
EMOTIONAL LABOR AND EDITING, ACES 2018

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Resources and Further Reading

Jake Poinier, *The Science, Art and Voodoo of Freelance Pricing and Getting Paid* (Phoenix, AZ: More Cowbell, 2013).

Laurie Lewis, *What to Charge: Pricing Strategies for Freelancers and Consultants*, 2nd ed. (Denver, CO: Outskirts Press, 2011).

Barbara Sjöholm, *An Editor's Guide to Working with Authors* (Seattle: Rainforest Press, 2011).

Laura Poole, *Juggling on a High Wire: The Art of Work-Life Balance When You're Self-Employed* (Phoenix, AZ: More Cowbell, 2015).

Arlie Russell Hochschild, *The Managed Heart: Commercialization of Human Feeling*, 2nd ed. (Berkeley: University of California Press, 2012).

Tithi Bhattacharya (ed.), *Social Reproduction Theory: Remapping Class, Recentering Oppression* (London: Pluto, 2018).

Holly Kunsky, "23 Translations: What Your Editor's Queries REALLY Mean," *Lit Reactor*,

October 4, 2016,
<https://litreactor.com/columns/23-translations-what-your-editors-queries-really-mean>

Metafilter, "'Where's My Cut?' On Unpaid Emotional Labor," epic comment thread full of even more resources, July 15, 2015, available in annotated PDF form via www.themarysue.com/emotional-labor-pdf/.

Emma Dowling, "Love's Labour's Cost: The Political Economy of Intimacy," Verso Books blog, February 13, 2016,
www.versobooks.com/blogs/2499-love-s-labour-s-cost-the-political-economy-of-intimacy.

I Said 'No' To Unpaid Emotional Labor By Saying Goodbye To This Word. Dana McMahan. *NBC News BETTER*.

Please Stop Calling Everything That Frustrates You Emotional Labor. Haley Swenson. *Slate*.

Some Useful Scripts

For budget negotiations:

My fee for this job is [\$X]. [Now stop talking. No explanations or apologies or "buts."]

I'm expensive, but my clients are very happy.

If that doesn't work for your budget, perhaps we could scale back the scope of work. [Followed by specific suggestions for how to do that and what the price difference will be.]

My rates have changed since we last worked together! As of January 1, I'm charging [rate]. [And then move on without apologizing.]

For working boundaries:

My hours are [your hours]. Please feel free to email me outside those hours, and I'll respond during business hours.

Thank you for contacting me, but that service isn't one I provide. [Followed by a referral to a colleague who does provide it.]

Thank you for contacting me, but upon reviewing the manuscript, I don't think I'm a good fit for you. [Again, full stop. You don't owe them a detailed explanation.]

I enjoy chatting with you, but I know we're both busy, so let's stick to business.

Thank you for the friend request! I limit my Facebook account to close personal friends, but I love to tweet about language and editing, and you can follow me there at [yourtwitterhandle]

I enjoyed our previous collaboration, but I'm moving my business in a different direction. [Followed by a referral.]

For copyediting queries:

When something makes no sense: **I'm not sure what you're getting at; it seems something got mixed up in this sentence. Consider rephrasing.**

Repetition: **You've touched on this point enough that it's not necessary to repeat.**

Irrelevant asides: **Let's cut [or move] this to keep the paragraph focused on the main point.**

Possible plagiarism: **This text seems to be a quote from [source]—should we add quotation marks and a footnote here?**

Bigoted or offensive text: **Perhaps you weren't aware, but this could be interpreted to imply that...**

This wording could be viewed as insensitive because...

This idiom has its roots in slavery and is probably best avoided; instead, consider...

That doesn't mean what you think it means: **I get where you're going with this metaphor but, at least here in [your neck of the woods], [phrase] is a slang term for a sexual act. Perhaps [alternate phrase] would get the point across without distraction?**

About Us

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