

**GriffithReview63**  
**Writing the Country**

Tony Birch, Jane Gleeson-White, Clare G Coleman, Kim Mithood, James Bradley, Sophie Cunningham, Tom Griffins, Charles Messy, John Kinsella, Ashley Hay

**GriffithReview64**  
**The New Disruptors**

Julianne Schultz, Mark Pesco, Yassmin Abdel-Magied, Alan Finkel, Eileen O'Riobe, Ian Townsend, Mark Davis, Philippa McGuinness, Elen Broad, Scott Ludlam

**GriffithReview65**  
**Crimes and Punishments**

Matthew Condon, Gibson High, Kristina Oleson, Behrouz Boodhani, Amy McGuire, Desmond Manderson, Hayley Katzen, Bill Wike, Ross Homel, Mandy Sayer

**GriffithReview66**  
**The Light Ascending**

Holly Ringland, Juliette van Loon, Krissy Kneen, Mirandi Pivoe, Sneha Das, Alishah Hunt, Pat Hoffie, Anna Jacobson, Keren Heenan, Sarah Holland-Batt



# 2019 ANNUAL REPORT

**GriffithReview**



# Contents

From the publisher	4
From the editor	6
Editions	10
Quarterly activities	
<i>Writing the Country</i> (February – April)	12
<i>The New Disruptors</i> (May – July)	16
<i>Crimes and Punishments</i> (August – October)	20
<i>The Light Ascending</i> (November – January)	24
Online publishing program	28
Partnerships and programs	30
Spot-lit writers	33
Engagement	34
Finance	37
Governance and operations	38
Staff	39
Cover artwork	40

## Key partners



# From the publisher



The look of joy on Melissa Lucashenko's face when she stepped onto the stage to receive the 2019 Miles Franklin Award for her novel *Too Much Lip* will long be seared into the memories of everyone in that crowded room at Woolloomooloo Wharf.

It had been a long time coming.

Melissa's request that I attend the ceremony had been more insistent than normal. I did not know that the winner of the Miles Franklin is now notified before the event. But she knew this would be a moment of celebration. She had kept the secret that *Too Much Lip* would take the nation's most important literary prize for a while.

Not long after *Griffith Review* started in 2003 I was approached by a group of academics from Wollongong University about a project they were doing on the 'literary ecosystem'. It was not a term I was familiar with at the time – but it's now etched into my definition of the role played by *Griffith Review*. It describes and maps the long-term connections between writers and editors, publishers and publicists, readers, bookshops, festivals, media, events and screen adaptations. There are many steps along the way to success. In vernacular, this is a good example of how little things grow.

*Too Much Lip* and its riveting central character, Kerry Salter, were first introduced to the world a year before Melissa's Miles Franklin win in an extract published in *Griffith Review 60: First Things First*. That was Melissa's thirteenth *Griffith Review* contribution; she first wrote for the second edition, *Dreams of Land*. When she added the Miles Franklin to her Walkley Award from 2013, she joined Frank Moorhouse as the second *Griffith Review* contributor, and only the second writer in the country, to win both of Australia's premier awards for literature and journalism – Melissa won her Walkley for a report on poverty and domestic abuse, Frank for a report on surveillance and national security.

This is how one branch of the literary ecosystem works: nurturing

writers as they explore ideas across genres, helping them persist with the hard work of writing, assisting with editing and celebrating milestones along the way.

In 2019 there were many examples of the valuable contribution made by *Griffith Review* to help set a trajectory and enable a career – at least twenty books were published that year that started life as an essay or story in these pages. Anna Haebich, Billy Griffiths, Melissa Lucashenko and Maria Tumarkin were all shortlisted in the Prime Minister's Literary Awards; Holly Ringland took the world by storm, and she, Gabbie Stroud, Billy Griffiths, Bri Lee, Trent Dalton, Nadia Wheatley and Alice Gorman all won major industry awards; Annie Zaidi won the Nine Dots Prize; Gaiutra Bahadur won a 2019 New Jersey State Council on the Arts Award for Prose; Fred D'Aguiar won a Cholmondeley Award; in early 2020, Maria Tumarkin was awarded a Windham Campbell Prize; many others, including Stan Grant, Cassandra Pybus, Tom Bamforth, Peter Cochrane, Krissy Kneen, Mirandi Riwoe, Merle Thornton, Favel Parrett, Jorge Sotirios, Anna Goldsworthy and Laura Elvery, developed work that first appeared in *Griffith Review* into significant books over this period; and others still, including Lech Blaine, Sam Vincent, Linda Neil and Meera Atkinson, received major grants to develop works first published here.

This connectedness is important. It has characterised the relationship *Griffith Review* has had with its first two publishers, ABC Books and Text Publishing. For the last decade Michael Heyward and the team at Text Publishing have been strong supporters of *Griffith Review*, providing invaluable publishing, marketing, literary and commercial advice and support. Text has provided a welcome home for the work of *Griffith Review* writers – including, most significantly, the late Cory Taylor – and *Griffith Review* has been pleased to be able to publish both superstars and new talent from the Text stable. It has been a fruitful and rewarding partnership for which I am most grateful.

Renewal is an important part of any ecosystem, and in the next phase of *Griffith Review*, publishing and distribution will move to NewSouth Publishing – I am confident that a new relationship will flourish.

With the appointment of Ashley Hay as editor, and the ongoing support of Griffith University, Australia Council, Copyright Agency, Arts Queensland, donors, readers and writers, the next phase of *Griffith Review's* life and its contribution to the literary ecosystem is set to continue and thrive.

A handwritten signature in black ink, which appears to read 'Julianne Schultz'.

Professor Julianne Schultz AM FAMA

Publisher, Griffith Review

# From the editor



The selection of cover images for *Griffith Review* grows organically from a combination of exploration, inspiration and serendipity. Looking across the four images featured in 2019 – from James Tylor, Nell, Jesse Marlow and Monica Rohan – there’s a sense of a slightly different aesthetic. Booksellers, writers and industry insiders commented on this: some noted the darkness of the majority of these images; others the focus on strong photography; others the correspondences and similarities between the palettes of the first three – before the red and blue brilliance of *Cold Frizzle* by Griffith University/QCA graduate Monica Rohan bursts onto the scene for the fourth and final book of the year.

Why start a year’s story of four editions of a book with its covers? Because 2019 was a year of great transition for *Griffith Review*. Julianne Schultz took on the role of publisher, transitioning further from the day-to-day running of the journal as the year progressed while I stepped more squarely into the editorial space. There was also staff turnover on the editorial and operational sides of the small *Griffith Review* team – consolidating and revitalising different possibilities in every aspect of our publishing program.

Our four books for this year explored themes from the micro to the macro, and they explored, in hindsight, some very different elements of being human – the impacts of anthropogenic climate change, the speed and scale of technological change and surveillance capitalism, the complicated impacts of crimes and punishments, and small moments of wonder and new beginnings – all with *Griffith Review*’s trademark focus on rigorous thinking, the exploration and presentation of finely crafted stories, reports from the frontlines of different disciplines, and a stunning suite of fiction and poetry.

In 2019 we committed to cover the climate emergency – and climate injustice – in all of our editions, no matter the theme, and met our own challenge beyond the full suite of our first book, *Writing the Country*, with ‘Cyclones and Fake News’ by Ian Townsend in *New Disruptors*, ‘Mountain Ashed’ by Karen Viggers in *Crimes and Punishments*, and ‘Pursuit Music’ by Sarah Holland-Batt in *The Light Ascending*.

We committed to covering stories that spoke to ideas about gender – again, irrespective of our editions’ themes – and were delighted to publish new work in this space by Amanda Niehaus, Ellen Broad, Kristina Olsson, Susan Dennison, and the founders of the MATE/Bystander program (Paul Mazerrole, Shaan Ross-Smith and Anoushka Dowling).

We committed, too, to increasing the number and diversity of First Nations contributors to all our editions and were delighted to present new work from contributors including Claire G Coleman, Tony Birch, James Tylor, Bronwyn Carlson, Fiona Foley, Amy McQuire, the women involved in the StoryProjects collaboration between inmates in the Darwin Correctional Centre and Australian champion slam poet Melanie Mununggurr-Williams, Allanah Hunt and Tara June Winch. We were also delighted to begin a new set of mentoring relationships with the unique black&write! editorial program that is hosted by the State Library of Queensland, inviting and including them in our editorial and production processes across the year.

We revitalised our exclusive program of online publications, selecting and commissioning work that would travel best in this space and connect to distinct audiences, and were thrilled to be able to introduce multimedia elements to contributions by Eddie Game, The Material Ecologies Research Network, Gillian Wills, David Thomas Henry Wright and poetry from the Darwin Correctional Centre. We were also delighted by responses to particularly themed new work in the online space by writers including Gregory Day, Sheila Ngoc Pham and Jonno Revanche, bearing out our sense that it was possible to subtly match topics with our online audiences’ interests and draw them in this way behind our website’s new paywall.

Our online exclusives were capped off by a powerful series of essays by Tara June Winch exploring and celebrating the Australian First Nations canon in the context of the International Year of Indigenous Languages.

And, for the first time, we issued a dedicated poetry-only call-out for *The Light Ascending*, which received an incredibly positive response. Eight of the submissions were featured in our book, doubling our regular number of poetry contributions.

We were delighted to work with more than 130 writers across the year – many for the first time, and several who made their publishing debut with us. We were also thrilled to welcome back a number of contributors with long associations with the journal across its sixteen-year history. We were delighted, too, to distribute six new Queensland Writing Fellowships, thanks to the support of Arts Queensland, and five new Varuna Writers' Residencies, thanks to the support of the Graeme Wood Foundation.

In August 2019, we received news that we had been successful in the Expression of Interest phase for the Australia Council's highly competitive four-year-funding round: we were one of 161 organisations to be invited to submit a full application (from a total pool of 412 EOIs), and were informed that subsequent success rates were expected to be in the order of >80 per cent (this proportion was later revised downwards). The complete application for this grant was submitted in November – and we're incredibly grateful to the entire *Griffith Review* staff, to Julianne Schultz in particular, and to several external advisors from our own Advisory Committee and other organisations who represent our sector, who assisted us with this mighty effort.

We also undertook to revisit our distribution contract – our second contract with Text Media having expired in June 2015. We took our distribution out to tender, and were delighted to reach a verbal agreement with NewSouth Books in late 2019 to take on our trade sales and distribution from mid-2020. Contracts were signed in early 2020.

The quarterly editions of *Griffith Review* combine into an ongoing conversation of ideas and imagination, information and inspiration – and this is just part of their power. Four times a year, we dive into a new matter of moment, creating a conduit that allows new ideas and words to flow out to readers; to Australia's media; to those who consider and shape our nation's cultural, political and social life; to those who are curious about its changing forms. *Griffith Review* strives for everything from rigorous thinking to beautiful sentences, setting down some of our most important interior and exterior stories – always of Australia; sometimes of the world.

In an era of news-bites, clickbait, misdirections and tsunamis of slippery information, *Griffith Review's* curation of different voices and ideas provides necessary pathways from which to discover and reflect. It gives readers more than the quick fix of the 24-hour news cycle while offering a succinct, incisive insight into the major issues covered by lengthier books they know they ought to read but never quite have time for.

We know that readers want to expand their thinking and discover well-written investigations into different aspects of Australian life through our pages. *Griffith Review* exists to drill down into expert knowledge and to soar into the bluest of blue-sky ideas. Its propositions and provocations refract the light of each selected theme – in 2019, these were nature, disruption, crimes and punishments, and hope – into multiple different angles or perspectives.

In 2019 we seized the possibility of transition and of change as we began to navigate a rare and twofold opportunity: to balance the solid foundation of *Griffith Review's* original successful artistic vision with new editorial leadership eager to explore new structures, new intentions, new themes – and new designs. In this way, we found ourselves in that mythical sweet-spot, the best of both worlds, with a strong legacy on which to build, and new directions to explore.

We're excited to bring you the following overview of our four editions, our national program of events and media syndications throughout the year, the rich intersections between our writers and Australia's thought-leadership space, our internal and external engagement activities, our fundraising and partnership program – as well as sales and subscription reports, and the success enjoyed by many of our contributors in different spheres. During 2019, beyond our own readers and subscribers and beyond our wide-ranging nationwide program of events, we reached an audience of more than 8.4 million through media placements and interviews.

To look along the gallery of those four cover images is to take in broad vistas, elegant shorthand, tiny details, and something purely aspirational. A cover may not always be the best guide to the whole book that sits behind it, but these ideas, these possibilities, celebrate things we strived for in 2019, and were pleased to feel we began to achieve.



Associate Professor Ashley Hay

Editor, *Griffith Review*

# Editions

## GriffithReview 63 Writing the Country

Tony Birch, Jane Gleeson-White, Claire G Coleman, Kim Mahood, James Bradley, Sophie Cunningham, Tom Griffiths, Charles Massy, John Kinsella, Ashley Hay.



### *Writing the Country*

February

Climate change is affecting the Earth faster and more profoundly than predicted and we need to urgently act to protect complex ecosystems. To flourish, we need to work with nature. Featuring new work from Tony Birch, Charles Massy, Claire G Coleman, James Bradley, Sophie Cunningham and Inga Simpson, *Writing the Country* celebrates the unique beauty of the natural world. Its lyrical and impassioned calls demand we take the challenge seriously. Published in partnership with The Nature Conservancy and McLean Foundation.

## GriffithReview 64 The New Disruptors

Julianne Schultz, Mark Pesce, Yassmin Abdel-Magied, Alan Finkel, Eileen Ormsby, Ian Townsend, Mark Davis, Phillipa McGuinness, Ellen Broad, Scott Ludlam.



### *The New Disruptors*

May

As the digital revolution continues to unleash radical change on industries, economies, politics and institutions, what future will this disruption shape? *The New Disruptors* takes a wide-ranging look at the upheavals that have come with our increasingly technological world – and considers the consequences that will come with digital metamorphosis. Edited by Ashley Hay, this edition includes work from Scott Ludlam, Yassmin Abdel-Magied, Julianne Schultz, Mark Pesce, Eileen Ormsby, Ellen Broad, Richard King and others.

## GriffithReview 65 Crimes and Punishments

Matthew Condon, Gideon Haigh, Kristina Olsson, Behrouz Boochani, Amy McQuire, Desmond Manderson, Hayley Katzen, Bill Wilkie, Ross Homel, Mandy Sayer.



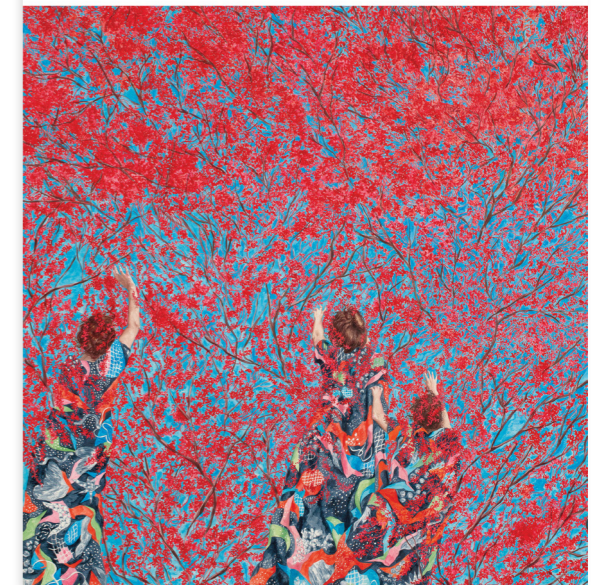
### *Crimes and Punishments*

August

What is it about crime stories that make people hunger for them? While crime fiction has long held appeal, the ways that crimes play out in the real world are often more complex, compelling and shocking than the most complicated imagined plots. *Crimes and Punishments* tells stories of reform and possibility, of state-sanctioned violence, of justice after decades of systematic failures and betrayals, of truths, lies and assumptions, and of the ones that get away. Published in partnership with Griffith's School of Criminology and Criminal Justice.

## GriffithReview 66 The Light Ascending

Holly Ringland, Julianne van Loon, Krissy Kneen, Mirandi Riwoe, Shastra Deo, Allanah Hunt, Pat HOFFIE, Anna Jacobson, Keren Heenan, Sarah Holland-Batt.



### *The Light Ascending*

November

The penultimate edition of our annual Novella Project, *The Light Ascending* features new writing from Holly Ringland, Julianne van Loon, Mirandi Riwoe, Allanah Hunt, Krissy Kneen and Pat HOFFIE, as well as inspiring work from eight of Australia's leading poets. Edited by Ashley Hay, *The Light Ascending* offers writing that challenges, celebrates, questions and critiques. This edition is supported by the Copyright Agency's Cultural Fund.

# Quarterly activities

## GriffithReview 63 Writing the Country

Tony Birch, Jane Gleeson-White, Claire G Coleman,  
Kim Mahood, James Bradley, Sophie Cunningham,  
Tom Griffiths, Charles Massy, John Kinsella, Ashley Hay.



events and wide-reaching national media coverage, including reviews in *The Australian* and *Arts Hub*.

Notably, the publication partnership with The Nature Conservancy and McLean Foundation delivered exceptional outcomes. *Griffith Review*'s In Conversation event 'The economics of conservation – What price nature?', the publication of the winners of the fifth biennial Nature Writing Prize and the online publication of TNC's lead scientist's research in multi-media format contributed to public discussion and awareness raising.

Two pieces of reportage, by Jo Chandler and Cameron Muir, were selected for inclusion in *Best Australian Science Writing 2019* and Cameron Muir's powerful 'Ghost species and shadow places' was shortlisted for both the Eureka Prize for Science Journalism and the Bragg/UNSW Press Prize for Science Writing, and was a runner-up in the latter award.

## February – April

### *Griffith Review 63: Writing the Country*

**Edited by Ashley Hay and Julianne Schultz**

Published with the support of The Nature Conservancy and McLean Foundation, *Writing the Country* celebrates the unique beauty of the natural world. It is a passionate and timely exploration of the connections between humans and the Earth – of how, despite us turning our backs on the wisdom of ancient civilisations, the planet continues to nurture and feed our appetites and our souls, while so many of its landscapes plunge into disrepair.

Launched at the end of the hottest Australian summer on record, and with the nation anticipating a federal election predicted to focus on climate change, *Writing the Country* was a well-received, critically important edition.

The edition produced strong sales from retail and online platforms, prolific social media activity, well-attended



Griffith University Vice Chancellor Carolyn Evans launches *Writing the Country* in Brisbane to a packed crowd at Avid Reader.

'... truly amazing, brilliant and so supportive. Thank you so much for your genuine partnership. Together we are raising the profile of incredibly important work for our planet.' **Marla Edwards, Director of Development, The Nature Conservancy**

'*Writing the Country* draws on a true republic of minds.' **Geordie Williamson, *The Australian***

'Very occasionally you have the privilege of being part of a book that really matters. The new issue, *Writing the Country*, is one of those times. Powerful, impassioned writing about the most important issue facing our world... it's necessary reading.' **James Bradley**

'Chock-full of sensible, radical, passionate and diverse writing in all its forms, from a variety of professions, voices and backgrounds.' **Arts Hub**

### Publication partners



Media value (ASR)

**\$1,797,771**

Audience (ASR)

**1,090,729**

Media placements

**47**

Including extracts, reviews, interviews and listings.

Highlights include:

- ABC RN *Big Ideas*
- ABC RN *Life Matters*
- *Weekend Australian*
- *Inside Story*
- *The Conversation*
- *Australian Geographic*

Highlights include:

- Full-page review in *The Australian*
- Extracts published in *The Conversation* and *Inside Story*
- 16 radio interviews



Ashley Hay and Cameron Muir discuss *Griffith Review 63: Writing the Country* with a packed crowd at a Creative & Co salon event in Bowral.

Events

**6**

Including print and online.

Highlights include:

- Brisbane launch at Avid Reader
- ABC Big Ideas 'In-Conversation' Event
- Griffith Library Lightning Talk
- 2019 Nature Writing Prize
- Adelaide Writers Week
- Creative & Co salon event, Bowral

Contributors

**38**Contributors were proud to be included in *Writing the Country*:

- 'Congratulations on your beautiful book...and thank you so much for including me in this important gathering of diverse voices. It is thrilling.' **Jane Gleeson-White**
- 'Ashley [Hay] is fantastic and so good to work with – just brilliant. The editing process is excellent.' **David Ritter**, CEO of Greenpeace Asia-Pacific
- 'Beautifully produced and edited... It's an honour to have my work published in *Writing the Country*.' **Alison Thompson**

Genres

**8**

Including:

- 13 essays
- 4 memoir
- 5 reportage
- 4 fiction
- 4 poetry
- 1 photo essay
- 1 interview
- 7 online exclusives

# Quarterly activities

## GriffithReview64 The New Disruptors

Julianne Schultz, Mark Pesce, Yassmin Abdel-Magied, Alan Finkel, Eileen Ormsby, Ian Townsend, Mark Davis, Philippa McGuinness, Ellen Broad, Scott Ludlam.



Mark Davis and Cathal O'Connell published in *The Conversation* reached wide audiences, and ABC radio interviewed several contributors across different programs. More than 1,300 delegates attending the Asia-Pacific Cities Conference, 150 attendees at Griffith University's senior leadership conference and 400 delegates attending the Business Improvement and Innovation in Government conference received a copy of the edition.

Also in this quarter, *Griffith Review* proudly congratulated longtime contributor Melissa Lucashenko on winning the Miles Franklin Literary Award for her latest novel *Too Much Lip* (UQP).

May – July

### *Griffith Review 64: The New Disruptors* Edited by Ashley Hay

*The New Disruptors* explores the wide-ranging upheavals and interruptions that have come with our increasingly technological world. While disruption allows us to know more and be better connected than ever before, new opportunities for manipulation and abuse are also emerging.

This edition was well received by readers and generated thoughtful discussion on social media channels. Themes from the edition were explored through a number of impactful events, including a full house for a panel at Sydney Writers Festival, and a near capacity audience at the second 2019 *Griffith Review* 'In Conversation' event held at the Queensland Conservatorium. An audience member reported that the event was 'one of the best panels I've been to in ages'.

Extracts of articles written by Frances Flanagan,



Julianne Schultz, Matt Scott, Alice Gorman, Alan Finkel, Paul Barclay and Vice Chancellor Professor Carolyn Evans at *Griffith Review*'s second *Big Ideas In Conversation* event for 2019, 'Imagination, innovation and the art of the possible'.

'For those of us still scratching our heads over the precise meaning of this most irritating and blurrily amoebic of tech buzzwords, the latest edition of *Griffith Review* has come ably to the rescue. Ashley Hay has put together a collection of thirty-two informative, thought-provoking and well-crafted contributions, including essays, reportage, poems, short stories, memoirs and photography exploring this theme.'

**Linda Jaivin, *The Saturday Paper***

'Here is a wide-encompassing exploration of some of the upheavals and interruptions that are inevitable with our increasingly technological world.' **Rama Gaiand, *PSNews***

'A truly mind-bending thrill ride in the presence of people who were all asking us to be bigger. I can't remember when I last felt so curious and excited and small – in the best way. I was overwhelmed by the possibilities for the future simply by hearing those [panellists].' **Ailsa Piper, on 'Science in the City: The New Disruptors' at the Sydney Women's Club**

Media value (ASR)

**\$229,478**

Audience (ASR)

**1,238,828**

Media placements

**37**

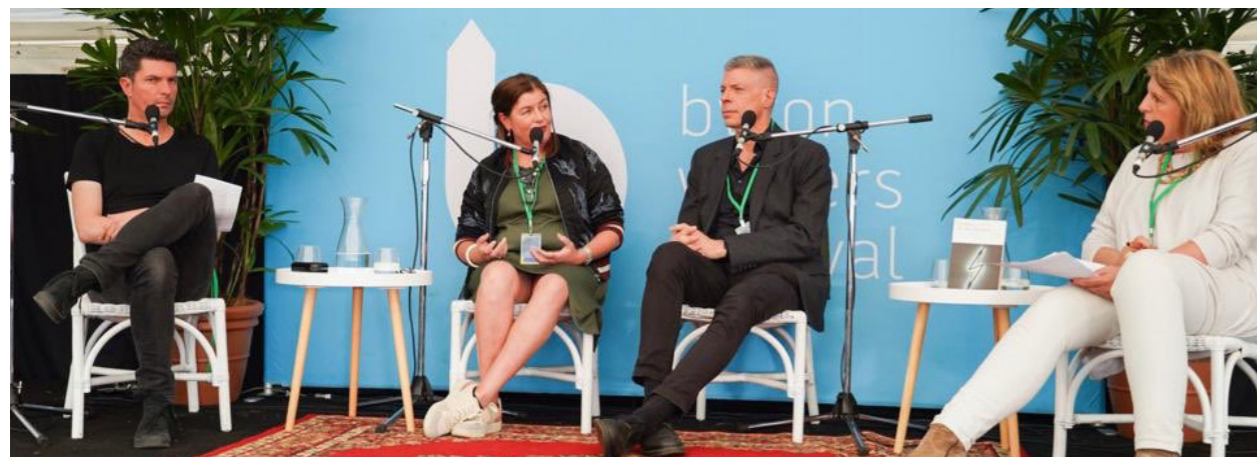
Including extracts, reviews, interviews and listings.

Highlights include:

- ABC RN *Big Ideas*
- *The Age*
- *The Sydney Morning Herald*
- *The Australian*
- *SBS Insight*
- *The Conversation*
- *The Saturday Paper*

Highlights include:

- Extracts published in *The Conversation*, *The Australian* and *The Australian Financial Review*
- 11 radio interviews



Scott Ludlam, Phillipa McGuinness, Mark Pesce and Julianne Schultz at Byron Writers Festival.

Events

**8**

Highlights:

- ABC Big Ideas 'In-Conversation' Event
- Griffith Library Lightning Talk
- Sydney Writers Festival
- Feminist Writers Festival
- Byron Writers Festival
- Sydney Women's Club

Contributors

**38**

Including print and online.

Contributors were proud to be published in *The New Disruptors*:

- 'As someone who contributed digital content, I was pleased that the issue acknowledged the importance of digital content both in relation to this issue and the future of literature in general.' **David Thomas Henry Wright**
- 'It's a terrific volume! Congratulations to all concerned. Thanks again so much for the opportunity to publish in the volume, it was an outstanding experience.' **Frances Flanagan**
- 'It was a privilege to be included alongside some really brilliant writing. I am thrilled to be published in *Griffith Review* – one of the true highlights of my poetic journey.' **Young Dawkins**

Genres

**7**

Including:

- 17 essays
- 6 memoir
- 2 reportage
- 2 fiction
- 4 poetry
- 1 interview
- 7 online exclusives

# Quarterly activities

## GriffithReview 65 Crimes and Punishments

Matthew Condon, Gideon Haigh, Kristina Olsson,  
Behrouz Boochani, Amy McQuire, Desmond Manderson,  
Hayley Katzen, Bill Wilkie, Ross Homel, Mandy Sayer.



## August – October

### *Griffith Review 65: Crimes and Punishments*

**Edited by Ashley Hay**

The narratives that have shaped Australia's contemporary judicial system are as complex as the crimes that underpin them. These stories embody experiences from violation and incarceration to survival and reform; they play out in courtrooms, detention centres and prisons, in native forests and family homes. *Crimes and Punishments* explored these narratives, reporting on the direct and indirect impact of crime, retribution and rehabilitation. It shared the experiences of those involved in the quest for justice, from offenders to victims, their families and those who advocate on their behalf. It investigated oppressive and costly systems imposed on cultures and communities, and celebrated where things have worked well. It sought to ask, and answer, what is the true cost of justice? And who pays the price?

The edition generated thought-provoking discussion about the challenges of justice and retribution, and this was demonstrated by the positive reception it received. There were forty-five media placements, including interviews, reviews and extracts, which generated a media value, or advertising sales rates (ASR), of over \$360,000 and reached an audience of more than five million (a solid increase on the figures for *Griffith Review 64*).

*Crimes and Punishments* also produced insightful conversations on social media, a result of both its topical content and the fact that a number of the contributors, such as Behrouz Boochani, Amy McQuire and Bill Wilkie, are particularly active on social media. Themes from the edition were explored through a number of events, including at the Brisbane Writers Festival, the Rose Scott Women Writers Festival and the Byron Writers Festival. Our ongoing Lightning Talks event partnership with Griffith University Library also resulted in an engaging *Crimes and Punishments* event – each Lightning Talk allows for a fascinating intersection of *Griffith Review* contributors and Griffith University academics, and this one was no exception.

This publication period also saw a number of awards and publishing contracts for our authors, including a Walkley nomination for one of our *Griffith Review* Queensland Writing fellows, Amy McQuire, illustrating *Griffith Review's* ongoing contribution to Australia's literary ecology.



Ashley Hay, Fiona Foley, Ross Homel and Matthew Condon discuss *Crimes and Punishments* at Brisbane Writers Festival.

‘Once again, *Griffith Review* demonstrates why it is at the forefront of Australian literary experimentation, investigation and creativity.’ **Cass Moriarty**

‘Editor Ashley Hay presents a smart, quick-witted quarterly elucidation.’ **Rama Gaind, PS News**

‘The discussion between the three writers was focused, yet it was open. No mean feat... It was a fabulous session – a highlight of the festival.’ **Noëlle Janaczewka**, on the *Crimes and Punishments* panel at Rose Scott Women Writers’ Festival

## Publication partners



School of Criminology  
and Criminal Justice



Queensland  
Government



Media value (ASR)

\$360,723

Audience (ASR)

5,220,664

Media placements

45

Including extracts, reviews, interviews and listings.

Events

5

Contributors

37

Genres

8

Publication highlights:

- *The Guardian*
- *QWeekend*
- *The Conversation*
- *Inside Story*
- *NT News*

Media highlights:

- National syndication of Bill Wilkie’s and Luisa Redford’s pieces
- Extracts in *The Guardian*, *Courier-Mail* and *Daily Telegraph*
- 16 interviews

Event highlights:

- Brisbane launch at Avid Reader
- Griffith Library Lightning Talk
- Brisbane Writers Festival
- Byron Writers Festival
- Rose Scott Women Writers Festival

Contributors were proud to be published in *Crimes and Punishments*:

- ‘I was deeply honoured to be included. Appreciated the range of angles. [There was] excellent editorial assistance and care and knowledge about legal issues throughout the process.’ **Hayley Katzen**
- ‘It’s all of extremely high quality. I am proud to have an essay in it. You are all brilliant and are achieving a huge amount. Take a bow!’ **Ross Homel**
- ‘...a collection of work that approached the theme through varied form and gave voice to many people and communities with lived experience of incarceration. I was impressed with the skill and timeliness of the editorial process.’ **Johanna Bell**

Including:

- 8 essays
- 4 memoir
- 5 reportage
- 5 fiction
- 3 poetry
- 4 online exclusives
- 1 in conversation
- 1 photo essay



# Quarterly activities

## GriffithReview66 The Light Ascending

Holly Ringland, Julianne van Loon, Krissy Kneen, Mirandi Riwoe, Shastra Deo, Allannah Hunt, Pat Hoffee, Anna Jacobson, Keren Heenan, Sarah Holland-Batt.



sold into thirty territories and has been optioned as a feature film. Holly is one of the stand-out new voices that has come through *Griffith Review's* editorial process, and we were delighted that she chose to publish her first piece of writing after *Lost Flowers* with us.

The title for this edition was inspired by the beautiful cover artwork, *Cold Frizzle*, by Griffith University QCA graduate Monica Rohan, and we used the combination of this title phrase and image to send out a specific call to Australia's poets. This is the first time that *Griffith Review* has sought dedicated submissions of poetry, and we were thrilled by the positive response.

Our four novella winners this year – Keren Heenan, Allannah Hunt, Julianne van Loon and Mirandi Riwoe – were part of a strong field of entries received. Our judges – Aviva Tuffield, Maxine Beneba Clarke and Holden Sheppard – provided excellent constructive feedback as we narrowed down to this choice of four winning pieces.

This edition marked our venture into audio recording the introductions of our edition in an aim to make the content accessible in a different form. These recordings are available via our website and on SoundCloud.

## November – January

### *Griffith Review 66: The Light Ascending* Edited by Ashley Hay

For three of its four annual editions, *Griffith Review* takes the pulse of some of the most complex and pressing matters of the moment. In 2019, these topics spanned nature writing and the climate emergency, the disruption of technologies and surveillance capitalism, and conversations around crimes, punishments and questions of justice.

For the final collection of the year, a breath of something different. The fourth edition of *Griffith Review* hosted the winners of our annual Novella Project competition, generously supported by the Copyright Agency's Cultural Fund, and also featured new work by some of *Griffith Review's* Queensland Writing Fellows.

We also commissioned new work by one of our most successful *Griffith Review* alumni. Holly Ringland's first published piece of writing was in *Griffith Review 47: Looking West*; her debut novel, *The Lost Flowers of Alice Hart*, published three years later by HarperCollins, was



Ashley Hay, Mirandi Riwoe, Allannah Hunt, Holden Sheppard and Krissy Kneen are introduced by Bianca Millroy from Avid Reader at the Brisbane launch.

'A literary degustation... The richness of these stories is amplified by the resonances between them. It's hard to think of so much fascinating story being contained within 270-odd pages. It's a testament to the power of the novella and the curation of this particular collection.' ***The Australian***

'Each of the stories and poems in *The Light Ascending* make their worlds come brilliantly alive, to reckon with our time, look at our past and posit the future... *The Light Ascending* is, truly, the ultimate compendium of summer reading.'

**Sydney Art Guide**

'Another fantastic issue of *Griffith Review* showcasing some of Australia's best writing and writers, featuring prize-winning novellas, fellowship-winning memoir and poetry, each illuminating different ways of being in the world from contemporary times to the past and across cultures and continents.'

**Sally Piper, Goodreads**

## Publication partners

**COPYRIGHT AGENCY**  
CULTURAL FUND



**Queensland**  
Government

**SL** State Library  
of Queensland

Media value (ASR)

**\$172,638**

Audience (ASR)

**851,709**

Media placements

**19**

Including extracts, reviews, interviews and listings.

Publication highlights:

- ABC Radio Sydney
- *The Australian*
- *Independent Australia*
- *Sydney Arts Guide*

Media highlights:

- Reviews in *The Australian* and *Good Reading*
- 3 interviews



Ashley Hay with Holly Ringland at the inaugural *Griffith Review* Book Club, held at Avid Reader.

Events

**4**

Contributors

**16**

Genres

**3**

Event highlights:

- Brisbane launch at Avid Reader
- Melbourne launch at Hill of Content Bookshop
- Inaugural Griffith Review Book Club
- Griffith Library Lightning Talk

Contributors were proud to be published in *The Light Ascending*:

- ‘*The Light Ascending* is full of new writing from an array of wonderful Australian writers.’ **Holly Ringland**

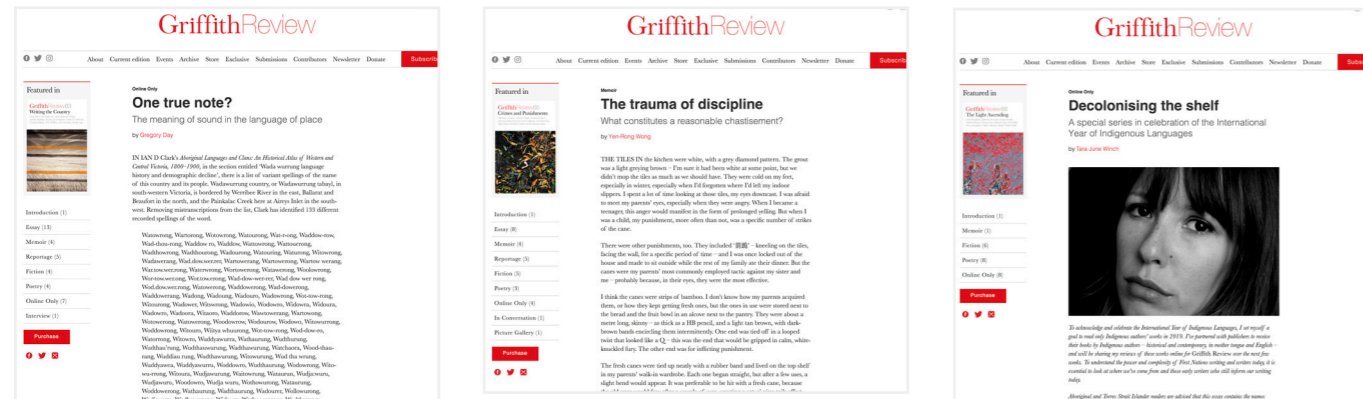
Including:

- 1 memoir
- 6 fiction
- 8 poetry



# Online publishing program

In 2019, *Griffith Review* continued to publish each edition in digital forms (ePDF, ePub, Kindle). Subscribers could access the full edition via the website, whereas non-subscribers are able to access one article per month. Each quarterly edition was also supported with a suite of online-only articles available to the public. These online exclusives are carefully commissioned and curated to reflect and expand on the conversations generated by the edition. The online exclusives gained traction with audiences and boosted *Griffith Review's* online profile.



'One true note' by Gregory Day by in *Griffith Review 63: Writing the Country*

'The trauma of discipline' by Yen-rong Wong in *Griffith Review 65: Crimes and Punishments*

'Decolonising the shelf' by Tara June Winch in *Griffith Review 66: The Light Ascending*

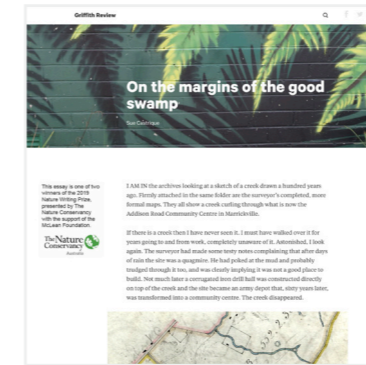
Two of the most popular pieces accessed online were Charles Massy's 'Transforming landscapes' from *Griffith Review 63: Writing the Country* and Yen-Rong Wong's 'The trauma of discipline' from *Griffith Review 65: Crimes and Punishments* (both of these were also in their respective print editions). Popular online exclusives throughout the year included Gregory Day's 'One true note?' which launched *Writing the Country*, and Jonno Revanche's 'Cancelled on the overground railroad', an online exclusive in support of *Crimes and Punishments*.

Between October and December, *Griffith Review* published a special online-only eight-part series by award-winning Wiradjuri author Tara June Winch. 'Decolonising the shelf' explores Australia's First Nations' writing and writing in language, to mark the end of the International Year of Indigenous Languages. Reader engagement was high and media coverage of the series included mention on SBS's NITV channel.

In 2019, *Griffith Review's* online publishing program expanded to include a new podcast, Backstory, with the first recording taking place in November, with Mirandi Riwoe, Holden Sheppard and Nick Earls discussing creativity and the art of the novella in support of *Griffith Review's* Novella Project VII.

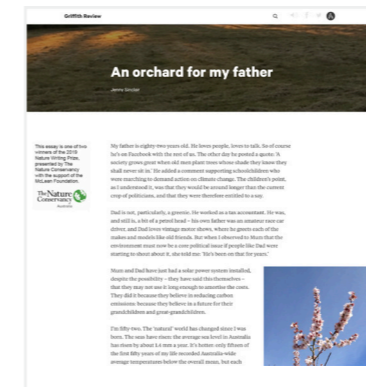
# Atavist (multimedia)

*Griffith Review* continued to publish exclusive work using the Atavist platform in 2019, including the joint winners of the 2019 Nature Writing Prize, Jenny Sinclair and Sue Castrique, multimedia storytelling by Nature Conservancy scientist Edward Game, and new digital literature by award-winning practitioner David Thomas Henry Wright.



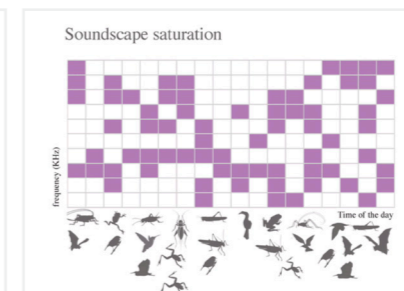
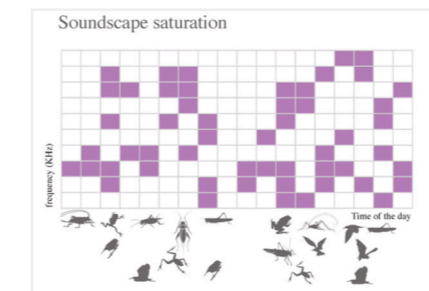
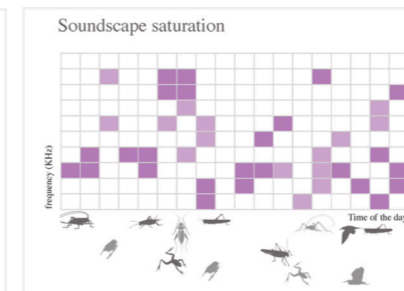
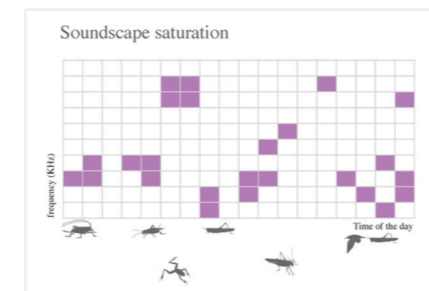
## On the margins of the good swamp

Sue Castrique – co-winner of the 2019 Nature Writing Prize



## An orchard for my father

Jenny Sinclair – co-winner of the 2019 Nature Writing Prize



## The encroaching silence: Listening to the health of an ecosystem

Eddie Game, The Nature Conservancy

# Partnerships and programs

Throughout the year, *Griffith Review* delivered programs supported by existing grants and partnerships, and secured further funding to offer these in future years.

## Australia Council for the Arts



Australian Government



In 2019, *Griffith Review* operated with the support of the Australia Council for the Arts' Four Year Funded Organisation program. This was the third year of the program, which concludes at the end of 2020.

*Griffith Review* submitted an expression of interest to apply for the 2021–2024 round in April 2019 and was advised in July that it was eligible to apply for the full round. *Griffith Review* was notified on 3 April 2020 that our application for four-year funding was successful, one of only a handful of literary and publishing organisations to receive funding. With the announcement coming in the midst of a global pandemic, the Australia Council made the decision to slightly reduce funds offered in the first year of funding (2021) to allow currently funded organisations that were not successful in this round to extend their funding by another year. Funding across the subsequent three years (2022–2024) is at the requested level.

## Copyright Agency Cultural Fund



The Copyright Agency is a not-for-profit rights management organisation that ensures artists, writers and publishers are fairly rewarded for the reproduction of their work. The Copyright Agency's Cultural Fund provides grants to creative individuals and organisations for a diverse range of projects which aim to enrich Australian cultural life.

The Copyright Agency's Cultural Fund supported the seventh edition of the annual novella series. The funding continues until 2020, paying contributors in the final and eighth edition of the annual novella series.

The Copyright Agency's Cultural Fund also supported *Griffith Review*'s pilot Reportage Project, which provides the time, space and funding to commission three major pieces of reportage – one for each of the three themed editions in 2020–2021 – allowing the writers to travel in pursuit of a story and the time to deeply delve into and interrogate the theme at hand. The successful applicants were Jo Chandler, Andrew Stafford and Ellen van Neerven.

## Arts Queensland/State Library of Queensland



Queensland  
Government  
Arts Queensland



In 2019, Arts Queensland continued to fund the Griffith Review Queensland Writing Fellowships. The program provides opportunities for Queensland writers, and those writing about the state, to work with *Griffith Review*'s expert editorial and publicity team and publish their work in a future edition. In 2019, *Griffith Review* awarded fellowships to Allannah Hunt, Ian Lowe, Linda Neil, Kristina Olsson, Jessica White and David Wright.

*Griffith Review*'s partnership with the State Library of Queensland continued with the black&write! editorial mentorship program and the Young Writers Award.

## Varuna, The Writers House



Graeme Wood  
foundation

*Griffith Review* proudly partnered with Varuna, The National Writers' House, to offer week-long residencies for authors to develop a work in progress. These residencies are open only to our Contributor Circle members. In 2019, the recipients were Meera Atkinson, Adele Dumont, Tim Dunlop, Jane Gleeson-White and Fiona Murphy. The Graeme Wood Foundation continues to support the project, which is also funded for 2020.

## Publication-specific partnerships

*Griffith Review* secured funding for three of its four editions during 2019, building relationships with new publication partners in the philanthropic and tertiary sectors.

### *Griffith Review 63: Writing the Country*



*Griffith Review* successfully obtained funding from the Nature Conservancy (TNC) and McLean Foundation to support this important collection. The publication partnership delivered exceptional outcomes with *Griffith Review*'s In Conversation event held at the Queensland Conservatorium and broadcast through ABC-RN *Big Ideas*, the publication of the winners of the fifth biennial Nature Writing Prize, the online publication of TNC's lead scientist's research



### *Griffith Review 65: Crimes and Punishments*



School of Criminology  
and Criminal Justice

*Griffith Review*'s partnership with Griffith University's School of Criminology and Criminal Justice supported a quartet of essays by Gary Crooke QC, Paul D Williams, Bill Wilkie and Matthew Condon, reflecting on the lasting impact of the Fitzgerald Inquiry, thirty years after submission of its report on police corruption and the Queensland Government's administration. Griffith's School of Criminology and Criminal Justice was itself established as one of the recommendations of the Fitzgerald Inquiry.

### *Griffith Review 66: The Light Ascending*



The fourth edition of *Griffith Review* hosted the winners of our annual Novella Project competition, generously supported by the Copyright Agency's Cultural Fund.

## Spot-lit writers

Each year, *Griffith Review* draws dozens of new writers into its contributor list. For some of these, there's a particular confluence of themes or opportunities that sees their relationship with the journal flourish and grow across more than one edition, underscoring *Griffith Review*'s importance in their ongoing professional development and industry connections. At other times, an edition presents an opportunity to bring a former contributor back into the *Griffith Review* fold, to celebrate their career to date – often initiated by a first publication with *Griffith Review*, and to enable them to take a next step in the stories they're telling. Here are some examples from 2019.

### *Jenny Sinclair*

Jenny came through our open submission process for *Griffith Review 63: Writing the Country* and made a great pitch for commission for *Griffith Review 64: The New Disruptors*. Her piece was syndicated by *The Age* and across the Nine newspapers. She was also a co-winner in The Nature Conservancy Australia's fifth biennial Nature Writing Prize, and *Griffith Review* was delighted to publish the winning entries to this competition on its website.

### *Young Dawkins*

Young came through general submissions for *Griffith Review 63: Writing the Country*. An emerging older poet now based in Tasmania, Young made successful submissions to three editions during 2019 as well as continuing his work as a performance poet in Hobart.

### *Allanah Hunt*

In 2019 Allanah worked with *Griffith Review* on Amy McQuire's piece for *Griffith Review 65: Crimes and Punishments* and Tony Birch's piece for *Griffith Review 69: Getting On* under the auspices of the mentoring partnership with the State Library of Queensland's black&write! program. Her novella, 'Spectrums', was chosen as one of the winners in the 2019 Novella Project, published in *Griffith Review 66: The Light Ascending*. In December, she was awarded a *Griffith Review* Queensland Writing Fellowship for work that will be published in 2020. She will return to editorial interning with *Griffith Review* – as a junior editor with black&write! – in 2020 to work on that year's Novella Project.

### *Holly Ringland*

Holly debuted as a published writer in 2015 with *Griffith Review 47: Looking West*. Three years later, she published her bestselling debut novel, *The Lost Flowers of Alice Hart*, with HarperCollins Australia. In 2019, Holly published her first new work, 'The Market Seller', since *The Lost Flowers of Alice Hart* in *Griffith Review 66: The Light Ascending*. This exciting short story not only resonated with fans of her novel, but spoke to Holly's own development and growth as a writer, and *Griffith Review* was excited to work with her in this process. In early 2020, Holly joined Ashley Hay at Avid Reader Bookshop in Brisbane for *Griffith Review*'s first book-club event, attracting more than sixty patrons for an intimate and generous conversation not only about Holly's work, but about other contributions to this edition. Sales on this evening resulted in *The Light Ascending* topping Avid Reader's bestseller list for that week.

# Engagement

## Great Reads weekly digest

Lauren Mitchell, Marketing and Events Coordinator (previously Editorial Assistant), continued to compile the popular Great Reads weekly digest. This email newsletter invites *Griffith Review* contributors and staff to select and recommend online articles to our subscribers, newsletter subscribers and social media followers. This allows an ongoing relationship between our contributors and readers, and positions *Griffith Review* as a thought-leader in an increasingly busy market. The newsletter also includes a recommendation from the *Griffith Review* archives, ensuring ongoing engagement with previously published editions of *Griffith Review*. In 2020, Great Reads will be refreshed to build on audience numbers and engagement.

## Contributors Circle

*Griffith Review*'s Contributors Circle, an alumni model membership program available exclusively to contributors, strengthened throughout the year. The Contributors Circle allows *Griffith Review* to retain close communication with our contributors, and offers meaningful opportunities for development, including residencies at Varuna Writers' House and the Queensland Writing Fellowship.

## Events

*Griffith Review* continued long-standing partnerships with national writers festivals and cultural organisations in 2019, and built on existing relationships with bookshops around the country. Contributors featured on panels at Canberra, Byron Bay, Brisbane, Sydney and Adelaide festivals, as well as the Feminist Writers Festival, and many standalone events around Australia.

In 2019 *Griffith Review* continued standalone public programming with two in-conversation events, held at The Ian Hanger Recital Hall, Queensland Conservatorium, and following on from the successful In-Conversation event in 2018. Facilitated by the ABC's Paul Barclay, the events were recorded for later broadcast on ABC Radio National's *Big Ideas* program. The first event, held in March and titled 'What Price Nature', was inspired by *Griffith Review 63: Writing the Country* and featured Charles Massy, Jane Gleeson-White and Hugh Possingham. The second event, 'Imagination, Innovation and the Art of the Possible', was inspired by *Griffith Review 64: The New Disruptors* and featured Alan Finkel, Alice Gorman, Julianne Schultz and Mark Scott. Held in June, the event was broadcast on ABC Radio National's *Big Ideas* the same month. This successful partnership will continue, with three In-Conversation events planned 2020.

**Great Reads**  
The best of the web, from Griffith Review writers and staff

Share Tweet Forward Share Read Later

**Wong Shee Ping 黃樹屏, Sydney**  
*Review of Books*  
Recently, Sydney University Press published a bilingual parallel edition of the first novel about Chinese experiences in Australia, Wong Shee Ping's *The Position of Polygamy* (serialised 1909–10, and translated into English by Ely Finch). In this extract from the novel's introduction, Michael Williams sets out the author's seriously intriguing and varied life: Chinese nationalist, gold miner, newspaper editor, Christian preacher, politician and more. Williams's enthusiastic, detail-rich commentary leaves me keen to read the novel – and just as keen for a book exploring Wong Shee Ping's life and times.

Patrick Allington

**Convicted anti-nuclear activists speak out, Troutout**  
In April 2018 a group of anti-nuclear activists entered the Kings Bay Naval Base in Georgia, US, where submarines equipped with a total of two dozen Trident missiles have the capacity to destroy life on Earth. In the Ploestates tradition, they did a small amount of symbolic damage in an effort to prevent the far greater evil of potential omnicide. They have now been convicted of a range of crimes and could face more than twenty years in prison. Civil disobedience cases are going to become increasingly relevant in Australia, with the rise of Extinction Rebellion-style activism. Marjorie Cotter's article in Troutout shows how high the stakes are in the US.

Kieran Finnane

**Byron Bay's illegal campers draw the ire of native title holders, authorities, ABC**  
Homeless campers north of Byron claim they are doing no harm and are caring for the land. But the Arakwal people, native title holders, point to the damage and disrespect shown to their culture and land through the increasing numbers of people who have 'gone bush' in the area from Fingal to Stockton. The complex issue is exacerbated by the uncertainty around which authorities are responsible for administering the area. In this article, Hannah Ross looks at the issues facing all sides.

Keven Heenan

**The books we carry on our backs: 1796–1996, a special series**  
In the second instalment of an exclusive online summer series celebrating past and present Indigenous literature, Tara June Winch provides a sweeping survey of 200 years of Indigenous writing. Taking in some of the most significant published works by Aboriginal writers from 1796 to 1996, starting with the letter from Bennelong to Lord Sydney's Steward in London, Winch takes us through two centuries of correspondence, memoir, drama, fiction, poetry and much more to 1996 and an explosion of Indigenous literature from a new generation of writers.

## Social media

In 2019, *Griffith Review* refined and built upon its social media strategy, using social platforms to engage with readers, promote articles and encourage conversations around editions. Activity on Twitter and Facebook became more dynamic through targeted advertising and, with Instagram, text-tiles were used along with visuals to convey important quotes from selected articles. Interestingly, 2019 was similar to 2018 in that Facebook was effective in converting users to readers on the *Griffith Review* site, while Twitter posts received the most user engagement.

Year	Twitter followers	Change (%)	Facebook followers	Change (%)	Newsletter reach	Change (%)	Instagram followers	Change (%)
2010	–	–	559	–	2,959	–	–	–
2011	823	–	757	+26.2	2,744	-7.3	–	–
2012	2,300	+64.3	1,285	+41.1	2,781	+1.4	–	–
2013	3,674	+37.4	1,668	+23.0	3,875	+28.3	–	–
2014	4,913	+25.3	2,084	+20.0	4,141	+6.5	–	–
2015	7,501	+34.6	2,950	+29.4	4,901	+15.5	–	–
2016	8,785	+14.7	3,710	+20.5	5,051	+3.0	–	–
2017	8,850	+0.8	4,309	+13.9	6,813	+25.9	288	–
2018	9,744	+10	4,892	+12.5	6,881	+10	1,050	+64
2019	11,200	+15	6,107	+25	8,196	+20	1,746	+65

## Engagement with the university

Throughout the year, *Griffith Review* continued to strengthen connections within the Engagement portfolio and wider university. A highlight was the continuation of the partnership with Griffith Library to co-present their established 'Lightning Talks' – four *Griffith Review* events were held across four different Griffith University campuses. Designed to profile the expertise of Griffith's academic and professional staff, the events were themed around each of 2019's editions and allow curated conversations that drew panellists from both Griffith University and *Griffith Review*. This partnership continues into 2020 with another four events planned.

Other highlights included:

- collaborating with Development and Alumni to co-ordinate the 2019 Donation Drive
- working with the Office of Marketing and Communications on a social media campaign
- partnering with the School of Criminology and Criminal Justice for *Griffith Review 65*
- presenting to the Engagement Portfolio to increase knowledge of *Griffith Review's* reach and editions
- strengthening of the relationship with Procurement as a result of the new distribution tender process.

## External engagement

In 2019 *Griffith Review* and its staff engaged beyond the university in a number of forums. Notable engagement events were:

- *Griffith Review* had a stand at the publishing industry Leading Edge conference in Adelaide (March 2019), building relationships with booksellers and publishers and lifting *Griffith Review's* profile in the book trade.
- Ashley Hay spoke at the Nature Conservancy Australia's fifth biennial Nature Writing Prize in Melbourne in May.
- Julianne Schultz addressed the Australian Environmental Grantmakers Network.
- Julianne Schultz was invited by the Minister for Industry and Innovation, on the basis of her lead essay in *The New Disruptors*, to a special one-day roundtable meeting on future AI policy in Canberra in November 2019.
- John Tague was invited to judge Queensland Literary Awards.
- Carody Culver participated in the judging process of Queensland Young Writers Award.
- Karen Hands participated in the CASE Academic Philanthropy Leadership training day in April and in Griffith University's Women in Leadership program.

# Finance

In addition to securing publication partners, project grants and program partners, *Griffith Review* performed soundly against set targets for donations, sales and subscriptions.

## Donations

A mid-year fundraising campaign was directed to subscribers, contributors, philanthropic foundations and individuals. This successful campaign illustrated the ongoing goodwill that exists for *Griffith Review*. Notably, Dr Cathryn Mittelhauser continued to support *Griffith Review* in 2019, maintaining her sister Dr Margaret Mittelhauser's commitment to supporting the publication since its 2003 inception.

## Sales

In 2019 *Griffith Review* book and subscription sales totalled \$87,055. Additional income from foundations, fundraising and entry fees supplemented book and subscription sales bringing the total earned income (not including grants, sponsorship or in-kind sponsorship) for the year to \$135,919.

## Website

The planned full redevelopment of the *Griffith Review* website was limited to a redesign, with some identification and resolution of problems dating back six years. With the backend structure of the website remaining the same, however, we are still addressing deeper structural problems. This will be a project requiring strategic mapping, funding and commitment ideally within the next two years to ensure the website is both operational and supports the commerce portal essential for sales and subscriptions.

When the redesign was completed in 2019, budgetary restrictions meant the decision was made not to obtain user documentation from the developer. This is something we are seeking to rectify to ensure that all current and new *Griffith Review* staff members are easily able to work within the website.

# Governance and operations

## Editorial advisory committee

In 2019 the Griffith Review advisory committee entered its third year of governance and met in November. The Committee was chaired by Deputy Vice Chancellor (Engagement) Professor Martin Betts and its members are drawn from senior university executives and publishing industry professionals:

Professor Martin Betts	DVC (Engagement), Griffith University (departed April 2020)
Professor Susan Forde	Director, Centre for Social and Cultural Research, Griffith University
Professor David Grant	PVC Griffith Business School, Griffith University
Professor Scott Harrison	Acting PVC, Arts, Education, Law Group, Griffith University (from March 2019)
Professor Paul Mazerolle	PVC, Arts, Education, Law Group, Griffith University (departed February 2019)
Mr Phillip Stork	Director, Office of Marketing and Communications, Griffith University
Ms Maureen Sullivan	Director, Library and Lending Services, Griffith University
Professor Anne Tiernan	Dean (Engagement), Griffith Business School
Ms Jill Eddington	Publishing industry representative
Ms Melissa Lucashenko	Author and <i>Griffith Review</i> contributor
Ms Fiona Stager	Owner and manager, Avid Reader Bookshop

## Improved operational systems

Throughout 2019, *Griffith Review* continued to work with departments across the university to strengthen operational systems in finance, marketing and administration. Achievements in this area include the following:

- prompt processing of contracts and contributor payments
- improved budget management processes
- improved customer query response time.

## Industry review

In the lead-up to putting sales and distribution out to tender, *Griffith Review* commissioned Jill Eddington to undertake an industry review. This review informed the context of the sales and distribution tender, successfully assigned to NewSouth Books in late 2019.

# Staff

In 2019, the operational leadership and management of *Griffith Review* continued to transition as Professor Julianne Schultz moved into a 1.0FTE appointment within the Griffith Centre for Social and Cultural Research (GCSCR). There was a refreshing of both the editorial and operational sides of the team with the transition of some long-term staff and some short-term secondments opting to return to their substantive position. Associate Publisher Karen Hands left in late November for a permanent academic position at the University of the Sunshine Coast. Karen was instrumental in *Griffith Review*'s Australia Council grant application – it was an apt conclusion to her successful three-year tenure at *Griffith Review*.

Publisher	Professor Julianne Schultz (0.2FTE to mid-2019; advisory/consultative from mid-2019)
Editor	Dr Ashley Hay (0.9FTE)
Associate Publisher	Dr Karen Hands (1.0FTE to Nov 2019) Alexandra Payne (0.6FTE from Dec 2019, temporary contract)
Managing Editor	John Tague (1.0FTE)
Assistant Editor	Jerath Head (0.6FTE to March 2019)
Senior Editor	Dr Carody Culver (0.6FTE from April 2019)
Marketing and Event Co-ordinator	Lauren Mitchell (casual to July 2019; 0.8FTE from July 2019; position vacant from February 2020)
Business Support Coordinator	Louise O'Neill (1.0FTE to July 2019) Esha Buch (1.0FTE from August 2019)
Project Officer	Esha Buch (0.4FTE casual to July 2019)
Marketing Intern	Issy Routledge (April–June)

## Internship program

*Griffith Review* offers semester-based editorial and marketing internships to high-achieving students from Griffith University and the University of Queensland. In 2019, *Griffith Review* welcomed Isabelle Routledge, a public relations and communications student from Griffith University's School of Humanities, Languages and Social Sciences, for an eight-week PR/Comms internship, which focused on developing and actioning PR strategy around the 'In Conversation: Imagination, Innovation and the Art of the Possible' event which took place in June.

# Cover artwork

*Griffith Review* sources Australian and international artwork that speaks to its themes for the covers of each edition.

*Writing the Country*



James Tylor, *Turralyendi Yerta (Womma)* 2017  
Image courtesy of the artist

*The New Disruptors*



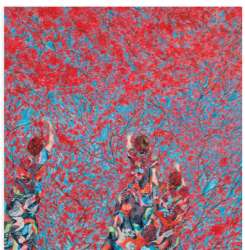
Nell, *Made in the dark - bolt* 2013  
Image courtesy of the artist and STATION, Melbourne

*Crimes and Punishments*



Jesse Marlow, *Lal Lal* 2012  
Image courtesy of the artist

*The Light Ascending*



Monica Rohan, *Cold Frizzle* 2016 (detail)  
Image courtesy of the artist and Sophie Gannon Gallery, Melbourne

Griffith Review  
South Bank campus, Griffith University  
226 Grey Street, South Bank  
PO Box 3370, South Brisbane  
Queensland 4101 Australia

Email: [griffithreview@griffith.edu.au](mailto:griffithreview@griffith.edu.au)  
Phone: (07) 3735 3071  
Web: [griffithreview.com](http://griffithreview.com)



Griffith Review



@GriffithReview



@griffithreview

---

# GriffithReview