

ANZJA Editorial committee change for discussion

Proposed changes

- Move to a model of 2-3 Editors in Chief (instead of 1)
- A more formal committee with specific duties (editors, editorial manager, reviews editor, marketing) drawn from different places
- One editor in chief to be a (relatively) senior academic who can house the journal, manage the budget and minor overheads (postage) and offer mentoring to ECRs.
- Pursue a model that allows inclusion of researchers who do not have a FT role at a university (the expanded committee will help, but we may also need to pursue funding for stipends for people who cannot undertake this work as part of their paid work).

About the Journal

journal@aaanz.info | [ANZJA on Taylor and Francis website](#)

The Art Association of Australia and New Zealand publishes the Australian and New Zealand Journal of Art. AAANZ is Australia's professional body for art and design historians, arts writers, artists, students of art history and theory, and museum professionals. The Journal is Australasia's principal refereed art history journal. The Journal is dedicated to the study of art history broadly conceived, including art practice, art theory and art curatorship and exhibition development.

The editors seek research papers that engage with critical debates and frameworks across art historical and theoretical enquiry within local and global contexts, as well as review essays evaluating publications and exhibitions.

Each issue receives approximately 30-40 submissions, which undergo a rigorous, double-blind peer review process. As a result, about 9 –11 of these are published as essays in any single issue, along with some reviews.

Composition of Editorial Team

The Journal has been led by an Editor-in-Chief and an editorial committee composed of approximately 6–8 people, and it occasionally calls upon guest editors. The committee has previously been housed at the Institute of Modern Art in Brisbane, the Power Institute at the University of Sydney, the Centre of Visual Art, University of Melbourne, and most recently, UNSW Art & Design. At the end of 2025, Verónica Tello, the Editor in Chief, finished up her term.

Responsibilities

A new Editor in Chief and/or accompanying Editorial Committee would be asked to make a minimum four-year commitment to managing the Journal, liaising with both the Association and Taylor and Francis.

This would involve editing two issues per year, starting in 2026 and running until 2030. The Committee would need to be in place by the final quarter of 2025, given the lead times. The themed issue for the end of 2026 is already underway with guest editors Ariel Kline and Robert Wellington, working on an issue focused on “global mobilities.”

The new Editors would also take on the Journal's Instagram account.

Budget

The Journal's budget is approximately \$15,000 per annum, which previous Editor-in-Chiefs have used to date to employ a Managing Editor to oversee the journal's operations, primarily the peer-review process, and pay for copyediting. Currently, the funds also support a social media manager for the journal's Instagram page. Taylor and Francis covers the costs of printing and distribution.

Income and Expenditure

The Journal is supported by financial contributions from the Association, Taylor and Francis and the organisation hosting the Editorial Committee.

In the last 4 years, the following amounts per year have been paid to the Journal:

Art Association of Australia and New Zealand:	\$5,000 (memberships)
Taylor & Francis:	\$7,850
Universities:	\$5,000

This amount is spent on employing an Editorial Manager at approximately \$71 per hour (including on costs and superannuation), for approximately half a day a week, with hours fluctuating as required, but within the allocated budget. Funds have also been used to pay a copyeditor and to support the launch of a social media visual identity and a social media manager, which costs approximately \$4,000-\$ 5,000 per annum.