

GriffithReview



ANNUAL REPORT 2023

www.griffithreview.com

ACKNOWLEDGEMENT OF COUNTRY

Griffith Review is honoured to be working on the Traditional Lands of the Yuggera and Turrbal peoples of the Brisbane region and pays respect to their Elders past and present.

We acknowledge First Nations peoples' connection to Country and pay respects to the many and diverse language groups and their customs, traditions and knowledge systems.

We acknowledge First Nations peoples as the first storytellers on this land, which always was and always will be Aboriginal land.

*Beneath the Southern Cross
and the canopy of the rainforest along the riverbank,
the kuril, which still survives here,
dug out its nest, and left its tracks.*

*They looked out over the river,
the ripples on its surface stirred by the wind and tidal
surge,
and the fish swimming in the water.*

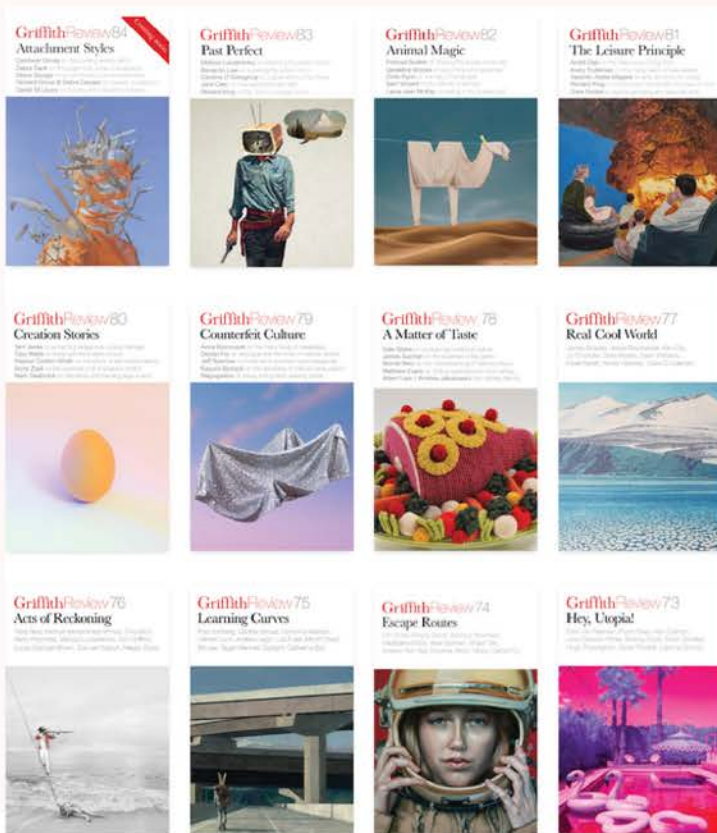
– Lilla Watson, 2006

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Cover image: Carody Culver, Amanda Niehaus, Melanie Saward and Laura Jean McKay at the launch of *Griffith Review 82: Animal Magic* at Avid Reader bookshop, November 2023.

WHO WE ARE



Over twenty years, *Griffith Review* has cemented its place in the Australian literary landscape as a respected publisher of outstanding non-fiction and creative writing, providing an important forum for contemporary issues and ideas.

We are a significant employer of freelance writers, commissioning more than 120 contributors each year and offering a pay rate well above the industry benchmark.

Our Vision

To be Australia's leading literary quarterly, publishing outstanding new work from a diverse cohort of writers and creatives representative of contemporary Australia and connecting with audiences nationally and internationally.

Our Values

- Community
- Diversity
- Excellence
- Innovation
- Sustainability

'Griffith Review continues as the lodestar for what we can expect in excellent Australian writing.'

Melissa Lucashenko

'Griffith Review is my quarterly literary feast. I have discovered many new favourite writers and ideas between its covers.'

Sharlene Allsopp



Image: Suneel Jethani, David Ellison, Carody Culver and Damen O'Brien at the launch of *Griffith Review* 8: *The Leisure Principle* at Avid Reader bookshop, August 2023.

FROM THE EDITOR



Editing a quarterly publication means always looking ahead: mapping out the next edition, planning the one after that, thinking about the one after that. So it's gratifying to pause for a moment and turn in the other direction instead – to look back over the previous year and reflect on all that *Griffith Review* achieved during that time.

Our four print editions in 2023 tackled an array of compelling subjects that felt timely without ever straying into hot take territory: *Counterfeit Culture* took on fakes, frauds and forgeries of all stripes; *Creation Stories* explored the tales we tell ourselves about who we are and where we're headed; *The Leisure Principle* asks what happened to John Maynard Keynes' famous vision of a twenty-first century utopia in which work was a thing of the past; and *Animal Magic* introduced readers to creatures great and small.

We were delighted to promote these stellar editions, and the 120+ talented writers whose work they include, via in-person events at Avid Reader bookshop, the State Library of New South Wales, Brisbane Writers Festival and Byron Writers Festival.

One of our most exciting initiatives in 2023 was the long-anticipated launch of our new website and, as part of this, a new digital publishing program called GR Online that showcases short-form essays on arts, culture, politics and more that sit in front of the paywall. GR Online has proven to be a huge success: it not only drove increased traffic to our website but allowed us to publish new work by 16 individual writers, including three regular contributors (Jumaana Abdu, Sam Elkin and Amber Gwynne, each of whom wrote three pieces across the year) selected via an extremely competitive open call-out.

This year's print and online publishing programs demonstrate the strength of the relationships we build with writers and creatives at all stages of their careers who hail from diverse communities across Australia and beyond. The pieces we've published in 2023 traverse an impressive range of styles and perspectives, from cultural and political analysis to deeply personal reflections. The breadth and depth of this work is testament to the trust our writers place in *Griffith Review* and to the quality of our editorial process.

Of course, none of these achievements would have been possible without the support and endorsement of our major partners, Griffith University and Creative Australia; our major patron, Dr Cathryn Mittelhauser; and our partners, Arts Queensland and the Copyright Agency Cultural Fund. We're also incredibly grateful to our readers, subscribers and contributors, whose engagement with Griffith Review and with the publishing sector more broadly underscores the vitality of Australia's literary scene.

We were thrilled to close 2023 on a high with the fantastic news that Griffith Review successfully secured Four Year Investment for Organisations from Creative Australia for 2025–28. While this is one of the reasons it's such a pleasure to look back on 2023, it also offers Griffith Review the freedom and security to focus on the future and on all the exciting ways in which we can keep publishing exceptional writing, reaching new audiences and contributing to Australia's robust cultural conversation.



Dr Carody Culver
Editor, *Griffith Review*

'It turned out that the only place we could write the truth that was in our hearts was in literary journals like the Griffith Review, that everywhere else, we were stifled into silence, but here, a poem, an essay, a story that said what was painful to admit. In fact, the journals centred humanity rather than conformity and resignation to which, with a shrug, we were told to submit.'

Yumna Kassab

PUBLISHING PROGRAM

Edition overview

GriffithReview 79 Counterfeit Culture

Anna Broinowski on the many faces of deepfakes
Declan Fry on language and the limits of national identity
Jeff Sparrow on moral panic and free love propaganda
Kasumi Borczyk on the spectacle of cultural consumption
Regurgitator on being a long-term passing phase



'A faker,' said Orson Welles, 'makes fools of the experts. So, who's the expert? Who's the faker?'

Counterfeit Culture lifts the curtain on fakes, frauds and forgeries. Treading the tightrope between art and lies, it explores the appeal of stories, objects, bodies or experiences that offer the false promise of authenticity. How do we discern what's real and what's not in a time of influencers and identity scams, counterfeits and cosmetic surgeries, disinformation and threats to democracy? From the imitation game and the uncanny valley to con artistry, trickery and scams, artifice makes the world go round – but perhaps all is not as it seems.

With a magician's flourish and a smooth sleight of hand, *Counterfeit Culture* unveils the agony and the ecstasy of the unreal. Can you spot the fake? And does it matter?

GriffithReview 80 Creation Stories

Terri Janke on protecting Indigenous cultural heritage
Toby Walsh on living with the trickery of tech
Eleanor Gordon-Smith on the ethics of self-mythologising
Annie Zaidi on the personal cost of religious conflict
Mark Tredinnick on friendship and the language of land



The capacity to tell stories – along with language and the ability to create art – is seen as both intrinsic and unique to the human species. Over thousands of years, we've forged narratives of our origins, our journeys and our dreams as a means of accounting for who we are and to define our place in the world.

In celebration of *Griffith Review's* eightieth edition and twentieth anniversary, *Creation Stories* looks to the stars above and the earth below to map our ever-evolving relationships with the world around us. From archaeology and astronomy to AI and transhumanism, the preservation of traditional knowledge to the intricacies of postmodern identity, this edition travels through time and space to explore the many tales of who we are and where we might be headed.



In 1930, John Maynard Keynes spelt out a vision of the impending utopia. 'For the first time since creation,' he predicted, 'man will be faced with his real, his permanent problem – how to occupy the leisure which science...will have won for him.'

Like baco-foil suits and meals of protein pills, it proved to be a concept that withered on the vine. Instead of an excess of free time to be enjoyed at leisure, a radically different regime now dominates the developed nations: the leisure principle.

The leisure principle is one of work hard to play hard, a rigorous pursuit of monetarised hedonism: YOLO, live your best life, a good time all the time.

The Leisure Principle sets out to scrutinise the terms and conditions of this contemporary compact and consider how we came to cede so much just to amuse ourselves to death.

Whether it's man's best friend or the king of the jungle, animals occupy a central place in our social, emotional and cultural lives. We're happy as clams or pigs in mud; we hold our horses or take a lion's share of what we want; we avoid the elephant in the room or try not to open a can of worms.

Animal Magic visits habitats near and far, wild and domestic – to examine our complex interactions with creatures furry or scaled, four-legged or eight-limbed, winged or feathered.

How has the human-animal bond evolved over the centuries? Is it ethical to have a pet? Why are so many of us averse to insects when their extinction would spell the end of life on Earth? And what truly separates us from the creatures we share the planet with?

GriffithReview81 The Leisure Principle

André Dao on the false virtue of Big Tech
Avery Trufelman on the many layers of leisurewear
Yassmin Abdel-Magied on why we strive for utopia
Richard King on chess and mechanistic theories of mind
Drew Rooke on sports gambling and spectatorship



GriffithReview82 Animal Magic

Frances Bodkin on sharing the stories of country
Geraldine Brooks on becoming a horsewoman
Chris Flynn on the rise of the reptiles
Sam Vincent on the afterlife of animals
Laura Jean McKay on reeling in the unexpected



February – April 2023

Griffith Review 79: Counterfeit Culture



Contributors

30 writers
2 visual
artists

Events

3

Media value (ASR)

\$1,545,513

Media reach

6,447,446

In early 2023, artificial intelligence was dominating the headlines: how would AI shape the future of misinformation? Would it spell the end of human creativity? What was ChatGPT really capable of, and was it coming for your job?

It was into this fortuitous media environment that *Griffith Review* released the first print edition of the year, the thematic concern of which – fakes, frauds and forgeries – seemed to align perfectly with the concerns of the moment. But *GR79: Counterfeit Culture* viewed its subject through a deliberately wide lens, exploring questions of how we discern what's real and what's not in a range of contexts that went far beyond the news cycle. Alongside essays that tackled pressing contemporary issues (Anna Broinowski on deepfakes, Luke Buckmaster on AI-generated art, Phillipa McGuinness on cosmetic surgery) *Counterfeit Culture* featured work that went back in time (Jeff Sparrow on early Australian anti-Russian propaganda, Sam Elkin on the history of penis anxiety) and that explored authenticity in popular culture, literature and art (Beau Windon on the confected drama of wrestling, Ben Ely and Quan Yeomans from the band Regurgitator on the increasingly outdated notion of 'selling out', Declan Fry on the privileging of ethnic identity in writing).

Counterfeit Culture also featured a stunning visual essay by award-winning artist Yvonne Todd, one of the winning stories of the 2022 Emerging Voices competition ('Taxidermy' by Alex Philp), and one of the same competition's longlisted stories ('Wax' by Scott Limbrick, who went on to be one of the four winners of the 2023 competition).



David Ritter @David_Ritter · Feb 10

The inside story of how Australia's biggest climate polluter AGL attempted to silence @GreenpeaceAP - and failed - is now out in Edition 79 of the @GriffithReview. Read it here: griffithreview.com/articles/the-trick-that-tells-the-truth

The trick that tells the truth
Unmasking corporate counterfeit

featured in:
Griffith Review 79
Counterfeit Culture

This is the inside story of how Australia's biggest climate polluter AGL attempted to silence Greenpeace - and failed.

1 11 20 1,417

Hazel Dooney @hazeldooney · Feb 6

I'm honoured to have my essay 'The future of art fraud' featured alongside exceptional contributors in a publication that I - and many others - consider Australia's most prestigious literary journal.

@GriffithReview Issue 79, Counterfeit Culture, is in bookstores now.

0:02

3 10 25 2,845

Mentions · whoisbeauwindon 9m

Vincent Pedulla · Hangman's Tale (A...)

🥰🥰🥰🥰🥰🥰

A jolly good reminder to pick up Griffith Review 79: "Counterfeit Culture" featuring my piece about professional wrestling and the masks I've worn throughout my life! 🥰

griffithreview

griffithreview 'I've never really understood why wrestling wants to be talked about as if it were sport....'

May – July 2023

Griffith Review 80: Creation Stories



Contributors

28 writers
1 visual
artist

Events

4

Media value (ASR)

\$544,269

Media reach

1,602,815

This special edition marked *Griffith Review's* eightieth edition and twentieth year. To celebrate this impressive milestone, *Creation Stories* was themed loosely around the tales humanity has been creating and disseminating for centuries – including those of Australia's First Peoples, whose stories and knowledge go back further than 65,000 years – to help understand and articulate our place in the universe.

This broad remit allowed *Creation Stories* to showcase a range of subjects that traverse history, science, culture and society. It offered *Griffith Review* the chance to share some of the world-leading work of Griffith University's Advanced Research Centre for Human Evolution (ARCHE) in the form of an interview with Professor Michael Petraglia, ARCHE's director, about the evolving discovery of humanity's origin story. It also featured essays on the personal and philosophical complexities of self-knowledge (Eleanor Gordon-Smith on the stories we tell others about ourselves, Lucas Grainger-Brown on the surprising lessons of existentialism), the stories embedded in nature (Margaret Harvey on the rising waters of the Torres Strait; Anne Poelina, Stephen Muecke and Sandy Toussaint on the Martuwarra serpent) and narratives of technological peril and triumph (Toby Walsh on AI, Elise Bohan on the possibilities of transhumanism) alongside illuminating explorations of cultural identity (Terri Janke on her mission to protect First Nations art and culture, Annie Zaidi on sectarian violence in her home country of India).

Two winning stories from our 2022 Emerging Voices competition appeared in *Creation Stories* ('Colour theory' by Emily O'Grady and 'Have you ever seen the rain?' by Isa Shirogawa) alongside two pieces that came about as a direct result of Griffith Review's relationship with Sweatshop Literacy Movement ('See through a glass darkly' by Daniel Nour' and 'Back to the red earth' by Natalia Figueroa Barroso). It also features a visual essay by the internationally acclaimed Torres Strait Islander artist Brian Robinson.

Toby Walsh
@TobyWalsh

Catch me on ABC RN Late Night Live tonight just after 10.30pm talking about the Mechanical Turk and other creation stories in AI featured in my essay in the latest 80th edition of the @GriffithReview

#AI @unsw_ai @LNLonRN @RadioNational



abc.net.au
Late Night Live with Phillip Adams - ABC Radio National
From razor-sharp analysis of current events to the hottest debates in politics, science, philosophy and culture, LNL puts you firmly in the big picture.

SJ Finn
@sjfinn000

So rapt to be in this edition of @GriffithReview with my poem about Medea. Such a luscious edition, #80



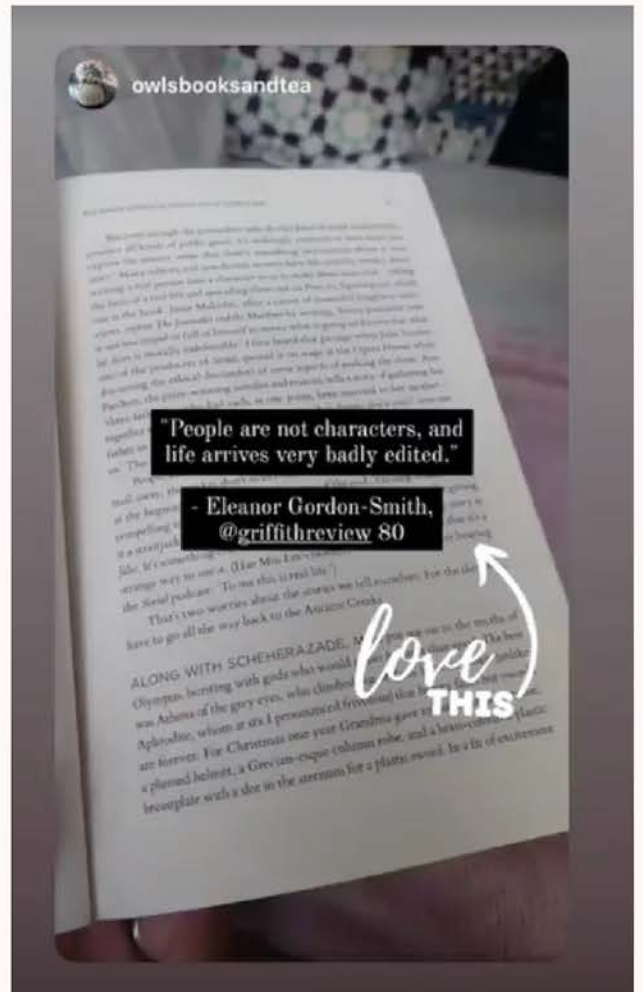
griffithreview.com
Creation Stories - Griffith Review
In celebration of Griffith Review's eightieth edition and twentieth anniversary, Creation Stories looks to the stars above and the earth below t...

3:58 PM · Apr 12, 2023 · 520 Views

Looking forward to this one! Join @GriffithReview & @sweatshopws writers Michael Mohammed Ahmad, Winnie Dunn, @daniel_nour & @NatFigBar as they discuss the power of storytelling.

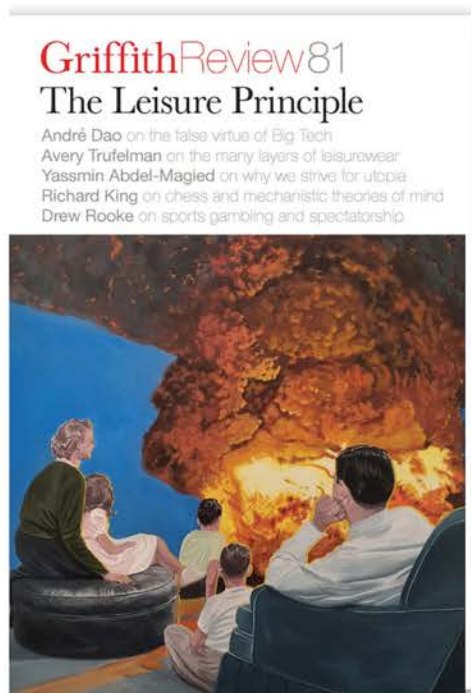
Creation Stories
Thur 20 July, 6pm
Free - \$10

Book now: ow.ly/rQPW50P5QCw



August – October 2023

Griffith Review 81: The Leisure Principle



Contributors

28 writers
3 visual
artists

Events

3

Media value (ASR)

\$453,864

Media reach

3,275,169

This edition took as its starting point John Maynard Keynes' famous 1930 essay 'Economic possibilities for our grandchildren'. Keynes' utopian proclamations – a three-hour workday, a leisure-filled life – are wistfully remembered in the twenty-first century, when free time feels more elusive than ever, despite the significant productivity gains we've made over the last century, and work-life balance often seems just out of reach.

The Leisure Principle set out to explore what happened since Keynes laid out his vision, and what leisure means to us today. It was a typically wide-ranging collection, featuring some pieces that drill down into a specific form of leisure (Drew Rooke on the rise and rise of the online betting industry, Richard King on the enduring human pleasures of chess, Beau Windon on Pokémon's capitalist leanings); others take a broader view of how leisure and our attitudes towards it have evolved over the centuries (Yassmin Abdel-Magied on how we've increasingly blurred the boundary between work and life; Adele Pavlidis and Simone Fullagar on the relationship between gender and leisure; David Ellison on leisure's morality trap) or view leisure through the lens of technology (André Dao on Big Data's falsely utopian claims, Suneel Jethani on how our personal electronic devices can make leisure feel suspiciously like labour).

This edition included a higher than usual number of short stories (eight in total), as our open call-out attracted a particularly high calibre of fiction submissions. Many of these were by emerging writers, including Daniel Ray ('Etc.'), Jade Peters ('Hump day') and Jenni Mazaraki ('Salted'); Katerina Gibson, who was fresh from winning the Christina Stead Prize for Fiction for her debut collection *Women I Know*, also wrote a commissioned short story for this edition, 'The rise and decline of the shopping mall'.



The Leisure Principle had two Contributing Editors: Managing Editor John Tague, who devised the theme and commissioned four stories ('Lying on grass' by Brendan Colley, 'Upping the ante' by Drew Rooke, 'Revolutionary wave' by Russell Celyn Jones and 'The geography of respect' by Jerath Head) and then-Assistant Editor James Jiang, who commissioned Suneel Jethani's 'In the fullness of time'.

Culture Books [WordPlay](#)

Leisure time is good, but we need uitwaaien

 **David Aute**
August 25, 2023 - 4:55am

Save Share Print

Every Saturday, weather willing, I saddle up with eight other midlife cyclists to weave suburbia, a MAMIL peloton minus the lycra. Coffee is part of the deal. A few hills before we earn our muesli. Call it a hobby, if you like, though that label feels off the mark.

Sport is too official, the habit more a release if anything, the exercise as much as the banter. Leisure likewise feels inexact as the morning demands effort and a sense of direction, presuming the satnav behaves. Which only leaves recreation, the word: a few hours of structured downtime along the Marilynong.



Uitwaaien: the Dutch concept is the best expression of leisure's promise.

Joggers come the other way, a Parkrun chasing their own fun. Other early risers walk dogs, paddle, dare to fish, or chat into earphones on park benches: everyone stealing their Saturday moment. So which is leisure and which recreation? Is there a difference?

Etymology offers clues. Leisure, by definition, is akin to licence. Both words stem from Old French, via Latin, where *licentia* means "freedom", just as *licet* translates as "it is allowed". Recreation by contrast alludes to rebirth, a term closer to convalescence in the Middle Ages, a revival from illness, but now a chance to regenerate in general. Cousins include creature and increase, crescendo and procreate.

Put simply, leisure is what free time we get to organise recreation, if we so choose – the downtime versus how we use it. Or not use it. Since leisure can be its own thing, a passive stretch of inactivity, authorised idleness as its own virtue.

Historically, only the rich could afford free time, a perk of privilege. Today's Lululemon leggings were yesterday's pantaloons. Conspicuous leisure. Leisure as status symbol. In the mid-1800s, as nature writer Robert Macfarlane observes, the European Alps went from being sublime to picturesque, as the elite created tourism and mountaineering. The romance of elsewhere slowly became a ticket, a trophy, a snow globe.

RELATED ARTICLE



How Marilyn Monroe perfected the art of the selfie

Back then, serfdom was leisure's antonym, and now it's work in all its forms. Though lately the borders have blurred, as every smartwatch on every runner's wrist could receive a Google Teams reminder at any breath. Now we live in two bodies, the free body and the work body, as one body stretches and the other's stretched.

Dr Suneel Jethani, a lecturer in digital and social media at UTS, calls it time's porosity. As part of *The Leisure Principle*, the latest *Griffith Review*, Jethani describes the gauzy scrim between home and office. Exercise gadgets are principal culprits, as much reminders to keep moving, as they are to sustain "the machinery of capitalism".

Kris Kneen (they/them) @krissykneen · Aug 31
[@GriffithReview](#) at Avid Reader



1 4

Michener Center for Writers @MichenerCenter · Sep 12
MCW fellow [@gavin_ygao](#) has a poem in [@GriffithReview](#)!



griffithreview.com
At the subway station – Gavin Yuan Gao
In a world of cunning shades I'm the only sleuth. I hop on the train bound for a future I've been hired to investigate. Already a subscriber

1 8

November 2023 – January 2024

Griffith Review 82: Animal Magic



Contributors

27 writers
3 visual
artists

Events

2

Media value (ASR)

\$408,290

Media reach

3,466,196

Animal Magic continued a long *Griffith Review* tradition of theming the final print edition of the year around a slightly lighter subject. In 2023, that subject was the wild and wonderful animal kingdom and the relationships humans cultivate with our furry, feathered, scaled and winged compatriots.

Most of us love a good pet story, but *Animal Magic* sought to venture far beyond our homes and backyards, introducing readers a veritable menagerie of creatures in all kinds of habitats – real, imagined, contemporary and historic – and explore why we’ve always found animals captivating, terrifying, mysterious and lovable. Geraldine Brooks discussed her lifelong love of horses and the specific horse who inspired her most recent novel; Chris Flynn excavated the riches to be reaped from fossil hunting and the messages dinosaurs might be trying to send humanity from the distant past; Sam Vincent explored the ethics of what we do with animals after they die; Ronnie Scott revealed the lengths to which he went to make life comfortable for his super-senior cat, Tigger; Ben Brooker examined the curious and enduring role of the lobster in popular culture; Aunty Fran Bodkin shared the secret lives of plants; Amanda Niehaus explained why dogs and humans share a long and bonded history; Melanie Saward described the lifelong, ancestor-given affinity she’s had with birds; Cecile Bester unpacked the phenomenon of the horse girl; Natalie Kon-yu unveiled the tragic true story of the dodo; and much, much more, including new short fiction by Elizabeth Tan and Laura Jean McKay, an interview with US philosopher Jeff Sebo, and two visual essays: a collection of incredible bull-riding images from photographer Elise Derwin and a series of mesmerising works by award-winning Singaporean artist Robert Zhao Renhui.

Animal Magic was a beautiful edition on which to end the year, with its beguiling combination of voices and perspectives and its neat balance of lighter and more serious fare attracting strong media interest and enthusiastic reader engagement.



littleredwrites · Follow

littleredwrites · 1 d
Griffith Review 82 - Animal Magic

What a dream to have a piece about my connection with birds published in @griffithreview! I've been working on this piece with the formidable @carodyc for a few months now and I am so proud of what I've produced. It feels like me: big, and rambling, and bright, and loud, and unapologetically Blak.

This work was heavily influenced by one of my all time favourite GR pieces, @nardiga's 'Gifts Across Space and Time' which you can also read (for free) on their website.

Grab your copy online or at your fave bookshop. Even better, subscribe to

97 likes
1 DAY AGO

Add a comment...

Griffith Review
Published by Hootsuite · January 28 ·

We're concerned that it's been too long since we shared a cat photo, so as a special bonus we're including this gorgeous poem by [Brendan Colley](#) starring not one, but two cats 🐾🐾 published in Griffith Review 82: Animal Magic.

Unlocked and free to read:
<https://www.griffithreview.com/articles/felix-and-jango/>
#GriffithReview #AnimalMagic #BrendanColley

You and 18 others

Love Comment Share

Most relevant

Debra Reeves
Congratulations Brendan! We've let Jango know he's famous now... but he just walked off

17w Love Reply



11:21 5G

Amanda Niehaus
1 h ·

Hey Melbourne friends, I'll be on David Astle's Evening Show on ABC Radio Melbourne tonight (Monday 30th) just after 8pm talking about my essay on #dogs and #dogpeople in the recent Griffith Review ❤️

Start a private conversation with Amanda Niehaus in Messenger. Message

Love Comment Share

Comment as Griffith Re... GIF

Home Ads + Notifications Menu



Online publishing

The screenshot shows the Griffith Review website header with navigation links: Editions, GR Online, Events, For Writers, Shop, Sign out. On the right, there are icons for search, a shopping cart, an account, and a red 'Subscribe' button. Below the header is a large red box with the text 'GR Online' in white. Underneath this box is a welcome message: 'Welcome to GR Online, a series of short-form articles that take aim at the moving target of contemporary culture as it's whisked along the guide rails of innovations in digital media, globalisation and late-stage capitalism.'



Mapping my queer lineage

When I graduated from high school, I was finally free to leave – to venture beyond the borders and confinements of my small town to search for something I inherently knew was missing from my life. And so, at seventeen years of age, I sped down the well-worn Carnarvon Highway towards an uncertain future.

By [Darby Jones](#)



The return of the femcel

Where male incels blame feminism for their inability to get laid, femcels identify misogyny, power imbalances and unrealistic beauty standards as the cause of their struggles. Unlike previous waves of political lesbianism, the #femcelrights movement to opt out of sexual relations with men is more of a signal than a concrete commitment.

By [Zowie Douglas-Kinghorn](#)



Real men eat meat

Men eat meat. And if a man does not, his masculinity will be in question; emasculation shall be his malnourishment. Many of us today mock the 'real men eat meat' refrain. Yet society still insists that meat consumption is a marker of manliness – and the redder the meat, the manlier the man.

By [JD Harlock](#)



No place like home

There are more than 4.4 million disabled people in Australia. We constitute 18 per cent of the population, and over 90 per cent of us live in private dwellings. Yet only 5 per cent of private houses built here meet national accessibility standards.

By [Laura Pettenuzzo](#)

Contributors

16 writers

Contributing editors

2

A new approach to online content was implemented in 2023 with the establishment of GR Online, a dedicated online publishing platform for short-form non-fiction that responds to contemporary culture. GR Online content sits in front of the paywall and is freely accessible to all readers.

Three regular GR Online contributors – Jumaana Abdu, Sam Elkin and Amber Gwynne – were selected through an open call-out in late 2022. Each writer was engaged to contribute four short non-fiction pieces across the year. Two other writers, Fabian Lapham and Joshua Klarica, were invited to write individual pieces, based on the pitches they submitted to the open call-out. Additional work was commissioned thanks to support from the Australian Communities Foundation (ACF), which we received mid-year; this enabled us to publish five additional pieces that were pitched directly by writers. ACF and Copyright Agency funding supported a new partnership with the black&write! Indigenous Writing and Editing project, which allowed the two black&write! editorial interns and the *Griffith Review* editorial team to work collaboratively on commissioning editing and publishing new GR Online work by First Nations writers. The first two works developed through this partnership were published in December 2023. We are delighted that this partnership will continue in 2024-25 with the support of Queensland Arts Showcase funding through Arts Queensland.

In addition to commissioned work, two short fiction pieces by winners of the State Library of Queensland (SLQ) Young Writers Award were published on GR Online as part of *Griffith Review's* larger partnership agreement with SLQ.

The diversity of subject matter covered by GR Online contributors provided a wonderful counterpart to the themed print editions. These online pieces ranged from insightful commentary on bookshops and bookselling, street art, and self-help books to thoughtful essays on translation, the use of language in news coverage of the Israel/Palestine conflict, and the late Palestinian poet Khalil Abu Yahia

Publication of new online works commenced in March following the launch of our new website, which features a dedicated GR Online landing page showcasing new work and archival online content.

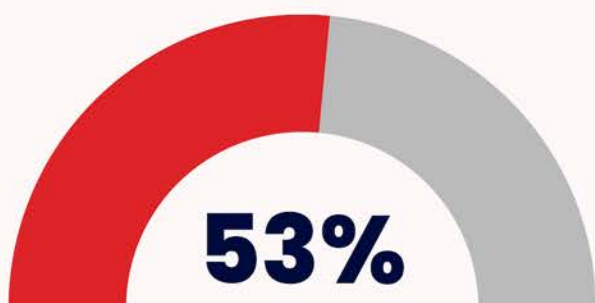
GR Online work was promoted through our weekly enewsletter 'Great Reads' and across social media channels. As awareness of GR online content has grown, page views have increased exponentially; the GR Online landing page was the fifth most visited web page on the *Griffith Review* website in 2023, and the majority of new GR online pieces in the top 100 most viewed pages across the year.

Most read GR Online articles - 2023

Author	Title	Publication month
Daniel Nour	The tyranny of the gay-stream	August 2023
Yumna Kassab	Gabrielle	September 2023
Amber Gwynne	Sell like a girl	October 2023
Sam Elkin	War of words	November 2023
Jumaana Abdu	Killing the poets	November 2023

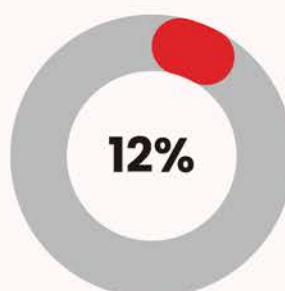
GR Online contributor demographics - 2023

Emerging / established writers



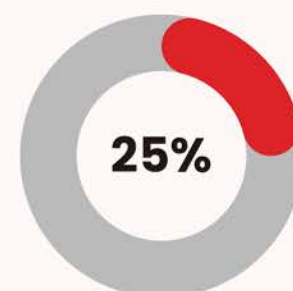
53% of works published were written by emerging writers

First Nations



12% of writers commissioned identify as Aboriginal and/or Torres Strait Islander and 25% as Culturally and Linguistically Diverse

CALD



Regular online contributors 2023



Jumaana Abdu

Jumaana is working on her debut novel, which was a finalist for the 2022 Ray Koppe/ASA Young Writer's Fellowship. In 2022 she was a Wheeler Centre Next Chapter fellow. Her work has been published in *Kill Your Darlings*, *Overland* and *The Sydney Morning Herald*. During the day, she is a junior medical doctor. In 2023 she was awarded the Dal Stivens Literary Award for 'The Long Supper' first published in *Griffith Review 78: A Matter of Taste*.

Sam Elkin

Sam Elkin is a writer, lawyer and radio maker. His essays have been published in *Antithesis Journal*, *Bent Street* and *Overland*, and he is the co-host of the podcasts *Transgender Warriors* and *Transdemic*. In 2019 he was a Wheeler Centre Next Chapter fellow. He hosts the 3rrr radio show *Queer View Mirror* and is a Tilde Film Festival board member. His first book *Detachable Penis: A Queer Legal Saga* was published in 2024 by Upswell.



Amber Gwynne

Amber Gwynne is a researcher, writer and editor based in Meanjin (Brisbane). She is a communications advisor in the public service, managing editor of the *Journal of Australian Studies* and a lecturer in writing at the University of Queensland.



sweatshop @sweatshopws

"Twenty-five years after White Nation, Hage's work remains as relevant as ever."

Please check out this beautiful reflection on the transformative work and legacy of [@anthroproffhage](#).

Written by [@sarakelsayed](#). Published by [@GriffithReview](#). A must-read!



griffithreview.com
Giving ethnics response-ability in multicultural Australia – Sara El Sayed
 The poles of evil White nationalist and good White nationalist hold between them the thread of the White nation fantasy – the good White nationalist ...

New words out today from Queer View Mirror's Sam Elkin on [#artwashing](#) in the suburbs [@GriffithReview](#)



griffithreview.com
Beware the funky murals – Sam Elkin
 Yet increasingly murals are rolled out by local government with the aim of rapid redevelopment and gentrification of traditionally working-class areas....

10:06

Post

Katie Crosby @crosby_katie

Hey everybody! Need your recs.

What are your favorite online magazines / newspapers to read insightful, thought provoking personal essays?

8:20 am · 7/2/2024 From Earth · 996 Views

2 Reposts 3 Likes 2 Bookmarks

Joanna Holman @joannamuses · 52m
 They're primarily a print journal but [@GriffithReview](#) is excellent and has some of their content available online



Postscript: Australia vs The Superhero Film

While Australian cinema has proven itself in most genres, the superhero film remains our kryptonite. We've made very few attempts, and they've been as bold as they are baffling, rife with McCarthyism, metaphysics and alien orgies. Join me, as I introduce you to *The Return of Captain Invincible* and *Griff the Invisible*: Australia's two unlikely superhero movies, set apart by time and tone ([Griffith Review](#)).

Share

Dr Amber Gwynne @AmberGwynne

So grateful to [@GriffithReview](#) for the opportunity to contribute to their online platform this year. First up: is 'content' a dish that can't help but be served cold?

On pancakes, food blogs, and the SEOification of content... 🍳

Griffith Review @GriffithReview · Mar 19
 @AmberGwynne explores the impact of search engine optimisation on food blogs. For all their practical value, recipes are as much about memory as rote memorisation. Will 'content' come to displace the centrality of narrative to food writing?


Free to read: bit.ly/gr-online

12:45 PM · Mar 19, 2023 · 2,154 Views

Penelope Joy @LopeyPen

Always scroll to the bottom of the Post newsletter [@SatPaper](#) There is always gold including this article from Sam Elkin [@GriffithReview](#) which really got me thinking (especially in lieu of my obsession of taking photos of street art)

Beware the funky murals



griffithreview.com
 Beware the funky murals – Sam Elkin

CONTRIBUTORS

In late 2022 the decision was made to reduce the size of the print edition of *Griffith Review* to approximately 65,000 words (it was previously around 80,000). This decision was based partly on reader feedback and also allows us to support increased pay rates for writers: In 2023 we paid \$0.75 a word (up from \$0.50 a word in 2022) for non-fiction and fiction pieces in the print edition, a rate that's well above the industry benchmark.

Across the year in print and online, *Griffith Review* commissioned 129 writers and visual artists and published 137 written works and five visual essays. Three of our four covers featured work sourced directly from visual artists.

Commissioned writers and visual artists were paid a total of \$215,214 in 2023.

The average income paid to GR commissioned writers over the year was \$1,668. Highest income was \$5,250 (2 non-fiction essays), lowest was \$200 (one poem).

Contributors

120
writers
9 visual
artists

Works published

137 written
works
5 visual
essay

Commission Fees

\$215,214

Average income
paid to contributors

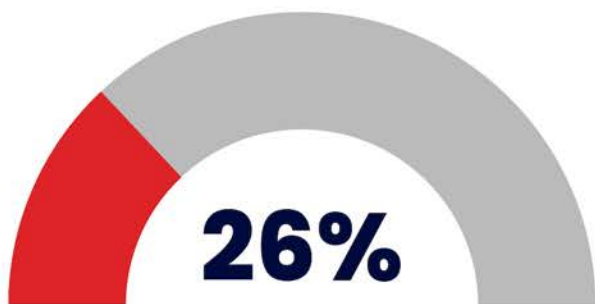
\$1,668

'In just over two decades, Griffith Review has mounted guard over Australian letters in a way that no other publication – established or new – has been able to replicate. In a world where critics and commentators too often talk across each other, its focused, topic-based approach has cleared a space for genuine engagement, recalling us to the (retreating) ideal of a living intellectual culture.'

Richard King

Contributor demographics – 2023

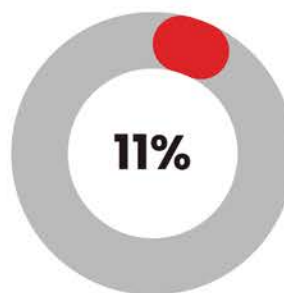
Emerging / established writers



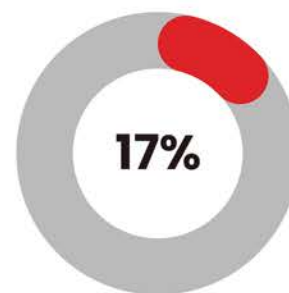
26% of writers commissioned were at the emerging stage of their careers (defined as having no more than one published book).

11% of writers commissioned identify as Aboriginal and/or Torres Strait Islander and 25% as Culturally and Linguistically Diverse. 14% live in regional Australia and 10% are based overseas.

First Nations



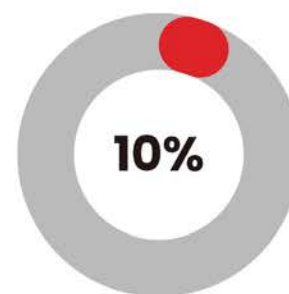
CALD



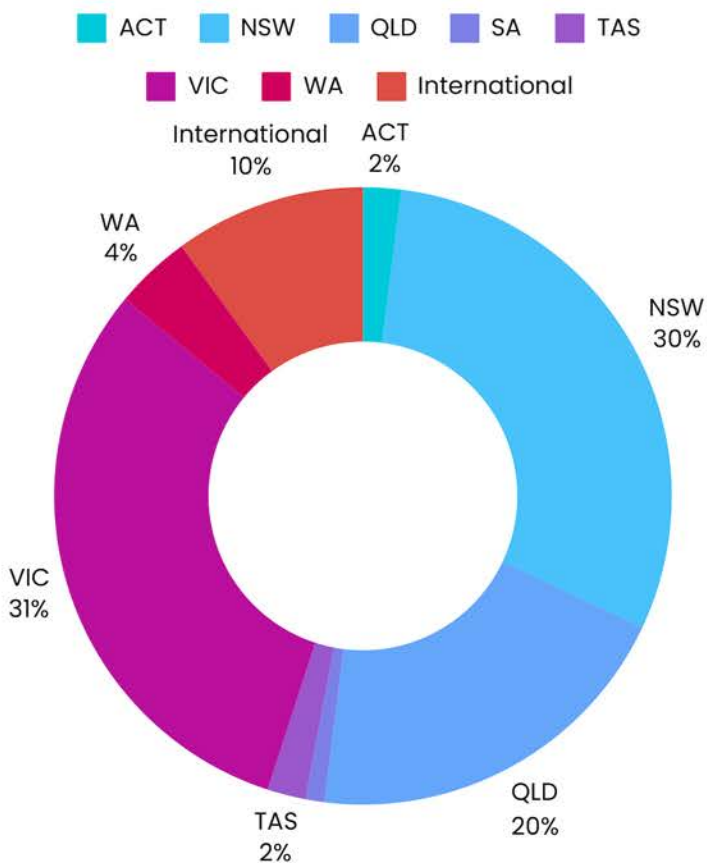
Regional



International



Location



Emerging Voices competition 2023

With generous funding support from the Copyright Agency Cultural Fund, the Emerging Voices competition ran for the third consecutive year in 2023.

Since 2022, entries have been accepted on any topic rather than being focused on a particular edition theme, and winning work is now published across multiple editions. In 2023, the *Griffith Review* editorial team selected a longlist of twelve pieces, with the winning writers selected in consultation with the judging panel: Harriet McInerney (NewSouth Publishing), Jane Novak (Jane Novak Literary Agency) and Mirandi Riwoe (author).

As in previous years, the quality of submissions was extremely high; in addition to the four winning writers, three longlisted writers were commissioned for 2024 editions.

2023 Emerging Voices competition winners

Alex Cothren

Alex Cothren holds a PhD in Creative Writing from Flinders University. He is a winner of the Carmel Bird, William van Dyke and Peter Carey Awards for short fiction, and he has writing published in *Meanjin*, *Island*, *Overland*, *Griffith Review*, *Ruminate* and *Australian Book Review*. His unpublished short story collection, 'Let's Talk Trojan Bee', was shortlisted for the 2021 Speculate Prize.



Beau Windon

Beau Windon is a neurodivergent Wiradjuri writer based in Naarm (Melbourne). He was a recipient of the 2022 Melbourne Lord Mayor's Creative Writing Awards for self-told stories, and in 2021 was awarded a Varuna Residential Fellowship. In 2022, he received funding to produce his eclectic memoir from the City of Melbourne, Creative Victoria and the Australia Council for the Arts.



Brooke Maddision

Brooke is a writer and editor working on unceded Turrbal and Yuggera land. Her writing has been published in *Kill Your Darlings*, *Antithesis*, *Mascara Literary Review*, *Verity La*, the *Spineless Wonders Queer as Fiction Anthology*, and *ACE III: Arresting Contemporary Stories by Emerging Writers*, among others. She has been awarded a Wheeler Centre Next Chapter Fellowship, a UQP mentorship, a Curtis Brown Creative HW Fisher scholarship and was highly commended for the 2023 Peter Blazey Fellowship.

Scott Limbrick

Scott is a writer based in Naarm (Melbourne). His fiction has appeared in *Electric Literature*, *Debris Magazine*, *Westerly*, *The Furphy Anthology*, *The Suburban Review*, *Going Down Swinging*, *Kill Your Darlings' New Australian Fiction* and elsewhere. His collection-in-progress was shortlisted for the Richell Prize for Emerging Writers.



Greg Foyster
@GregFoyster

Very excited to be longlisted for this!
My story is about gene-hacked teenagers who believe the operations manual of their biodome has magical powers. Makes more sense when you read it 😊

Love that @GriffithReview runs this comp and focuses on new/divergent/experimental voices

Griffith Review @GriffithReview · 1h
...the longlist for Griffith Review's 2023 Emerging Voices competition!

We were so impressed by the quality + breadth of submissions. Click here to see our longlisters! bit.ly/46JmT1c

We gratefully acknowledge the support of the @CopyrightAgency Cultural Fund.



Scott Limbrick
@ScottLimbrick

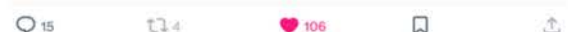
thanks so much to @griffithreview and the judges for choosing this story, very exciting to see it alongside these great writers! congrats to all + to everyone listed, looking forward to reading these stories very soon!

Griffith Review @GriffithReview · Jul 24, 2023
...The winners of Griffith Review's 2023 Emerging Voices competition are:

- Alex Cothren
 - Scott Limbrick ...
- Show more



10:39 AM · Jul 24, 2023 · 5,589 Views



EVENTS

The 2023 event program included launch events for each of our editions alongside a range of festival and partnership events nationally. Budget restrictions meant that it was not possible to expand our program of bookshop events in other states. However, Avid Reader in Brisbane remained at the heart of our annual event program, hosting launches for three of our four 2023 editions. These events consistently attract warm and engaged audiences and provide a wonderful opportunity to showcase new editions to local readers.

Across the year, twenty contributors participated in twelve events including an online information session for writers considering entering the 2023 Emerging Voices competition. This session proved extremely popular with attendees, who provided universally positive feedback. It was also a great opportunity for the *Griffith Review* editorial team to speak directly to potential contributors about our editorial process and respond to questions from emerging writers.

We were delighted to continue our partnerships with the Brisbane, Sydney and Byron Writers Festivals in 2023. An event at the State Library of NSW presented in partnership with the Sweatshop Literacy Movement showcased the work of four outstanding writers from Western Sydney whose work appeared in *Griffith Review 80: Creation Stories* and in *Griffith Review 75: Learning Curves*.

It was a treat to end the year by joining forces with *Westerly Magazine* for the launch of *Westerly Issue 68.2*. This event allowed both publications to celebrate our friendship and gave *Griffith Review* the opportunity to showcase WA based contributor Richard King's wonderful essay for *The Leisure Principle*.

Events

12

Contributors engaged for events

20



Kris Kneen (they/them) @krissykneen · Aug 31

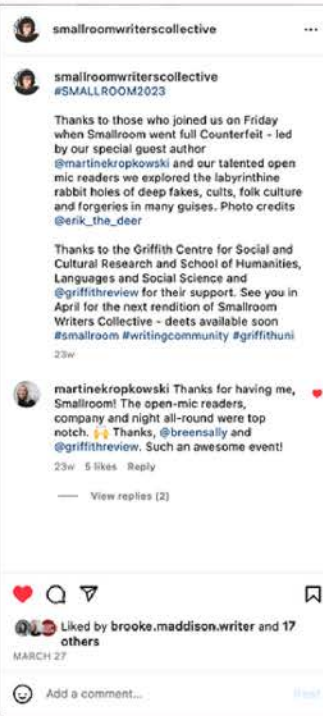
@GriffithReview at Avid Reader



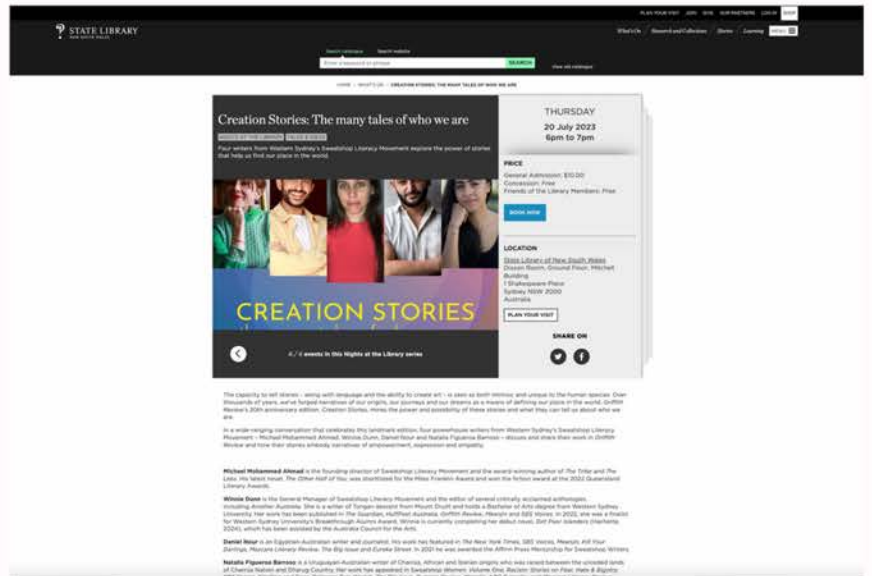
1

4





Monash University Publishing
 @MonashPub
 @tobywalsh @antonyjfunnell @BrisWritersFest @GriffithReview Scared yet? Or ... not? #AI #ChatGPT



'I think the format was just right - time length, going to two previous winners, handling of questions etc. one of the better sessions i have attended for a long time!'

Feedback from Emerging Voices information session attendee

PARTNERSHIPS & FUNDING

Creative Australia



Multi-year funding (2021-2024) supporting the *Griffith Review* commissioning and events budgets. We were delighted to receive notification in December 2023 that *Griffith Review* was successful in securing four-year funding (2025-2028).

Copyright Agency Cultural Fund



Funding support for the 'Unsettling the Status Quo' program, delivered in partnership with the State Library of Queensland (SLQ) and the 2023 Griffith Review Emerging Voices Competition. Additional funding was secured in December to support Emerging Voices in 2024.

Arts Queensland



Queensland Arts Showcase funding to support the partnership project between the *Griffith Review* and black&write editorial teams to commission, develop and publish work by First Nations writers for GR Online and print editions in 2024.

State Library of Queensland



Griffith Review's partnership with the State Library of Queensland supports both the 'Unsettling the Status Quo' project which was completed in 2023 and the annual SLQ Young Writers' Award. The partnership with black&write! is continuing in 2024 with support from Arts Queensland.

Australian Communities Foundation

Funding of \$10,000 was received from the Australian Communities Foundation in June 2023 as a result of our donations campaign. This funding supports GR Online commissioning in 2023 and 2024.

Griffith Review partnered with the following organisations to co-present events in 2023:

- Avid Reader Bookshop
- Brisbane Writers Festival
- Byron Writers Festival
- Smallroom Writers Collective
- Sweatshop Literacy Movement
- Sydney Writers Festival
- Westerly Magazine

Toby Walsh on the Artificial in Artificial Intelligence

25 May — Author Talk

FREE - NO BOOKING REQUIRED

Event Code:	CUR7
WHEN	
Thursday, May 25, 2023 11:00 AM - 11:45 AM	
FREE - NO BOOKING REQUIRED	
VENUE	
Carriageworks, Bay 24 245 Wilson Street Eveleigh	

The Curiosity Lecture series returns to the Festival with a line-up of our most thought-stirring speakers delivering one-time talks on topics of intrigue, interest and importance. As artificial intelligence takes root in everything from science and social media to politics and policing, world-leading AI expert Toby Walsh seeks to answer a pressing question: can we trust AI or will it increasingly deceive us? Drawing from his recent essay in *Griffith Review 80: Creation Stories*, he offers a fascinating perspective on our growing reliance on intelligent and autonomous technology and how we might ensure AI is harnessed as a force for good rather than for nefarious ends.

Supported by [UNSW Sydney](#).

Toby Walsh

BOOKMARK

SHARE THIS

MARKETING & ENGAGEMENT

For the first three months of 2023, marketing resources continued to be focused on the delivery of the new website. This included transferring subscriptions to Memberful, our new subscription management platform, and communicating what this change entailed with our subscribers. Memberful provides excellent analytics, including monthly recurring revenue and churn rate. This data is being used to inform our ongoing communication and marketing strategies.

The rollover to the new site took place in early March, but issues with webhosting on Griffith University's shared server resulted in significant down time throughout that month. This was resolved by migrating the site to an alternate hosting site. As part of the website redevelopment, several new initiatives were introduced, including:

- a new monthly recurring digital subscription (\$6 per month), significantly decreasing cost as a barrier to accessing edition content
- GR Online: a dedicated landing page to showcase new and archival online content
- Curated Collections: hand-picked selections of archival work grouped around a subject or topic
- an update to the website paywall. Previously, the paywall enabled visitors to access up to three free articles a month, which significantly reduced incentives to subscribe. The new paywall is managed through Memberful and allows us to select what content is available for free. As part of this update, we have included an option for students and educators to contact us directly if they require access to content for study purposes. In 2023 we received 75 requests for educational access to specific pieces from Australian and international schools and universities. This data will be used to promote institutional subscriptions; however, we will maintain our commitment to providing free access for educational purposes regardless of readers' subscription status.

Website page views increased by almost 20% over the 2023 year.

GriffithREVIEW Editions GR Online Events For Writers Shop Sign out

Looking for a great read? You've come to the right place. We've hand-picked collections by subject or genre.

Curated Collections

Before the book

More than 100 Australian books began as a stand-alone piece or extract in Griffith Review. Explore our selection of fiction and non-fiction stories that had their origins in the pages of Griffith Review and helped launch the career of many celebrated Australian writers.

Click here

Before the book includes work by Holly Ringland, Bill Lee, Sam Vincent, Leah Blaine, Tony Birch, Yasmine Abdel-Magid, Georgia Blain, Farel Ramon and Catherine McKinnon.

Forces of nature

Explore our round-up of essays that consider our relationship to the natural world, from colonisation and climate change to urban development and the landscapes of the future.

The collection includes work by Samuel Watson, Charles Massey, Catherine Gough-Brady, Tony Birch, Ashley Hay and Genevieve Bell.

[Read more](#)

Writers on writers

Ever wanted to know what your favourite authors like to read? In this series, some of Australia's most celebrated scribes reflect on a book that's had a lasting impact on their creative lives.

This collection includes work by Anne Summers, Patrick Holland, James Bradley, Romy Ash, Tara Jane Winch and Christopher Kennerly.

[Read more](#)

Women of letters

From the glass ceiling to the surface of the moon, these pieces dissect the complications and contradictions of twenty-first century gender roles.

This collection includes work by Bri Lee, Alice Gorman, Jane Clewson-White, Bianca Nogrady, Kate Galloway and Marg O'Donnell.

[Read more](#)

Eat your words

When your appetite for great writing with this exciting buffet of food-themed fiction, memoir, reportage, conversations and more.

The collection includes work by Amber Gwynne, Berrí Leigh Dooks, Yves Res, Laura Eberly, Nurmie Benn - Carolyn Culver and Nicole Hanham.

[Read more](#)

It's a crime

Investigate this intriguing body of crime-themed work, which runs the gamut from fictional fables to incisive reportage on corruption, injustice and incarceration.

This collection includes work by David Rieker, Clare Wright, Cameron Muir, Lucy Smales, Amy McQuire and Chris Mazzo.

[Read more](#)

The artist is present

Browse this collection of conversations with some of the renowned visual artists whose work appears in Griffith Review.

This collection includes conversations with Gerwyn Davies, Trevor Smith, Yvonne Todd, Anna Di Merza, Rich Cho and Pierre Chitel-Tinooni.

[Read more](#)

Animal instincts

From fossils to the furred, feathered or furred, animals are a favourite topic at Griffith Review. Explore the collection of work dedicated to our friends in the animal kingdom.

The collection includes work by Ashley Hay, Chris Flynn, Laura Jean McKay, Rebecca Clegg, Alice Gorman and more.

[Read more](#)

First Nations perspectives

We've put together a collection of essays by leading First Nations writers, thinkers and activists that explore the long road to Indigenous representation.

This collection includes work by Megan Davis, Treli Reid and Thomas Mayo.

[Read more](#)

Poetry in motion

Griffith Review has been proudly publishing poetry for over twenty years. Dip your toe in with this selection of sermons, lyrical pieces.

This collection includes work by Mustafa Aksoy, Tony Birch, Bernard Galley, Shantia Devi, Barbara Kimpicher and Damon O'Brien.

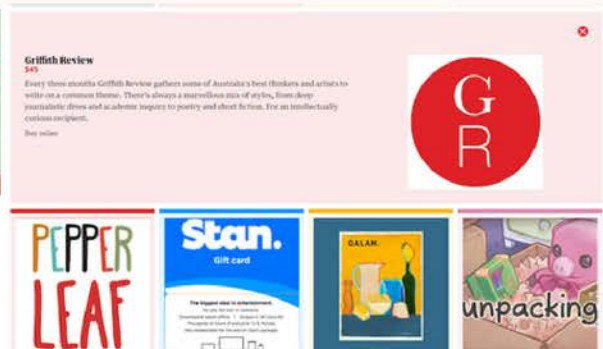
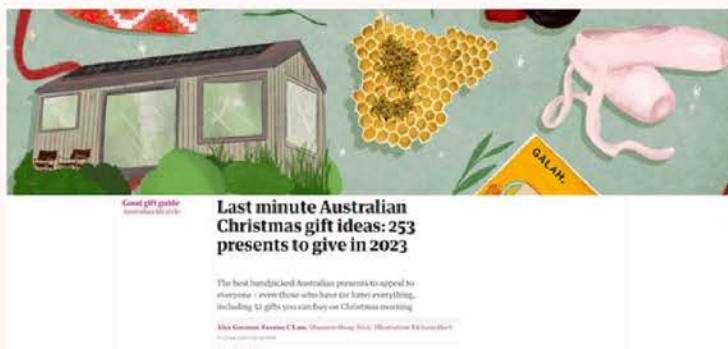
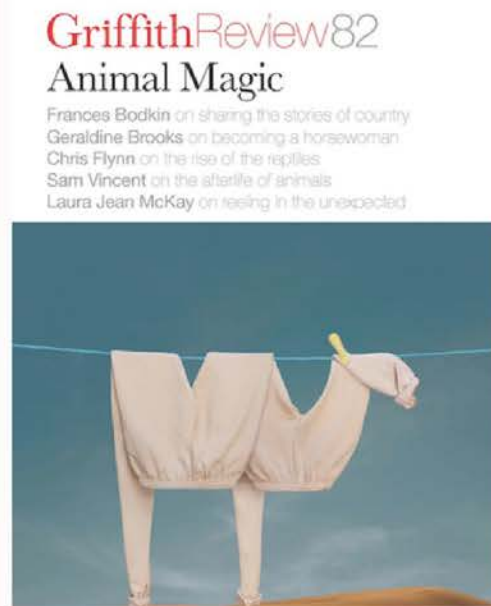
[Read more](#)

Social media remains a key communication channel with our wider audience. We saw continued growth in our following across Facebook and Instagram, with a decrease of 2% on X (formerly Twitter), which seems to be in line with a broader trend away from the X platform. Instagram continues to be home to our most active and engaged community on social media, with reach consistent with the previous year. We continued our pause on paid social media in 2023 and encouraged our community of contributors and partners to post and share content – these third-party endorsements have consistently proven more valuable in terms of showcasing GR to a relevant audience than paid campaigns. We will look to undertake paid campaigns in 2024 as part of a new digital marketing strategy.



FIVEaa
15h · View on Twitter

Chris Flynn, Author / Editor in Residence at @museumsvictoria has written a fascinating piece in the @GriffithReview regarding dinosaurs in our current society. From fossils to blood proteins and whether we could see a real life 'Jurassic' Park soon...
Chris joins @leithforrest <https://t.co/KFC0xgJdTY>



Acknowledging the value of broader publicity in supporting brand recognition and promoting individual contributors, analysis of publicity activity in 2022 did not demonstrate significant impact on sales of books or subscriptions, and increasing these income streams was a key priority for *Griffith Review* in 2023 and beyond. Given our limited budget for marketing and publicity, we chose to reduce investment in publicity for the 2023 calendar year. While this resulted in a reduction in coverage for *Griffith Review* and a drop in ASR for 2023, we have not seen any drop in sales or subscriptions. An exception was made for the final edition of the year, *Griffith Review 82: Animal Magic*: for this edition, Griffith University marketing supported the engagement of an external publicist, DMCPR, to promote the edition; the university offered this support because Griffith Review was working without any internal marketing resources following Emma Reason's departure in September. DMCPR's engagement resulted in some excellent coverage of the edition, with contributor Chris Flynn doing numerous interviews for local and national radio stations and reviews appearing in Arts Hub and Brisbane's InReview online publication. DMCPR were very generous in providing us with a detailed list of media contacts to support our move to managing PR in-house in 2024.

Work was undertaken to consolidate our email audiences mid-year and offer email subscribers more flexibility to manage preferences for what communications they receive. The readership of the weekly 'Great Reads' e-newsletter grew by 4% over the year, with an average open rate of 46% – this remains well above the industry average.

	2022	2023	Change %
X (twitter) followers	12,400	12,200	-2
X (twitter) impressions	254,300	198,000	-28
Facebook followers	7,192	7,378	+3
Facebook reach	173,054	132,502	-30
Instagram followers	3,462	4,003	+14
Instagram reach	174,760	173,647	-1
Newsletter subscribers	5,749	5,993	+4
Website page views	260,234	321,268	+19



Nancy Cushing, BA Hons, PhD (History)
1d • View on Twitter

Thanks for this @mcookhistory. The native ibis as outsider animal in a land made strange. twitter.com/griffithreview...

Griffith Review @GriffithReview • 5d

Andrea Connor and Paul Allaston chart the meteoric rise to ascendancy of the humble bin chicken in Australian pop culture (long may it reign). Always free to read on GR Online. griffithreview.com/articles/bin-c... Getty Images

STAFF

Griffith Review continues to operate with a small and dedicated team, with assistance from Griffith University finance, marketing, HR and IT staff.

James Jiang, who commenced as Assistant Editor in September 2022, resigned in April 2023 to take up the role of Editor at Sydney Review of Books. We were extremely fortunate to welcome Margot Lloyd in May 2023, who joined us in a retitled Senior Editor position at Griffith Review after working as a Senior Editor at UQP. Margot has brought a wealth of editorial expertise and experience to the role along with an impressive knowledge of Australian literature, particularly First Nations writers and writing.

Marketing and Events Co-ordinator Emma Reason resigned in September 2023 to take up a role at Trade and Investment Queensland following the completion of her Master of Business degree. Since 2021, this marketing position has been full time and funded by the central Griffith University Marketing and Communications (M&C) branch. For this reason, the role was not advertised following Emma's departure but was reassigned within M&C. The team member identified to take on *Griffith Review* marketing support was on maternity leave at the time of Emma's departure, so marketing and social media activity was covered in-house for the remainder of 2023. This task was made possible by Emma's exceptional care and preparation, including comprehensive handover notes. We continue to be grateful for Emma's contribution to *Griffith Review* over almost three years, especially her input into developing and managing the new website.

Budget restrictions in 2023 meant that we brought two activities, proofreading and processing our quarterly subscriber mail-outs, back in-house. This additional workload was well managed by the editorial and administrative teams and contributed to a significant reduction in production costs over the year, with no impact on publication quality.

All staff participated in the development of our new strategic plan for 2025–28, and this provided a timely opportunity for us to explore a broad range of ideas and perspectives as we look ahead to 2025 and beyond.

The screenshot shows the Griffith Review website interface. At the top, there is a navigation menu with links for Jobs, News, Reviews, Opportunities, Grants, Events, Education, and Newsletters. A search icon and buttons for LOGIN and BECOME A MEMBER are also visible. The main content area features a 'News' section with a breadcrumb trail: News > Writing and Publishing > Reviews. The featured article is a magazine review titled 'Magazine review: Griffith Review 82: Animal Magic, edited by Carody Culver'. The review is dated 30 Nov 2023 and is written by Ellie Fisher. The article text states: 'The latest edition of "Griffith Review" considers the theme of relationships – both tender and tense – between animals and humans.' To the right of the text is a preview image for the magazine cover, which shows a person in a green dress sitting in front of a bookshelf. Below the preview image, there is a quote: 'In a time of ecological crisis, it is wise to pay close attention to our connections to the more-than-human world.' Photo: Supplied. A SHARE button is located at the bottom right of the preview image.



Staff

Publisher	Professor Scott Harrison
Editor	Dr Carody Culver (1.0FTE)
General Manager	Katie Woods (1.0FTE)
Managing Editor	John Tague (1.0FTE)
Assistant Editor	Dr James Jiang (1.0FTE to April 2023)
Senior Editor	Margot Lloyd (1.0FTE from May 2023)
Marketing and Events Coordinator	Emma Reason (1.0FTE to September 2023)
Business Support Coordinator	Esha Buch (1.0FTE)

Staff development

Carody Culver and Katie Woods undertook Governance Training through the Australian Institute of Company Directors in 2023, supported through the Australia Council.

Through our partnership with the black&write! Indigenous Writing and Editing project, editorial staff from black&write and *Griffith Review* worked to commission, develop and publish work by two First Nations writers for GR Online. This collaborative process provides a two-way learning opportunity for all involved and will continue in 2024.

Internship program

In 2023, *Griffith Review* welcomed two excellent interns, Erica Fryberg and Frances Hardy, both of whom were Writing, Editing and Publishing students at the University of Queensland. Erica and Frances each undertook a ten-week internship – Erica in the first half of the year and Frances in the second – focused on editorial and digital publishing activity.

Griffith Review will continue the internship program in 2024.

'This edition exemplifies what Griffith Review does so well – combining memoir, researched non-fiction, fiction, conversation and poetry in one cohesive publication.'

Yen-Rong Wong, InReview

GOVERNANCE

Griffith Review undertakes quarterly reporting aligned with the publication window for each edition, which include sales, ASR reach and dollar values, and marketing and social media outcomes along with details of events and activities and contributor outcomes for the quarter. In 2023, we also tracked sales and subscriptions, membership churn rates, and website traffic and engagement monthly as part of our increased focus on growing revenue.

There were no changes to the Advisory Committee in 2023, although it was agreed that this would be reviewed in 2024 with the aim of ensuring more diverse representation for new appointments.

Advisory Committee

Professor Scott Harrison (Chair)

Ms Alex Adsett

Ms Kathy Bail

Professor Susan Forde

Ms Melissa Lucashenko

Mr Phillip Stork

Ms Maureen Sullivan

Ms Fiona Stager

Pro Vice Chancellor (AEL), Griffith University

Literary Agent, Alex Adsett Publishing

CEO, UNSW Press Ltd.

Professor, School of Humanities, Languages and Social Science, Griffith University

Author

Vice President Marketing and

Communications, Griffith University

University Librarian, Griffith University

Owner and Manager, Avid Reader and

Riverbend Bookshops

Editorial Advisory Group

An Editorial Advisory Group was established in mid-2023. This group provides expert advice and input to the editorial team on edition themes, online publishing, potential contributors and partners, with a focus on ensuring the journal continues to develop as a safe and welcoming space for diverse writers. This group met for the first time in September 2023 and will continue to meet quarterly, with informal consultation taking place on an ad hoc basis. Members are welcome to provide input or feedback at any time and are paid an honorarium for their time.

The members of the Editorial Advisory Group are:

Jumaana Abdu

Sam Elkin

Amber Gwynne

Michael Ondaatje

Yves Rees

David Ritter

Beau Windon

FINANCE

Griffith Review continues to be well supported by the Griffith University finance team and the Editor and General Manager work closely with our university finance partner to monitor expenditure and income. As noted in the 2022 annual report, the ongoing impact of Covid and a range of other factors, including cost of living and accommodation shortages, have led to widespread budget reductions across the university in 2023 and 2024.

Significant efforts were made to reduce expenditure in 2023, including bringing proofreading and processing of mail-outs back in-house. Print runs for each edition were carefully managed to avoid excess stock, which kept publication printing and production below forecast. Despite the reduction in the size of the print edition, expenditure on commissions was over budget, largely due to the increase in pay rates for writers (from 50c per word to 75c per word).

Griffith Review was successful in securing project funding and philanthropic support in 2023. We successfully applied to the Copyright Agency Cultural Fund to support the continuation of the Emerging Voices Competition in 2024 and to Arts Queensland through the Queensland Arts Showcase Program to support our continued partnership with the black&write project at the State Library of Queensland in 2024.

Dr Cathryn Mittelhauser was again a significant donor to Griffith Review's annual donations campaign, continuing her commitment to the journal's mission and vision.

While subscription numbers grew steadily in 2023, income from subscription sales was significantly below forecast. This is due to the introduction of a recurring monthly subscription (at \$6 per month), which has proven very popular. Previously, the cheapest subscription option was an annual digital subscription (at \$60 per year). We are monitoring subscription sales closely and will review the mix of subscription options in 2024. Overall churn rate (cancellations / failed payments) across all plans was around 9% in 2023, which is below industry average based on information available through memberful (average for publications on the platform is 13%).

10:30



Polly Hemming
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I subscribed to [@GriffithReview](#) just to read [@Jeff_Sparrow](#)'s essay.

Worth it.

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