

Harnessing the Power of Objects (Round 2) Notes

Orientation of the Developmental Edit

For all of my developmental editing, I'm looking at the text from the perspective of a reader. I'm keeping an eye out for what might confuse them, take them out of the flow, or otherwise be challenging. The reader experience, and how clearly and easily readers can adopt these workshops to their settings is at the center of all the edits here.

Notes on Style and Formatting

Since your publisher uses the *Chicago Manual of Style* (detailed in their house style guide for authors), that has been my guiding star in editing your book.

For numbers, CMOS directs us to spell out anything one hundred and under, and to spell out multiples (two thousand, seven million, 479). The author guidelines you shared are very heavily based on CMOS, so I followed that. Except there were some places where that felt too weird and I left the numbers as numerals. These include in the case studies and the adaptations section of the ARCC Framework chapter, where you listed times in minutes or hours and numbers of participants in more chart-like formats (actual tables and the intro parts of the case studies that read like tables). Your publisher could have other thoughts and change it any which way, but wanted to let you know what I did.

Also, I did a lot of formatting of headings within the chapters, but in some cases I couldn't make it all match the headlines doc you shared, because some of your chapter structures didn't fit into that structure or adhering strictly to the guidelines would have made things convoluted and less understandable. Some of this would be relieved if you split the ARCC Framework chapter into two (see notes on that chapter below), because right now that has the most heading levels.

Your Questions

We are imagining this book in three parts. Part I is Chpt 1-3, Part II is Chpt 4-6, and Part III is How to Lead a Workshop and all the Workshop chapters. Would love your thoughts how to set that up within the book layout--do we just add a Part I page? Do we give the different Parts names? Also curious if you think Chapter 7 should be right after Chpt 3 and part of Part I or if it works where it is.

Yes, keep the Parts. I love the Parts idea, and it is laid out very clearly in your Preface and TOC, and works well with your material.

Yes, add a Part page doc for each of the three parts. All it has to say is the Part # and the title of the part, and I'd put it in fairly large font, and make sure all three part pages look consistent.

Yes, they should each have a title, and they already do according to the TOC!

Yes, move Chapter 7 so it's right after chapter 3 and is part of the Background/Setting the Stage section (at the time of writing this, both Background and Setting the Stage are considerations for the Part 1 title). It feels much cleaner to have the Workshops section just be the workshops. You'll see below that I suggest splitting this chapter into two separate chapters—one to introduce the ARCC framework and the next to discuss adaptations—and the Case Studies would very naturally follow and expand upon the adaptations. This feels like a very natural fit once swapped!

One more thought related to all this: If at all possible, keep twelve workshops in there. Twelve is a round, resonant number. Eleven is a great number, but I think it might lead to a little bit of unconscious discord because we expect things like this to be in these expected numbers.

General Note on Chapter Titles

A lot of these questions relate to chapter titles, and there are a lot of notes (some from you two, some from me) on the TOC. A lot of chapter titles are in flux! Please make sure that if you change a title in the TOC, you also change it in the chapter file, and vice versa. Same with if you change Chapter 7 to Chapter 4 (and all the chapter numbers that will be affected by that change). Your book layout designer will almost certainly automate it so that the chapter titles you have inside the chapters populates the actual TOC for the book (your TOC file is more likely to be used as a guide than to become the official TOC) so just make sure what's written inside the chapter files reflects the final chapter titles and numbers.

Preface: I'd love to hear your thoughts on whether that section is ok or if we should call it something else.

My suggestion is to keep it as Preface, as that's pretty standard. I also want there to be something that indicates what is inside this preface. One thought is to include the subheadings for this section in the TOC, so the reader knows what to expect in the Preface. Another option, and one that might be a bit easier for the publisher is to call it Preface: Something That Indicates What's Within. Preface: Our Journeys or something similar? Probably not exactly that, but something to indicate that what's in this preface is your individual and shared journeys with this work.

Chapter 1: Should this just be called Introduction? Or does "Identifying the Problem" fit better?

Since this is chapter 1 and not an introduction that's part of the front matter, I would avoid calling it introduction. Having it be both Chapter 1 and Introduction might feel contradictory to the reader or create a small bit of disquiet, so I'd ditch "introduction" as part of this chapter title.

“Identifying the Problem” is a little tricky because it can sound negative or as if it’s part of a research paper. While this is a book for educators being published by an academic press, my sense is that it should be as accessible as possible to readers and educators and potential book-buyers, and part of that is making the intro materials (TOC will be one of the things people will look at when deciding to buy) be as un-intimidating as possible. I wonder if something like “Disconnection in Our Distracted Age” or something similar that speaks more directly to the content within that chapter and could feel like a galvanizing call to action would work better? The essence of that chapter is the disconnection (and loneliness) of modern life, so a title that captures that is likely to resonate more directly with readers. Even though it’s addressing a problem, it’s specific enough to invite feelings of collaboration and wanting to address the issues.

Chapter 2: Should this chapter just be called "Well-being" and leave off the museums part?

Yes. There is some museum content here, but probably not enough to justify it being included in the chapter title. You could consider something like “Defining Well-being” because that’s what a huge amount of the chapter material focuses on.

Chapter 3--less "drafty" and more complete now.

It didn’t feel drafty to me AT ALL!

Most of my developmental notes are in the comments on the doc, so I’ll just draw your attention to the two most important ones I want to make sure you see. These include a comment about adding the definition of “third object” and some examples before getting into where the framework came from and what it’s used for. The other is a comment response to one of Elizabeth’s comments at the end of the chapter, with suggestions about how to address the similarities between the ending of chapter 2 (Falk) and chapter 3 (you two).

The Body chapter is undergoing more revision. We figured out that the contributor was referring to a different poem which is why it doesn’t make any sense:) Lisa is working with that contributor to get it back on track. She will let you know once that has been updated.

The way it reads now (12/25) the reflection seems to match the poem (the Margaret Atwood heart poem) quite nicely!

There are other things that I would address in the revision. The first is that both the Reflection on The Body and the Selected Object sections have two versions. With both sections, you could pretty easily “marry” the two versions together, as there is a lot that’s the same. You could work off of one version (I’d suggest the second version of each as the base) and then add anything from the other version that feels important and like it adds to the material in the section.

One issue that came in both versions of the selected object is that Bartow's life story is referred to as if the reader already knows it. If a reader isn't familiar with Bartow or his life story, this could take the reader out of the book, either to go do some googling or because they feel alienated and like they are lacking in background it's assumed they have. Adding even one sentence (some suggestions in the comments on the doc) to establish who Bartow is and the most important parts of his story will help orient and include the reader.

Other than these things, this workshop reads as complete to me. I would in no way remove it (something you had mentioned you were considering). It's a strong chapter, and it has a similar structure to the others, and it's such an important workshop topic. The book would feel incomplete without all the contributions of this chapter.

My Developmental Edit Notes

Overall

This book is really, really good. It's clear to see how this has developed since last I worked with it, how much thought and care you have put into the scaffolding parts of the book. It reads as really fleshed-out and put together and flowing.

One thing I want to especially call out that you did so well, and that is incredibly hard to do, was how revisit the same themes like creativity, connection, well-being, attention, slowing down, and more, while making each iteration feel fresh. It makes the text of the book very resonant and powerful. It reads like a call to action in all sorts of ways, because it awakens that craving for deeper creativity and connection, relief from the frenetic pace of life. It's so consistent throughout without ever becoming repetitive, and in that way it is a masterclass.

You've also done a great job at blending your voices together so the book reads as one voice, an aspect of writing books with others that can sometimes be challenging. I can't tell who wrote what, and I know you both, so it's likely it will feel cohesive to the reader.

Preface

This feels so developed and grounded. I love how you lay the groundwork for third objects in a few different places. You ease the reader into art and narrative medicine with compelling stories, and you consistently show how this is relevant to museum educators. Both of your personalities show through more on this version. You've done an amazing job with this chapter.

The only developmental note I have on the Preface is that occasionally one of you will mention something as if the reader has heard of it before but it's the first mention. The best solution to this would be to work a mention of the thing into the text earlier. These are also mentioned in the comments, but wanted to highlight it here because I noticed this happening in three instances, and each can be solved by adding just a sentence or phrase.

- VTS is mentioned in Elizabeth's section - this will make more sense if VTS can be mentioned in Lisa's Story
- OHSU is mentioned in the joint story - this will make more sense if OHSU is mentioned already in Elizabeth's Story, established as Elizabeth's workplace, and has the full name spelled out the first time
- The first time narrative medicine is mentioned, it's phrased as if the reader should know what it is already, but they likely won't. If you ground that first exposure in some details, that will help give it context and make the reader feel like they are along on the journey of discovery like they are for the rest of the Preface.

Chapter 1 Identifying the Problem

The main thing to work on here is the introduction of the ARCC framework. It's referenced in passing early-ish in the chapter before the reader has any idea what it is. It's then referenced later as something that will be an antidote to the problem. Both of these mentions will work better and resonate with the reader if the ARCC framework is introduced earlier.

There are a couple of places you could put that introduction of ARCC, and I feel strongly that it would fit best in the very opening of this chapter, before the first subheading. Could you add a couple sentences introducing ARCC there?

A good alternate option, if the first doesn't feel natural to you, would be to cut the first reference in the chapter, and then develop the second reference at the end more fully.

This chapter flows well and is well-developed and does a great job of laying the groundwork for the rest of the book. I'm consistently noticing that while going through your manuscript and want to shine a light on the hard work you've done. The things I'm finding are tiny nitpicks.

Marketing thought: I wonder if there is any way to get your book blurbed or otherwise connected with prominent authors and writers who focus on the distraction and disconnection in our current world. I'm thinking people like Catherine Price (big on real connection outside of smartphones) or Cal Newport (author of Deep Work), and other influential people who have followings and intersect with the ideas in this chapter. You all are probably much more connected in this world than I am, so might have your own networks and potential people.

Chapter 4 (or 7) ARCC Framework

In addition to the (fairly extensive) comments on the chapter, I see two main things to consider here with this chapter.

The first is that the text of the chapter and the text in the tables are pretty similar to each other. In some cases they're exact matches, and in other cases they aren't exact but close. They strike me as too similar to the point of redundancy. What might help (though it would be more work) is to write out the non-table text more in paragraph form, more as a narrative than lists of bullet

points, and then let the tables summarize the takeaways. This is especially true for the ARCC table and the Adaptations table (VTS table is fine).

Writing out the descriptive text more in paragraph form would help with a sub-issue going on in this chapter, which is that it was a beast to try to wrangle into the formatting your publisher wants. In some cases, I couldn't strictly adhere to their wishes without losing structure. I think all of this comes from the body text of this chapter essentially being formatted like the tables, which didn't lend itself to Bloomsbury's preferences. If you could make this chapter more traditionally textual, it would solve both the layout struggles and the similarity between text and tables.

The other issue is that this chapter has a lot of material in it, and material that feels a bit cognitively heavier than some of the previous chapters. This is, in many ways, the heart of the book. It is (by a lot) the longest chapter so far. A good solution to this could be breaking it into two separate chapters: one called something like Introducing the ARCC Framework and Standard Workshop Structure and the second called something like Adaptations of the ARCC Framework for Different Settings. These chapter title suggestions might be terrible but are meant more as signals for how to divide up the content than how to name them.

Chapter 4 and 5 and 6 (for now) In the Museum, In the Community, In Healthcare

One small thing I noticed is that in the first two of these three chapters, the presentation of artwork gets flipped. In the Museum chapter, the first Case Study lists the artist name first, then the title of the art, then the second Case Study lists title first, artist next. In the Community chapter, the first case study lists the name of the artwork first, artist second, and the next Case Study flips it again.

Either format could work as long as it's consistent across all the case studies. Personally I would vote for always putting the title of the work first in all the artwork listings. Readers might not always know the artists mentioned, but the titles (even Untitled) all have something to grab onto mentally, so I'd lead with those. Chapter 6 (for now) has all its case studies' objects in the title first format.

Chapter 6 has a section at the end of each case study with the four dimensions of well-being listed under "Well-being alignment," but I can't tell what this is for, if it's something that's supposed to be filled out, or if it's something you were doing but decided to take out (since it's not in Ch 4 or Ch 5).

Chapter 17 Beauty

Elizabeth already noted this, but the contributor of this chapter didn't include a response to narrative. If at all possible, I would ask her to write one. They are typically about two paragraphs, so it should be a quick ask. It's noticeable that this one is missing that element, bc all the other workshops are so standardized and have all the same elements.

If you get this piece from the contributor at a later date, I'm happy to do a quick copyedit, as it should not take long, so don't hesitate to reach out for this.

You could combine her two reflections on objects into one and call it "Selected Objects" plural. Or you could cut one of them if you want to keep "Object" singular.