



ANNUAL REPORT 2024



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.

*Dance me to the rhythm of a language (I don't speak)
'Neath sapphire-misted mountains they might kill (ya)
Breathe out brokin holy in this land of (rainbow peaks)
Every line she speaks is hallelujah.*

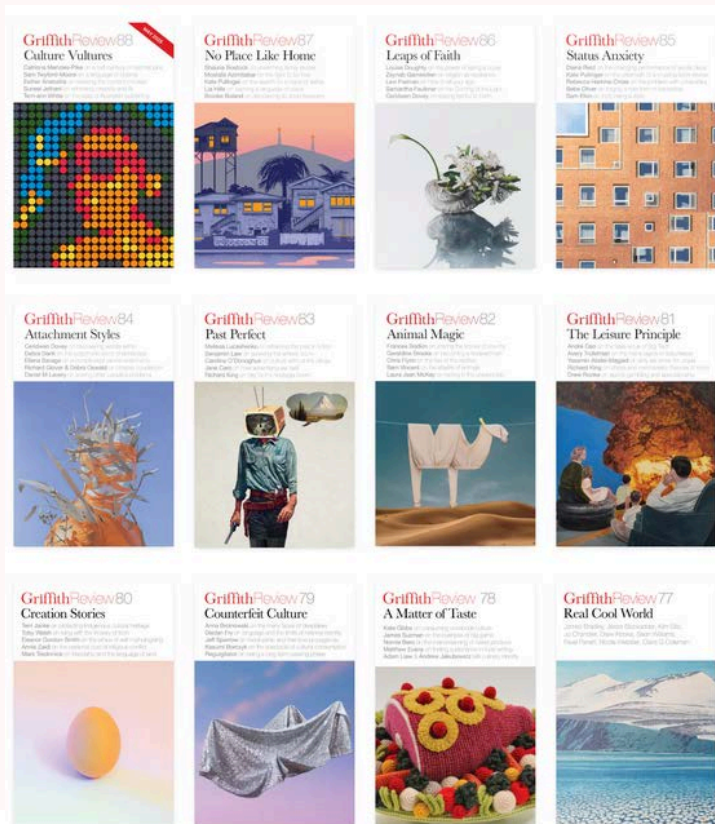
– Sharlene Allsopp, 2022

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Cover image: Carody Culver and Sita Walker at the launch of *Griffith Review 86: Leaps of Faith* at Avid Reader bookshop, November 2024.

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: Debra Dank and Grace Lucas-Pennington at the *Griffith Review* event at the NT Writers Festival, June 2024.

FROM THE EDITOR



It's always heartening to look back on the previous year at *Griffith Review* and be reacquainted with all that we achieved. Over the course of twelve months in the life of this literary journal, as we churn through the steady cycle of print production deadlines, call-out opening and closing dates, publication days and launch events, it's inevitable that some of our successes – particularly the smaller ones – quickly fade with time. Reviving them is both a valuable reminder of why we do what we do and a useful motivator as we seek to build on our accomplishments in the twelve months to come.

This year's print program explored four rich and compelling themes that yielded fascinating intersections with our current cultural moment: *Past Perfect* delved into the perils and possibilities of nostalgia; *Attachment Styles* examined our emotional connections to people, places and ideas; *Status Anxiety* interrogated our fixation with social and professional standing; and *Leaps of Faith* explored our need to believe. These editions featured an array of insightful and engaging essays, stories, conversations, visual art features and poems by more than 120 contributors, and hundreds more writers submitted their work for consideration via our quarterly edition call-outs.

We continued to build on the success of our new online publishing program, GR Online, which commenced in 2023 to coincide with the launch of our new website. We ran two GR Online pitch call-outs in 2024, one in January and one in September, receiving more than 200 fresh and exciting ideas from a diverse cohort of writers at all stages of their careers. We published 25 online pieces across the year, the majority developed from pitches; three were commissioned by emerging First Nations editors as part of our ongoing partnership with the black&write! project at State Library of Queensland. The breadth of topics we showcased online in 2024, and our audience's growing engagement with these front-of-paywall pieces, clearly demonstrates the value of this platform for readers and writers.

Our overall audience engagement figures tell a similar story – our subscriber base grew by an incredible 25% in 2024. We're incredibly grateful to our subscribers for their continued enthusiasm and support – they're the reason *Griffith Review* exists, and it's wonderful to know that they're picking up what we're putting down in steadily climbing numbers.

Events are an integral part of how we promote our work to new and existing readers, and we were delighted to continue several longstanding event partnerships in 2024 and to forge some fruitful new collaborations. We had sold-out sessions at Sydney Writers' Festival for *Animal Magic* and *Attachment Styles*; a *Past Perfect* panel at Brisbane Writers Festival; *Status Anxiety* panels at Byron Writers Festival and Canberra Writers Festival (the latter a new event partner); and three launch events at Avid Reader Bookshop for *Past Perfect*, *Status Anxiety* and *Leaps of Faith*.

As we look ahead to 2025 and all the new opportunities and possibilities it offers, we remain deeply thankful for the ongoing support we receive from 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. The work we do simply wouldn't be possible without their help. Nor would we be here without our readers, subscribers and contributors – their willingness to support our work is what helps keep us, and literary culture more broadly, alive.



Dr Carody Culver
Editor, *Griffith Review*

'I've loved what Griffith Review has put together...they're very human pieces, not hot takes. That's what GR has done so well...found a way past the veneer of things to their messy, bloody tendernesses.'

Beejay Silcox

PUBLISHING PROGRAM

Edition overview

GriffithReview83 Past Perfect

Melissa Lucashenko on reframing the past in fiction
Benjamin Law on surviving the writers' room
Caroline O'Donoghue on culture without the cringe
Jane Caro on how advertising ate itself
Richard King on Big Tech's nostalgia boom



The past, famously, is a foreign country – but in the twenty-first century, it's one in which we increasingly seek solace. No matter the relentless pace of technological innovation and the digitisation of everything from money to media – our appetites for retro design and aesthetics, for cultural products that reimagine technicolour-dream versions of decades gone by, or for fantasies of a past golden political age are ever on the rise. But what fuels this love affair with recycling our history? What periods do we choose to romanticise, and how do our rose-tinted glasses occlude reality? Is all this nostalgia signifying – as the late Mark Fisher opined – the disappearance of the future?

This edition of *Griffith Review* surveys our need to idealise, sensationalise and glamorise – and asks what the circular nature of our obsessions says about our present cultural moment.

GriffithReview84 Attachment Styles

Ceridwen Dovey on discovering worlds within
Debra Dank on the polyphonic voice of landscape
Ellena Savage on a complicated canine relationship
Richard Glover & Debra Oswald on creative coupledom
Daniel M Lavery on solving other people's problems



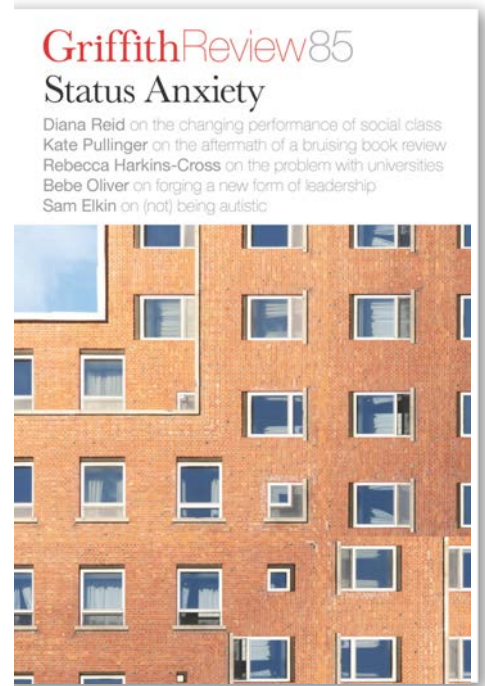
The attachments we form shape our experience of the world and our understanding of who we are. 'Hell is other people,' wrote Jean-Paul Sartre, his point being less about misanthropy and more about how entwined our self-perception is with the ways in which others perceive us. And alongside our personal relationships – from filial to friendship, from collegiate to romantic – sit the complex emotional connections we form with places, ideas and objects. How do we navigate these varying attachments, and what can they offer us when our lives are so mediated by technology? Can we break free of the tropes and traps associated with our most primal relationships: the social expectations of motherhood, the burdens of filial duty, the complexities of infidelity?

Attachment Styles goes far beyond the family tree to consider the pleasures, pitfalls and peculiarities of our messy human relations.

Like the answer to a riddle, status is all around us, but it can't always be seen or heard. The silent switchboard behind our professional and personal interactions, status dictates our place on the guest list, in the room, at the table; through its connections to class, race and gender, it affords some of us power and wealth and others empty promises.

But why does status so often go unnoticed? How does it influence everything from social inequality to personal relationships? And what changing forces have come to bear on the high or low status we've ascribed ourselves and others over the centuries?

Griffith Review 85: Status Anxiety grapples with the fallout of our status anxiety and explores what happens when we don't measure up.



To take a leap of faith is to bet your belief on an unknown future. But belief is central to the human experience. Whether it's religious, political, societal, philosophical or spiritual, the act of believing can be a lodestar, a comfort, a ritual, a guiding principle, a reason for living. We place our faith in everything from gods and mortals to medicine and magic, and while the bet doesn't always pay off, it can usually tell us something about our desires, our values and our selves.

What's the role of religion in today's increasingly secular world? Why are we so obsessed with cults? How have the internet and social media attenuated (or, in some cases, enhanced) our ability to believe what we read?

Griffith Review 86: Leaps of Faith explores the things we believe in – from science and superstition to politics and preppers – and why.



February – April 2024

Griffith Review 83: Past Perfect



Contributors

28 writers
2 visual
artists

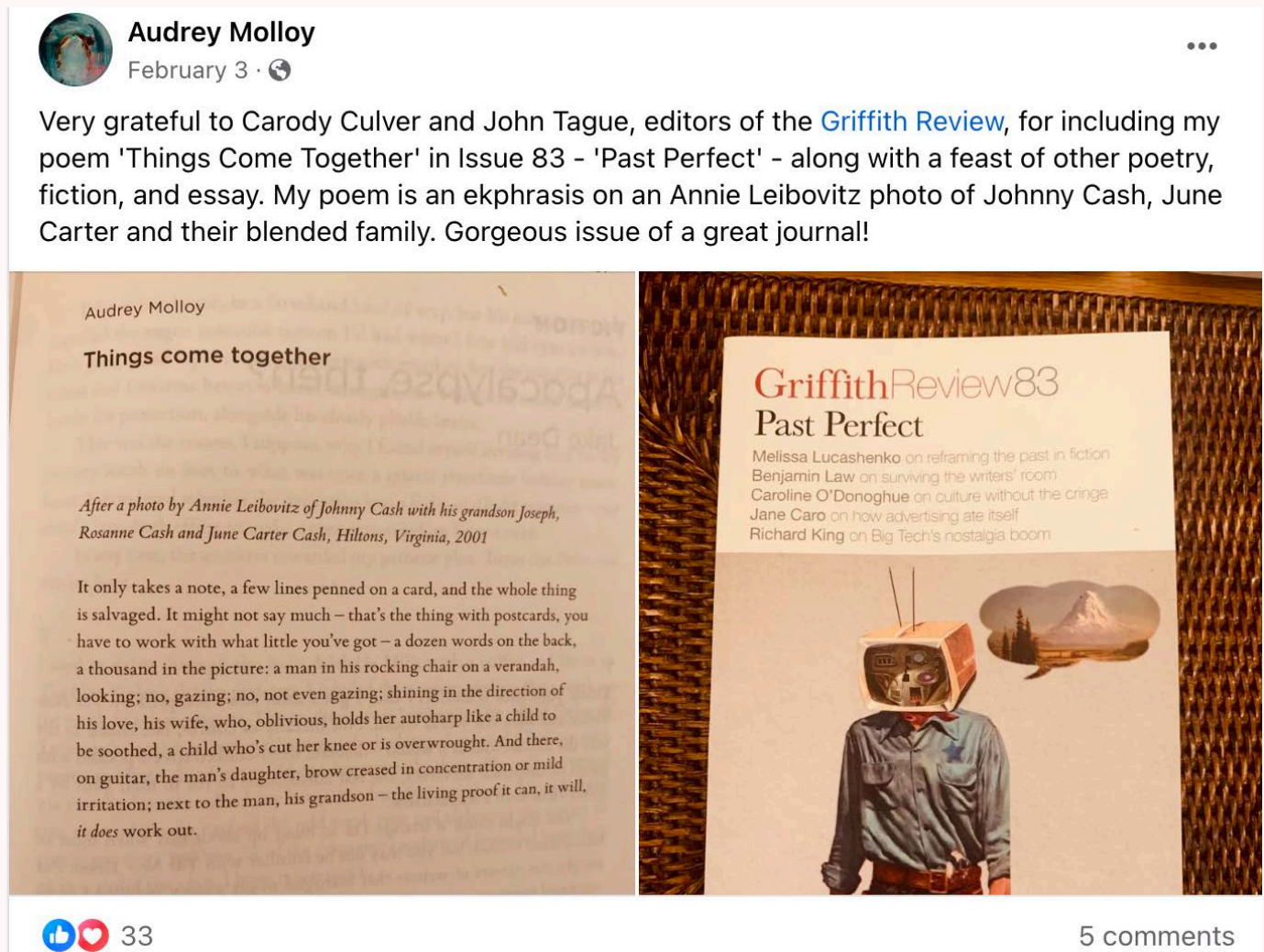
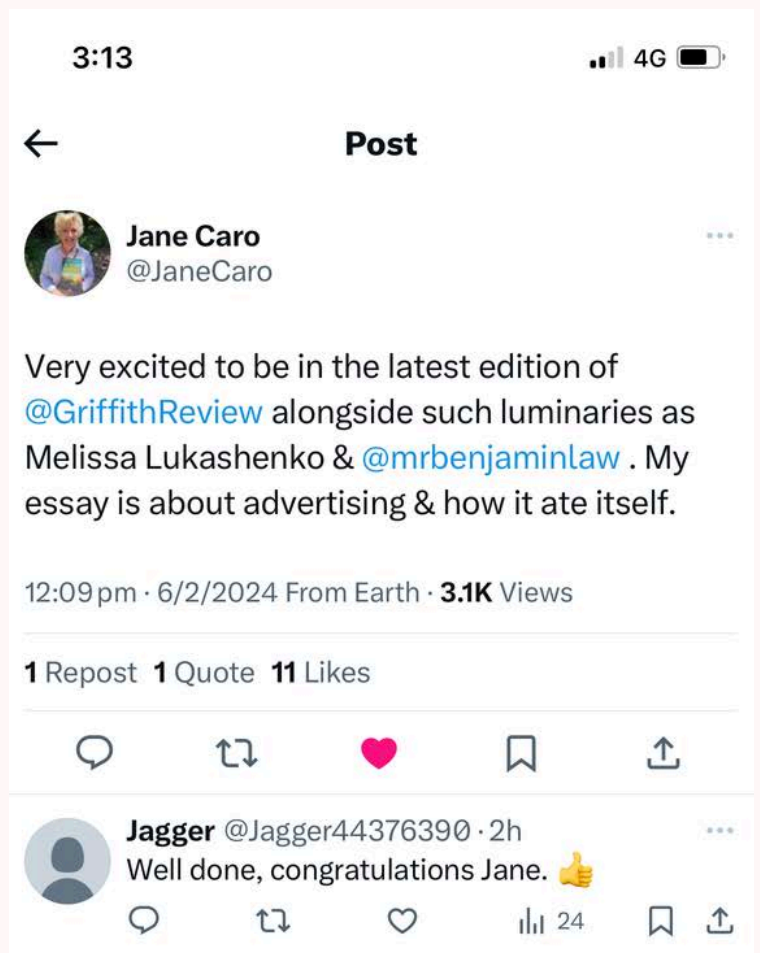
Events

3

In the twenty-first century, everything old feels new again – or at least new-ish. The ubiquity of nostalgia – the constant remixing and recycling of aesthetics and cultural products, the endless parade of sequels, prequels and reboots – felt like a particularly germane and thought-provoking subject for *Griffith Review* to explore. Have we lost our capacity to create anything truly new? What unintended consequences await the human psyche when we're marinating ourselves in a soup of moments and memories from times past?

Griffith Review 83: Past Perfect viewed this theme through a typically wide lens: writer and critic Richard King interrogated the ramifications of Big Tech's nostalgia boom and the relationship between neoliberalism and nostalgic longing; author, journalist and screenwriter Benjamin Law reflected on the changing landscape of Australian literary and media culture; historians Michael L Ondaatje and Michael G Thompson parsed the politics of nostalgia; writer and academic Amber Gwynne considered the extent to which language influences perception; media legend Jane Caro remembered the good (and bad) old days of advertising; editor and researcher Alice Grundy debunked the myths of solo authorship and sliding editorial standards; Greenpeace CEO David Ritter unveiled a vision for defying the fossil fuel order. Also in the mix were interviews with award-winning writer Melissa Lucashenko, who revealed the ways in which historical fiction can shed new light on past events and prejudices, and with Irish writer and podcaster Caroline O'Donoghue, who shared the joys of sentimentalising.

Alongside a typically eclectic and edifying mix of fiction and poetry, *Past Perfect* featured the first of four pieces to win the 2023 Emerging Voices Competition, Beau Windon's beautiful personal essay 'Walking through the mou(r)n(ing of a)tain(ted life)', and a stunning visual essay by renowned Brisbane artist Michael Zavros.



May – July 2024

Griffith Review 84: Attachment Styles



Contributors

26 writers
4 visual
artists

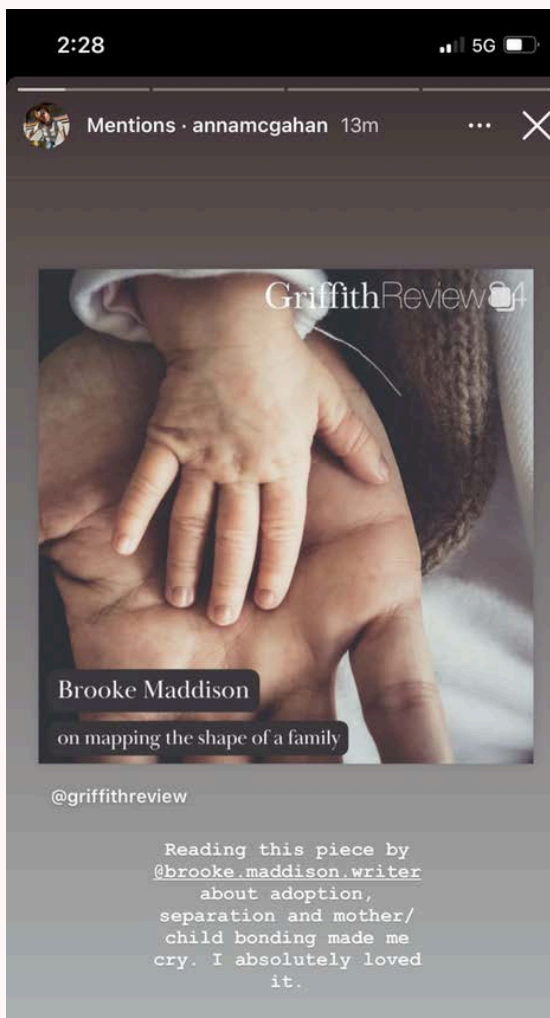
Events

4

There's something very timeless about the notion of attachments – humans have been forming them for thousands of years, with one another and with places, objects and ideas. But in a contemporary context, the nature of our emotional attachments has new resonance – we have a rich vocabulary now for discussing our relationship styles, our toxic traits, our feelings. Have we made life easier for ourselves, or more complicated?

Attachment Styles traversed all kinds of interpersonal bonds and emotional support systems to shed new light on its theme: psychologist and author Dr Ahona Guha explored the risks and rewards of therapy-speak; acclaimed writer and critic Ellena Savage learnt unexpected lessons about violence after adopting a surprisingly vicious pet; Vogel's Award winner Anna McGahan revealed what happens when an actor does jury duty; editor and underground magazine publisher Bianca Valentino explored what punks have to say about spirituality; award-winning author Ceridwen Dovey shared the unexpected joy she experienced after a cancer diagnosis. In its wide-ranging nonfiction, fiction and poetry offerings, *Attachment Styles* offered readers fresh perspectives on age-old questions of how we relate to one another.

This edition also featured illuminating conversations with beloved writers and personalities Richard Glover and Debra Oswald, with American agony aunt and writer Daniel M Lavery, and with award-winning author and Gudanji woman Debra Dank, plus a visual essay by Anne Zahalka, one of Australia's most respected photo-media artists, and two more Emerging Voices winners: Scott Limbrick's strikingly inventive short story 'Everything you could possible imagine' and Brooke Maddison's poignant personal essay 'Origin stories'.



Grappling with the world of attachment

The latest edition of Griffith Review explores the joys and sorrows of our attachment to people, animals and other worldly things

Written by Heidi Maier



Anne Zahalka, Monday 11:48 am 1996, Duracora lightbox, 125 x 165 cm from the series Open House by Anne Zahalka from Griffith Review 84: Attachment Styles

Heidi Maier



<https://review.com.au/43/>



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Writing in her journal in 1952, American poet Sylvia Plath lamented the conundrum of human relationships.

"I need people and I revile them, I want them and I want to be free of them," she wrote. "I think about my attachments – to people, to places, to objects, to thoughts, to things that happen to me – and I want to be free of them and yet I know I need them all. What am I to do with this strange mass of feelings and contradictions within me? I am the spider in the web of others and things, knowing she needs them and desperately wanting not to."

The enmeshing, contradictory, often maddening and complex nature of attachments – to people, to places, to things – expressed by Plath sits at the heart of the current edition of Griffith Review, the aptly titled *Attachment Styles*. Drawing together a disparate mix of non-fiction, fiction, poetry and visual art in order to explore a range of the titular 'attachment styles,' the 84th edition of the respected and long-standing journal delves into what editor Caroly Culver describes as "a sprawling lineage of feelings about parents, children, pets, lovers, work, bodies, secrets and communities."

Today's top stories



Music review: VOICES8 with Adelaide Chamber Singers & Aurora Vocal Ensemble



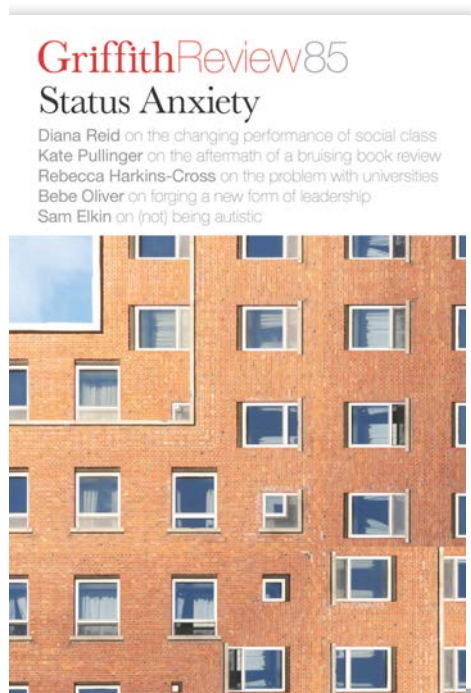
Cabaret Festival review: Homage



Cabaret Festival review: Between the Covers

August – October 2024

Griffith Review 85: Status Anxiety



Contributors

25 writers
2 visual
artists

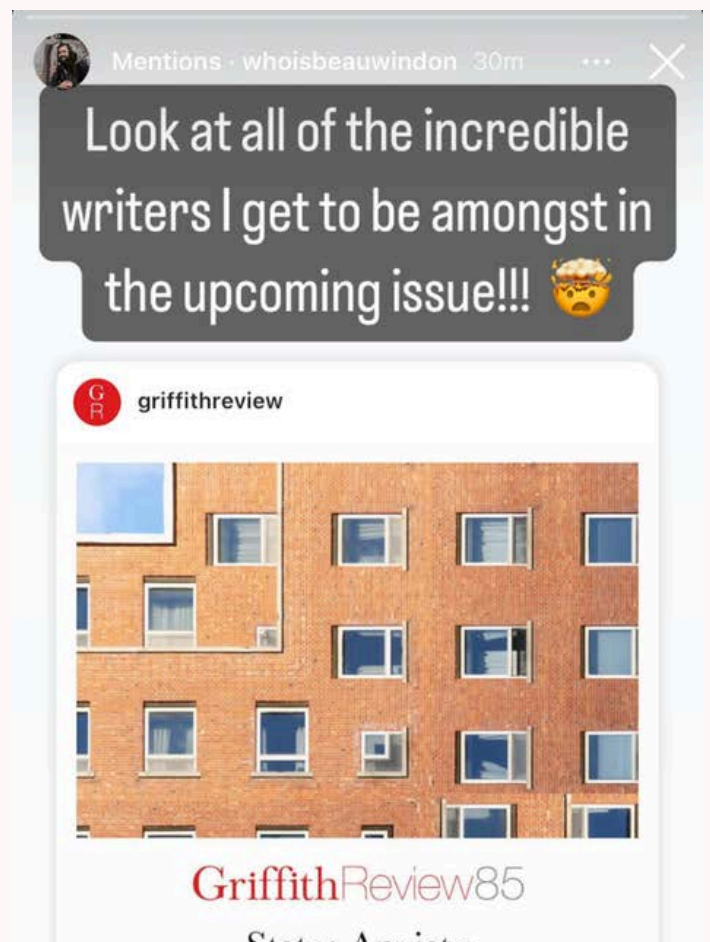
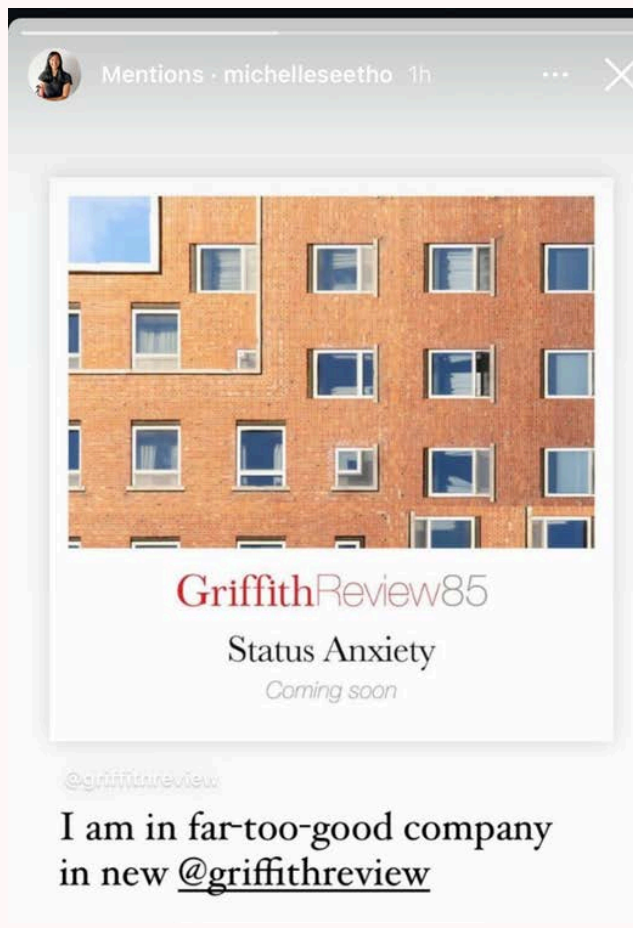
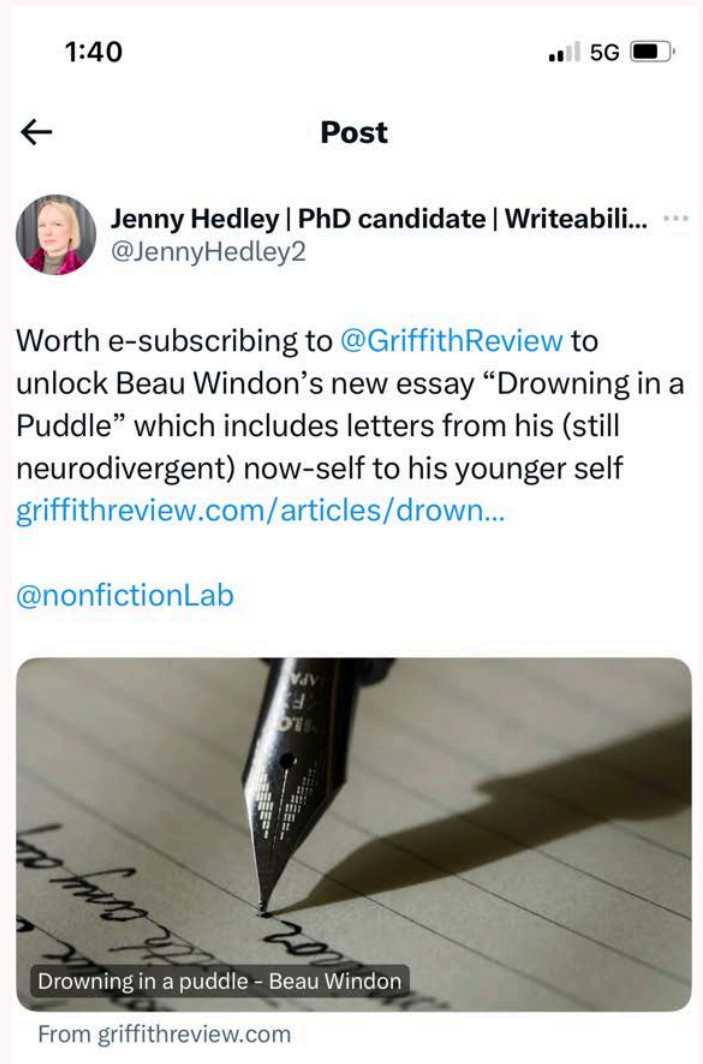
Events

3

Status is fundamental to the experience of being human. Whether covertly or overtly, we're frequently jostling for position in our personal or professional lives, or simply trying to crack the code of whatever invisible hierarchy might be dictating the interactions and power relations in any given situation. The notion of status thus felt like a rich theme for *Griffith Review* to explore, particularly since status today feels increasingly topsy-turvy: from stealth wealth and quiet luxury to the working-class vote swinging right and the educated 'elite' moving left, what we once took for granted about the dynamics of power is on the move in mysterious ways.

Status Anxiety grappled with the complexities of status in a range of political and cultural contexts: academic Shahar Hameiri explained the death of mass politics and the perils facing today's Western liberal democracies; bestselling novelist Diana Reid considered the changing performance of social class; writer and critic Rebecca Harkins-Cross exposed the precarity of sessional work at Australian universities; author and radio maker Sam Elkin pondered the cachet now associated, in some circles, with an autism diagnosis; academic Jeff Sparrow examined the rise and fall of a now-forgotten Australian literary icon; journalist Jarni Blakkarly investigated the impacts of climate change on housing insurance; writer Jerath Head considered how medicine's focus on specialisation inadvertently encourages trainee doctors to put prestige above patients. Its fiction and poetry traversed similarly tricky terrain: new short fiction by Saraid Taylor, Michelle See-Tho, Jess Ho, Tim Loveday, Grace Yee and more explored power dynamics, family rifts, status symbols and office politics.

This edition also featured a fascinating interview with Walkley-winning filmmaker and writer Anna Broinowski, who reflected on coming of age in 1980s Australia, and the last of 2023's Emerging Voices winners: Alex Cothren's short story 'The Juansons', a moving exploration of immigration and prejudice.



November 2024 – January 2025

Griffith Review 86: Leaps of Faith



Contributors

22 writers
2 visual
artists

Events

3

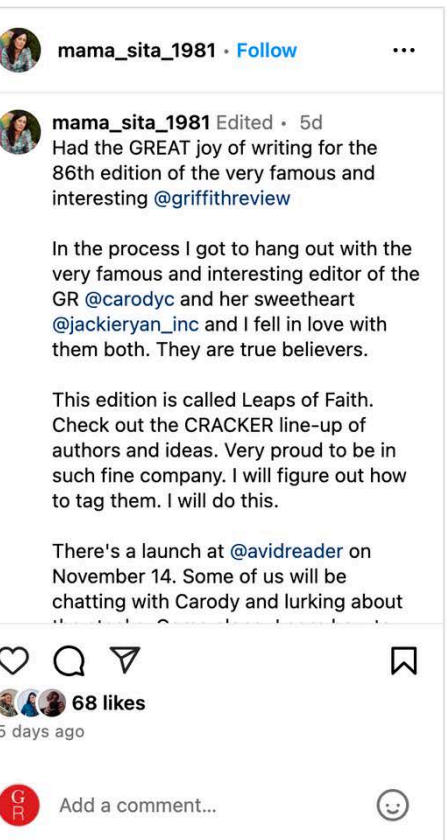
The final edition of the calendar year usually presents an opportunity for *Griffith Review* to address a theme that's slightly lighter than those preceding it. In 2024, we perhaps broke with this tradition, as 'faith' isn't necessarily a breezy subject – but it is a vast one, with plenty of room for surprising or left-field interpretations. This theme's scope for pondering big questions about knowledge, conviction and existence, all in a spirit of questing and reflection, felt like an ideal way to conclude the year.

Leaps of Faith ventured far and wide in its survey of what and why we believe: award-winning author Ceridwen Dovey meditated on the limits of our faith in planet Earth's exceptionalism; Torres Strait Islander and Aboriginal writer Samantha Faulkner recalled the Christian rituals that defined her childhood and the ways in which the Coming of the Light changed the Torres Strait; acclaimed UK novelist Louise Doughty explored the power of curses in the context of her Romani family heritage; award-winning novelist Melanie Myers charted the rise of the Christian far right in Australia; academic Tom Doig investigated the origins and appeal of prepping subcultures; lawyer and writer Nomi Kaltmann shared her experience of becoming one of Australia's first female rabbis. Three brilliant pieces of short fiction by acclaimed writers Shelley Parker-Chan, John Morrissey and Matthew Crowe used literal and figurative hauntings to chilling and provocative effect, and poetry by writers including Debbie Lim, David Stavanger and Dominic Symes played with the surreal, the dreamy and the absurd.

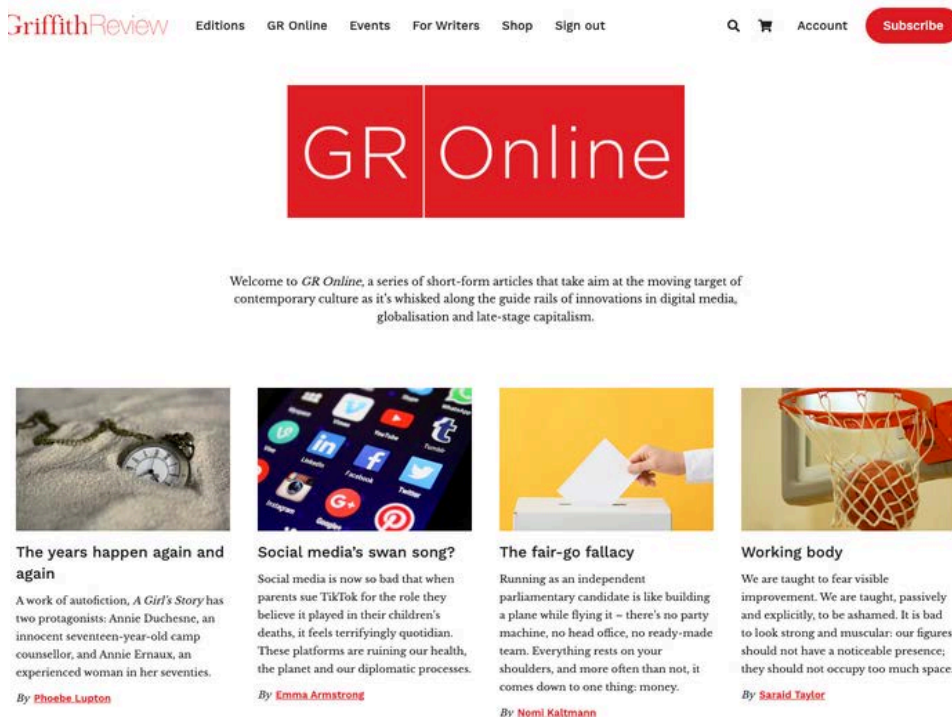
Leaps of Faith also featured fascinating conversations with US-based satirist, screenwriter and novelist Lexi Freiman, two-time world-champion debater Bo Seo, and visual artist Amy Carkeek, whose haunting artworks comprised this edition's visual essay.



Big one for me today! My feature essay 'Girls to the Front' is published in the print issue of one of Australia's premier literary magazines, [@GriffithReview](#) issue 86 😎



Online publishing



GriffithReview Editions GR Online Events For Writers Shop Sign out

GR Online

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.

The years happen again and again
A work of autofiction, *A Girl's Story* has two protagonists: Annie Duchesne, an innocent seventeen-year-old camp counsellor, and Annie Ernaux, an experienced woman in her seventies.
By [Phoebe Lupton](#)

Social media's swan song?
Social media is now so bad that when parents sue TikTok for the role they believe it played in their children's deaths, it feels terrifyingly quotidian. These platforms are ruining our health, the planet and our diplomatic processes.
By [Emma Armstrong](#)

The fair-go fallacy
Running as an independent parliamentary candidate is like building a plane while flying it – there's no party machine, no head office, no ready-made team. Everything rests on your shoulders, and more often than not, it comes down to one thing: money.
By [Nomi Kaltmann](#)

Working body
We are taught to fear visible improvement. We are taught, passively and explicitly, to be ashamed. It is bad to look strong and muscular: our figures should not have a noticeable presence; they should not occupy too much space.
By [Saraid Taylor](#)

Contributors

22
writers

Contributing
Editors

2

Works
published

25

GR Online is a dedicated online platform for short form non-fiction work that responds to contemporary culture. This content sits in front of the paywall, making it freely accessible to all readers.

When the platform was launched in 2023, three regular contributors were selected through an open call-out, each contributing four pieces across the year. There has been a consistently high level of interest from the writing community in contributing work for GR Online, so in consultation with our Editorial Advisory group, the decision was made to expand the number of opportunities for writers in 2024 rather than seeking regular contributors again. We ran two open call-outs for pitches, one in January and one in September, along with a specific call-out for First Nations writers in April that we promoted in partnership with the black&write! project.

Three works were commissioned by black&write!'s editorial interns as part of our ongoing partnership with the black&write! project (supported by Queensland Arts Showcase Program funding through Arts Queensland). This partnership enables First Nations editorial interns to commission and edit work for publication in GR Online in collaboration with the Griffith Review editorial team.

New work was published regularly across the year (approximately one piece every fortnight) between mid-January and mid-December and promoted across social media channels and our 'Great Reads' newsletter. This expanded publishing program was made possible by increased funding support from both Creative Australia and the Australian Communities Foundation.

GR Online work published in 2024 has covered an extraordinary range of subjects, from motherhood, mental health and memoir to climate change, housing and the NDIS. Ahona Guha's piece 'To speak or not to speak', which explored the choice between speaking up and staying silent online in the context of the war in Gaza, elicited a big response across our social media channels and continues to be one of our most-read online pieces.

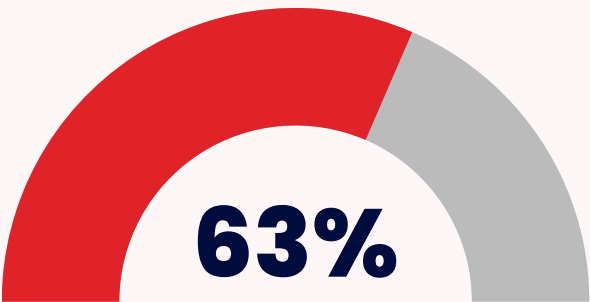
Awareness of GR Online content continued to grow in 2024: the GR Online landing page was the fourth most visited web page on the Griffith Review website (up from fifth in 2023) and has one of the highest engagement rates of all pages on the site.

Most read GR Online articles – 2024

Author	Title	Publication month
Ahona Guha	To speak or not to speak	February 2024
Zowie Douglas-Kinghorn	The return of the femcel	March 2024
Hannah Forsyth	Making it work	July 2024
Lara Cain Grey	Seeing the bigger picture	June 2024
Haylee Escalante	My matresecence	September 2024

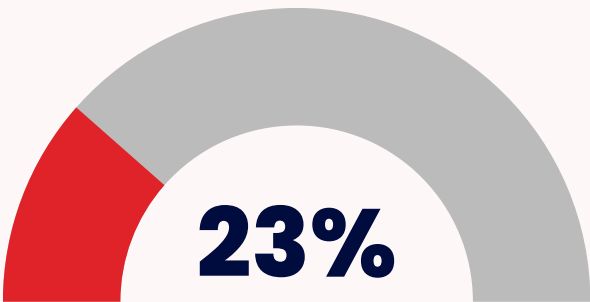
GR Online contributor demographics – 2024

Emerging / established writers



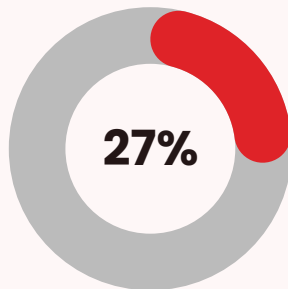
63% of works published were written by emerging writers

First Nations



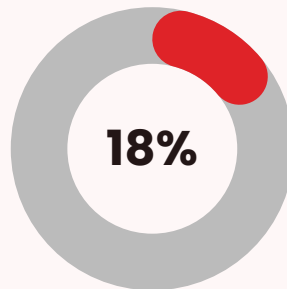
23% of writers commissioned identify as Aboriginal and/or Torres Strait Islander

CALD



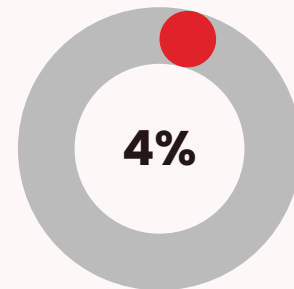
27% of writers commissioned identify as CALD

Writers with disability

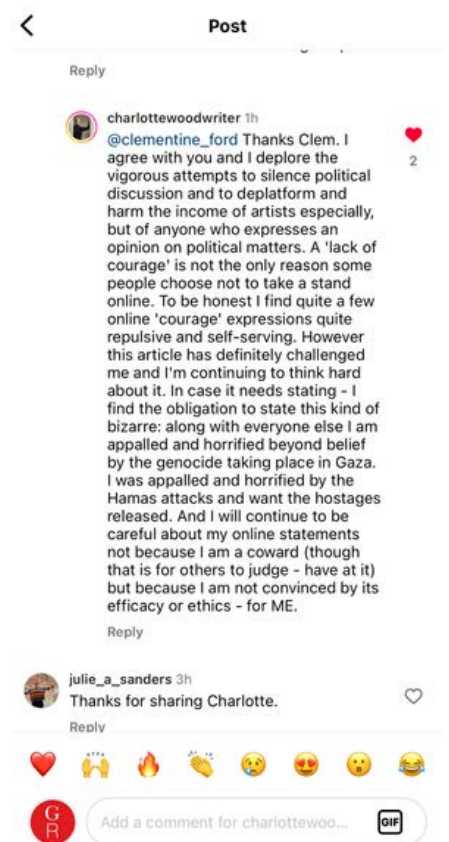
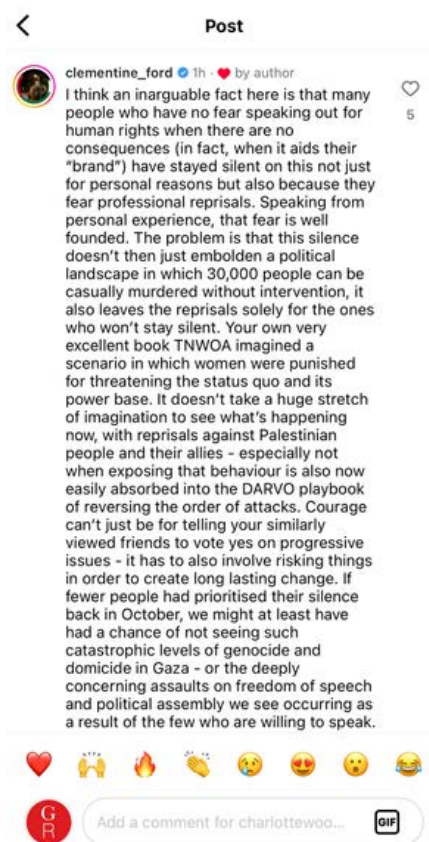


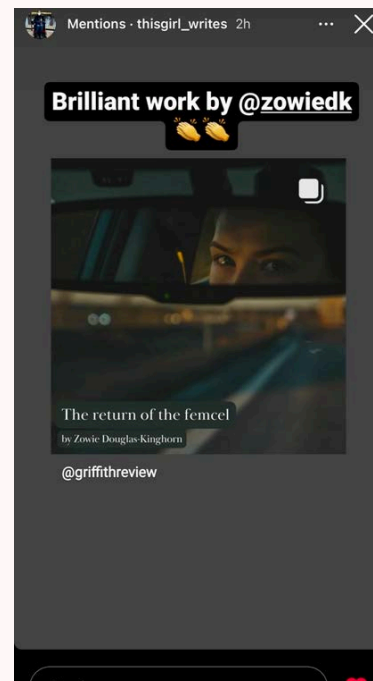
18% of writers commissioned identify as having a disability

Gender diverse



4% of writers commissioned identify as gender diverse

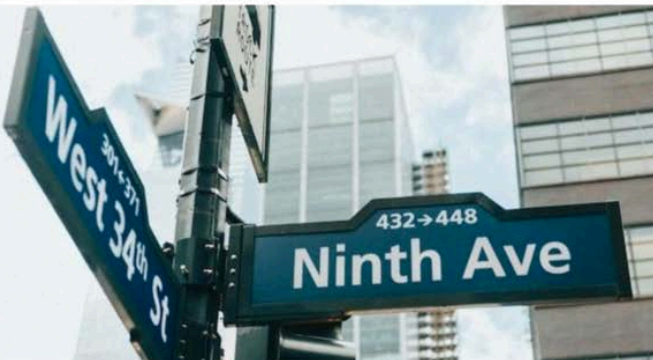




Darby Jones · 1st
Writer | Editor
3h · Edited

While I was studying writing at [The University of Queensland](#), I made a list of publications in which I hoped my writing would appear. Griffith Review was at the top of that list, so I'm delighted to be sharing this today.

"Mapping my queer lineage" has just been published by Griffith Review Online. Special thanks to [Carody Culver](#), Margot Lloyd, and the team at [Griffith Review Literary Journal](#) for giving me the opportunity to write about Nelson Sullivan — a very special man to whom I owe a great deal.




Mapping my queer lineage – Darby Jones
<https://www.griffithreview.com>

Add your comment Post

Wheeler's Books
July 2 · 🌐

A wonderful article from the [Griffith Review](#) on why illustrated children's books are essential reading for not just for children, but adults too.

"When you read children's books, you are given the space to read again as a child: to find your way back, back to the time when new discoveries came daily and when the world was colossal."



GRIFFITHREVIEW.COM
Seeing the bigger picture – Lara Cain Gray
Lara Cain Gray explains why children's picture books should be part of the literary diet of e...

CONTRIBUTORS

Pay rates for writers remained at \$0.75 a word for fiction and non-fiction work published in the print edition, a rate that continues to sit near the top of industry rates for freelance writers. The size of the print edition has also remained at approximately 65,000 words, which has allowed us to maintain our high rates for writers and grow our online publishing program.

Across the year in print and online, Griffith Review commissioned 123 writers and visual artists and published 128 written works and four visual essays. Additionally, writer and cartoonist Katherine Collette produced themed sets of cartoons to accompany three of the four editions. These were shared across our social media channels and Katherine spoke to Carody about her work in a Q&A that was published online. All four covers featured work sourced directly from visual artists.

Contributors

115
writers
8 visual
artists

Works published

128 written
works
4 visual
essays

Commission Fees

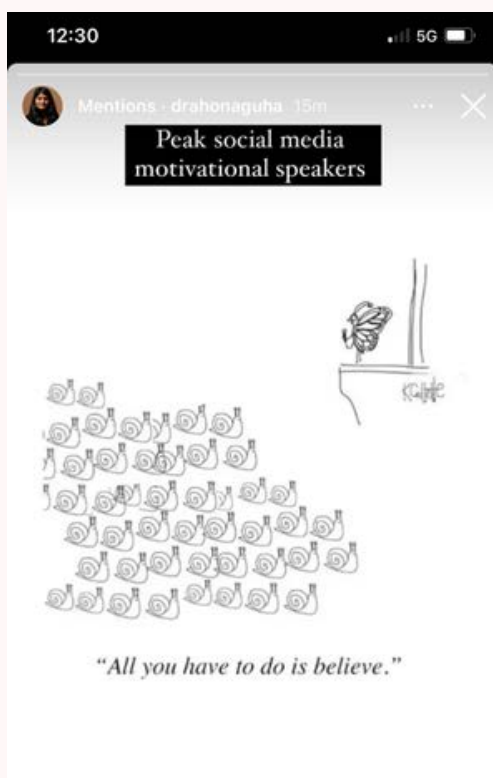
\$209,475

Average income paid to contributors

\$1,703

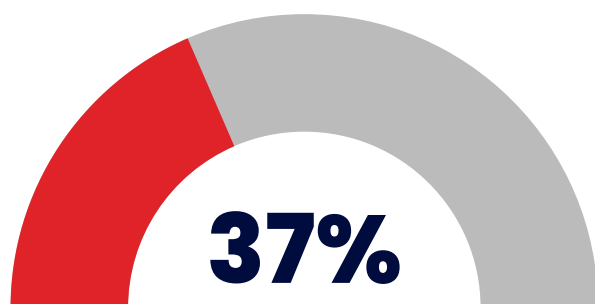
Commissioned writers and visual artists were paid a total of \$209,475 in 2024.

The average income Griffith Review paid writers over the year was \$1,703. The highest income was \$8,500 (for two non-fiction essays and an online piece) and the lowest was \$200 (for one poem).



Contributor demographics – 2024

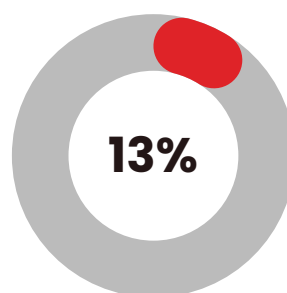
Emerging / established writers



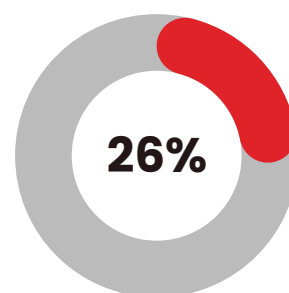
37% of writers commissioned were at the emerging stage of their careers (defined as having no more than one published book).

13% of writers commissioned identify as Aboriginal and/or Torres Strait Islander, 26% as Culturally and Linguistically Diverse (CALD), 6% as gender diverse and 4% as having a disability.

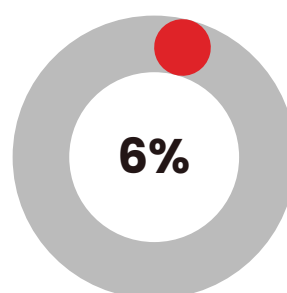
First Nations



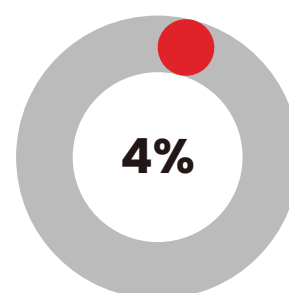
CALD



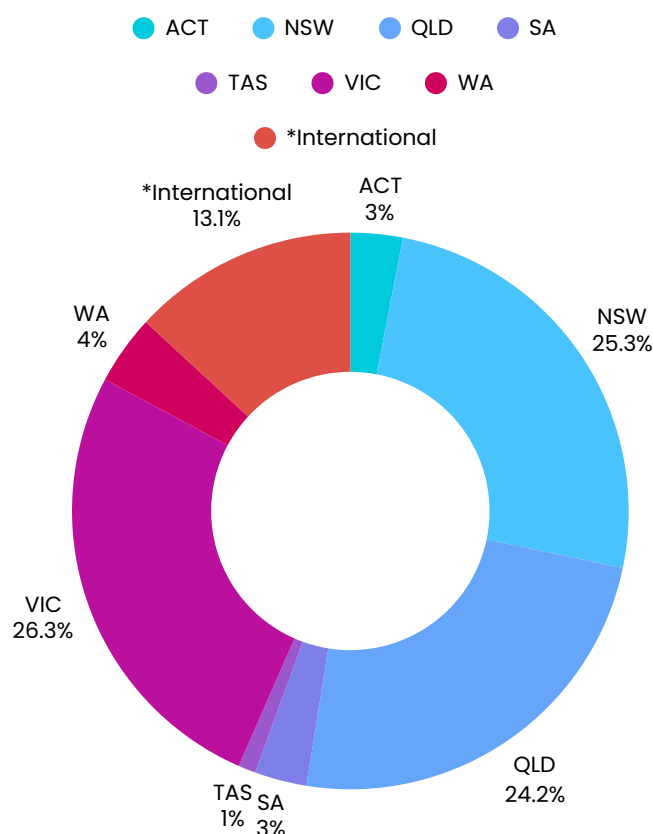
Gender diverse



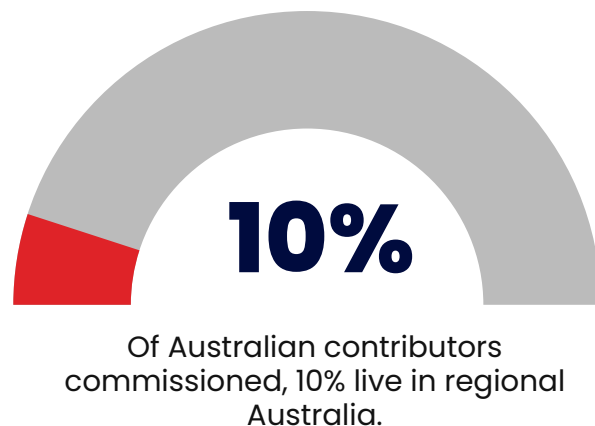
Disability



Location



Regional Australia



*We have included Australian writers resident overseas in the count of International writers.

Emerging Voices competition 2024

In its fifth year, the 2024 Emerging Voices competition was generously supported with funding from the Copyright Agency.

Open to emerging writers (defined for the purposes of this competition as having no more than one published fiction/non-fiction book) of any age, the competition sought entries of fiction or non-fiction on any topic, the Griffith Review editorial team selected a longlist of eleven pieces, with the winning writers selected in consultation with the judging panel: Harriet McInerney (NewSouth Publishing), Jane Novak (Jane Novak Literary Agency) and Maxine Beneba Clarke (author).

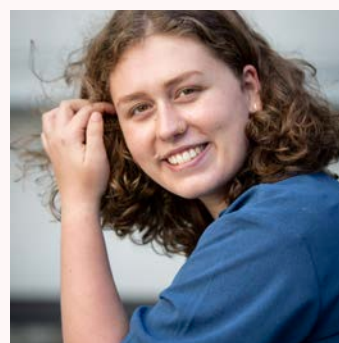
The quality of submissions was again extremely high and the judging panel made the decision to select five winners rather than four. In addition to the five winning writers, three longlisted writers were commissioned for 2025 editions.

Changes to the Copyright Agency Cultural Fund criteria in 2024 mean that this project will not be eligible for funding in future years. We have committed to going ahead in 2025 and will review the project following the 2025 competition.

2023 Emerging Voices competition winners

Lily Holloway

Lily Holloway is a powerlifting enthusiast and third-year MFA candidate in poetry at Syracuse University. They are published or forthcoming in various places, including *Black Warrior Review*, *Sundog Lit*, *Best New Zealand Poems*, *Peach Mag* and *Hobart After Dark*. Their first chapbook was published in 2021 as a part of Auckland University Press' *AUP New Poets 8*. Find them on Twitter and Instagram @milfs4minecraft.



Sarah Kanake

Sarah Kanake is a short story writer and novelist with a PhD in Creative Writing. She teaches creative and professional writing at QUT and also works at State Library of Queensland. Her short fiction has been published in *The Southerly*, *Kill Your Darlings*, *Award Winning Australian Writing*, and *The Lifted Brow*. She has been shortlisted for the Overland Short Story Prize, won the QUT Postgraduate Writing Award and been longlisted for The Australian/Vogel's Award. *Sing Fox to Me* is her first (and only) novel (2016).

Myles McGuire

Myles McGuire's writing has been nominated for the Peter Carey Short Story Award, the Newcastle Short Story Award, the Monash Writing Prize and the QUT Writing Prize. In 2023 he was nominated for the Queensland Premier's Young Writers and Publishers Award. His work has been published in *Griffith Review*, *Australian Literary Studies* and *Voiceworks*. He is currently at work on a novel.



Kobi Simpson (Ashenden)

Kobi Simpson is a young father, gardener, writer, and wannabe-luddite currently residing in Boorloo/Perth. He was born in South Australia, and since then has lived in three states, numerous houses and occasionally a car. His Nunga heritage, family, passion for strangeness, and ADHD hyper fixations compel him to write stories he hopes live and breathe. He will be published in several upcoming anthologies and was a recent mentee of the Writing Change, Writing Inclusion program under Centre for Stories.

Emily Tsokos-Purtill

Emily Tsokos Purtill is a Western Australian writer and former lawyer of Greek heritage. Her home is Perth/Boorloo and she has also lived in the UK, Vancouver, Paris and New York. Emily's debut novel *Matia*, following four generations of Greek-Australian women across continents and time, is forthcoming from UWA Publishing in October 2024. She currently writes and curates the online literary subscription Kaló Taxídi.



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Griffith Review 2024 Emerging Voices winners announced

23 July 2024 Books+Publishing

Griffith Review has announced the five winners of its 2024 Emerging Voices competition: Lily Holloway, Sarah Kanake, Myles McGuire, Kobi Simpson and Emily Tsokos Purtill.

Holloway is a powerlifting enthusiast and third-year MFA candidate at Syracuse University, with writing appearing in a range of publications, and a debut chapbook released in 2021; Kanake is a short story writer, creative writing teacher and novelist with a PhD in creative writing, who has published a novel (*Sing Fox to Me*, Affirm, 2016) as well as short fiction; McGuire is a writer whose work has appeared in *Griffith Review*, *Australian Literary Studies* and *Voiceworks*; Simpson is a young father, gardener, writer, and 'wannabe-luddite' whose Nunga heritage, family, passion for strangeness, and ADHD hyper-fixations motivate his writing, with work forthcoming in several anthologies; and Purtill is a former lawyer of Greek heritage, with a debut novel, *Matia*, releasing through UWA Publishing in October.

Chosen from over 300 entries by a judging panel including writer Maxine Beneba Clarke, literary agent Jane Novak and NewSouth publisher Harriet McInerney alongside Griffith Review editorial staff, the winning writers share in a \$20,000 prize pool, and their stories will appear in 2025 editions of the publication.

Griffith Review editor Caroly Culver said: 'Emerging Voices is an invaluable way for us to discover and platform new writing talent, and we can't wait to share the winning stories with our readers in 2025.'

This is the fourth year that the Emerging Voices competition has run. Last year's winners were Alex Cothren, Scott Limbrick, Brooke Maddison and Beau Windon.

Category: Awards Local news



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Lily Holloway @milfs4minecraft · Jul 22

super stoked to announce that I am one of the winners of the @GriffithReview Emerging Voices competition!

looking forward to sharing my story with you sometime early 2025 ❤️



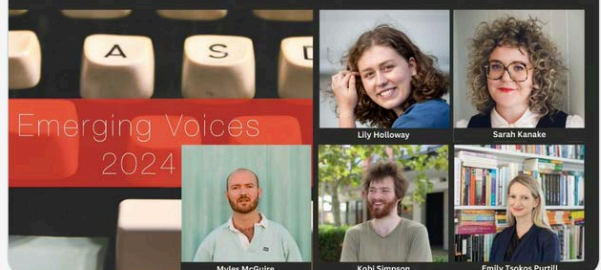
Griffith Review @GriffithReview · Jul 22

We're delighted to announce the winners of Griffith Review's 2024 Emerging Voices competition!

A huge congratulations to...

...
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GriffithReview Winners Announcement!



10

3

49

11

25

EVENTS

In 2024 we continued our program of edition launches at Avid Reader bookshop, which hosted three of our four 2024 edition launches. These events continue to be a wonderful opportunity to celebrate with our community of local readers.

This year saw us undertake an expanded program of festival events: we presented panels for two editions – *Animal Magic* and *Attachment Styles* – at Sydney Writers' Festival (SWF), with both selling out. Brisbane Writers Festival (BWF) hosted panels for *Past Perfect* and *Attachment Styles*, with both attracting close to capacity audiences. The *Attachment Styles* event at BWF was recorded for ABC RN's Big Ideas and broadcast on 17 July 2024. We continued our partnership with Bryon Writers Festival, which hosted a *Status Anxiety* panel. This edition was also showcased at a panel for Canberra Writers Festival as part of a new partnership agreement. Our partnership with the NT Writers Festival saw black&write! editor Grace Lucas-Pennington in conversation with *Past Perfect* contributor Debra Dank.

An online information session for writers interested in entering the 2024 Emerging Voices competition attracted significant interest, with 132 people registering to attend. As part of the session, the *Griffith Review* editorial team gave the audience an overview of our editorial process, and past competition winners Beau Windon and Brooke Maddison provided warm and helpful advice and insights for entrants.

We also ran two online workshops in partnership with black&write! in November 2024, both of which focused on commissioning and editing work by First Nations writers.

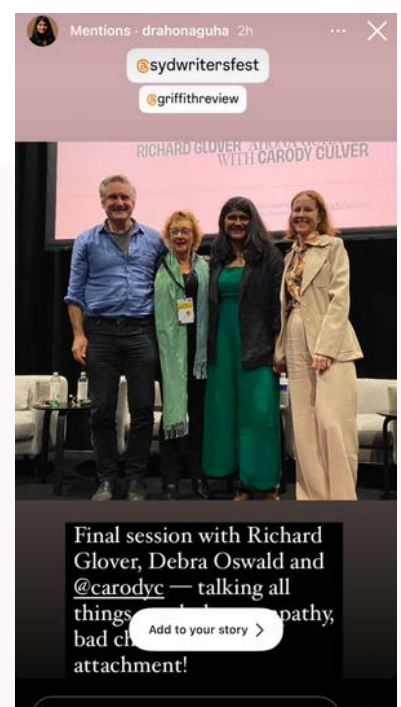
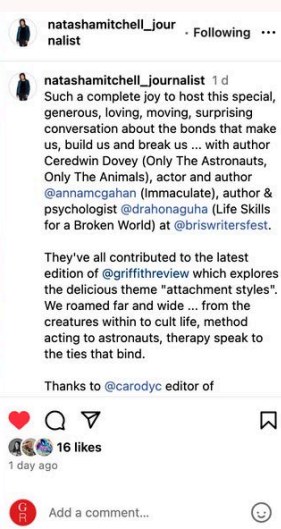
The 2024 event program featured 35 contributors across 13 events. While staffing and budget restrictions meant that we weren't able to expand our program of bookshop events nationally, we remain committed to growing our engagement with booksellers and interstate readers (outside of major writers festivals) to exploring options for growing our events program in the coming years.

Events

13

Contributors engaged for events

35





Laura Jean McKay, Chris Flynn and Carody Culver at the *Animal Magic* event at Sydney Writers' Festival, May 2024.



Carody Culver, Michael Ondaatje, Sharlene Allsopp and Richard King at the *Past Perfect* event at Brisbane Writers Festival, June 2024.

PARTNERSHIPS & FUNDING

Creative Australia



Multi-year funding (2021–2024) supporting commissioning and events. Griffith Review is extremely grateful to have continued organisational funding through Creative Australia for 2025–2029.

Copyright Agency Cultural Fund



Funding support for the 2024 Griffith Review Emerging Voices Competition.

Arts Queensland



**Queensland
Government**

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 State Library of Queensland supports our partnership with black&write!, which will continue in 2025.

Australian Communities Foundation

Funding of \$15,000 was received from the Koshland Innovation Fund, a sub-fund of the Australian Communities Foundation, in June 2024. This funding supports GR Online commissioning in 2024 and 2025 as well as the 2025 contributing editor initiative.

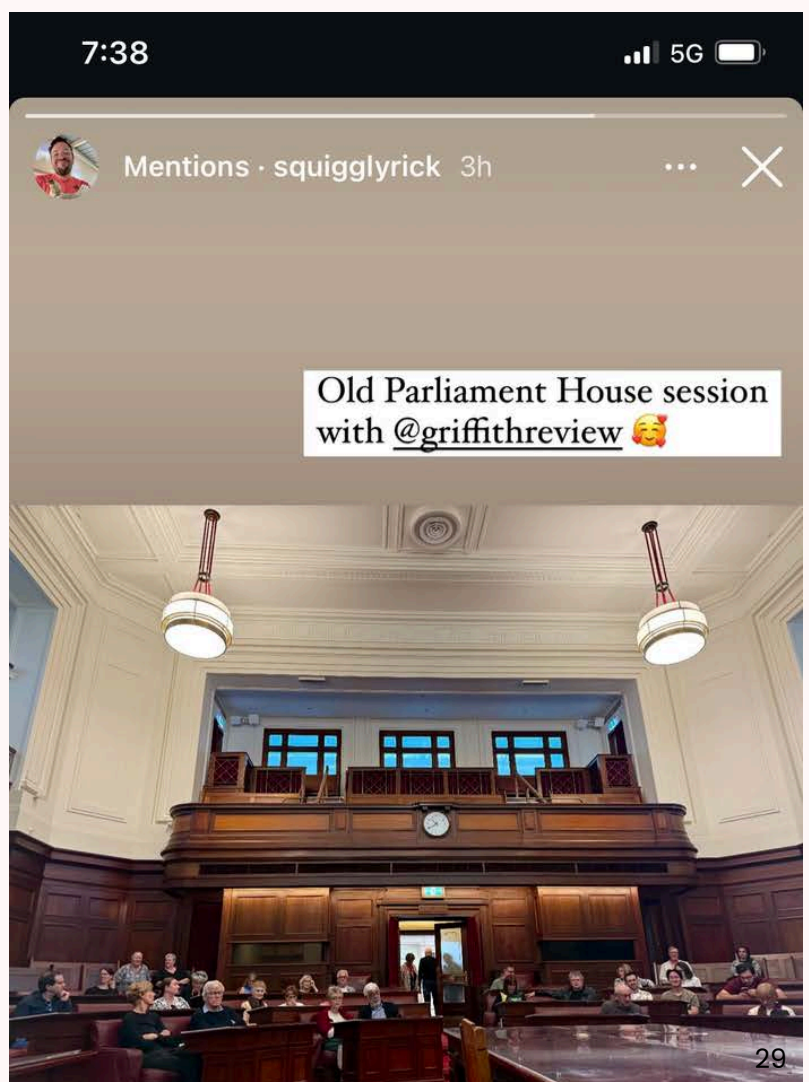
Dr Cathryn Mittelheuser

A donation of \$40,000 was received from longstanding benefactor Dr Cathryn Mittelheuser in June 2024. This generous gift supported the engagement of an Industry Engagement Manager for the period September - December 2024, enabling us to develop a more detailed media and digital engagement strategy.

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

- Avid Reader Bookshop
- Brisbane Writers Festival
- Byron Writers Festival
- Canberra Writers Festival
- NT Writers Festival
- Sydney Writers' Festival

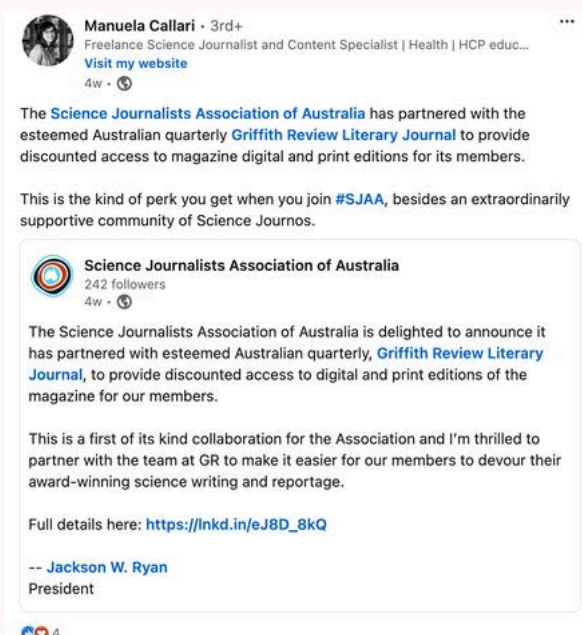
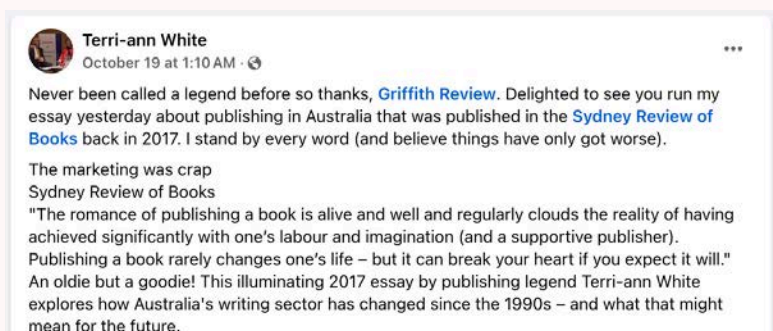
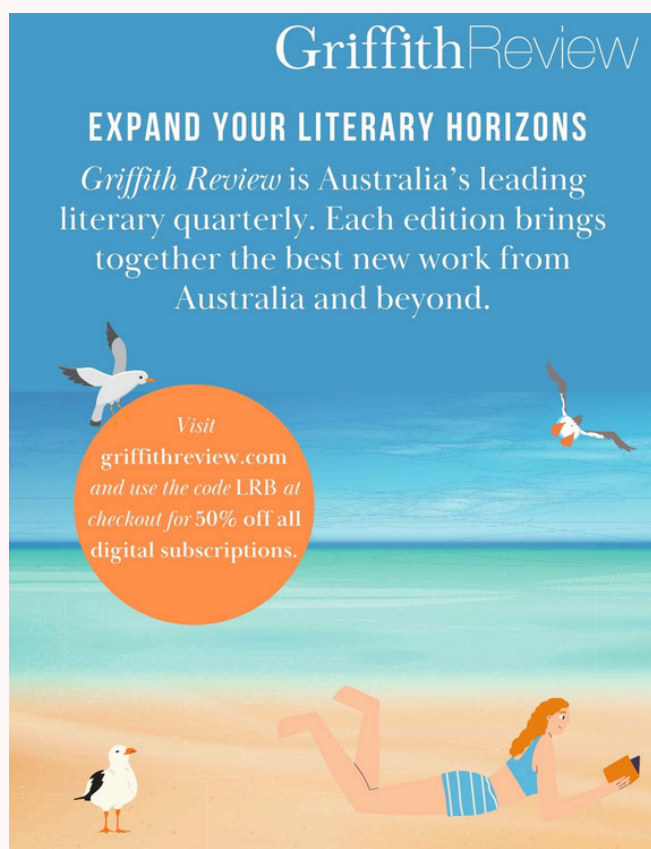
Griffith Review gratefully acknowledges the support of all our 2024 partners, including our printer (Ligare), typesetter (Midland) and distributors (NewSouth), as well as ongoing support from Griffith University for IT, HR, advancement and finance.



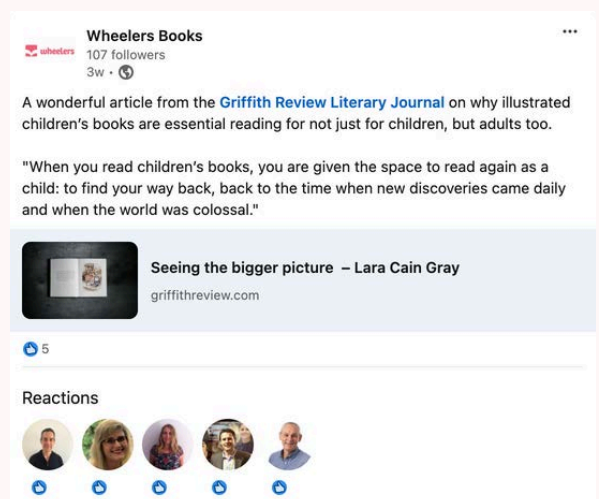
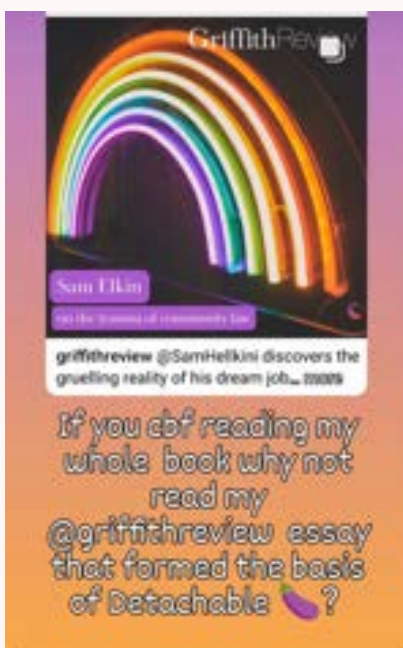
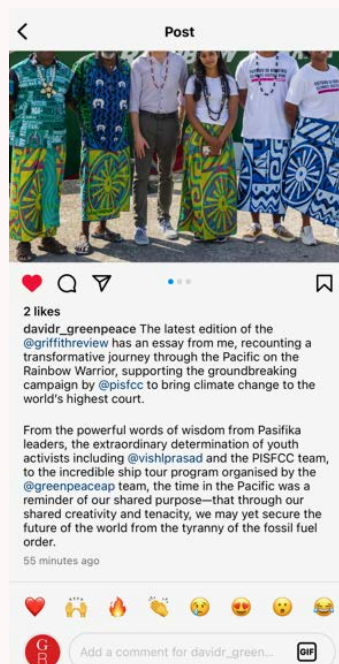
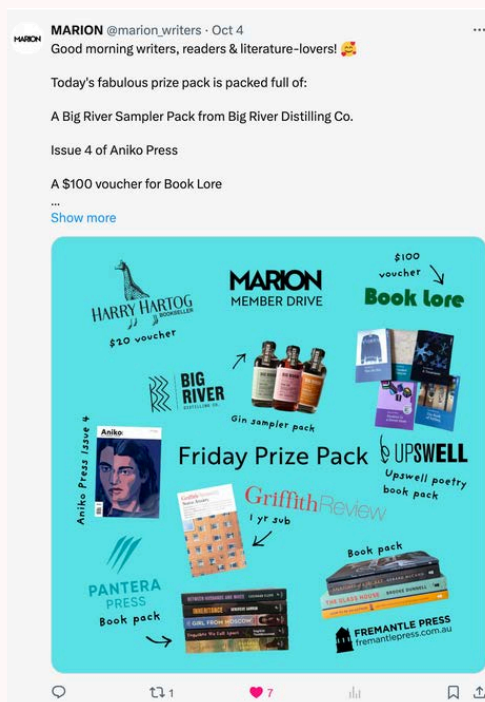
MARKETING & ENGAGEMENT

Social media remains a key communication channel with our broader readership. However, a combination of limited resources to invest in social media marketing and promotion combined with changing audience behaviour on social media (particularly on platforms such as X and Facebook) meant that we did not see significant growth in 2024. Instagram remains our most engaged community and our audience grew by 20% across the year. Followers on Facebook remained static, while audiences on X continue to decline; we are considering a move away from this platform in 2025. We introduced a Threads account in May 2024 and saw a steady increase in followers over the year. A more considered approach to social media will be implemented in 2025 following recommendations developed by Sally Wilson as part of her engagement.

Three new partnerships in 2024 supported cross-promotion with other publications. We partnered with the *London Review of Books* and the new Books and Ideas newsletter from *The Conversation* to share promotion through newsletters and print advertising, and we partnered with the Science Journalists Association of Australia (SJAA) to provide discounted memberships to SJAA members along with information on upcoming edition call-outs and publishing opportunities



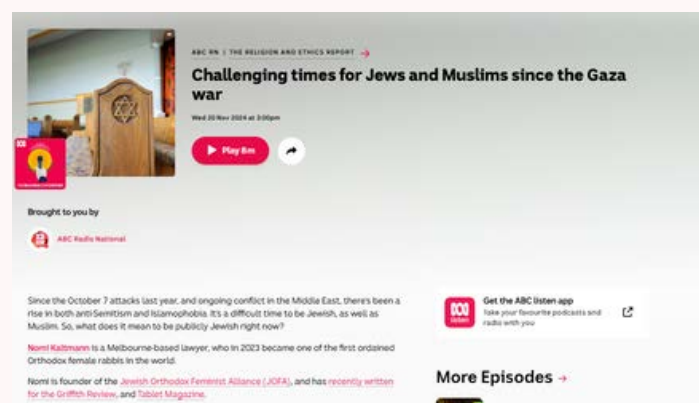
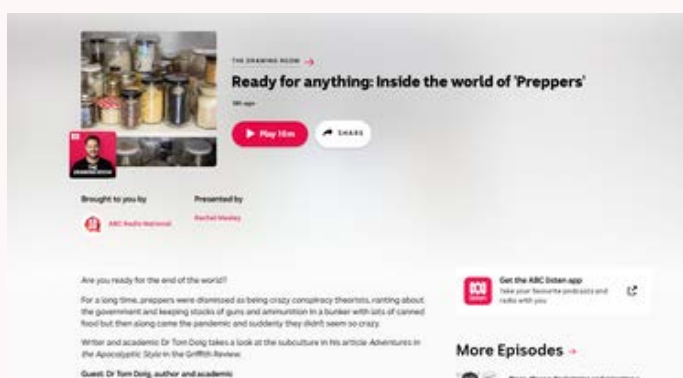
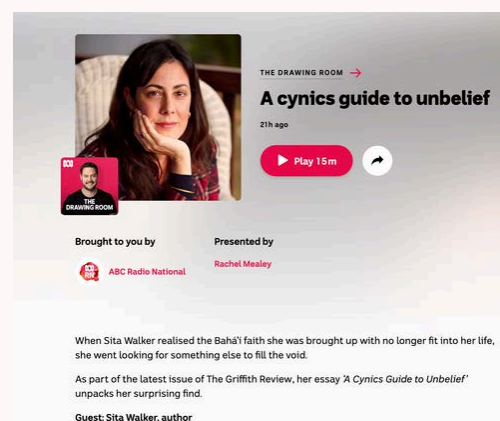
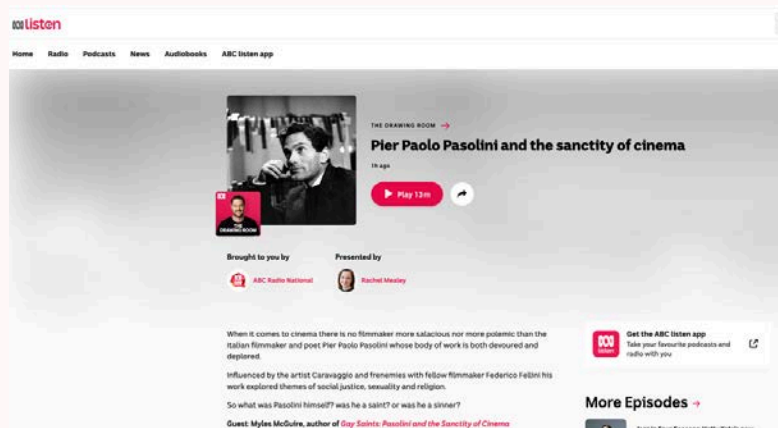
We consolidated our email audiences in 2023 to offer greater flexibility for subscribers to manage preferences. While our consolidated audience grew throughout 2024, subscribers to our Great Reads e-newsletter fell by 4% over the year, although the open rate remained at 46% – well above the industry average. The format of Great Reads has remained the same for several years and we are working to develop and trial alternate formats in 2025.



Following the launch of our new website in 2023, we are continuing to explore options to maximise engagement with content on the site, particularly for GR Online content (which sits in front of the paywall). After a dramatic increase in website pages views in 2023, we saw a drop of 10% in 2024, although engagement with content – particularly work published on GR Online – was very strong.

We managed publicity in-house for the first three editions of 2024, with Sally Wilson managing a publicity campaign for our final edition of the year, *Leaps of Faith*. This resulted in excellent coverage for the edition, with contributors Myles McGuire, Sita Walker and Tom Doig doing interviews for The Drawing Room on ABC RN. Lucinda Holdforth was interviewed for The Philosopher's Zone and Nomi Kaltmann for the Religion and Ethics Report, also both on ABC RN.

	2023	2024	Change %
X (twitter) followers	12,200	11,300	-7
Facebook followers	7,378	7,367	0
Instagram followers	4,003	4,867	+20
Newsletter subscribers	5,993	5,765	-4
Website page views	321,268	289,081	-10



STAFF

Budget restrictions were in place across the university in 2024 and impacted Griffith Review staffing levels over the year.

Following the resignation of Emma Reason in September 2023, the Marketing and Events Coordinator role was reassigned within the university's central Marketing and Communications team (M&C). The team member identified to take on Griffith Review marketing support, Jane McCubbin, was on maternity leave at the time of Emma's departure, returning to work at 0.6FTE in mid-January 2024. Jane supported Griffith Review's marketing activity across the first two months of the year, but due to business needs elsewhere in the university, it was agreed that Griffith Review would manage marketing in-house for the remainder of the year.

Thanks to a generous donation from Cathryn Mittelheuser in June 2024, we were able to engage Sally Wilson for a short-term contract (September – December 2024) as Industry Engagement Manager, working at 0.2 FTE. Sally has worked in publishing for more than 20 years as a writer, editor, publicist and marketer. Over the course of her contract at Griffith Review, she developed a suite of resources to assist the journal with publicity and marketing activities and undertook a PR campaign for our final edition of the year, *Leaps of Faith*, securing multiple interview and publicity opportunities for contributors.

Senior Editor Margot Lloyd commenced maternity leave in May 2024 (welcoming a brand-new member of team GR in early July 2024). This position was not backfilled, and Margot's duties were covered by other staff members in the second half of 2024.

Business Support Coordinator Esha Bush resigned in December 2024 to return to India with her family. The decision was made to restructure this role to an Editorial Assistant that will work across the editorial and administrative areas of the business. This position will be filled in 2025.

Proofreading and subscription processing continued to be managed in-house throughout 2024, ensuring that production costs remained within budget.

Staff

Publisher	Professor Scott Harrison
Editor	Dr Carody Culver (1.0FTE)
General Manager	*Katie Woods (1.0FTE/0.8FTE)
Managing Editor	John Tague (1.0FTE)
Senior Editor	**Margot Lloyd (1.0FTE to May 2023)
Marketing Business Partner	Jane McCubbin (0.6 FTE Jan – Mar 2024)
Business Support Coordinator	Esha Buch (0.8FTE)
Industry Engagement Manager	Sally Wilson (0.2FTE Sept – Dec 2024)

*The General Manager dropped to 0.8FTE from August 2024

**Margot Lloyd was on maternity leave from May 2024 – Feb 2025

Staff development

While staff did not undertake formal professional development activities in 2024, our partnership with the black&write! Indigenous Writing and Editing project continues to enable valuable two-way learning. Editorial staff across both organisations collaborated in 2024 to commission, edit and publish work by First Nations writers for GR Online. As part of this project, in November Griffith Review ran two online workshops focused on commissioning and editing work by First Nations writers. Both black&write! and *Griffith Review* editorial staff participated in these sessions, with the first featuring contributing editors Samantha Faulkner and Darby Jones and the second featuring *Griffith Review* contributing writers John Morrissey and Beau Windon.

Internship program

Griffith Review welcomed University of Queensland Writing, Editing and Publishing student Alex Mortensen as an intern in the second half of 2024. Alex undertook a range of tasks, including reading submissions, copyediting and proofreading online pieces, and helping craft social media posts.

Reduced staffing meant that we were unable to take a second intern in 2024, but we plan to continue our internship program in 2025.

'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.'

GOVERNANCE

Griffith Review continues to undertake regular reporting aligned with the publication window for each edition. In 2024, this included tracking subscription revenue (monthly recurring revenue and churn rates) through the Memberful subscription platform. The General Manager meets quarterly with our university finance partner to review the annual budget.

Maureen Sullivan retired from her role as University Librarian in late 2024, also stepping down from the Advisory Committee. A review of the governance structure for *Griffith Review* commenced in late 2024, given the increasingly active role played by the Editorial Advisory Group in providing advice on the publishing program and Griffith Review's desire to ensure more diverse representation at the governance level of the organisation. We anticipate that a revised governance structure will be adopted from mid-2025.

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

*retired late 2024

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 strategy, and 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 continues 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 is 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.

Although the Senior Editor position was not backfilled in the second half of the year, staff salaries were over forecast, largely due to pay rises delivered as part of the staff enterprise agreement. Considerable work has been undertaken to devise a revised organisational structure that will be implemented in stages from early 2025 as current fixed-term contracts end. The revised structure aims to better align roles with business needs while managing salary expenditure.

Continued efforts were made to control expenditure across the year, with proofreading and processing of subscriptions remaining in-house. Management of print runs for each edition based on subscription numbers, and pre-orders meant that print production costs were reduced by over 20% from the previous year.

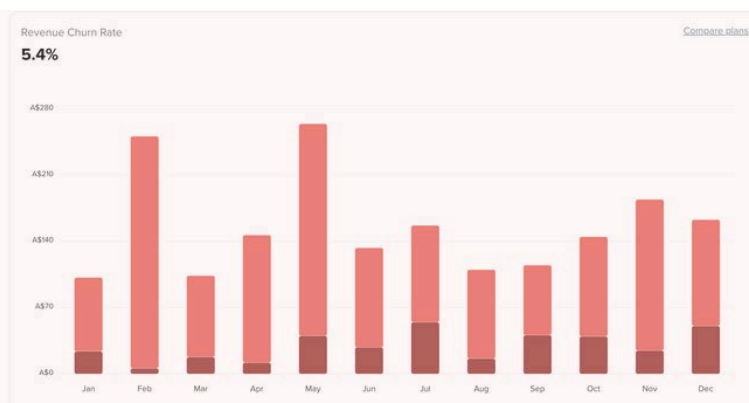
Commission fees in 2024 were over forecast but remained in line with 2023 expenditure, with editions kept to approximately 65,000 words. Pay rates for writers published in the print edition remained at 75c per word in 2024.

Griffith Review was successful in securing project funding and philanthropic support in 2024. Funding through the Queensland Arts Showcase Program supported the continued partnership with black&write! at State Library of Queensland, and the Emerging Voices competition was supported with funding through the Copyright Agency Cultural Fund.

We received increased funding from the Ellen Koshland Innovation fund (a sub-fund of the Australian Communities Foundation), which supported commissioning for GR Online and the commencement of a new contributing editor initiative. Dr Cathryn Mittelheuser was again a significant donor to Griffith Review's annual donations campaign, continuing her commitment to the journal's mission and vision.

Subscription numbers continued to grow in 2024, with a 25% increase in subscription revenue compared with 2023. While subscription revenue was below forecast, this continued growth is very encouraging, particularly given that the overall churn rate (cancellations / failed payments) across all plans dropped to 5.4% in 2024 (compared with 9% in 2023), well below the industry average.

An error in the receipting of direct book sales revenue (books sold through the Griffith Review website) through the GR Stripe account, which is a sub-account of the Griffith University account, meant that some sales were not recorded in the 2024 accounts. We are working to address this for 2025.



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