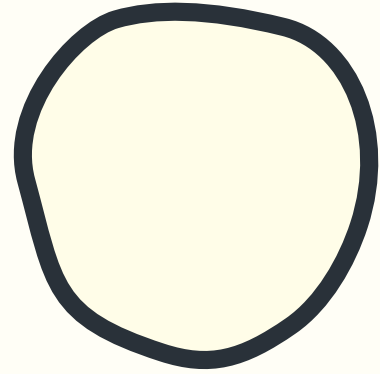




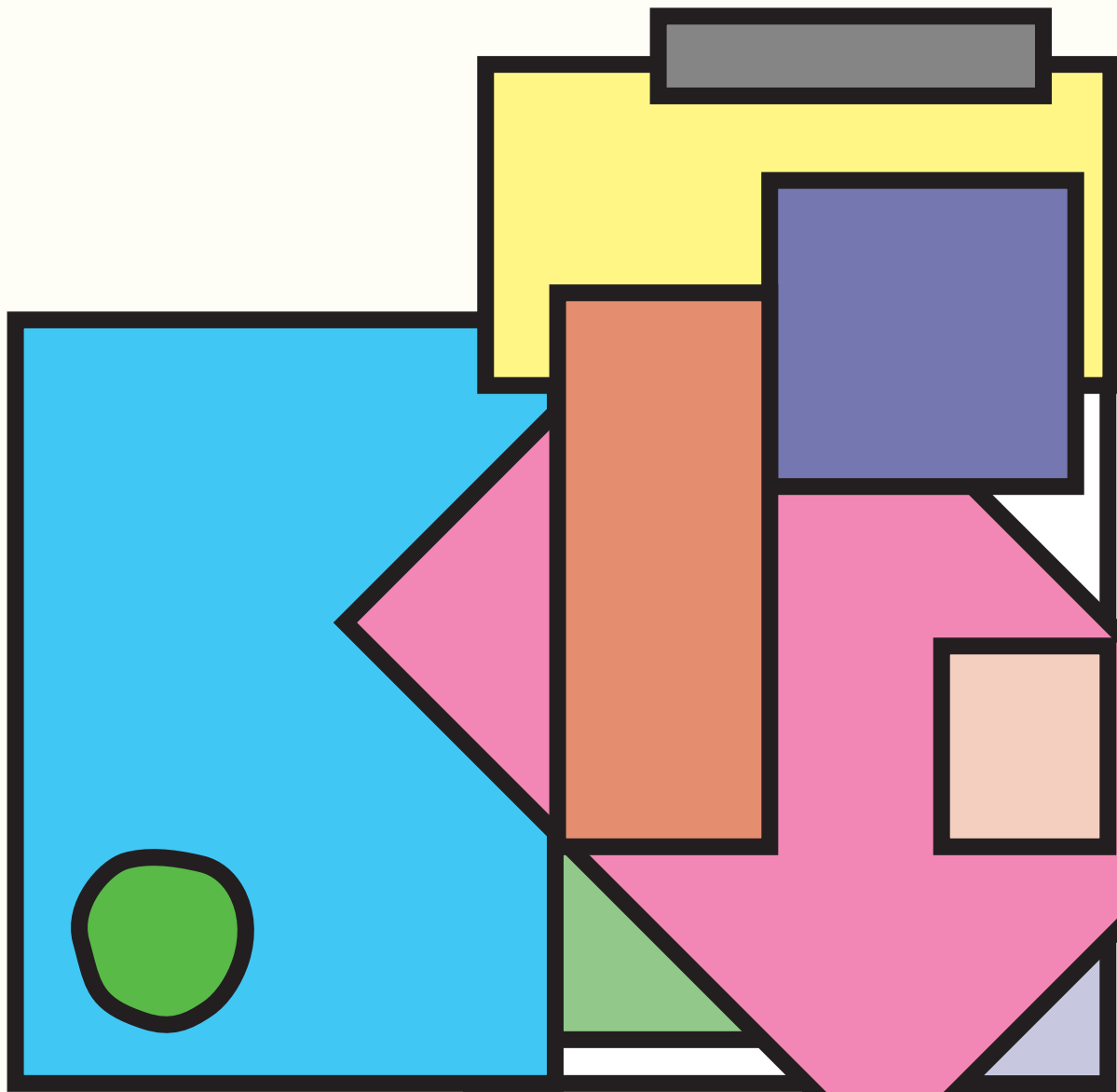
AIATSIS

AUSTRALIAN INSTITUTE OF ABORIGINAL  
AND TORRES STRAIT ISLANDER STUDIES

**REWORKING  
YOUR THESIS  
FOR  
BOOK**



**PUBLICATION**



# TABLE OF CONTENTS

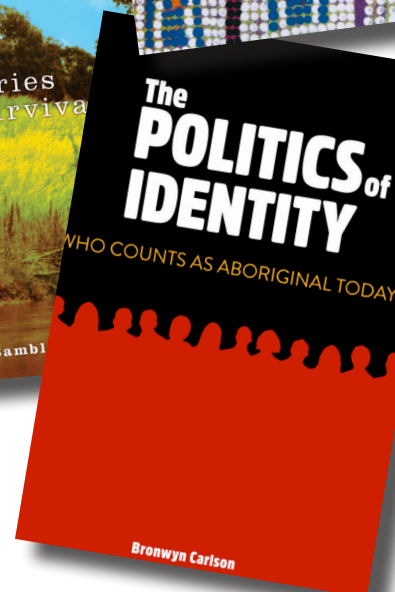
BEFORE YOU START	3
WHERE TO BEGIN	6
GETTING ON WITH IT - STRUCTURE	7
GETTING ON WITH IT - WRITING	10
OTHER THINGS TO THINK ABOUT	13
SUBMITTING TO A PUBLISHER	16
THE PUBLISHING PROCESS	18
EDITING AND PRODUCTION	19
MARKETING AND PROMOTION	21
WHERE TO GET HELP	22
APPENDICES	23
REFERENCES AND FURTHER READING	24

# BEFORE YOU START

You've dedicated three to five years of your life to your thesis and you've finally been awarded your doctorate. Your examiners' comments are encouraging and you start turning your mind to getting the work published. But where do you start?

This guide has been developed by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to assist post-graduate students with reworking their thesis for book publication. It includes advice about how to approach the task of reworking, including tips and activities, as well as general information about the publishing process at Aboriginal Studies Press (ASP).

Before you begin you should be aware of the amount of work that's required to turn a thesis into a book. It will require a solid commitment of time and possibly some substantial rewriting. Here are a couple of things you should consider before you start.



## A snapshot of the book industry

In 2016, over 4000 publishers released 22,144 books in Australia (Bookseller and Publisher, 2017). Whilst the book industry has shown marginal growth in the past couple of years (.6 per cent increase in 2016 totalling A\$968m), in an age when there is so much information available online, publishers and booksellers have to work harder to compete for consumer attention. This means making careful decisions about what they publish and sell.

The four main university presses — Melbourne University Press, University of New South Wales Press (NewSouth Books), University of Queensland Press and University of Western Australia Press — publish between them around 150 new titles each year. Most university presses publish cross-over titles (academic–trade) and trade, and often have a scholarly imprint for monographs. Some university-based presses such as the Australian National University publish under an open access model with a POD (print-on-demand) option with a short print run for commercial distribution. The average print run of a scholarly monograph is around 150–300 copies and university presses typically require a publishing subsidy from the author (Mrva-Montoya, 2016).

## Questions to ask yourself

### **Should I turn my thesis into a book?**

Although some examiners comment that a particular thesis should be published, they're usually noting that the ideas in the thesis should reach a wider audience. These days theses are deposited into open access institutional repositories so if your goal is to share your ideas with peers then this approach may be sufficient.

Another option might be to look at reworking some chapters for publication as journal articles. There are a number of sources that provide advice about how to rework for journal articles and some of these are listed in the [further reading](#).

### **Who is the audience?**

There are many differences between a thesis and a book and some of these are listed [below](#). The main consideration is the readership: most of the other issues flow from that. Ultimately you will need to ask yourself, would the topic be of interest to a broader audience outside the discipline from which the thesis derives?

The audience for a thesis is a group of examiners. Examiners are a group of informed readers with specialist knowledge and a certain level of assumed knowledge. Their task is to examine the merit of the content of the thesis, and writers are obliged to reveal anything and everything about their subject. In contrast, if you rewrite your thesis for a more general audience, those readers won't have the same depth or breadth of knowledge.

To write to a general audience usually means completely rewriting a thesis. At its core: hold onto the ideas and start again.

## **The questions publishers will ask**

- Who is the audience?
- Where does it fit in the discipline?
- How does it fit with the publisher's list?
- Has the work been published before? The manuscript you submit should be a substantial reworking of your thesis therefore it is unlikely that depositing it in an institutional repository will impact its chances of being considered for publication by ASP.
- Have you submitted the work to another publisher?
- Does it present a new or interesting perspective? How is it different to what else is out there? Are there competing titles and if so what are the points of difference?
- Is the writing engaging?
- Is there the potential for an overseas market and/or use in tertiary courses?

Note that publishers will prepare a full costing and market analysis to inform their decision making.

# WHERE TO BEGIN

Often the best thing to do is take some time out before revisiting your thesis. You've invested a lot of time, intellectual and emotional energy in writing it – leave it for a while and then look at it with fresh eyes. It's also a good idea to talk to colleagues, particularly those who have been published before. Then it's about pinning down the core subject of interest in the work, remembering you will need to make some tough decisions.

## What's unique or interesting about the work?

Theses can delve into sometimes arcane subjects in great depth, or range across a variety of subjects to make links between them. Reworking for book publication may mean providing less detail and more context about a subject, or, alternatively, writing more about fewer themes or ideas. Ultimately you need to identify what is the key concept or argument that you want to communicate – what's unique or interesting about the work – and focus on that.

The following activities are designed to shape your thinking about how you might approach the task of reworking. They may also be helpful when it comes time to prepare your book proposal.

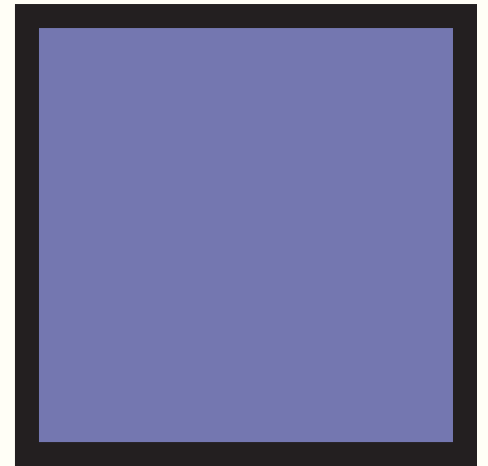
## ACTIVITIES

- Describe why your work is unique in a couple of sentences.
- Describe your research question in one sentence as you would to someone outside the academy.
- What is the answer to your research question in three points?
- If you could only include four chapters from your thesis what would they be?
- Summarise what's in each of your chapters in one paragraph.

## TIPS

- Remember to keep your audience in mind as you go through the process of reworking.
- Revisit your examiners' reports bearing in mind that they are reading the thesis for its research merit rather than its publishability as a book.
- Do a structural plan (see [discussion about structure below](#)).
- Often the core or meat of a thesis can be found in the middle chapters.

# GETTING ON WITH IT – STRUCTURE



Now that you've identified who the audience is and the key points that you want to communicate, it's onto pulling together the content, beginning with the structure.

Theses have standard structural elements such as a literature review and methodology section. Whilst they are expected in a thesis, they do not belong in a book. Be prepared to delete or strip them right back.

Below is a comparison of the main structural elements between a thesis and a book.

## Abstract

Not required for a book but points could be included in the introduction.

## Introduction

A book introduction introduces the content, without necessarily summarising the content of each chapter, and presents the argument for why readers should care. Sometimes authors may include a preface (which sits before the introduction) which is essentially about the how and why of a book. An introduction may also function as a preface in which case it forms part of the preliminary to the book rather than as part of the body. Also see book structure below.

## Literature review

If some points are essential to the main argument weave these through the chapters. Otherwise, remove. A general readership is not that interested in an evaluation of the relevant literature.

## Methodology

Strip it right back to only include main points to establish for readers the soundness of your work. For example, if your research is based on surveys and interviews it would be useful for the reader to know your approach, the sample size, demographics etc. This could be included in your introduction.

## Conclusion

Theses tend to end abruptly. In a book the conclusion ties everything together.

## Extensive referencing and use of quotations

Limit the use of quotations and only include necessary referencing. Include notes as endnotes rather than footnotes. Theses tend to defer to the scholarship of others. You need to find the right balance between positioning your work within a scholarly context and also letting it stand on its own.

## Signposting – this chapter will, this chapter has, the following chapter will...

Books should have a logical progression of ideas with an overarching narrative. Introducing the next chapter may be appropriate in some circumstances but it should just whet the reader's appetite for what's to come.

### **Book structure**

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Half title page</li><li>• Reverse half title page</li><li>• Title page</li><li>• Reverse title page (often the imprint page)</li><li>• Foreword</li><li>• Contents</li><li>• List of illustrations and tables</li><li>• Preface</li><li>• Acknowledgments</li><li>• Introduction</li></ul> | <ul style="list-style-type: none"><li>• Text</li><li>• Appendices</li><li>• List of shortened forms</li><li>• Glossary (if they are short and/or are essential to understanding the content this and the list of shortened forms can be included in the prelims)</li><li>• References or endnotes</li><li>• Index</li></ul> <p><b>Note that not all of the components listed here will be needed — it will depend on the subject matter and the degree of formality required.</b></p> |
|--|---|



## TIPS

- Begin with your findings, why it's important that the reader should know about them, and then how you got there.
- Sometimes a chronological approach to your narrative is best, but not always. Provided there is adequate signposting, describing someone's life or a series of events doesn't need to follow a strict chronological order.
- Some time may have lapsed between writing your thesis and preparing the work for book publication. Ensure that your work includes recent events, publications etc. This is something that will be noted by publishers and their peer assessors.
- Don't include a first person account or testimonial and then repeat what was said (despite it being in your own words) or spend the next two paragraphs explaining what it means. Not only is it patronising to the person providing the account it is also irritating to the reader.
- Remember the important thing is that there is an overarching narrative with a common thread throughout. Write down what the overarching narrative is and how each chapter links into that.

***“Readers will become quickly frustrated if it's not clear how and why something relates to the topic or where the narrative is heading.”***

# GETTING ON WITH IT – WRITING

## Word limit

Armed with your content map or structural plan it's time to get onto the writing. Having made the decision about what's in and what's out, you'll also need to work to a word limit. Most books published for a general readership are shorter than theses. While it's impossible to be absolute, many publishers are looking for between 70,000 and 80,000 thousand words. That means on average you will need to cut around 20,000 words from your thesis. This should be easier to work to if you've already made the tough decisions about what you're going to keep, or importantly not keep.

## Language

Whilst examiners may understand the academic terminology and expect the formality of writing style that's appropriate in a thesis, rewriting into book form means adopting a different writing style and avoiding unnecessary technical detail. Some academic writing can often be impenetrable to a general readership so it's important to keep the language accessible.

**“Writing for a more general readership doesn't mean dumbing the work down, rather it means getting to the point using plain English.”**

### **So instead of this:**

*The particularity of this phenomenon resulted in a multitude of indiscriminate responses that were discordant with what had previously transpired leading to a paradigmatic shift in our understanding.*

### **This:**

*This unusual phenomenon led to a range of unique responses which resulted in a fundamental shift in our understanding.*

Unlike your examiners, don't assume prior knowledge on the part of the reader. For key terms or concepts describe what they mean in the first instance. For uncommon key terms that are used throughout, perhaps look at including an explanation of these in your introduction, author's note (included in the preliminaries) or in a glossary at the end. If using words from Indigenous Australian languages then you should include a note in your introduction about how they are used in the work. For example, if there are various spellings of the same word, if there are different meanings, who and where you've sought advice, and how you will treat English translations, e.g. in the first instance of the word in brackets. Note that ASP generally does not italicise words from Australian Indigenous languages.

## Voice

It's important to choose the appropriate register (formality) when writing for a more general readership. Whilst theses are generally written in the formal register, readers understand more quickly something that is written in the middle (standard, informal) register. [See here for some examples](#). If drawing on oral stories or testimonies, it's far better to retain the original voice of those who have provided those, including their choice of storytelling style and language which may include their Australian Indigenous language, Creole or Aboriginal English. [See Aboriginal English](#).

If appropriate, use the first person and write in the active voice. To write in the active voice means to put the 'agent' (the person or things doing the action) before the verb. The first part of the sentence is the most important in English, so placing the agent at the beginning of the sentence gives it primacy. For example: 'the researcher spoke to the community elder' [active] rather than 'the community elder was spoken to by the researcher' [passive].

## Consistency

Whatever decisions you make about the choice of language make sure that you apply it consistently. This also applies to style, e.g. referencing, headings etc. However be prepared to have your style altered. Editors work to the publisher's house style but will also create a style sheet for each publication to suit the characteristics of the manuscript. [See ASPs style guide for more information](#).

## TIPS FOR WRITING IN PLAIN ENGLISH

- Avoid nominalisations, that is turning verbs into nouns, for example; introduce/introduction, investigate/investigation.
- Remove redundancy or repetition. Note however that repetition is often used in Aboriginal storytelling to emphasis a particular point.
- It may seem obvious but include necessary words like 'the' and 'a'.
- Identify the paragraphs that are overly academic or dense and rewrite them as you would say them to a group of people.
- Use shorter rather than long paragraphs and sentences. Keep each paragraph to one point.
- Put conditions and qualifications into separate sentences rather than packing everything into one sentence.
- Paragraphs should generally commence, not close, with the key point.

## OTHER TIPS

- Ensure your paragraphs have internal grammatical consistency, for example use the same tense throughout, or use pronouns consistently.
- Avoid excessive in-text author-date referencing as it disrupts the reading.
- It may seem obvious but you should remove all references to 'this thesis' from your manuscript.
- For AIATSIS, the term 'Indigenous peoples' can be used to encompass both Aboriginal people *and* Torres Strait Islander people, though not for one or the other when it is known which group is being spoken about. When used to refer to the peoples of Australia, 'Aboriginal', 'Torres Strait Islander' and 'Indigenous' should be capitalised, as would be the name of any other group of people. ASP uses a capital 'I' for Indigenous when talking about Indigenous Australians but not for other indigenous peoples. Do not use the acronym ATSI or TSI.
- Words like 'myth', 'folklore' and 'legend' should be avoided. Dreaming stories or Creation stories (some people like to capitalise 'stories' in this instance) better impart the significance of the information. As well as providing Creation stories, the Dreaming provides Aboriginal people with the laws to live by, whereas words like 'myths' or 'lore' imply that the information is insignificant or untrue.
- You might choose to capitalise 'elder' when speaking about an individual to appropriately acknowledge their standing and their knowledge within their community, but use 'elders' when speaking more generically. The same goes for 'traditional owner'.

# OTHER THINGS TO THINK ABOUT

## Illustrative material

Images (photographs, graphs and maps) if published in printed form will most often be reproduced in greyscale (one colour). If the image must be included check that it will still work in greyscale. The final number of images will often need to be negotiated with your publisher.

## Clearances

Remember that you will need to seek clearances from the appropriate rights holders to reproduce images and content in book form. Even if you have permission to include the content in your thesis, you will need to seek specific clearances for publishing in book form. In addition to seeking clearance from the copyright holders, for example the photographer, you will also need to seek clearance from the people who are shown in the image.

AIATSIS also requests a letter of support from the appropriate community representatives or those who feature in the final work. Whilst you may have already had to go through an ethics approval process for your research, ASP will still require an up-to-date written document that relates to the manuscript that you're submitting. If you are including direct quotes from interviews conducted as part of your research, you will need to follow up with the interviewees to confirm that they are still happy with their words being quoted. Some time may have passed since conducting your research and people may change their mind.

It's important that the people whose lives are being discussed, or whose words are being quoted, are clear about the kinds of publications that will evolve, and if the work is accepted for publication what publishing will entail. For example, the book may potentially be read by people all around the world in both printed form and as an ebook which can be read on screen. You should also talk about what, if any, restrictions are to be placed on content in the event of their passing.

Over time many Indigenous Australians have worked in good faith with researchers and writers who were keen to know more about their communities and lives. Some of those researchers have gone on to publish the material in their own name because they wrote the text and so asserted copyright over the material. Sometimes Aboriginal and Torres Strait Islander people were called informants, an expression that doesn't capture anything like the full weight of the intellectual property that belongs to them. If you are drawing on the knowledge and stories of others you should consider how you intend to assign authorship, copyright and any potential royalties. You will also need to include time to check the final edited manuscript with them and potentially the page proofs (designed pages) — [See editorial and production process](#).

## ICIP rights

AIATSIS takes Indigenous intellectual property and cultural rights seriously. These rights acknowledge that Indigenous peoples have the right to protect, maintain and control the use of their tangible and intangible heritage including traditional knowledge and cultural expressions. See the [Ethical publishing guidelines](#) and the [Guidelines for ethical research](#).

Indigenous IP expert Terri Janke, who has written widely on this subject, points to several main ways in which Australian copyright law doesn't properly deal with Indigenous storytelling (Janke 2010); for instance:

- Aboriginal and Torres Strait Islander stories derive from an oral culture, meaning they weren't written down but were shared in a spoken form. In contrast, Australian copyright law covers ideas in the written form.
- The period of copyright in Australian law is the life of the author plus 70 years, whereas traditional stories have existed for many, many years.
- Copyright law doesn't protect sacred stories which might not be able to be shared with uninitiated people, or even people of different genders or ages.
- Copyright focuses on individuals' rights rather than communal rights such as those that apply to traditional stories, the rights in which are held jointly and for future generations.

ASPs publishing agreement includes a set of warranties or promises. One of these is that you have the right to tell a story (and that someone else doesn't have the rights which prevent that) and that you have gained the express permission of any relevant owner or custodian of traditional material prior to publication. This means you take responsibility for checking with relevant communities and individuals that you have permission to use the material from those who are entitled to give that permission. Whether you will need to check the whole manuscript or just sections of it will depend on the work itself and the cultural knowledge involved.

## Defamation

Publishers will look at whether content could be viewed as defamatory. You're better off removing anything that could be considered defamatory before submitting to a publisher. For defamation to occur one person has to communicate something to another person that lowers the reputation of a third person. For a claim to succeed the third person has to be identifiable — note that just removing or changing someone's personal information (name, gender, age etc.) doesn't mean that they can't be identified.

If publishing with ASP you are contractually bound to point out sections of the text where you've written about someone who's alive (whether using their real name or not) or where you have a reasonable concern that what you've written might be damaging. Note too that the potential for cultural hurt is a serious consideration for AIATSIS.

## Cultural hurt

For AIATSIS, cultural hurt means injuring an individual or community through inappropriate representation of them and/or their culture. Often this occurs out of ignorance when people fail to take into account cultural differences and make assumptions based solely on their own experiences.

Some examples of cultural hurt include:

- The inclusion of materials without appropriate approvals being sought.
- The representation of historical events based solely on non-Indigenous materials and the discounting or devaluing of oral history traditions.
- Not recognising the diversity and uniqueness of peoples as well as individuals— writing as though there is a single Aboriginal and or Torres Strait Islander culture or experience.

# SUBMITTING TO A PUBLISHER



If you've now got a manuscript that you think is in pretty good shape here's a few things you should check before you submit it to any publisher.

- Check for spelling mistakes - don't rely on your word processing program to do the spell check - 'then' isn't the same as 'than' but spell checkers often don't distinguish the context.
- Read a chapter out loud. This will alert you to whether there are common spelling and grammatical mistakes.
- Provided style is consistent and the work can be easily navigated don't get too hung about how your manuscript looks. Always check the publishers' submission guidelines before you submit.

## Choosing the publisher

You need to find the one that is the right fit for your work. Most academic publishers and university presses specialise in specific areas of scholarship and the types of books they publish. Check out their websites and also their latest catalogue or releases. Also note that some publishers do not accept unsolicited works.

Aboriginal Studies Press will consider unsolicited works and publishes in a range of academic disciplines in the area of Indigenous studies as well as general interest books for commercial release. Through its open-access publishing imprint, ASP publishes scholarly works in the areas of land rights and native title, Indigenous studies including history, anthropology, cultural, colonial and legal studies, education, governance, linguistics and health. (See [submitting to ASP](#) and [AIATSIS Research Publications](#))

Like all publishers, ASP has a process for submitting works which includes completing a book proposal form.



## Writing your book proposal

Your book proposal is your pitch. Here is where you sell the idea of your work including why it's unique or how it is special, who is the audience, and where it fits in the discipline and the contribution it makes. Book proposals normally include:

- a synopsis (around 300 words)
- chapter breakdown
- sample chapter(s)
- proposed length
- readership
- author bio
- similar or competing titles

## Choosing a title for the work

Whilst this is often something authors spend some time thinking about, your publisher along with their marketing and sales people will have an informed opinion about this and often they will have discretion over the title. The first thing you might like to do is check that your proposed title hasn't been used before.

## Assessment

University presses will often have a publications committee who either inform or make final decisions about publication. If you submit your manuscript to ASP it will be assessed by the Publishing Director and then sent to two external readers before going to the Publishing Advisory Committee for consideration. The committee includes three external members (the majority of whom are Aboriginal and/or Torres Strait Islander peoples), the Director of ASP, the Executive Director of Research, and the CEO who is also the Chair and makes the final decision about publication. If your manuscript is being considered for publication under the AIATSIS research publications imprint, it will be considered by an internal committee and assessed by peer reviewers.

# THE PUBLISHING PROCESS

Congratulations! Your manuscript has been accepted, although it's unlikely that it has been accepted without requiring some revision. At ASP there will be a couple of potential outcomes — either the manuscript will be rejected, you'll be asked to revise and resubmit, or the manuscript will be accepted with revision. If it's the latter, then ASP staff will work with you on addressing the revisions. However, before any work begins you will need to enter into a publishing agreement.

## The contract

The contract spells out the roles, responsibilities, promises and warranties of each party, and includes things like: how the work will be published; what you will need to supply; the schedule; what rights you're granting; what rights the publisher reserves; and the payment terms. Publishers generally retain the right to decide things like format (size), stock, cover, design, RRP, print run and terms of sale.

"Publishers will often ask for first and exclusive option of any potential future publication that you create which is based on, or that is closely related to the work."

## Setting the publication date

Once you have negotiated with the publisher a date for sending the final manuscript – noting that you will most likely have to do some revisions – then the publisher will set a publishing or release date which will be included in the agreement. At ASP, publication dates are influenced by several things: what else it's publishing; budget and resourcing; and whether the release can be tied to a special event or conference.

"ASP avoids publishing between the months of November and January because the market is crowded with Christmas gift books and academic staff are on leave."

### TIP

The contract essentially governs the relationship between author and publisher and is a legally-binding document. Read it carefully and seek advice if needed. The [Arts Law Centre of Australia](#) and the [Society of Authors](#) are a couple of options that are available to you.

# EDITING AND PRODUCTION

Publishers are responsible for the editing and production of the work. They will engage and brief the editor, designer and proofreader. ASP will consult with the author on matters of editing and design.

## Editing

Depending on the publisher your manuscript may be edited in-house by an experienced editor or sent out to a freelance editor. The publisher is responsible for briefing the editor who will work directly with you on polishing the manuscript for publication. ASP will not make any changes to the manuscript without your approval. The editor will work to the publisher's house style and will check for clarity, coherency, consistency of grammar, spelling and language. The editor also acts as the reader and may suggest structural changes to improve flow and readability. The editor will prepare a style sheet specific to your manuscript which includes the spelling of particular words that are used, what words are capitalised, and the style adopted for things like numbers, dates, titles etc. Depending on the amount of work involved, editing may take up to a couple of months.

## Design and typesetting

Depending on the publisher the edited manuscript will be designed and typeset in-house or sent out to a freelance typesetter. Some publishers may have a standard template or style, particularly for academic works, and they will brief the designer. Often a different designer with experience in designing book covers will be engaged to work on the cover concepts. ASP will send you the cover concepts for your consideration. Normally the cover design is completed months before the manuscript is ready for typesetting so that it can be included in advance marketing material (see [marketing and promotion](#)).

## Proofreading

The designer will provide a set of page proofs — the designed pages. These will be sent to you for checking. Note that this is not the time to be making any major changes — it is the

final opportunity to check and correct any factual errors only. You will be expected to return the proof with corrections marked either on hardcopy or as a PDF. The page proofs will also be read by a proofreader. Like the editor they will be checking spelling, grammar and punctuation, and will use the editor’s style sheet to check for consistency throughout. They are also reading the page in the same way that a reader will be reading the final, printed book. As such, they will also be checking for loose and tight lines (words or characters too close together or spread too wide across the page), bad hyphenation (there are rules to hyphenation which a good proofreader will know), widows and orphans (a word left on its own at the end of a paragraph or the first or last line of a paragraph at either the end or beginning of a page) and much more.

*“If an index is to be included then it is normally the responsibility of the author, that is, either you have to organise a professional index or the publisher may organise it and invoice you.”*

**Here’s a snapshot of the editorial and production processes at ASP and the roles and responsibilities of each party.**

<b>Editing</b>	<ul style="list-style-type: none"> <li>• Author provides final manuscript.</li> <li>• ASP engages and briefs the editor.</li> <li>• Editor works with the author and delivers final edited manuscript.</li> </ul>
<b>Design</b>	<ul style="list-style-type: none"> <li>• ASP engages and briefs the designer.</li> <li>• Cover designs will be sent to the author for discussion however ASP has discretion over the final cover.</li> </ul>
<b>Proofreading</b>	<ul style="list-style-type: none"> <li>• Page proofs are sent to the proofreader and author for checking. Author is expected to return hardcopy proofs with corrections marked. Note that this is not the time to be making any major changes — it is the final opportunity to check and correct any factual errors only.</li> </ul>
<b>Index</b>	<ul style="list-style-type: none"> <li>• Normally the responsibility of the author</li> </ul>
<b>Print</b>	<ul style="list-style-type: none"> <li>• ASP checks that all corrections have been taken in correctly.</li> <li>• The designer provides final artwork.</li> <li>• APS checks printer’s proof and gives okay to print.</li> </ul>
<b>Ebook conversion and metadata</b>	<ul style="list-style-type: none"> <li>• ASP prepares metadata.</li> <li>• Designer prepares ebook PDF and ePub files.</li> </ul>
<b>Distribution</b>	<ul style="list-style-type: none"> <li>• ASP organises for bulk stock to be delivered to distributors.</li> <li>• ASP and distributors upload ebook versions to resellers and online aggregators.</li> </ul>



# MARKETING AND PROMOTION

The publishing process doesn't end with the release of your book. Whilst your publisher would have begun advance marketing months prior to publication, the big push doesn't happen till the time of release – there's not much point in doing a promotional campaign if the book isn't available.

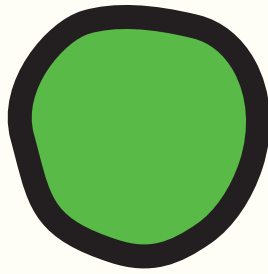
ASP will ask authors to complete an author promotion form when the manuscript has been accepted for publication. The information you provide here helps with developing the marketing and publicity plan. It includes information such as key features of the book, potential criticism, possible course use, academic or professional societies that you belong to or who ASP should include in its promotional campaigns, and a list of relevant journals to seek reviews.

Depending on the type of book, marketing and promotion activities may include some or all of the following: social media campaign, blog posts, e-flyers, e-signature, newsletters, catalogues, select advertising, media release, interviews, media and journal reviews, inspection copies to teaching academics, and a book launch.

*"Sometimes authors are the best promoters so if you've already got an active social media profile make sure you draw on that."*

## TIPS FOR WRITING A BLOG POST

- Keep it to around 500 words.
- Keep it conversational.
- Include images or links to videos where possible (ensuring appropriate clearances are in place).



# WHERE TO GET HELP

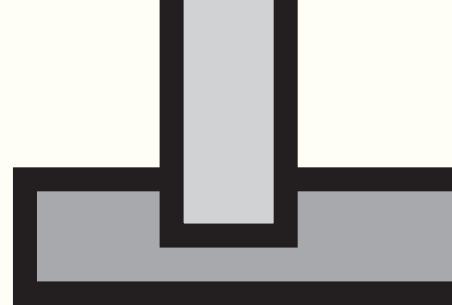
Join a writers' group. There are writing centres in most states and territories.

- [ACT Writers' Centre](#)
- [Hunter Writer's Centre](#)
- [Writing NSW](#)
- [Northern Territory Writers' Centre](#)
- [Queensland Writers' Centre](#)
- [South Australian Writers' Centre](#)
- [South Coast Writers' Centre](#)
- [Tasmanian Writers' Centre](#)
- [Writers Victoria](#)
- [Writing WA](#)
- Make contact with the [Society of authors](#)

Reworking your thesis for book publication is no easy undertaking and getting published requires perseverance. Hopefully this guide has given you some practical advice about how and where to start, and a brief introduction to the publishing process. We welcome your feedback on this guide and encourage you to think about submitting your reworked manuscript to us for consideration.

The AIATSIS Stanner award is one way in which AIATSIS supports the publication of research by Aboriginal and Torres Strait Islander scholars. The 2019 Stanner Award is now open — [see here for details](#). The award is given every two years and includes a \$5000 cash prize, a glass eel-trap sculpture by award winning artist Jennifer Martinello, publication by ASP and fifty hours of mentoring support to rework the thesis for book publication.

# APPENDICES



## APPENDIX A

### **Aboriginal English**

Aboriginal English is just one way in which different aspects of Aboriginal identity are expressed. It has various forms and they are all dialects of English. The differences are expressed in accent, grammar, words, meaning and language use. There is no one dialect of Aboriginal English; it can range from a similarity to Standard Australian English to being strongly influenced by Kriol.

Author Margaret Somerville, who worked closely with co-author Tony Perkins and the Aboriginal community at Corindi Beach community (mid-north coast of New South Wales) to produce *Singing the coast* (Somerville & Perkins 2010, Aboriginal Studies Press), provides a thoughtful explanation of the collaboration about language, and honouring the spoken word on the page (pp. ix—x):

Tony was keen that the written form of his voice should be as close as possible to the way he speaks so that that his words as they appear on the page reflect the meanings of the stories and places that he wanted to convey. There are variations between the way that some words are spelt within a single story, for example 'fella/fellows', depending on the emphases in the conversation. Apostrophes are used to represent letters not sounded out at the beginning of words, like 'cause, 'em and at the end of words, like *thinkin'* or *runnin'*. On occasions, words are elided, like *m'Grandmother*.

## APPENDIX B

### **Examples of register**

There are generally agreed to be three registers; formal, middle and non-standard. Here are three examples of the same text, each written in a different register:

- At the Board meeting yesterday the Chairman tabled a document for which he hoped to secure formal Board approval. If passed by the Board, Board members' annual remunerations would rise by 50 per cent. (standard formal, the formal register)
- The Chairman tabled a document at yesterday's Board Meeting which seeks approval for a 50 per cent increase in Directors' fees. (standard informal, the middle register)
- At yesterday's Board Meeting the Chairman pushed for a 50 per cent hike in pay for him and the other Directors. (non-standard, the non-standard register)



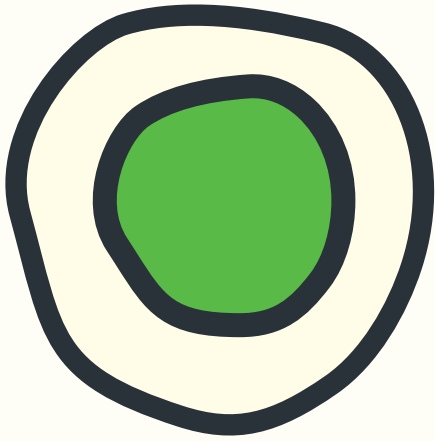
# REFERENCES AND FURTHER READING

- Books and Publishing 2017, 'The market downunder', Think Australian 2017, Thorpe-Bowker, Melbourne.
- European University Institute, '[From PhD to book](#)', viewed 9 May 2018.
- Germano, W 2013, *From dissertation to book: second edition*, University of Chicago Press, Chicago.
- Harman, E, Montagnes, S, McMenemy, S & Bucci, C (eds) 2003, *The thesis and the book: a guide for first time academic authors*, University of Toronto Press, Toronto.
- Jackson, G & Lenstrup, M 2009, *Getting published: a companion for the humanities and social sciences*, NIAS Press, Copenhagen.
- Janke, T 2007, *Protocols for producing Australian Indigenous writing*, Australia Council for the Arts, Sydney.
- 2010, '[Who owns story](#)', presentation to Sydney Writers' Festival, viewed 2 July 2018.
- Melbourne University Publishing, '[Turning your thesis into a book](#)', viewed 11 May 2018.
- Mrva-Montoya, A 2016, '[University presses: an Australian perspective](#)', University of Sydney, viewed 27 June 2018.
- Palgrave MacMillan, '[Advice from our editors: revising the dissertation into a monograph](#)', viewed 11 May 2018.

## Online resources for reworking as a journal article

- Lantsoght, E '[How to turn your dissertation into journal articles](#)', The Wiley Network, viewed 1 May 2018.
- Mesquita, L 2018 '[Eight top tips to help turn your PhD thesis into an article](#)', Elsevier, viewed 2 May 2018.





Turning your thesis into a book is an exciting and ambitious undertaking, so you will need to be prepared for the large amount of work ahead. AIATSIS is committed to publishing academic manuscripts in Indigenous studies, although the reality is that very few theses are published without considerable rewriting. This guide has been developed to assist post-graduate students with reworking their thesis for book publication. It includes advice about how to approach the task of reworking, including tips and activities, as well as general information about the publishing process at AIATSIS.



# AIATSIS

AUSTRALIAN INSTITUTE OF ABORIGINAL  
AND TORRES STRAIT ISLANDER STUDIES

