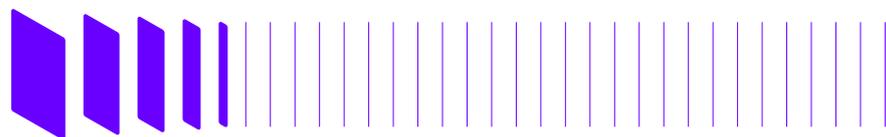


ACTIVITY BOOK

For Artist-Researcher Collaborations

co-authored by

Jean McEwan
Susan Morrison
Rhiannon Bull
Jimmy Turner



OUTWITH
FIELD GUIDES



THE UNIVERSITY of EDINBURGH
Library

First published in 2026 by the University of Edinburgh
<https://books.ed.ac.uk/edinburgh-diamond> | [@EdinDiamond](#)

Text © Jean McEwan, Susan Morrison, Rhiannon Bull, Jimmy Turner, 2026
Images © Jean McEwan, Susan Morrison, Rhiannon Bull, Jimmy Turner., contributors and
copyright holders named in text, 2026

The authors have asserted their rights under the Copyright, Designs and Patents Act 1988 to be
identified as the authors of this work.

This book is published under a Creative Commons Attribution-NonCommercial-NoDerivatives
4.0 International license (CC BY-NC-ND 4.0), [https://creativecommons.org/licenses/by-nc-
nd/4.0/](https://creativecommons.org/licenses/by-nc-nd/4.0/)



Attribution should include the following information:

Jean McEwan, Susan Morrison, Rhiannon Bull, Jimmy Turner. 2026. A Field Guide to Artist
Researcher Collaborations. Edinburgh: University of Edinburgh.
<https://doi.org/10.2218/ED.9781836451648>

Further details about Creative Commons licenses are available at
<https://creativecommons.org/about/ccllicenses/>

Any third-party material in this book is not covered by the book's Creative Commons license.
Details of the copyright ownership and permitted use of third-party material is given in the image
credit lines. If you would like to reuse any third-party material not covered by the book's Creative
Commons license, you will need to obtain permission directly from the copyright owner.

ISBN (print): 978-1-83645-165-5

ISBN (ebook): 978-1-83645-164-8

DOI: 10.2218/ED.9781836451648

DOI link: <https://doi.org/10.2218/ED.9781836451648>

Cover design by: Jean McEwan and Rhiannon Bull
Typeset by: Jean McEwan, Susan Morrison, Rhiannon Bull, and Jimmy Turner



THE UNIVERSITY
of EDINBURGH



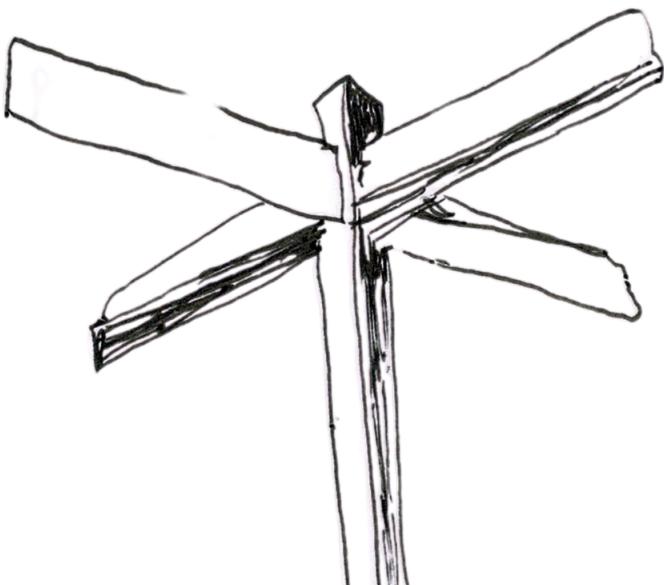
EDINBURGH
DIAMOND

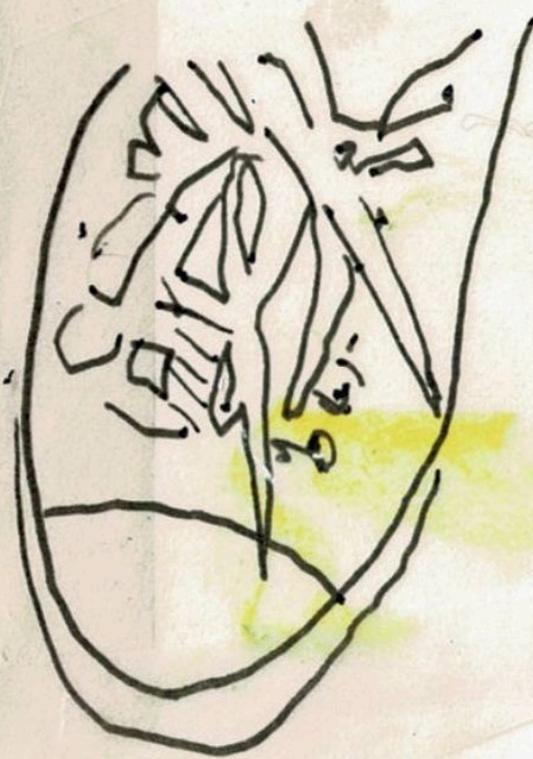
Are you reading the eBook? Don't print the whole thing - save the trees and just print out this activity booklet!



CONTENTS

Make your own map	5
Power Imbalances Table	7
Snakes & Ladders	9
Colabinet	13
Fortune Teller	17
Scrapbooking	21
Roads Travelled - Poem	23





MAKE YOUR OWN MAP

SEE CHAPTER 2

We would like to invite you to craft your own map of the journey that has brought you to this field guide. Use any artistic and creative practices you like, and interpret the word 'map' however you feel makes most sense to you, but take some time to explore the intersections of research and art in your own life.

We hope that clarifying for yourself how you reached this moment might help you understand more clearly where you would like to go from here, and that this will help you to make the best possible use of this field guide.

We've left the next page blank in case you want to craft your map directly into the field guide, but if, like Jimmy, you want to work with materials other than paper, we encourage you to do so wherever and however feels right to you.

... had matched the
... and heavy black eyelashes. She
... arch, moulded her
... giving her a very
... used a silky gl
... herself.



MAKE YOUR OWN MAP

Get Hands on

↓
SOCIAL
STATUS
MONETARY

POWER
IMBALANCES

How can we approach power imbalances better?

Take a look at this indicative timeline and think about a project you are planning. When, where, and how do you think that an artist could make a positive and interesting impact?

SEE PAGES 41 -43

RESEARCH PHASES	POTENTIAL ARTISTS' INPUT
CONCEPTUALISATION	
RESEARCH TEAM FORMATION	
PROJECT DESIGN	
METHODS PLANNING	
ETHICS PLANNING	
DATA COLLECTION	
ANALYSIS	
OUTPUT PRODUCTION	
DISSEMINATION	



SNAKES AND LADDERS

SEE PAGES 47 - 49

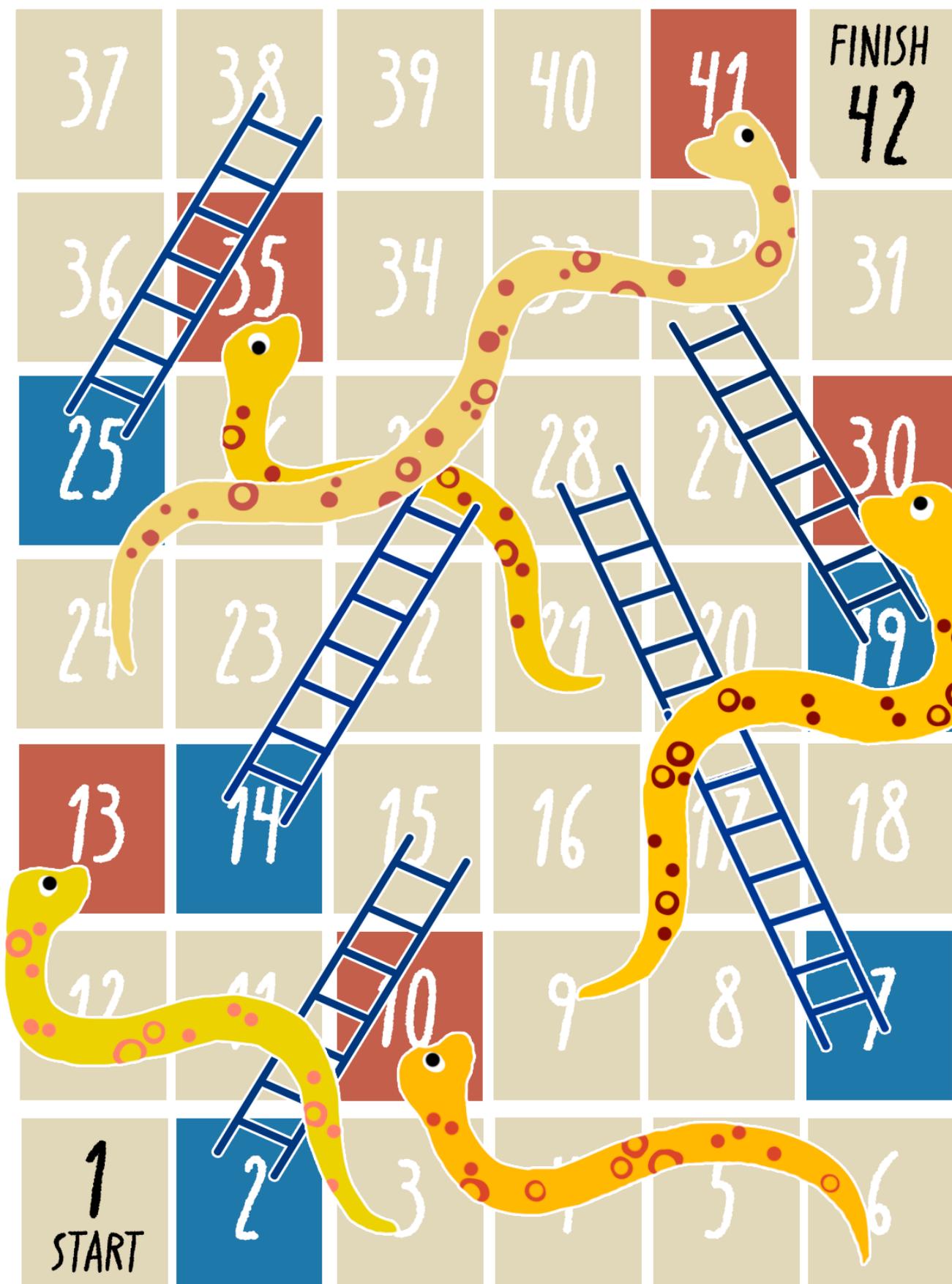
Sometimes, collaborating on a research project can feel like a game of snakes and ladders. You make progress in one area (the timescale works for both of you! A rate of pay has been agreed!) only for it to become clear that there was a misunderstanding (the funder wants something to show for the project next week - and actually, more work is going to be needed that was originally budgeted for).

We'd like to invite you to try playing the game yourself to experience how this can feel to an artist.

Throw the dice. Don't just look at the numbers. There are shady squares around the numbers. If you land on any red or blue square, you take the consequences or the advantages.

May you land on ladders all the way and soar to the finish! But don't despair if it's snakes all the way... even that can lead to a good outcome for you.





<p>SQUARE 2 LADDER</p>	<p>Congratulations! You've found an artist to work with.</p>
<p>SQUARE 7 LADDER</p>	<p>You've agreed deadlines.</p>
<p>SQUARE 14 LADDER</p>	<p>You're halfway through your project and your artist has produced a mock up of the final outcomes – tapestry/poetry/ceramics.</p>
<p>SQUARE 19 LADDER</p>	<p>Final dates for joint submission and presentation agreed.</p>
<p>SQUARE 25 LADDER</p>	<p>Your creative partner is paid on time, and you're now in the running for awards, tenure and speaking engagements. Tumultuous applause. Congratulations!!</p>
<p>SQUARE 10 SNAKE</p>	<p>You found an artist to work with...but it might not be the right one. Your artist knows little of your research field, feels a little fish-out-of-water, but agrees to take on the commission.</p>
<p>SQUARE 13 SNAKE</p>	<p>Have you checked where your practitioner lives and works? Does your budget include meetings and travel? 'Just a quick catch up' can take a half-day from a freelancer's working day. They will come to that meeting. You hold the purse strings, after all.</p>
<p>SQUARE 30 SNAKE</p>	<p>BUT – are you checking in? This research is your job, but for a freelance artist it could be one of many jobs. Is the project going the way you thought it would?</p>
<p>SQUARE 35 SNAKE</p>	<p>NEARLY complete! Really looking forward to seeing that multimedia visual expression of the research project. The artist is looking forward to you hearing the community choral piece they are working on... Crossed wires somewhere?</p>
<p>SQUARE 41 SNAKE</p>	<p>The project now has a wonderful choral piece which, against the odds, is a success! Since its premiere, community choirs have started to sing it. Wonderful. Your work is finding new audiences. Those six months have flown past...but not for the artist, who is still waiting to be paid....</p>

PAGE INTENTIONALLY BLANK



THE COLABINET

SEE PAGES 58-59

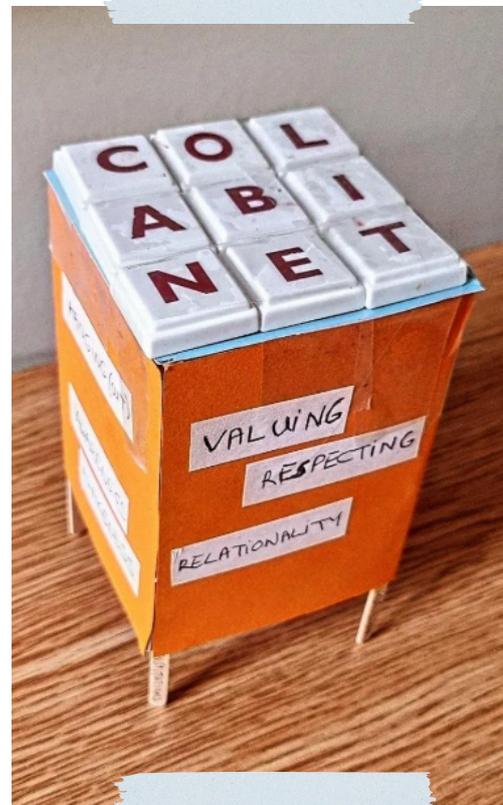
As a furniture-maker and sculptor, the form Jimmy likes to work with the most is the cabinet, a form of furniture designed to be the home for other, often precious, things.

During the workshop they made a small cabinet on which they labelled drawers to house what seemed to be the most important and precious themes that we had worked with through the day, and called it, in an admittedly corny portmanteau, a 'colabinet' (with nine scrabble tiles which Jean had brought to the workshop fitting neatly on the top).

The process of designing and making an object with only limited spaces available for the storage of precious things can be a useful way of figuring out what things are the most important. A list can theoretically continue infinitely, but a cabinet can only contain a limited number of storage options, and if you want to keep all your precious things safe and intact, you can't just cram or throw them all in carelessly.

On the next page is a cut-out-and-keep template for your own 'Colab-inet', and if you are planning your own research project and thinking about collaborating with an artist you might find it helpful to make the cabinet and jot down on the drawers some of the key things you might be looking for in an artist who might collaborate with you, beyond a job title or artistic speciality.

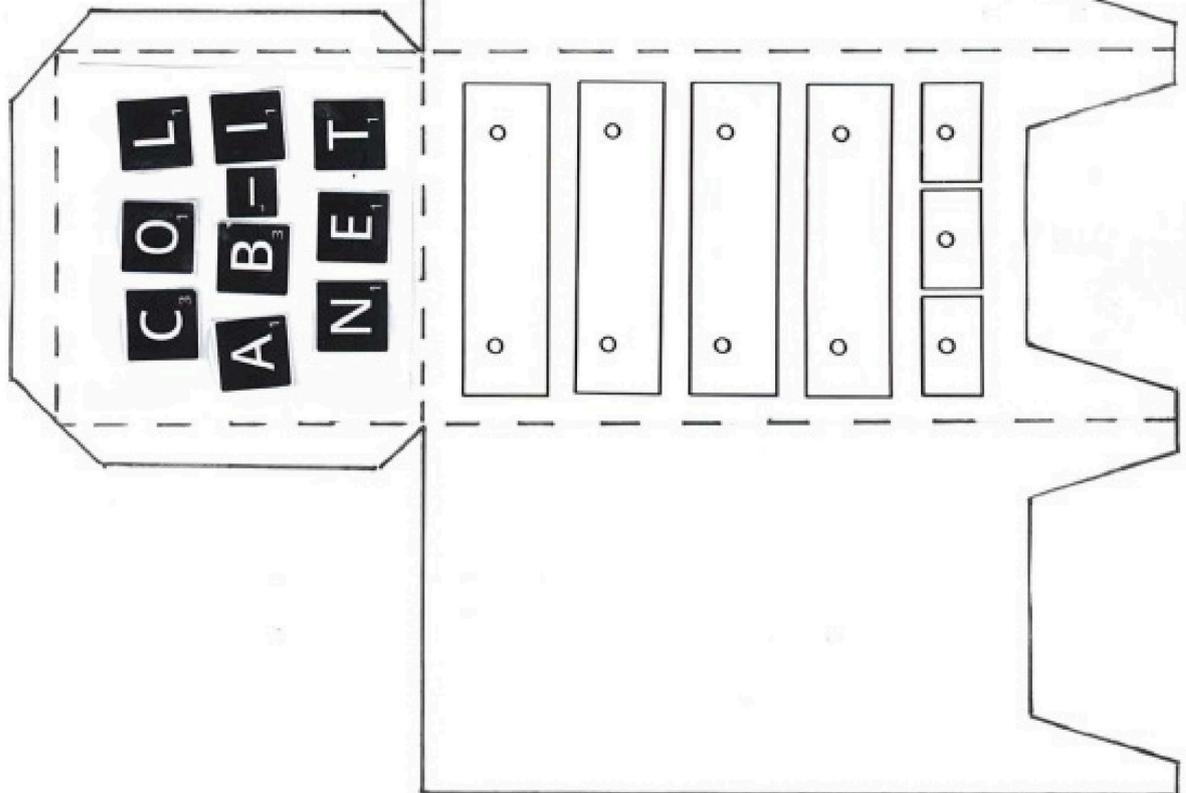
What things are important, precious, and will need to be kept safe if the project is to be successful and a positive experience for all concerned?



PAGE INTENTIONALLY BLANK



CUT OUT THE COLAB-INET AND
FOLD ALONG THE DOTTED LINES, THEN
USE GLUE OR TAPE TO STICK IT TOGETHER!



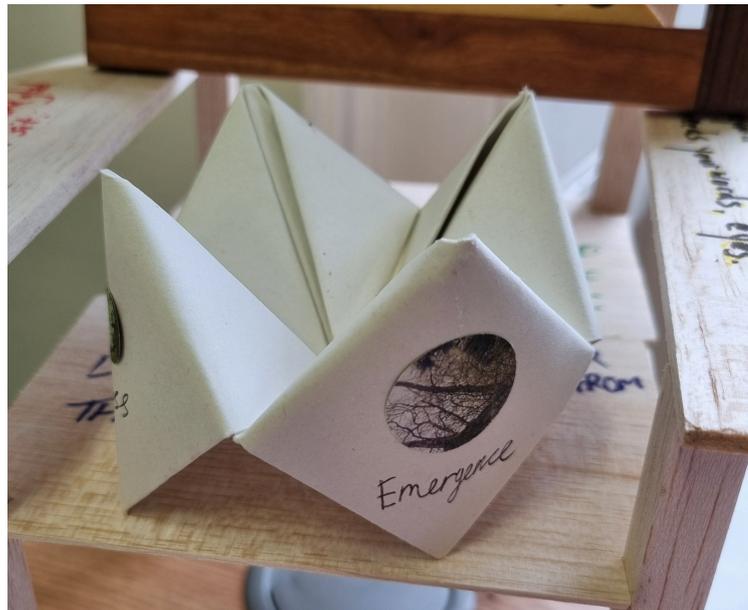
PAGE INTENTIONALLY BLANK



FORTUNE TELLER

SEE PAGES 80 -81

We invite you to make a paper Fortune Teller, like Josie did in our workshop, as a playful way to explore your hopes for your project – and how these might align with how you communicate with your artist collaborator.



JOSIE TOTHILL

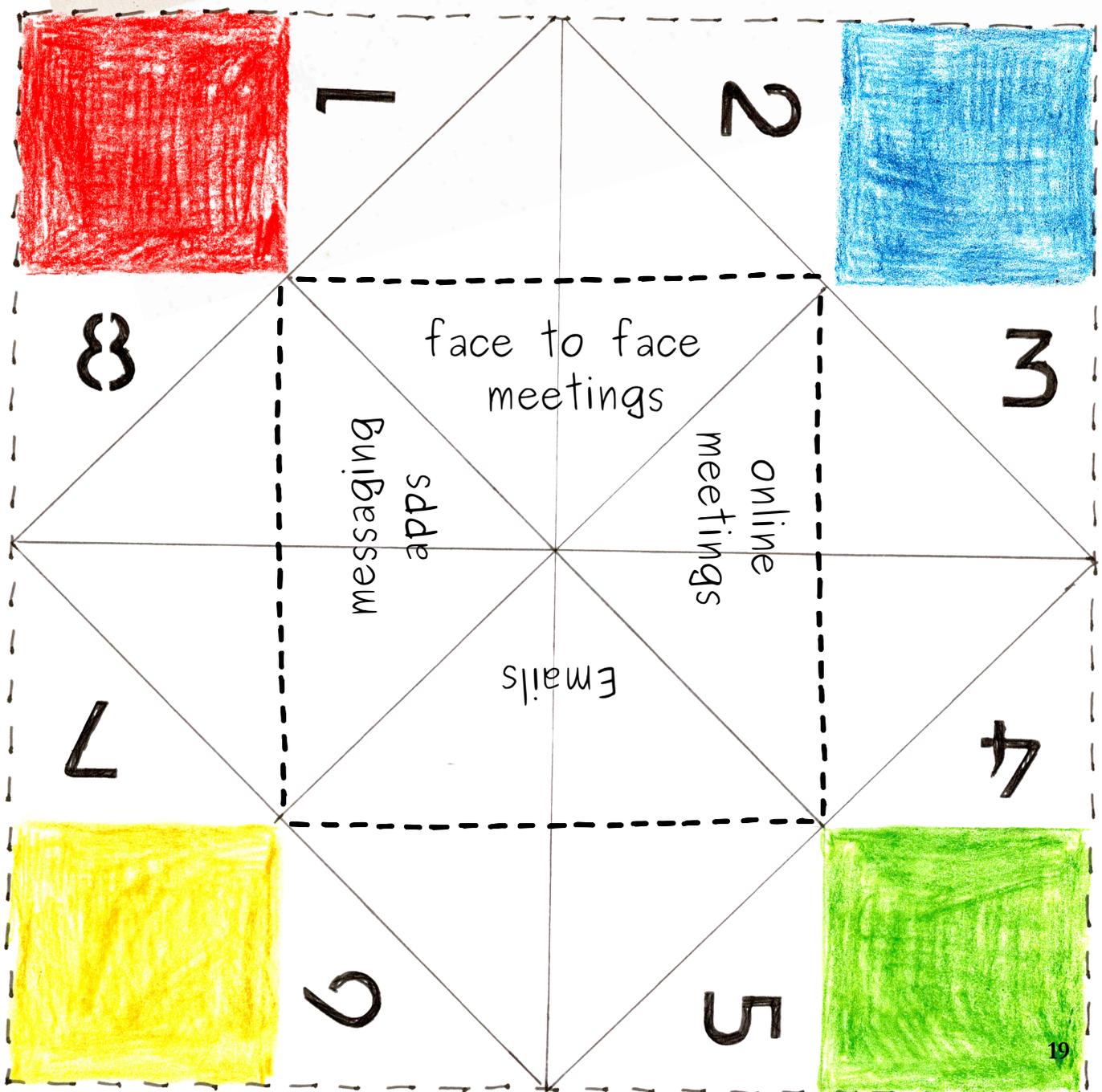
HOW TO MAKE YOUR FORTUNE TELLER

1. Print the template and cut it into a square.
2. Fold the paper in four to make quarters, with the design face down.
3. Unfold it.
4. Fold each corner into the centre so the points meet.
5. Fold into quarters again.
6. Flip the paper over.
7. Fold each corner into the centre again.
8. Fold into quarters one last time.
9. Slide your fingers under the flaps and gently press to open it into a Fortune Teller shape.

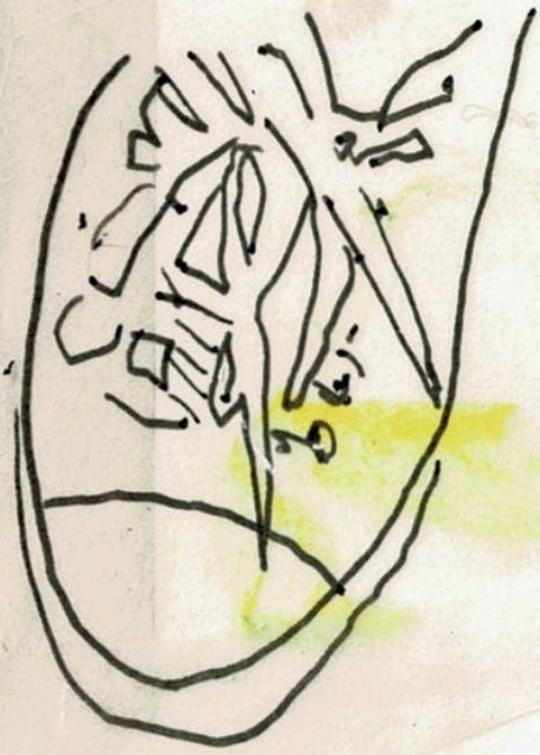
PAGE INTENTIONALLY BLANK

HOW TO USE YOUR FORTUNE TELLER

1. Pick a colour. Spell out the letters while pinching and pulling the Fortune Teller.
2. Choose one of the four numbers revealed. Move the Fortune Teller back and forth that number of times.
3. Pick another number. Open the flap to reveal one of the four modes of communication we introduced earlier in this chapter.
4. Take a moment to reflect: How does this mode of communication show up in your project? How might it help build clear, respectful or imaginative dialogue with your artist collaborator?
5. Jot down any thoughts, ideas or questions that come to mind. Keep going until you've explored all four communication modes.



PAGE INTENTIONALLY BLANK



Creative Exercise

SCRAPBOOKING

SEE PAGES 93-97

In the last couple of 'scrapbook' pages of this section we would like to invite you to consider what kinds of knowledge artists have produced about your research field and themes and note them down.

Feel free to use some of the collaging techniques outlined by Jean to see for yourself what new knowledge this creative practice can bring.

Could an artist who collaborated with you on your research bring knowledge that would enrich and enhance the project?



PLAN YOUR SCRAPBOOK

PAGE INTENTIONALLY BLANK



Get in touch

If you still have questions about this field guide, you can contact the editors:

jimmy.turner@ed.ac.uk

jeanmariemcewan@gmail.com

susan.morrison@talk21.com

r.bull.1@research.gla.ac.uk

Design work

The visual concept and design work for this field guide was a creative collaboration between Jean McEwan and Rhiannon Bull.

To see more of their work, please visit Rhiannon's website:

www.rhiannonbull.com

Design and editorial support for reader accessibility provided by

Nel Coleman

The Binks Hub

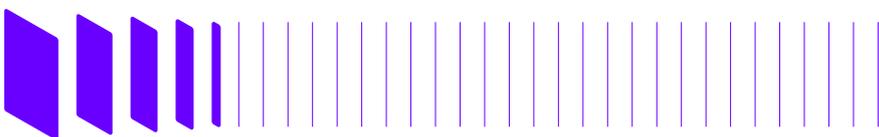
This project forms part of a wider programme of work on creative and participatory research methods at the Binks Hub, a research network at the University of Edinburgh. To learn more, please visit the website:

www.binks-hub.ed.ac.uk

Access the digital
version of the field
guide by scanning
the QR code:



THE **BINKS** HUB



OUTWITH
FIELD GUIDES



THE UNIVERSITY of EDINBURGH
Library