

Who is telling ‘Australian’ stories? The results from the First Nations and People of Colour Writers Count.

Introduction

The Australian book publishing industry has many features which distinguish it from its international counterparts. Compared to other Anglophone countries such as the US and the UK, the Australian market is relatively small. A recent article in *Books + Publishing* estimated that in 2021 Australian book sales were 1.26 billion dollars, compared to 21.6 billion in the US and 3.4 billion dollars in the UK.¹ Additionally the US boasts 2828 publishers, the UK 903 publishers while Australia has just 452 publishers.² While the smaller size of the Australian publishing industry understandably results in a lower output of books and revenue earned locally, this does not explain why authors from First Nations and culturally diverse backgrounds would be underrepresented compared to their Anglo-Australian peers. Furthermore, Australia famously claims to be a ‘multicultural’ society. The Australian Human Rights Commission claims that ‘We are home to the world’s oldest continuous cultures, as well as Australians who identify with more than 270 ancestries.’³ And like all industries that deal with stories and language, the Australian publishing industry wields significant power in its ability to shape narratives about Australian culture, its people and about what Australian literature itself is, and is not.

What Australian literature *is* and who is included within its parameters as an author is not a new concern. Gunew and Ommundsen (2018) point out that when the idea of ‘Australian literature’ began to be criticised in the 1980s for its adherence to a ‘white Anglo-Celtic literary canon’ over the ‘much more diverse literary and cultural scene which was emerging, the reaction by literary establishments was swift: attacking the national tradition was regarded as betrayal, the denigration of a hard-fought heritage and the wilful promotion of foreign, mostly inferior writers. Thus the scene was set for often polarised and highly politicised literary debates which, in some form, have survived to the present day’.⁴ However, the ongoing nature of these debates also reveals their continued significance to members of these communities who challenge the so-called status quo. In turn, this makes the need for research in the area increasingly urgent, so as to progress beyond discussions about the matter in the abstract, to productive conversations grounded in data. The research findings discussed in this paper seek to facilitate this progression.

Background

Like all colonising countries Australia has a long and insistent issue with racism and narrative. This is in spite of the prevalence of two distinct groups of non-white cultures. The first being the Indigenous cultures which have been estimated to have lived on mainland Australia for approximately 65,000 years. The second being Australia's large multicultural population, with recent figures indicating that Australia is home to people belonging to over 270 ancestries.⁵ Yet these stories seem to be as underrepresented in the literary imagining as they are in the national narrative of Australia. As Alexis Wright, member of the Waanyi nation of the southern highlands of the Gulf of Carpentaria, award-winning author and Boisbouvier Chair in Australian Literature at the University of Melbourne, has written:

‘It has been a life’s work of growing increasingly aware of how other people were telling stories on behalf of Aboriginal people in Australia, and how stories are used in campaigns to achieve certain goals. I think it would be fair to say that we are the country’s troubling conscience and managed by its most powerful power brokers through a national narrative’.⁶

This national narrative has resided in the hands of certain story-tellers within Australia’s literary history, with ‘othered’ writers remaining on the fringe. And while Wright is speaking of the story-telling that occupies all levels of culture – news items, political policies, school curricula – what she is saying is true of literary texts as well. When so much rich narrative potential is pushed to the societal margins, there is not only a creative loss for the populace, but for potential creatives themselves. There has been a strong and robust body of criticism within Australia about the right of people to speak on behalf of populations they are not part of. As Melissa Lucashenko, an ‘award-winning Goorie author of Bundjalung and European heritage’⁷ has written ‘non-First Nations writers usually mine a vast well of ignorance and stereotype when they attempt to bring Aboriginal characters or themes into their work.’⁸

What Wright expresses here is something that has been often articulated by writers that are still deemed ‘other’ in Australia’s ‘multicultural’ landscape. There has also been renewed and insistent commentary on the state of the Australian publishing industry’s inclusivity from prominent writers working within it, who have linked the issue with broader social concerns.⁹ Such commentary has paved the way for public discussion, but only evidence could give writers, publishers, and the reading public data about the literary landscape, and lay a solid

foundation for future progress. Building on past studies conducted by both article authors (discussed below), the aim of this project was to develop the first large-scale numerical dataset that illustrated the distribution of access to publication inequity in Australia's publishing industry.

Literature Review

This work takes inspiration from similar initiatives in other Anglophone countries like the US and the UK. For example, in 2010, the (VIDA) Count was established and compared the number of reviews of male and female authors respectively and found that that books by men were far more likely to be reviewed than books by women.¹⁰ Similarly in Australia, the 2012 Stella Count found that Australian men were far more likely than Australian women to have their books reviewed¹¹. In 2012, US author and academic Roxane Gay released the results of a study undertaken with her research assistant Philip Gallagher, which found that almost 90% of the books reviewed in *The New York Times* were written by Caucasian¹² writers.

Three years later, Lee & Low, the US's largest multicultural publisher of children's books, created an initiative termed the Diversity Baseline Survey. In conjunction with researchers Sarah Park Dahlen and Nicole Catlin, Lee & Low surveyed material from 8 review journals and 34 publishers and found that the majority of those people who worked in publishing identified as Caucasian.¹³ This study was repeated in 2019, and found a slight increase in the representation of People of Colour in the US publishing industry.¹⁴ The 2022 Australian Publishing Industry Workforce Survey on Diversity and Inclusion, by the Australian Publishers Association and the University of Melbourne found that 'fewer than 1% of Australian publishing professionals are First Nations and only 8.5% have an Asian cultural identity.'¹⁵ However, the findings of local initiatives about gender, and international initiatives as a whole, do not provide insight into the Australian context with regard to First Nations writers or CALD writers. Yet they do indicate that investigating anecdotal observations of inequality can be a fruitful process, and one which paves the way for progress.

In 2015, Natalie Kon-yu volunteered to work with The Stella Prize for six months to establish a 'Diversity' Survey of the authors.¹⁶ The Stella Prize was created in 2011 after it was noted that there was a bias towards male writers and away from female writers in Australia. *The Stella Prize* was created to address both the discrepancy between reviews of male and female authors, as well a trend in the nation's most prestigious literary prize, The Miles Franklin

Award, to shortlist mostly male authors and to award the prize to mostly men. And it has been successful both in shifting review and literary prize culture. As Ann Vickery has recently noted, ‘Since the Stella Prize began, nine of the past ten Miles Franklin Award winners have been women.’¹⁷ This is evidence that counts of representation, on an ongoing basis, can be effective in advocating for more inclusive publishing practices.

The Stella Diversity Count Survey was designed, with input from numerous communities, and sent to publishers to forward to their authors who had published a book in 2015. A survey was chosen because it allowed for authors to self-identify (in the categories of gender, race/ethnicity, sexual orientation and disability) rather than for Kon-yu or for other members at Stella to label them. The importance of self-identification is that it allows for authors to retain control and articulate how they conceive of their own community affiliations, rather than being defined by others. As well, a consultative committee of PhD students, editors and writers was established to provide feedback on the survey. A large community feedback night was held in March 2016 at Writers Victoria for anyone who felt like they wanted to comment on the Survey. Furthermore, the considerable effort put into this project also included personal energies: Kon-yu, as both a Culturally and Linguistically Diverse (CALD) writer, and as an academic conducting this research, had to negotiate both these identities throughout. The investment of the researchers, Stella Staff, and contributors to the survey design clearly demonstrates the passion that people had for this project, and most importantly, their belief in the results to bring about change.

The survey did not fulfill these hopes. The response rate was dismally low, with a total of 59 respondents, which meant that the numbers were too low to be of any statistical relevance or to provide any real insight into the industry. There are several reasons why we think this survey garnered such a low response rate. Firstly, surveys were sent to the authors’ publishers (rather than to the authors themselves), so it is unclear how many surveys were passed on to each author. The surveys also asked for sensitive information that people had not necessarily disclosed publicly, even though answers were to be anonymised. This kind of information is difficult to glean in such an impersonal way, and asking for it directly can even have negative impacts on particularly female participants’ self-perception.¹⁸ Then there is the fact that Australian writers are famously underpaid, with a report by David Throsby, Jan Zwar and Thomas Longden finding that, in 2015, an Australian author earned approximately \$13,000.00 per annum.¹⁹ This means that most authors have to supplement their writing income with other work (either related to writing, or completely separate from it). A survey

asks for time from the respondent, and only those with time to spare would have been able to answer it. Despite all the effort channelled into the survey's refinement, these combined hurdles—and possibly other, unknown factors—proved to be significant.

There were also hostilities to the survey with some respondents questioning why demographic information was important to their work as writers. Some of these responses could be reasonably understood as caution on part of marginalised authors wishing to preserve their privacy, or a genuine belief that an author did not want to be defined by their community affiliations. However, some of these responses seemed to express scorn of the project, or the necessity of the knowledge it aimed to produce. While surveys had been successful to some extent overseas, it was clear from this myriad of factors that they were not a suitable tool for this research in the Australian publishing industry context.

Yet despite this outcome to the survey, the desire for a clear picture of the literary landscape in regards to issues of ethnicity did not disappear, leading to the project discussed in this paper. The project was led by Chief Investigator Dr Natalie Kon-yu of Victoria University. As the Chief Investigator, Kon-yu recruited two advisory committees which contributed to the project at various times. These were paid roles, and the teams comprised First Nations and People of Colour writers, academics, editors and advocates within Australia. 2018 was chosen as the sample year because the project was announced and began seeking funding in 2019. The project officially launched in 2020²⁰ under the name First Nations and People of Colour Writers Count, or FNPOC Writers Count.

The group began fundraising through the crowd-funding website, the Australian Cultural Fund, as other traditional opportunities were investigated but not viable. This platform was used to raise funds from individuals, and the project also received larger donations from generous private donors. This considerable public support again demonstrated the extent to which this knowledge is of genuine interest to the Australian public, as well as all those who work within the publishing industry. Through this funding, the project was able to hire a student research assistant to undertake the time-consuming work of data collection. Emily Booth, then a PhD student, was contracted as the Research Assistant for the FNPOC Writers Count project by the Executive Committee in January 2020 given her work on her work on related prior data-driven projects. For example, she had independently developed a project titled 'Investigating the publication of Australian picture books by and about people from diverse communities' in 2018, which was a partnership the Australian advocacy group

Voices from the Intersection, founded by Dr Ambelin Kwaymullina and Rebecca Lim.²¹ This project on 2018 picture books was generously funded by the UTS Centre for Social Justice and Inclusion's 2019 Social Impact Grant, with findings published independently of this project elsewhere²². Booth donated the data from her picture books project to the FNPOC Writers Count in support, in addition to coming on board as the research assistant.

Furthermore, independently of Kon-yu's work, Booth had also already conducted detailed qualitative research with marginalised Australian authors of young adult fiction known as 'OwnVoices'; that is, where the authors and a primary character share the same marginalised identity.²³ While this research was not limited to First Nations authors and People of Colour, also including queer and disabled authors, it has provided a number of insights into the contemporary climate of the Australian publishing industry for these authors. Beyond observing the clear underrepresentation of these authors, it has also found that they face difficulties accessing publication, additional burdens and challenges from the schools sector due to their adolescent readership, and have complex feelings toward notions of authorship for stories about their communities.²⁴ Indeed, many identified themselves as having pursued writing stories about their communities to challenge the sense of invisibility that they felt on the Australian young adult fiction publishing landscape.²⁵ While this research offers many insights, these have been specific to the young adult fiction context; however it is likely that some of the experiences she uncovered also applied to other book market demographics.

The FNPOC Writers Count focused on the following categories of books: non-fiction, fiction²⁶, poetry, Young Adult books, and children's literature. Picture book data was made a separate category to children's books as it originated from a separate project, but was reanalysed through the lens of this project when incorporated into this count. This project used the Organisation for Economic Co-operation and Development (OECD)²⁷ definition for Person of Colour which was interpreted by the Executive Committee as a person of non-European ancestry] (emphasis added). "Grey areas" in findings were resolved in consultation with the Executive Committee.

Method

Data collection

The FNPOC Writers Count used a combination of bibliographic retrieval and digital ethnography alongside a strict framework regarding where the information can be sourced

from, and how it may be disseminated. Data was first sourced from a Nielsen Bookscan list, with further details about the books published in 2018 downloaded from the AustLit Database (www.austlit.edu.au) on 12 March 2020. To be included in the sample, books had to be by Australian authors as indexed on the AustLit Database and belong to the categories of non-fiction, fiction, poetry, Young Adult books, and children’s literature; works outside of these categories, such as cookbooks, were excluded. Similarly, books that were self-published or published through so-called “boutique” publishers (which, unlike a traditional publisher, provide paid-for formatting and printing services for writers) were excluded, as this project is focused on representation in the traditional Australian publishing industry, which enjoys a privileged position as regards recognition and reception.

A comprehensive review of authors’ professional materials that are publicly available online was completed, such as publisher materials and press releases, official authors’ biographies and professional websites, and media such as interviews. This review sought instances in which authors self-identified as First Nations or as a Person of Colour. Self-identification in authors’ professional spaces is an essential part of this method, to ensure no assumptions are made about authors’ identities. The exclusive focus on professional spaces for the information collected is fundamental, to ensure authors have already freely and publicly disclosed these details in their professional lives. For this reason, all social media was excluded as a source of information for this project, as these spaces can blur the lines between individuals’ professional and personal lives.

Parameters

Data was aggregated for de-identification, and analysed in accordance with the instructions of the Executive Committee. A de-identified list of all ethnicities represented in the project data was prepared and sent to the Executive Committee, who then individually labelled each ethnicity with how it would be considered in the project, resulting in the broad categories of “First Nations”, “Person of Colour”, and “International First Nations” (which referred to authors who identified as members of non-Australian First Nations peoples). Authors whose cultural identities could not be identified, or who were outside the project’s definition of First Nations or Person of Colour, were aggregated into the category of “Other”. Therefore, this final category of “Other” should *not* be interpreted as synonymous with White/Anglo/European authors—it is an illustration of those who were not confirmed as First Nations or a Person of Colour in the context of this project. It is therefore possible that this

category contains people who identify as First Nations or as a Person of Colour but have not chosen to do so within their professional context, and the project respects authors' rights with regard to this decision.

Data was collected by counting the number of authors in each author and book category.

There were two main book categories:

- the number of books by author demographic, and
- the number of books by author demographic in each category of literature (fiction, non-fiction, poetry, Young Adult books, children's literature, and picture books).

Data for fiction and non-fiction books was further disaggregated according to form.

Results

The total number of books in the 2018 sample used in this project was 1531.

The numbers in this report reflect the number of books (not authors) per category about how to best present the data in its de-identified state. As a result of co-authoring and anthologies, many sections of numbers do not add up to an even total, because these books may be counted in multiple categories based on their authors.

The following abbreviations are used in Figures:

FN First Nations

POC People of Colour

I FN International First Nations

1. Number of books by author demographic

Out of the 1531 books in the project sample, just 40 were by First Nations authors (3%).

There were 111 books by People of Colour (7%), and two books by International First Nations authors (<1%). The total number of books with Other authors—those who could not be identified as First Nations, a Person of Colour, or an International First Nations person—was 1397 (90%).

This data is depicted in Figure 1.

Figure 1.

2. Number of books by author demographic in each category of literature

Fiction

The total number of fiction books in the project was 481. Within this, just 5 were by First Nations authors, 32 were by People of Colour, one was by an International First Nations author, and 445 were by Other authors. This data is depicted in Figure 2.

Figure 2.

Within the 481 fiction books, 410 of these were prose novels. Within this, there were 3 novels by First Nations authors, 24 by People of Colour, one by an International First Nations author, and 382 by Other authors. This data is depicted in Figure 3.

Figure 3.

There were 71 fiction books that were not prose novels, including graphic novels, novellas, satire/comedy books, and short stories. Of these books, two were by First Nations authors, eight were by People of Colour, none were by International First Nations authors, and 63 were by Other authors. This data is depicted in Figure 4.

Figure 4.

Non-Fiction

The total number of non-fiction books in the project sample was 237. Within this, 14 were by First Nations authors, 18 were by People of Colour, one was by an International First Nations author, and 212 were by Other authors. This data is depicted in Figure 5.

Figure 5.

Poetry

The total number of poetry books in the project sample was 208. Within this, three had First Nations authors, 23 were by People of Colour, none were by International First Nations authors, and 184 were by Other authors. This data is depicted in Figure 6.

Figure 6.

Young Adult books

The total number of young adult books in the sample was 76. Within this, two were by First Nations authors, two were by People of Colour, none were by International First Nations authors, and 72 were by Other authors. This data is depicted in Figure 7.

Figure 7.

Children's Literature

The total number of children's books in the sample was 245. Within this, eight were by First Nations authors, 28 were by People of Colour, none were by International First Nations authors, and 212 were by Other authors. This data is depicted in Figure 8.

Figure 8.

Picture books²⁸

The total number of picture books in the sample was 284. Within this, eight were by First Nations authors, eight were by People of Colour, none were by International First Nations authors, and 268 were by Other authors. This data is depicted in Figure 9.

Figure 9.

Discussion

The findings of the inaugural FNPOC Writers Count revealed a stark disparity between the number of books published by First Nations people, People of Colour, and International First Nations people traditionally published in Australia in 2018, and those by Other authors who could not be identified as belonging to any of these aforementioned demographics.

Importantly, this disparity remains even when compared with these groups' proportion of the population in Australia. As the Australian Bureau of Statistics has reported based on the 2016 Census, 21% of Australians speak a language other than English at home, such as Mandarin, Arabic, Cantonese, and Vietnamese.²⁹ However, on the basis of the inaugural FNPOC Writers Count, the total number of books published in 2018 authored by People of Colour was only 7%. Writers from communities such as these are therefore underrepresented in the publishing industry; but will likely increasingly seek access to publication as the population grows more diverse. In the 2021 Census, Punjabi also emerged as an increasingly significant language group, reflecting the increasing linguistic diversity of Australia.³⁰ However, the publication of books by First Nations authors requires no such numerical justification: as the traditional owners of the land now called Australia, they are inherently deserving of the space

at the forefront of the publishing industry. Needless to say, a mere 3% of the total books published does not afford this prominence; particularly when accounting for the many First Nations languages and cultures of this land.

The disparity this study found also stands despite any inexactness in our count arising from some authors being counted as ‘Other’, as a result of simply not having (freely and clearly in a professional context) disclosed their membership of any of the groups focussed on in this project. We fully respect the rights of authors not to disclose this information, and the need for data such as this study provides does not take priority over individuals' comfort and safety. Research in a similar vein, in the context of Australian Young Adult fiction specifically, has identified that considerable creative burdens and limitations are experienced by authors are experienced by those who have publicly identified themselves as belonging to a marginalised community, which likely discourages some creators to be selective about the personal information they share in their professional lives.³¹ However, this same body of research has also identified considerable barriers to publication itself for First Nations people and People of Colour.³² Therefore, even accounting for an unavoidable margin of error in the numbers due to authors’ privacy preferences and understanding the numbers as indicative, the extent to which First Nations people and People of Colour were underrepresented in this data sample remains striking: just 10% of the total. Furthermore, this conclusion based on these numbers is supported by the comparable margins of underrepresentation identified in similar international studies, as discussed above. While this research has focused on the Australian publishing industry, the issues which contribute to the marginalisation of certain voices are by no means inherent to this context.

There are also particular ‘trends’ to observe within the literary categories themselves. For example, First Nations authors numbered in their highest in the category of non-fiction books, at just 14. The next highest total for First Nations authors, of 8 books per category—a dramatic drop by nearly 50%—occurs in both children’s books and picture books each. It is notable that all three of these categories had around 250 books as their total. Across the remaining categories of varying totals, First Nations numbers drop even further. This raises the question of why First Nations authors appeared to be so concentrated within non-fiction, children’s fiction, and picture books. This question cannot be answered in this study with this data, however there are several possibilities which come to mind: crucially, whether publishers have more interest in, or accessible pathways for, the publication of these kinds of books by First Nations authors. As a group, People of Colour demonstrated relatively

consistent numbers across all the categories of books included in this study; excepting a dramatic drop to just 2 titles in the category of young adult fiction, where First Nations authors also only contributed 2 books. This is a particularly surprising observation, given the extent to which young adult fiction has been a focus of contemporary diversity advocacy movements and groups.³³ Further research with authors and publishers themselves could help to illuminate these trends.

This study also identified the presence of so-called ‘International First Nations authors’, who identified themselves as belonging to Indigenous cultural groups that originate from other nations. This is a cohort that has not, to our knowledge, been considered in previous research in this area in Australia. This may be due to there being few authors in this group, or due to other studies aggregating these authors into a more generic “migrant” group. Further research with such creators would be valuable for understanding their perspectives on these issues of publishing equity, and how they perceive their own place in the local industry.

Lastly, there is the glaring majority of ‘Other’ authors to be contended with. At 90%, there can be no question of the systematic nature of industry biases—if not necessarily toward a specific group (due to the aggregated and somewhat uncertain nature of this demographic category in this study), then perhaps away from the other groups discussed. While recognising that this 90% would not be a homogenous group of people or books, it is worth considering the extent to which a true diversity of stories or ideas can be explored in any publishing environment where so many cultural groups are permitted only 10% of the opportunities. Further research with publishers in particular could seek to understand how publishers conceptualise these figures.

Conclusion

As the results of this study have found, based on the results discussed in this paper, authors who are First Nations, People of Colour, or International First Nations people comprise of just 10% of the books from the Australian publishing industry in 2018. It is acknowledged that these numbers are inexact, as there may be authors that this project counted in the Other category who have simply not disclosed their membership of any of the focus demographics in this project. However, the FNPOC Writers Count’s focus is only on authors who have publicly and freely identified themselves as First Nations, a Person of Colour, or an International First Nations person in their professional context, and fully respects the right of authors to not disclose this information. With this in mind, the numbers can be understood as

accurately reflecting those who wish to be recognised in this way. For the reasons discussed above, and based on the data from similar studies around the world, it is likely that this data is primarily demonstrating structural disadvantages towards certain groups in the Australian publishing industry. Yet while these numbers are important, they can not provide such explanations. Further research in this space is essential to understand the needs of authors, publishers, and all those who make up the book industry ecosystem.

This research was designed before the COVID-19 pandemic commenced in 2020, and used a dataset from 2018. Therefore, it is important to acknowledge that it cannot and does not claim to reflect pandemic impacts on publishing industries or matters of equity. Nonetheless, such impacts are unavoidable, and future research in this space will need to closely consider how the publication of First Nations authors, People of Colour, or International First Nations authors progresses in the years to come. The closure of relevant literature initiatives, such as the young adult fiction Inky Awards in 2020 and more recently, the Wheeler Centre's The Next Chapter initiative, which had particularly focused on First Nations authors and People of Colour, are just two casualties which may impede visibility and access to publication for these authors.³⁴ At the same time, the launch of new publishing and mentoring opportunities through Australian publisher Allen and Unwin, including the new imprint *Joan* and the Voices from the Intersection partnership announced in 2022 may also foster some of these much-needed opportunities.³⁵ However, in considering the whole publishing ecosystem, we also hope to see further support for authors once their books have been published, and also greater support for non-debut authors, so that First Nations authors and People of Colour can launch sustainable careers.

This project provides reliable data about the level of under-representation to support efforts for greater inclusion in Australia's publishing industry. Increasing equity in the Australian publishing industry by publishing more books by First Nations authors, People of Colour, and International First Nations authors is not just for the benefit of readers from these communities—it is for all Australians whose lives will be enriched by the stories, perspectives and understanding these writers can share. The purpose of this research has not been merely to draw attention to inequity or criticise the industry, but to establish a baseline on which such future research and conversations can be built. Birch writes that 'In colonial societies such as Australia, the work of justice must include not only the right of Aboriginal people to control and speak our own stories, but also the beginnings of a genuinely postcolonial dialogue with non-Aboriginal people, the forging of new and productive

narratives.’³⁶ We believe the same idea applies to anyone who is still considered racially or ethnically ‘othered’ in Australian society. The creation of ‘new and productive narratives’ can only be seen as a benefit to the Australian publishing industry, and we are excited about the possibilities that this data offers, and for the paths ahead.

Notes

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³ Australian Human Rights Commission. ‘Face the Facts: Cultural Diversity | Australian Human Rights Commission.’ 2022. 5 October 2022. <<https://humanrights.gov.au/our-work/education/face-facts-cultural-diversity>>.

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⁷ Melissa Lucashenko - Griffith Review. 2022. Griffith Review. 4 October 2022. <<https://www.griffithreview.com/contributors/melissa-lucashenko/>>.

⁸ Melissa Lucashenko. “‘The True Hero Stuff’: Blak Folk in Early Queensland Fiction” *Griffith Review* 2021. Print.

⁹ Tony Birch. “‘There Is No Axe’: Identity, Story and a Sombrero.” *Meanjin* 2019.; Michelle Cahill. ‘Who Is Lobbying for Migrant Writers?’ *Sydney Review of Books* 2015.; Natalie Kon-yu. ‘The Way Things Work: Writing, Diversity, Australia.’ *Peril* 2017; Alice Pung. ‘Introduction.’ *Growing up Asian in Australia*. Ed. Pung, Alice. Melbourne, VIC: Black Inc, 2008. pp. 1-6.

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¹¹ The Stella Prize. ‘2012 Stella Count.’ 2012. October 17 2022. <<https://stella.org.au/initiatives/research/the-stella-count/>>.

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¹⁶ Natalie Kon-yu. ‘In the Skin of the Other: Diversity and the Australian Publishing Industry.’ TEXT Special Issue: Identity, politics and writing (2018): 1-13.

¹⁷ Ann Vickery. ‘Indigenous Voices, #Metoo and Disrupting Genre: How the Tenth Stella Longlist Reflects Its Mission of Creating Change.’ The Conversation 2022. <https://theconversation.com/indigenous-voices-metoo-and-disrupting-genre-how-the-tenth-stella-longlist-reflects-its-mission-of-creating-change-177707>

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