



ANNUAL REPORT 2025

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.

They do not speak their thoughts (or, If Cohen sang Oodgeroo)

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*.

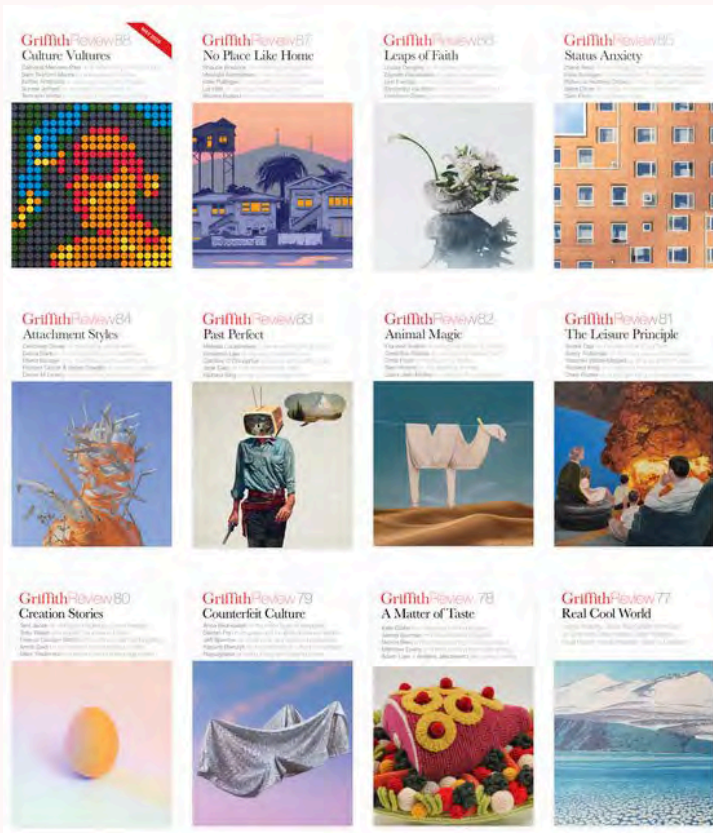
– Sharlene Allsopp, 2022

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Cover image: L-R Carody Culver, Raeden Richardson, Esther Anatolitis and Darby Jones at the *Griffith Review 88: Culture Vultures* event at Melbourne Writers Festival, May 2025.

WHO WE ARE



Over more than 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

‘Shout out to the consistent excellence and freshness of *Griffith Review*.’

Charlotte Wood



Image: Sharlene Allsopp and Winnie Dunn at NT Writers Festival in Alice Springs, May 2025. Photo credit: Oeclipse

FROM THE EDITOR



Every year at *Griffith Review* is a big one: we work with hundreds of writers and thousands of words to create our four print editions and keep new online content rolling out every fortnight. But 2025 was an especially big year: we launched our Contributing Editor project, farewelled two dedicated staff and welcomed a wonderful new team member. We also had launch events at several major writers' festivals across Australia, undertook our first big reader survey since 2018, and watched our print and digital subscriber numbers continue the upward trajectory they've been on since 2022.

This year's print edition themes once again intersected with issues of the day while offering writers ample opportunity to reflect on ideas and stories that are refreshingly untethered from the news cycle. *GR87: No Place Like Home* explored the manifold meanings of home; *GR88: Culture Vultures* delved into the ways we engage with culture in the twenty-first century; *GR89: Here Be Monsters* examined the monstrosities of modern life; and *GR90: Best Dressed* unravelled the secrets and surprises of fashion and style. These editions showcased the incredible work of more than 100 writers and creatives across essays, memoir, short fiction, poetry, visual art and conversations, and our open call-outs for these themes attracted well over 1,000 total submissions from across Australia.

GR Online went from strength to strength in 2025: in the first half of the year, we published a diverse and engaging collection of shortform essays on everything from *Bluey* to smoking to electoral funding to the Miles Franklin Literary Award. Our mid-year pitch call-out attracted more than 100 excellent pitches from emerging and established writers alike, allowing us to commission a fantastic line-up of pieces for the second half of the year and to build relationships with some exciting new literary and critical voices. We also continued our partnership with the black&write! project at the State Library of Queensland: their two talented editorial interns commissioned and edited four fresh and original essays and conversations for GR Online.

We were able to promote our work across Australia in 2025, kicking off the year with two panels at Adelaide Writers Week for *GR86: Leaps of Faith* and *GR87: No Place Like Home*; we also promoted this year's editions at Melbourne Writers Festival, Sydney Writers' Festival, NT Writers Festival and, of course, Brisbane Writers Festival. It's always a treat to share our work with new audiences and to give our contributors a chance to speak in depth about their writing to crowds of keen readers. We also noticed a pleasing uptick in subscriptions after many of these festival sessions!

Of course, none of this would be possible without the remarkable effort and enthusiasm of the *Griffith Review* team. In 2025, we were sad to say goodbye to two brilliant staff: Senior Editor Margot Lloyd, who started a family, relocated to Adelaide and launched her own publishing house (now that's a big year!); and Managing Editor John Tague, who shepherded *Griffith Review* to print (among many other things) for ten years and whose departure felt like the end of an era. But in the midst of these farewells, we were thrilled to welcome the wonderful Darby Jones as our Editorial Assistant in mid-2025. We first worked with Darby when he was an editorial intern with black&write! in 2024, and he was also a fantastic Contributing Editor, along with Samantha Faulkner, for *GR87: No Place Like Home*. Last but not least, we were lucky to have the delightful Amber Gwynne, a past contributor to *Griffith Review*, join us in a temporary Deputy Editor role in the second half of 2025; we'll be recruiting for a new Senior Editor in 2026.

We are, as ever, so grateful 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. And, of course, we're endlessly thankful for the support and engagement of our readers, subscribers and contributors, many of whom took the time to respond to our reader survey in 2025, giving us encouraging feedback and helping us make sure that we're publishing resonant work. Their enthusiasm, time and, in many cases, their dollars are allowing us to play our part in maintaining a thriving literary culture.



Dr Carody Culver
Editor, *Griffith Review*

'GR values its readers and not just its writers.'

Subscriber feedback (post-purchase survey)

PUBLISHING PROGRAM

Edition overview

GriffithReview87 No Place Like Home

Kate Pullinger on the search for a place of safety
Ahona Guha on being between cultures
Shauna Bostock on the politics of dispossession
Tony Matthews on Australia's property problem
Brooke Boland on discovering tip shop treasures



GriffithReview88 Culture Vultures

Catriona Menzies-Pike on a half-century of hatchet jobs
Sam Twyford-Moore on a language of cinema
Esther Anatolitis on resisting the content mindset
Suneel Jethani on rethinking creativity and AI
Terri-ann White on the state of Australian publishing



GriffithReview89 Here Be Monsters

Jumaana Abdu on the secrets of the subconscious
Fiona Foley on memorialising historic injustice
Rick Morton on the bogeymen of bureaucracy
Yumna Kassab on stoking the fire of resistance
Dylin Hardcastle on the joy of metamorphosis



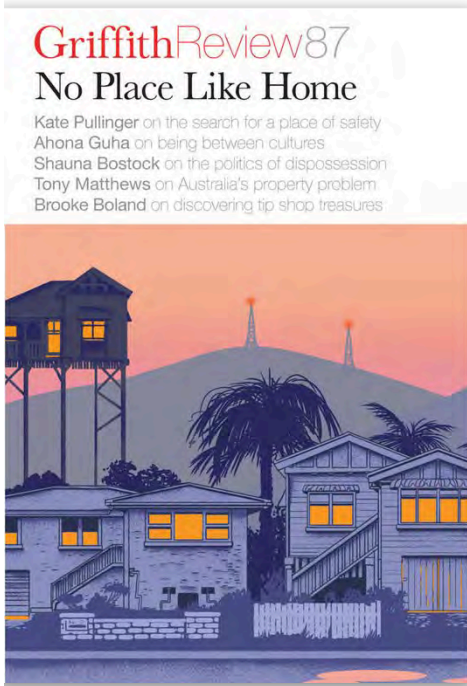
GriffithReview90 Best Dressed

Alison Kubler on the union of art and fashion
Ronnie Scott on the sartorial struggles of youth
Laura Elizabeth Woollett on desire versus ethics
Yves Rees on the kings and queens of the desert
Sasha Kutabah Sarago on First Nations Futurism



February – April 2025

Griffith Review 87: No Place Like Home



Contributing Editors

Darby Jones

Samantha Faulkner

Contributors

23 writers

2 visual artists

Submissions

1024

695 fiction/non-fiction

329 poetry

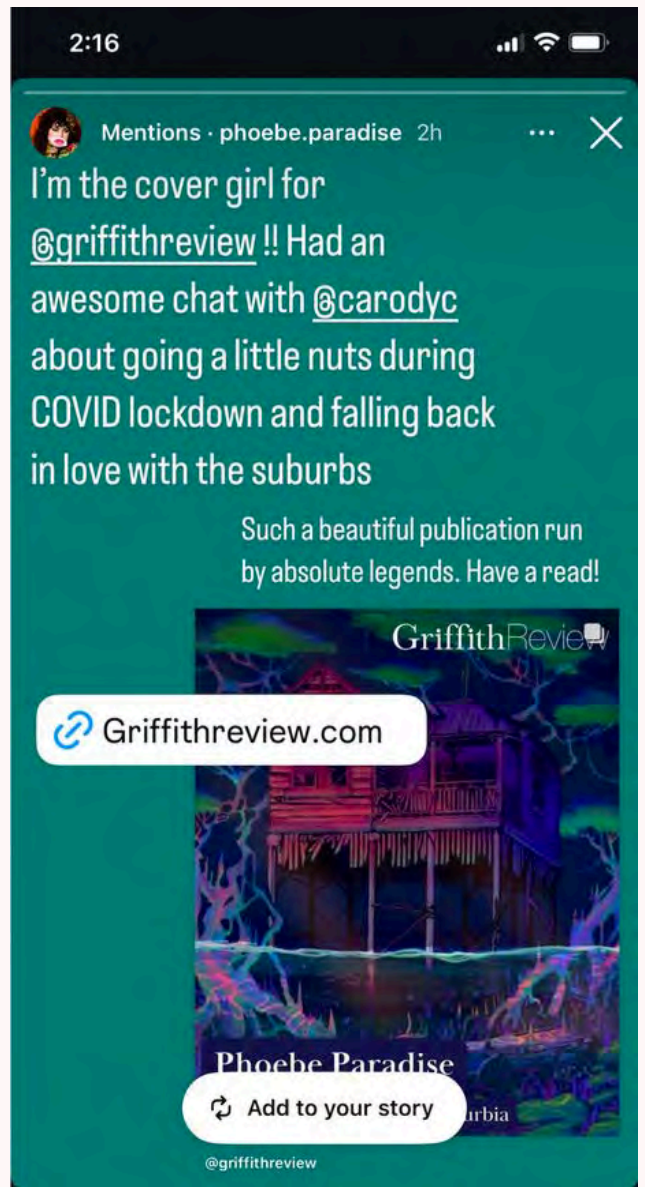
Events

3

There's no place like home – although home isn't always a place. It could be a feeling, an instinct, a language, a person, a memory; it could be where we long to return or can't wait to escape. But for all its symbolic resonance, home also has myriad material consequences: from the picket fence to the political arena, it raises questions of sovereignty, identity, economics, class and domestic labour. What's the future of home ownership? What does it mean to protect endangered languages? How do our conceptions of home shift when we start new lives in different countries?

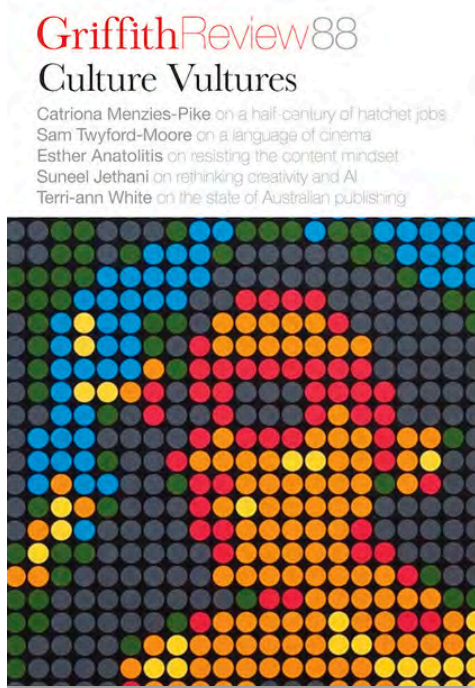
This edition of *Griffith Review* heads out in search of home – what it means to us, why it matters and how it shapes our sense of self.





May - July 2025

Griffith Review 88: Culture Vultures



Contributing Editor

Beau Windon

Contributors

23 writers
3 visual
artists

Submissions

292
183 fiction/non-
fiction
108 poetry

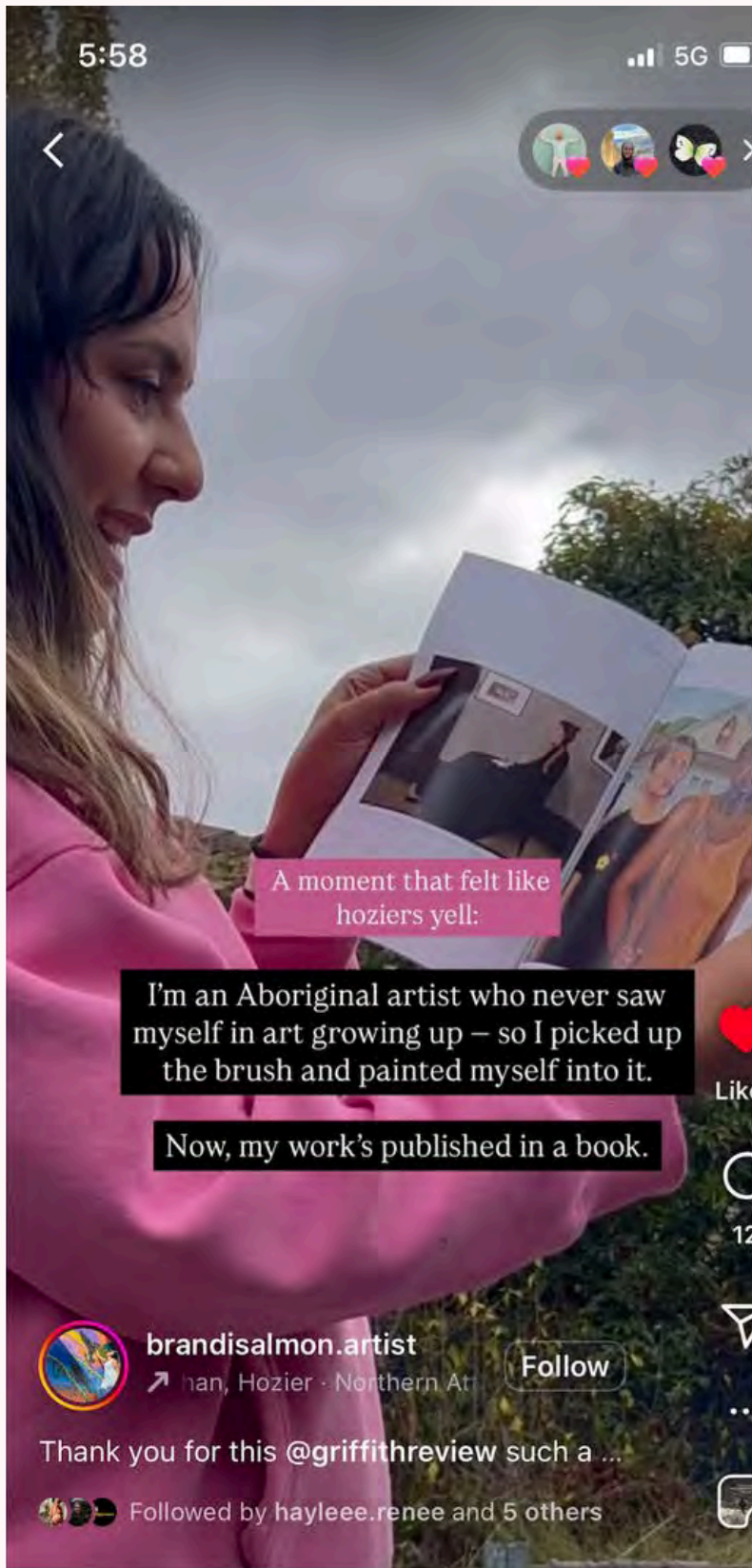
Events

2

There's no escaping the onslaught of content these days. But it seems increasingly tricky to determine what's good and what's not as we stream, tap and swipe our way through our endless entertainment feeds. How can we tell our own taste? Have we reached the end of culture? What place does criticism occupy in this ever-shifting landscape? And what does all this mean for the relationship between form and content?

From page to screen and everything in between, this edition of Griffith Review consumes the culture of the twenty-first century – and tries to outrun the algorithm.





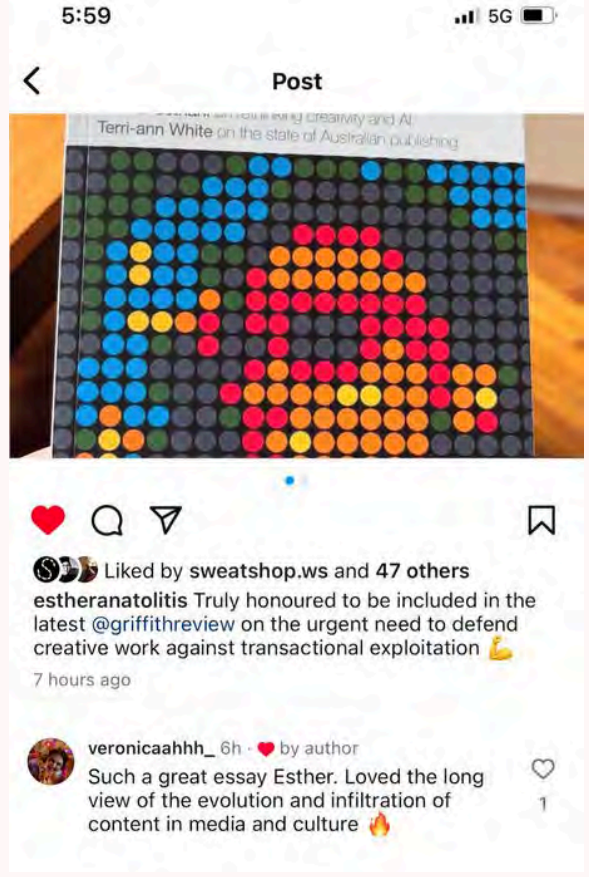
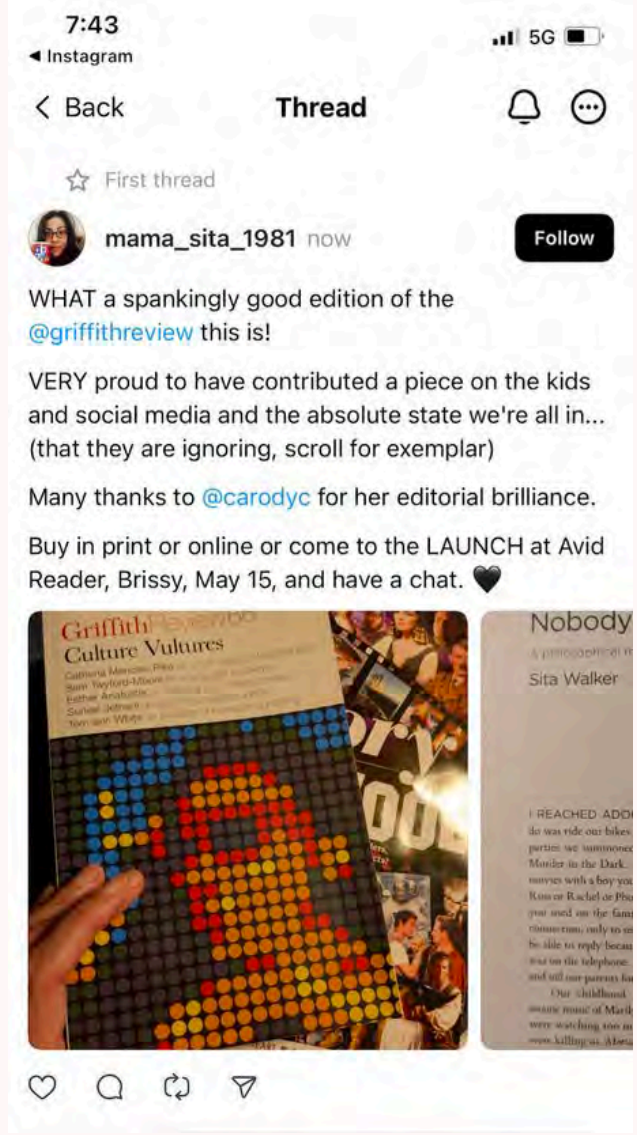
brandisalmon.artist

nan, Hozier · Northern Att

Follow

Thank you for this @griffithreview such a ...

Followed by hayleee.renee and 5 others



August – October 2025

Griffith Review 89: Here Be Monsters



Contributing Editor

Lisa Fuller

Contributors

25 writers
3 visual
artists

Submissions

367

180 fiction/non-fiction

187 poetry

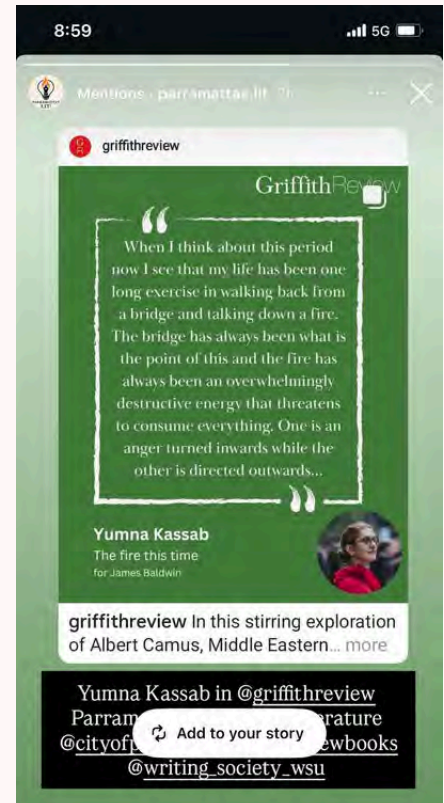
Events

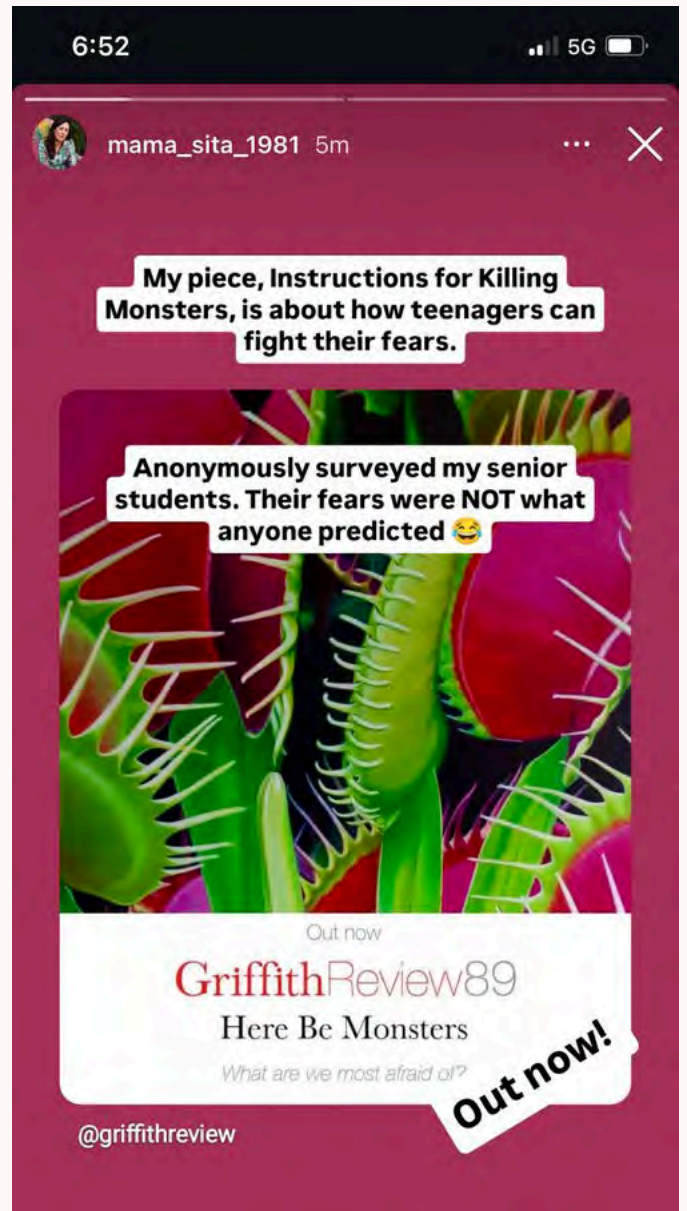
2

Portent, symbol, metaphor: from Count Dracula to the (far more sinister) emotional vampire, monsters of all forms have offered us ways to express and exorcise our fears for thousands of years.

This edition of *Griffith Review* surveys beasts and bogeymen past and present, real and imagined, to peel back the layers of our social and cultural anxieties.

What are we most afraid of? When is monstrosity alluring rather than frightening? And what form might the monsters of the future take?





November 2025 – January 2026

Griffith Review 90: Best Dressed



Contributing Editor

Maggie Zhou

Contributors

26 writers
2 visual artists
1 podcast

Submissions

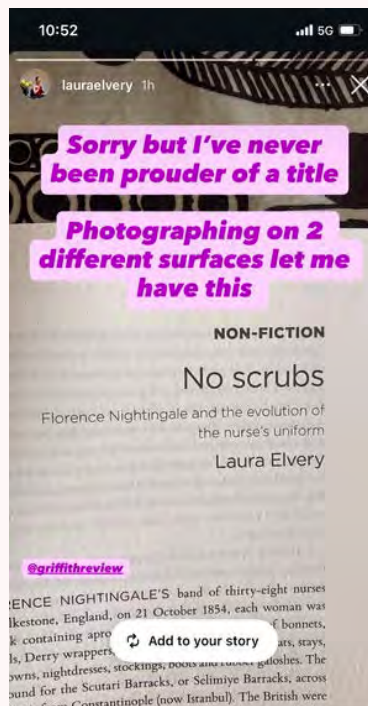
482

217 fiction/non-fiction

265 poetry

No matter how much or how little you care about what you wear, your sartorial choices are inextricably stitched into your social, cultural and personal identities. Clothing not only dictates how we define ourselves and relate to others – throughout history, it's also been a mode of expression, resistance, revolution and disruption.

Put on your Sunday best for this edition of *Griffith Review*, which goes behind the seams to unpick the many paradoxes of fashion.





Liked by **shastradeo** and **32 others**
saywhatnathan a lil poem of mine is in the next @griffithreview if you want to check it out basically the story of a best n less, op shop and before it was cool, kmart kid at school with, billabong, element etc all around (i know these aren't fancy brands but they were on the Cenny Coast and I coveted and couldn't afford them as a kid/teen)



Liked by **mama_sita_1981** and others
carlyjaymetcalfe I had two simple goals this year. The first was to survive, and if I did, the second was to have a piece of writing published in @griffithreview. I'm so grateful to @carodyc and @amber_e_gwynne for choosing my little essay on illness fashion and the fuery of hospital gowns. It's not something many people have experienced (on a lifelong illness level, anyway), so I thought I'd write about it. In the forthcoming issue of GR: Best Dressed. As you can see, there are some insanely talented writers in this edition. You can pick up a copy in all good book shops.



Liked by **carodyc** and **33 others**
melanieannmyers @griffithreview and @carodyc have once again generously indulged me. This time with a 'punchy' essay about floral frocks and assaulting a police officer in the latest edition of Griffith Review: GR 90: Best Dressed. The edition is PACKED like Carrie Bradshaw's wardrobe with fabulous pieces all things sartorial. Highly recommend. Five stars And a big thank you to the lovely @amber_e_gwynne for her considerate and thorough editing.

Pics 3 & 4 are of the Killing Me Softly dress by Alannah Hill. Pic 3 is what it looked on the runway (photo credit: William West, MAFW Spring/Summer 2004/2005) on a statuesque model. Pic 4 is what it looked like on me at my 20th high school reunion — the last time I wore KMS. It will all make sense if you read the essay



Look at all these amazing writers that I get to stand beside!

Contributing Editor project

The contributing editor project was established to support our goal of publishing and celebrating Australia’s best writers and writing. The project delivers on several key strategies by:

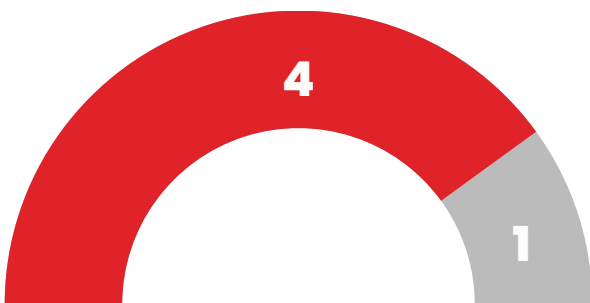
- Providing paid professional development and high-level (commissioning) editorial experience and publication credits for diverse editors.
- Supporting *Griffith Review* to build connections with underrepresented voices and grow our cultural capacity.
- Providing editorial development and publication opportunities for a diverse cohort of writers.

Each contributing editor was invited to commission a writer of their choice and undertake the structural edit of the piece. They then worked with the *Griffith Review* editorial team for the copyediting and proofreading stages of the process, liaising with their commissioned writer. We have been delighted by the range, quality and originality of the commissioned works which comprised three creative non-fiction works and two short stories. All five commissioned writers were first time contributors to *Griffith Review*.

Commissioning editor	Writer and work	Edition
Samatha Faulkner	Jacinta Baragud 'Mudth' (non-fiction)	GR87: <i>No Place Like Home</i>
Darby Jones	Barrina South 'Follow the road to the yellow house' (non-fiction)	GR87: <i>No Place Like Home</i>
Beau Windon	Alex Creece 'It ain't easy being twee' (non-fiction)	GR88: <i>Culture Vultures</i>
Lisa Fuller	Wendy Somerville 'The mountain' (fiction)	GR89: <i>Here Be Monsters</i>
Maggie Zhou	Laura Pitcher 'The jacket' (fiction)	GR90: <i>Best Dressed</i>

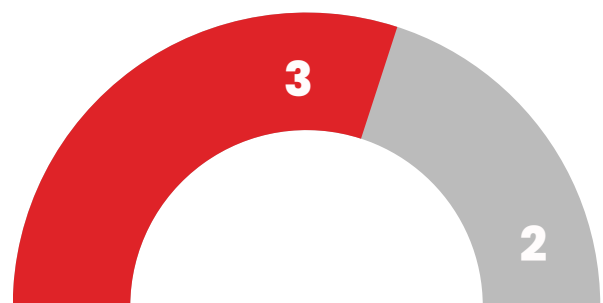
Contributing editor demographics - 2025

First Nations / CaLD



Of the five contributing editors engaged for 2025 editions four identify as First Nations and one as Culturally and Linguistically diverse.

Emerging / mid-career editors

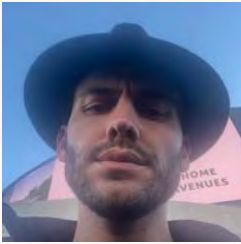


Of the five contributing editors engaged for 2025 editions three are emerging and two mid-career.

2025 Contributing Editors

Samantha Faulkner

Samantha Faulkner is a Torres Strait Islander and Aboriginal woman living on Ngunnawal Country. She is the editor of *Growing Up Torres Strait Islander in Australia* (Black Inc., 2024) and was the inaugural Torres Strait Islander curator at the Brisbane Writers Festival in 2023. She is a recipient of Creative Australia's 2024–25 Creative Leadership Program.

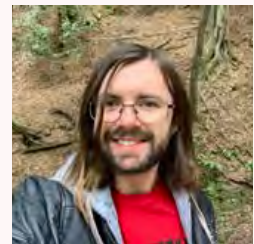


Darby Jones

Darby Jones is a freelance writer and editor of Kamilaroi, Scottish, and English heritage. He is an advocate for diverse representation in literature and has dedicated his career to amplifying the voices of marginalised peoples.

Beau Windon

Beau Windon is a neurodivergent Wiradjuri writer based in Naarm (Melbourne). Unable to settle on just one genre of writing, he wields them all with 'wreckless' abandon. His creative non-fiction led to him being a finalist for the Writers Prize in the Melbourne Prize for Literature, and he is a previous winner of *Griffith Review's* Emerging Voices competition. More recently, he won the Daisy Utemorrhah Award for his unpublished middle-grade manuscript.



Lisa Fuller

Lisa Fuller is an award-winning Murri writer living on Ngunnawal and Ngambri lands (Canberra). She's a lecturer in Indigenous Studies at the University of Canberra, and her latest work, a children's book called *Big, Big Love*, was published in April 2024.

Maggie Zhou

Maggie Zhou is a Melbourne-based freelance writer, content creator and the co-host of the Culture Club podcast. She has written for publications such as *The Guardian*, *ABC*, *The Age*, *ELLE* and *Marie Claire*, and previously worked at *Refinery29* and *Fashion Journal*.



Online publishing

The screenshot shows the GriffithReview website with a navigation bar including 'Editions', 'GR Online', 'Events', 'For Writers', 'Shop', and 'Sign out'. A search icon, shopping cart, and 'Account' link are also present, along with a red 'Subscribe' button. The main header features the 'GR Online' logo in a red box. Below the logo is a welcome message: 'Welcome to GR Online, a series of short-form articles that take aim at the moving target of contemporary culture as it's whisked along the guide rails of innovations in digital media, globalisation and late-stage capitalism.' Four article thumbnails are displayed in a row, each with a title and a brief description.

Double bind
Language is central to the way we experience the world and is how we interact with one another, share ideas and knowledge, understand history and patterns, and protest. It's also how we understand our nsvche. I denlov

Heart and history
Yasmin Smith is a poet and editor of South Sea Islander, Kabi Kabi, Northern Cheyenne and English heritage. Her work has appeared in *Overland*, *Meanjin*, *frankie magazine*, and *Island*. In 2024, she won the Nakata Bronh

Menopause™
Because I was not yet forty-five, my doctor asked the pathologist to look at my fertility hormones. The results showed that while my ovaries were still producing oestradiol, the strongest form of oestrogen, my levels of follicle-

Rent-a-grave
Renewable or limited grave tenure is considered a niche burial option by the few cemeteries in New South Wales that offer it. I hadn't heard of it until I began looking into sustainable deathcare after a conversation with a friend about water

Contributors

27
writers

Contributing
Editors

2

Works
published

32

GR Online is our dedicated online publishing stream for short form non-fiction work that responds to contemporary culture. This content sits in front of the paywall, and is promoted through our fortnightly 'Great Reads' newsletter and across social media channels.

In 2025 the majority of work published on GR Online was commissioned through two open call-outs for pitches (one in September 2024 and the second in May 2025). Additional work came via direct pitches along with three interviews with visual artists featured in print editions published online to align with edition publication windows.

Four works were commissioned and edited by black&write! editorial interns. Ruby Ingra interviewed storyteller, filmmaker and journalist EJ Garrett and commissioned an essay from Joyrah Sebasio.

- The interview with EJ Garrett 'A storyteller's journey' was published in September 2025.
- Joyrah's essay 'The lemon tree in winter' was published in February 2026.

Kyrah Honner interviewed poet, editor and black&write! alumna Yasmin Smith and commissioned a piece from Amanda Lott.

- Amanda Lott's essay 'Grin and bear it' was published in December 2025.
- The interview with Yasmin Smith 'Heart and history' was published in January 2026.

New work was published regularly throughout the year (approximately once a fortnight) between mid-January and mid-December. GR Online work once again covered a huge range of subject matter from the tradwife movement to election funding, along with commentary on film, television, sport, social media and books and publishing. We are seeing a particular interest in work that explores the contemporary writing and publishing industry - Patrick Allington's piece on the Miles Franklin Award was one of the most read articles on the website in 2025

The GR Online landing page was the third most visited page on the *Griffith Review* website in 2025 (up from fourth in 2024) and GR Online work continues to achieve strong engagement both on the website and on social media.

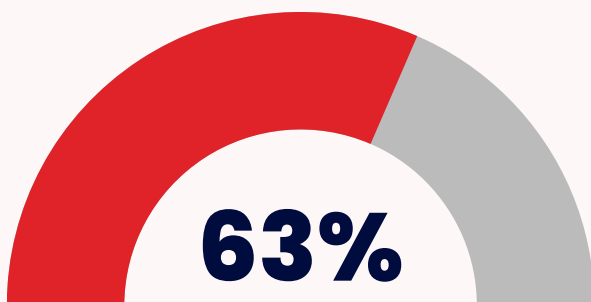
Funding from the Copyright Agency Cultural Fund will allow us to engage two Contributing Editors for GR Online in 2026, each will commission and edit four works for publication on the platform.

Most read GR Online articles - 2025

Author	Title	Publication month
Patrick Allington	The drifting Miles Franklin Award	June 2025
Gabriel Bergmoser	The many tragedies of Animorphs	August 2025
Tim Loveday and Andy Jackson	Is Poetry disabled?	May 2025
Belinda Eslick	Working from home	Feb 2025
Anthony Mullins	Beyond Bluey	Jan 2025

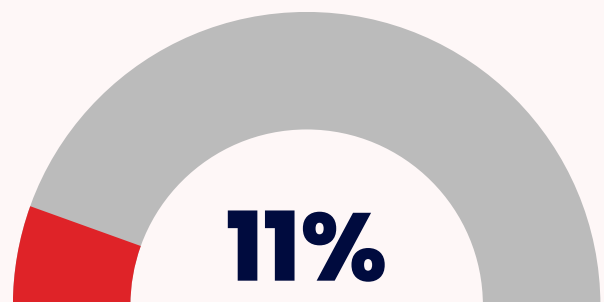
GR Online contributor demographics - 2025

Emerging / established writers



63% of works published were written by emerging writers

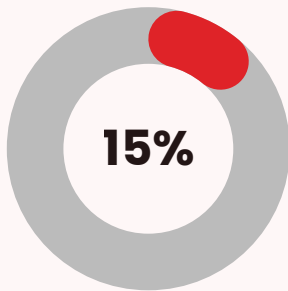
First Nations



11% of writers commissioned identify as Aboriginal and/or Torres Strait Islander

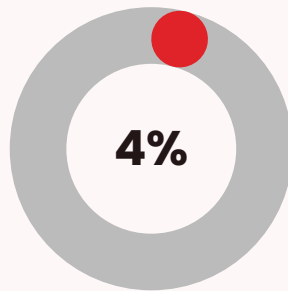
GR Online contributor demographics - 2025

CALD



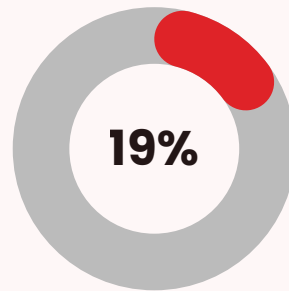
15% of writers commissioned identify as CALD

Gender diverse

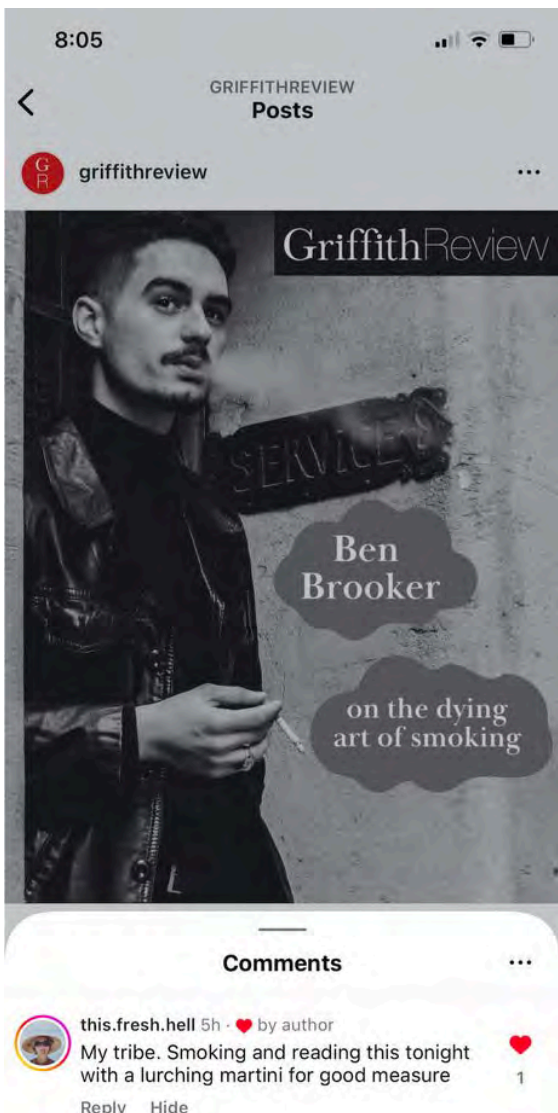


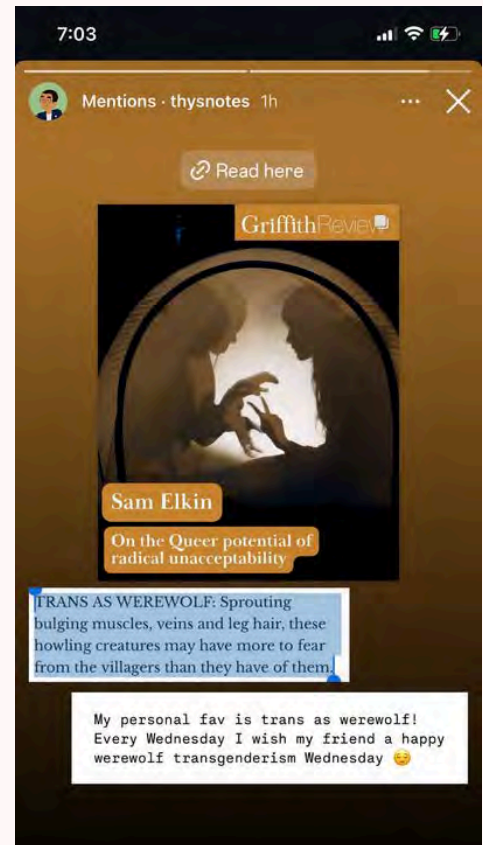
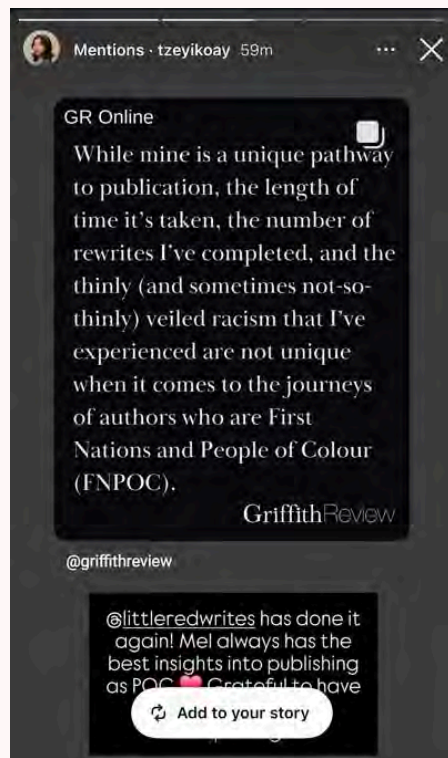
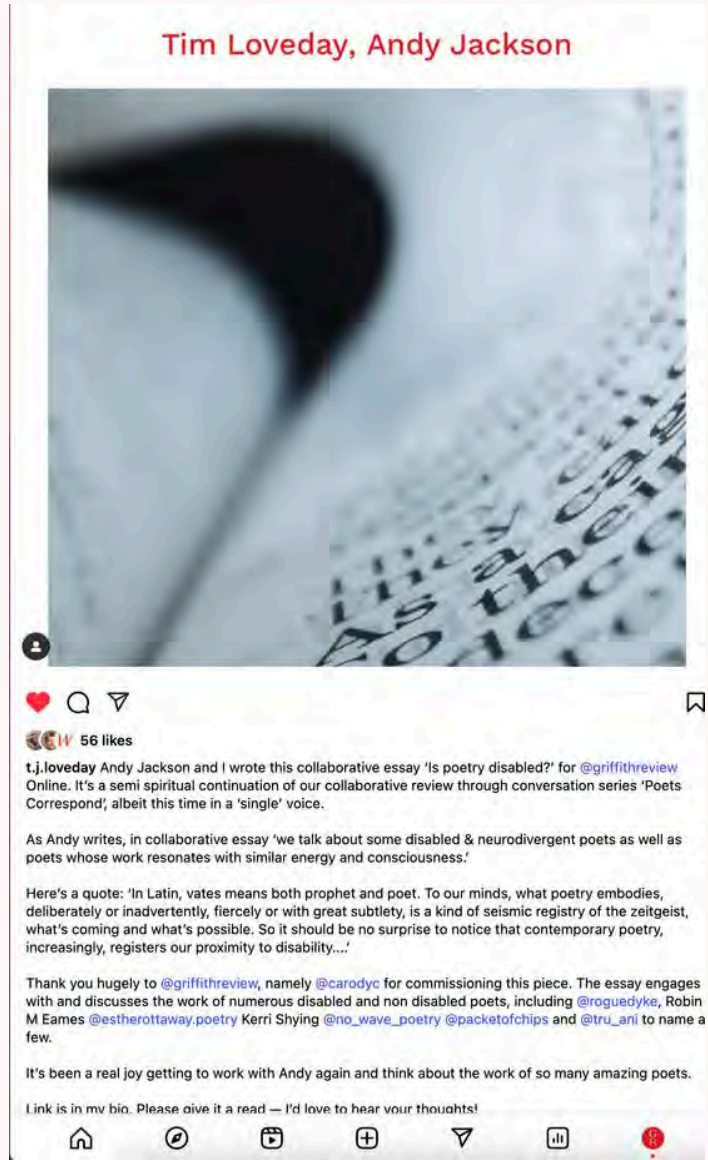
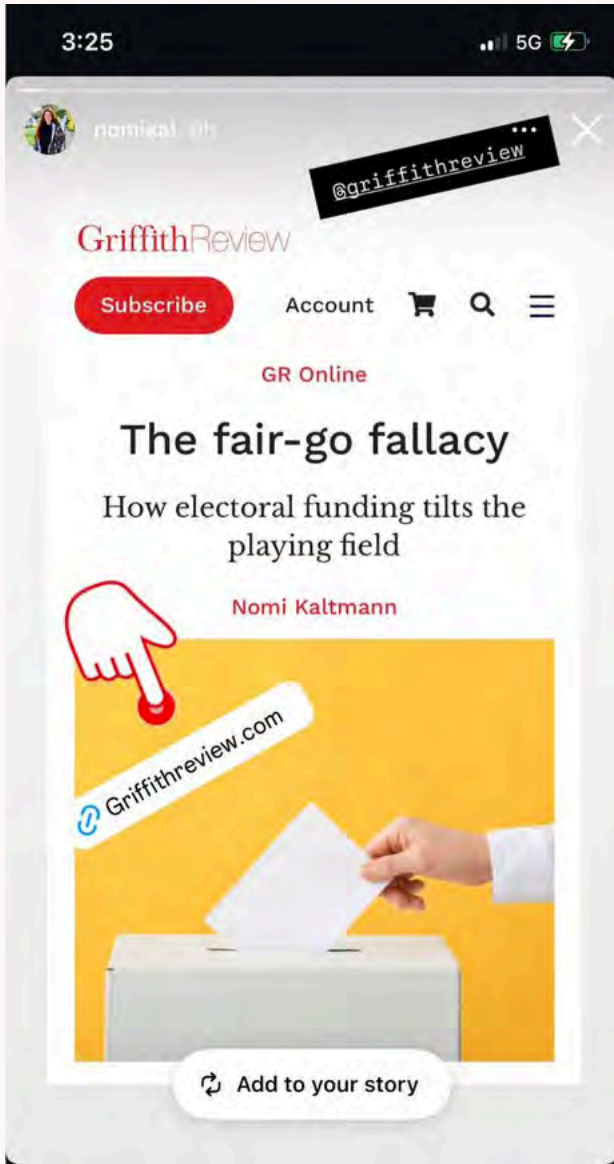
4% of writers commissioned identify as gender diverse

Regional



19% of writers commissioned are based in regional Australia.





CONTRIBUTORS

Contributors

116 writers

10 visual artists

Works published

127 written works

4 visual essays

1 podcast series

Commission Fees

\$ 228,975

Average income paid to contributors

\$1,928

Across the year in print and online, Griffith Review commissioned 116 writers and 10 visual artists, publishing 127 written works and four visual essays. Additionally, journalist and podcaster Matthew Abud was commissioned to produce a limited podcast series 'Behind the seams' which gather the voices of garment workers making clothes in factories across Asia. The podcast is included as part of Griffith Review 90: Best Dressed online (accessible via a QR code in the print edition) and through a range of podcast apps. Visual artist Saichi Ishikawa produced a series of illustrations to accompany Sita Walker's essay 'Instructions for killing monsters' in *Griffith Review 89: Here Be Monsters* and writer and cartoonist Katherine Collete produced a set of cartoons for *Griffith Review 88: Culture Vultures* which were shared on social media. All four editions featured art sourced directly from Australian visual artists.

Pay rates for writers remained at \$0.75 a word for fiction and non-fiction work published in print editions. This rate continues to sit near the top of industry rates for freelance writers (based on the MEAA rate tracker).

Commissioned writers and visual artists were paid a total of \$228,975 in 2025.

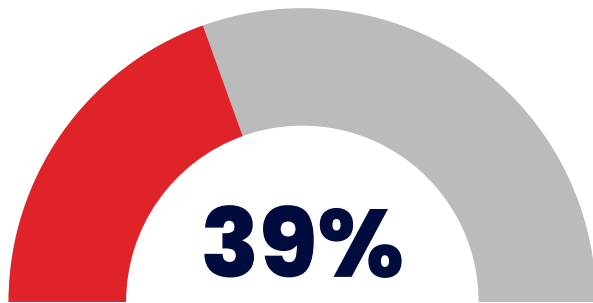
The average income Griffith Review paid writers over the year was \$1,928. The highest income was \$6,850 (for two non-fiction essays and an online piece) and the lowest was \$200 (for one poem).

I've now had a chance to read the issue through, and just wanted to write to congratulate you and the GR team on it. It's so beautifully produced, and the pieces in it are just terrific. I really enjoyed it – and the mix of poetry and essays and fiction gives such a kaleidoscopic feel and depth. I'm very grateful, too, for the invitation to contribute, and for your forbearance with my dilatoriness: thank you for having me in it.

Contributor feedback (email)

Contributor demographics – 2025

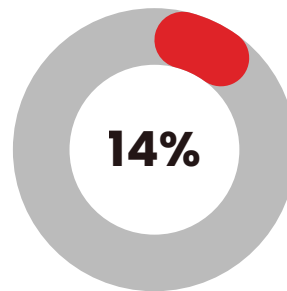
Emerging / established writers



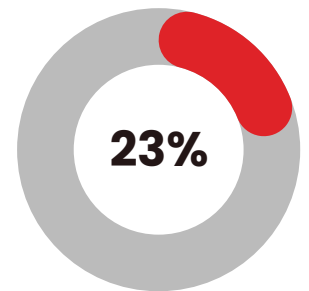
39% of writers commissioned were at the emerging stage of their careers (defined as having no more than one published book).

14% of contributors identify as Aboriginal and/or Torres Strait Islander, 23% as Culturally and Linguistically Diverse (CALD), 3% as gender diverse and 3% as having a disability.

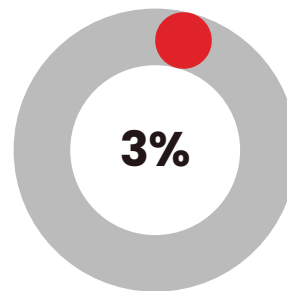
First Nations



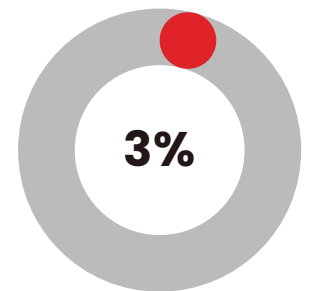
CALD



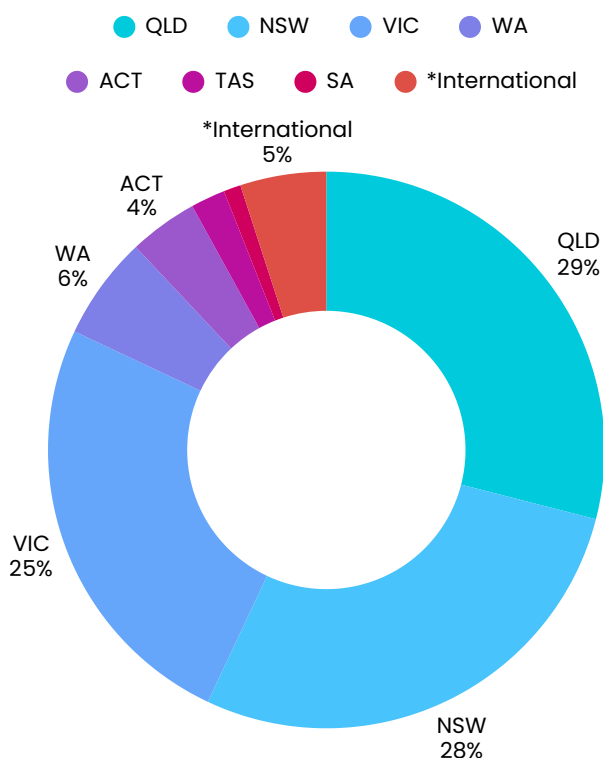
Gender diverse



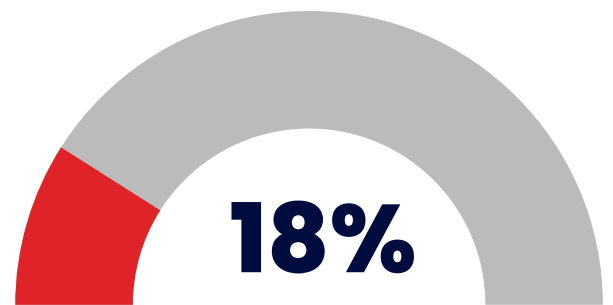
Disability



Location



Regional Australia



Of Australian contributors commissioned, 18% live in regional Australia.

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

Emerging Voices competition 2025

In its sixth year, the 2025 Emerging Voices competition opened for entries in late December 2024 and closed on 7 April 2025 with over 300 submissions received.

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: Terri-ann White (Upswell), Jane Novak (Jane Novak Literary Agency) and John Morrissey (author).

The shortlist of 14 was announced on 21 July and the four winners announced on 31 July 2025, with the winning work published across the first three 2026 editions.

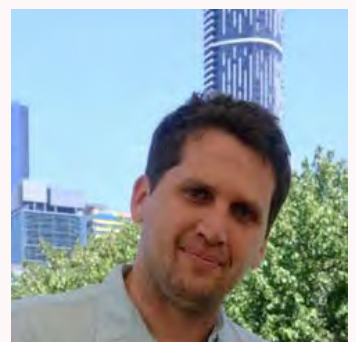
The competition continues to be an excellent way to connect with emerging talent and numerous previous winners have gone on to further publication and award recognition.

- 2024 winner Kobi Ashenden's winning story 'Gallows Humour' was shortlisted for the 2025 Aurealis Award for best Science Fiction Short Story
- 2023 winner Alex Cotheren's debut short story collection *Playing Nice Was Getting Me Nowhere* was released by Pink Shorts Press in July 2025 and includes his winning story.
- 2023 winner Beau Windon won the 2025 Daisy Utemorra Award for his children's manuscript: 'Jax Paperweight and the Neon Starway'

2025 Emerging Voices competition winners

James Aird

James Aird is of European and Yugambah descent and spent the first twenty-eight years of his life on the Gold Coast. He dropped out of university shortly after high school and worked for a while as an apprentice carpenter and then tradesman. He returned to higher education and now lives in Logan and works in Brisbane as a lawyer. He has co-written two academic journal articles but is yet to publish a piece of fiction.



Phoebe Cannard-Higgins

Phoebe Cannard-Higgins is a Melbourne-based writer. Her essays and short stories have been published both online and in print. She holds a master's degree in creative and life writing from Goldsmiths, University of London.

Shelley Eves

Shelley Eves is a psychologist and writer from Gadigal land in Sydney. Her work has been published in the Good Weekend and Australian Psychological Society magazines.



Miriam Webster

Miriam Webster is a Naarm/Melbourne writer whose stories, essays and experiments have appeared in *Aniko Magazine*, *HEAT*, *Island*, *Overland*, *swim meet lit mag*, *The Suburban Review*, exhibitions and certain zines. She has been a Wheeler Centre Hot Desk Fellow, received recognition in various prizes and is currently a PhD candidate at the University of Melbourne. Her debut collection of short stories, *The Slip*, was published by Aniko Press in 2025.

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Griffith Review 2025 Emerging Voices competition winners
 Thursday, 31 July 2025 Books+Publishing

Griffith Review has announced the winners of its 2025 Emerging Voices competition, which seeks 'fiction and creative nonfiction that reflect new ideas, fresh voices and bold perspectives'.

The winners, chosen from a shortlist of 14, are:

- James Aird
- Phoebe Cannard-Higgins
- Shelley Eves
- Miriam Webster

Aird is of European and Yugamben descent and works as a lawyer in Brisbane; Cannard-Higgins is a writer based in Melbourne with a master's degree in creative and life writing; Eves is a psychologist and writer based on Gadigal land in Sydney; and Webster is a Naarm/Melbourne-based PhD candidate whose debut collection of short stories, *The Slip*, was published this year (Aniko Press).

The 2025 judges included Griffith Review editorial staff, writer John Morrissey, literary agent Jane Novak and publisher Terri-ann White.

Griffith Review editor Caroly Culver said, 'We received a record number of entries to the 2025 competition, and we were so impressed – as we are every year – with the breadth and quality of those submissions.'

'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.'

The winning works are set to be published across Griffith Review editions in 2026 and the winners will share a prize pool of \$20,000.

Last year's winners were Lily Holloway, Sarah Kanaka, Myles McGuire, Kobi Simpson and Emily Tsokos Purtili.

More information about the competition is available on the Griffith Review website.

Category: Awards Local news

11:43 5G

Mentions - samhelliini 10m
 Added to Highlights

thank you

GriffithReview
 Emerging Voices 2025 Shortlist

- Mira Adler-Gillies: 'R U OK, Bartleby?'
- James Aird: 'The mangroves of Boykambli'
- Nina Culley: 'Searching for penguins'
- Jake Dean: 'Help yourself'
- Sam Elkin: 'Mouse jiggler'
- Shelley Eves: 'Bucket of water'
- Francis Harvey: 'Just like us'
- Phoebe Cannard-Higgins: 'A liability'
- Allanah Hunt: 'A guide on how to carry pain'
- Katy Knighton: 'Babushka'
- Siobhan Lake: 'Rabbits'
- Catherine Padmore: 'Jesus loves kebabs'
- Chris Somerville: 'Painting'
- Miriam Webster: 'The real deal'

@griffithreview
 Stoked to see my essay 'Mouse Jiggler' on this shortlist

Maybe my time in state gov policy wasn't all for nought!

Add to your story

Send message...

EVENTS

With limited budget and staffing resources for events this year, the decision was made to strategically invest in larger festival events with the aim of providing contributing writers with high-profile opportunities to speak about their work and participate in major festival programs.

We did present launches for the first two editions of the year at Avid Reader bookshop, featuring local contributors in conversation with editor Carody Culver – with the Culture Vultures launch attracting a standing room only audience of warm and enthusiastic local readers.

We presented panels for two editions – *Leaps of Faith* and *No Place Like Home* – at Adelaide Writer’s Week on 6 March 2025, while a new partnership with Melbourne Writers Festival supported an extremely well attended event for *Culture Vultures* on 10 May at the State Library of Victoria. Sydney Writers Festival (SWF) hosted a panel event featuring contributors to *No Place Like Home* and Brisbane Writers Festival (BWF) hosted a panel for *Here Be Monsters*, with both attracting close to capacity audiences.

Our partnership with the NT Writers festival supported a beautiful event featuring Sharlene Allsopp and Winnie Dunn in conversation with Carody Culver.

The 2025 event program featured 20 contributors across 7 events.

Events

7

Contributors engaged for events

20

‘The panel discussions were very good... Griffith Review was excellent.’

‘The honesty and care of the Griffith Review panel. It was exactly what writers festivals are for.’

I really liked the Griffith Review panel because it was so warm and open and you felt like you got to know the writers.’

Melbourne Writers Festival feedback

collected as part of the survey for festival attendees in answer to the question
‘What was your favourite moment from the Festival?’

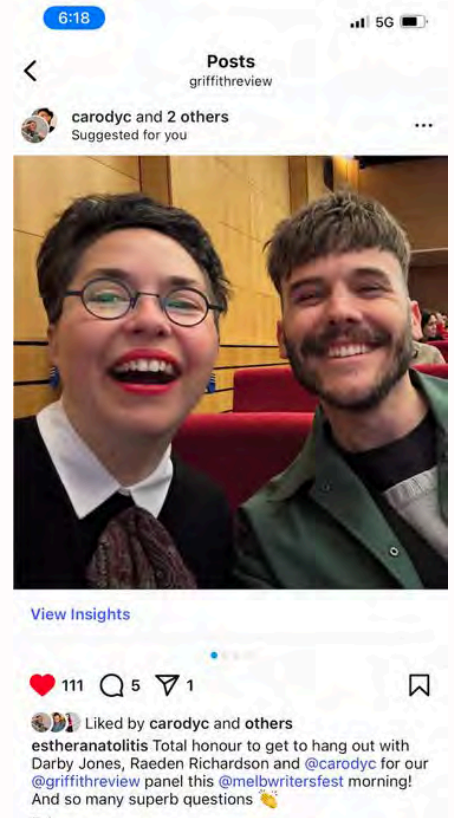


Image: L-R: Carody Culver, Winnie Dunne, Lia Hills and Brooke Boland at Adelaide Writer Week, March 2025

PARTNERSHIPS & FUNDING

Creative Australia



Multi-year funding (2025–2028) supporting commissioning fees. *Griffith Review* is extremely grateful to have continued organisational funding through Creative Australia for this period.

Copyright Agency Cultural Fund



Funding support for the Contributing Editor project in 2026

State Library of Queensland



Griffith Review's partnership with State Library of Queensland enabled the continuation of our work with black&write! Editorial interns in 2025.

Dr Cathryn Mittelheuser

A donation of \$25,000 was received from longstanding benefactor Dr Cathryn Mittelheuser in June 2024. This generous gift supported GR Online commissioning and the Contributing Editor project.

Griffith Review partnered with the following organisations to co-present events in 2025:

- Adelaide Writers Week
- Avid Reader Bookshop
- Brisbane Writers Festival
- Melbourne Writers Festival
- NT Writers Festival
- Sydney Writers' Festival

Griffith Review gratefully acknowledges the support of all our 2025 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

Although we did not have a dedicated marketing or social media position during 2025, the work done by Sally Wilson in the last part of 2024 provided a solid foundation for 2025 promotional activity. Social media remains the primary communication channel with our broader readership, with the most engaged following on Instagram where we saw our audience grow by 14% across the year. We made the decision to move away from X at the end of 2024 and continued to utilise Threads where we saw a modest growth of 5% for the year, while our Facebook following remained relatively static.

Website page views increased by 7% in 2025, with GR Online content continuing to be a key driver for website traffic. The 'For Writers' page which lists current and upcoming call-out information received over 40,000 page views across the year and was the most visited web page in 2025.

Publicity was managed in house for all 2025 editions, which worked relatively well although not as effective as dedicated PR support. Editor Carody Culver was a regular guest on ABC Brisbane's 'The Good Word', also appearing on ABC Brisbane Evenings to talk about several of the 2025 editions. Esther Anatolits was interviewed on 3RRR Melbourne about her piece in Culture Vultures and Melanie Saward's GR Online essay 'A tough sell' was syndicated in the Books+Publishing weekly newsletter in July.

We collaborated with several other writing organisations including the Australian Society of Authors, Byron Writers Festival, *Overland* and Writers Victoria to support membership/subscription drives through the provision of prizes. We also undertook two paid advertising campaigns – one with *Kill Your Darlings* promoting the Emerging Writers Competition and one with Brisbane Writers Festival (BWF) to promote subscriptions – both worked extremely well.

Our email list remained relatively static throughout 2025 although we saw a continued decline in subscribers to our fortnightly Great Reads newsletter. Plans to trial alternate formats for this did not eventuate this year due to limited staffing resources, however Great Reads was relaunched in a new format at the beginning of 2026 and the response from readers has been extremely positive with a significant spike in new eNews subscribers.

	2024	2025	Change %
Facebook followers	7,367	7,416	+0.7%
Instagram followers	4,867	5,548	+14%
Threads followers	968	1,018	+5%
Email subscribers	7,347	7,383	+0.5%
Great Reads subscribers	5,765	5,316	-8%
Website page views	289,081	310,265	+7%

GriffithReview

A *Griffith Review* subscription gives you access to more than twenty years of the best new writing from Australia and beyond.

To celebrate our latest edition, we're offering a **MONSTER 40% discount** on any subscription!



Subscriptions start from just \$6. Scan the QR code and use the code **BWF2025** for 40% off.

GriffithReview89

Here Be Monsters

Jumaana Abdu on the secrets of the subconscious
Fiona Foley on memorialising historic injustice
Rick Morton on the bogeymen of bureaucracy
Yumna Kassab on stoking the fire of resistance
Dylin Hardcastle on the joy of metamorphosis



overlandlitmag



Day Five Wednesday Nov. 5

1. a Transit Lounge book pack,
 2. a Double pass to Eclipse Cinema,
 3. a Bee Sustainable Hamper,
 4. a *Griffith Review* subscription,
- (TAS. only)
5. an *Island* subscription.

Subscribe, renew or donate
Nov. 5 to win



5 MIN READ | JUNE 2, 2025

ASA
UPDATES

ASA member giveaway

We're running a giveaway for new and renewing members of the ASA!

Ensure your membership is set to renew, or join the ASA before **1 July 2025**, for a chance to win one of twelve literary prize packs.

Prize 2: **Allen & Unwin** book pack and an annual print subscription to *Griffith Review*

Allen & Unwin book pack consists of six new release titles:

- *Lyrebird* by Jane Caro
- *Remarkable Truths of Alfie Bains* by Sarah Clutton
- *The Confidence Woman* by Sophie Quick
- *New Skin* by Miranda Nation
- *Whisky Valley* by Joan Sauers
- *A Beautiful Family* by Jennifer Trevelyan

Griffith Review annual print subscription totals four issues and digital access to every edition.



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A tough sell: Fighting for space on the path to publication

Wednesday, 9 July 2025 Books+Publishing

Dr Melanie Saward is a proud Bigambul and Wakka Wakka woman. She is a writer, editor and academic based in Tulumur (Ipswich), Queensland. She's the author of two novels, Burn (Affirm) and Love Unleashed (Michael Joseph, 2024), and has co-written a new book for young adults with Brooke Blurton called A Good Kind of Trouble (HarperCollins, 2025). She is the coordinator of BlackWords at the University of Queensland and lectures in writing and Australian studies.

In this piece for Griffith Review, republished with permission, Saward unpacks inequities faced by First Nations writers and writers of colour in the Australian publishing industry.

The year is 2012 and I'm a publishing assistant in a Big Four publishing house. I look after two publishers: one who publishes adult literary fiction and one whose list is young adult and children's fiction. Even though this is my dream job and I've been here for almost a year, things are hard. I've leaned heavily on my family for support but I'm still struggling to make ends meet; I've taken a weekend job in retail so I can afford to stay in Sydney.

In what little free time I have, I'm secretly working on expanding a short story I wrote as an undergrad into a novel. It's had some good feedback from industry people, so when I finish my draft, I send it off to another publisher. Not the publisher I work for.

Reader survey

We undertook a reader survey in early 2025, open for a month from late Feb to the end of March. Although we regularly receive feedback from subscribers through our post-purchase survey and email communications, we were keen to connect with lapsed and non-subscribers who interact with our content through social media and newsletters. We promoted the survey to our email list and across our social media channels. The survey was structured so that current subscribers to the journal were asked for specific feedback based on their knowledge of the publication.

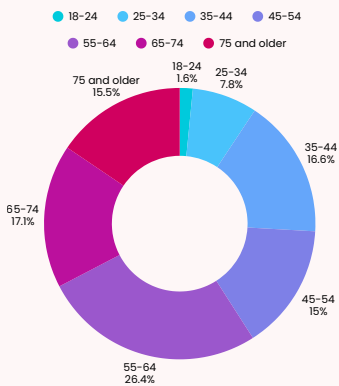
In addition to demographic data, we asked respondents about their perceptions of the journal, reasons for not subscribing, and how they heard about Griffith Review.

Given the prevalence of 'survey fatigue', we were delighted by the time and effort many respondents put in to providing thoughtful and detailed responses.

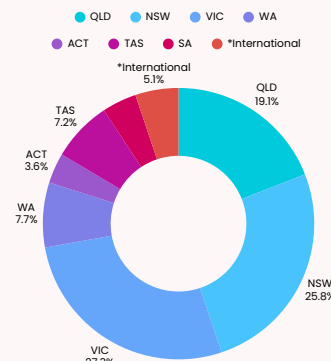
The demographic data provided through the survey highlights that our readership tends to be older, female and highly educated. About 50% of respondents reported an average annual household income of under \$100,000.

For non-subscribers, cost was the most common reason for not subscribing (50%).

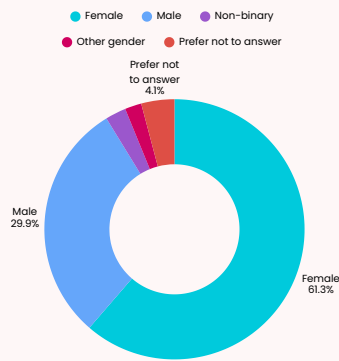
Age



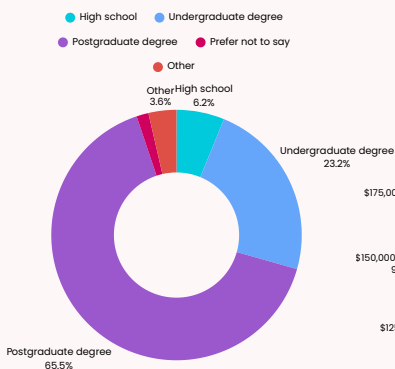
Location



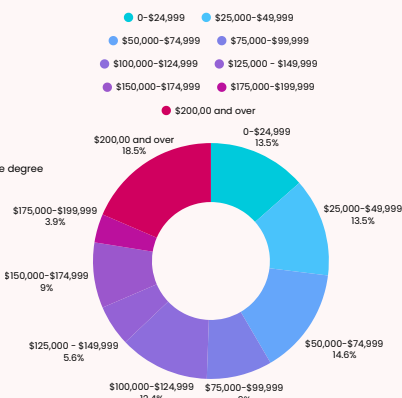
Gender



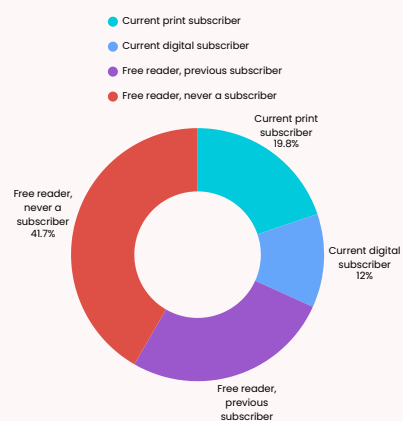
Education



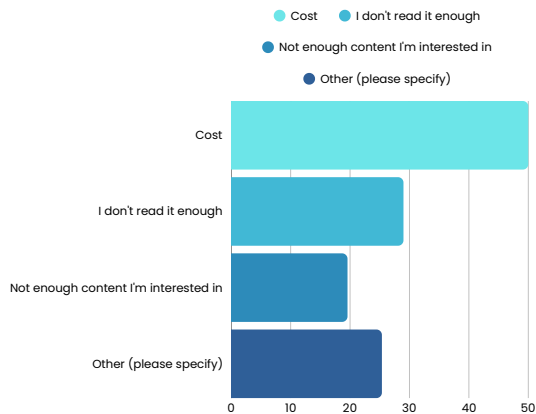
Household income



Subscription status



Reasons for not subscribing



*Respondents were able to select multiple answers to this question. The graph represents the percentage of respondents who selected each answer.

Responses provided where 'other' was selected included:

- Borrow from a library or have online access through a school or university.
- Enjoy the free content and reading recommendations through Great Reads but not enticed to pay
- Lack of time
- Only interested in specific issues/themes so purchase individual editions only

We were surprised by the responses to the question 'How did you hear about Griffith Review', with the most common answer being 'No idea!' (25.73%). 'Word of Mouth' was the next most selected response (20.47%). We'll use the more detailed data from this question to help inform future marketing and promotional campaigns.

In response to the question 'what do you enjoy most about Griffith Review's content' - quality of writing was the most selected option, with the range of topics and range of writing styles/genres the next most common answers. Respondents were able to provide free text answers to this question, and these were many and varied!

- *Particularly the writing that speaks from the soul and the heart, that encourages seeing beauty and humanity in ways that embrace our imperfections and our essential goodness*
- *The content and style of the articles is generally easy to understand and related to i.e. not too abstract or academic*
- *There is no bullying to subscribe*
- *The reading pleasure it gives me at 83*
- *It shows what's happening in Australian writing.*

Responses to the question 'How would you describe Griffith Review to a friend who's never heard of us?' were similarly varied:

- *A breath of fresh air*
- *A literary and social affairs magazine for curious readers*
- *A check-in of how writers, creators, observers and reporters are experiencing our world*
- *I tell people all the time - Griffith Review is one of the best progressive culture/arts journals going round in this country. Huge variety of subject matter and perspectives. But always thought provoking. Even when disagreeable.*
- *Smart, engaging, lively. like a house party full of interesting people. Some you'll move on from quickly, others you'll stay talking to in the kitchen for hours.*
- *a high-brow lit journal that can have some really good stuff but can also have some very WTF stuff*
- *Like an Australian version of Granta but friendlier.*
- *A place where serious thinking meets serious writing.*

STAFF

2025 was a year of significant change for Griffith Review, with budget restrictions across the university impacting our staffing budget and necessitating some structural changes.

Marketing and publicity activity moved entirely in house, supported by the work undertaken by Sally Wilson in the second half of 2024. Subscription processing also remained in house, ensuring that operational costs remained within budget.

Managing Editor John Tague's contract ended in May 2025 and was not renewed. Senior Editor Margot Lloyd made the decision to move to Adelaide in May to be closer to family and to establish Pink Shorts Press! We are incredibly grateful for the contributions made by both John and Margot over their time at the journal.

A broader Griffith University restructure saw Griffith Review move to sit within the school of History, Languages and Social Sciences (HLSS) from mid-year. This has been a very positive move, creating new opportunities for collaboration within the school. Head of School, Michael Ondaatje is a member of the Editorial Advisory Group and a long-term supporter of the journal. As part of the move, Michael was appointed to a new Associate Publisher position.

We advertised and recruited for a part-time Editorial Assistant role in March 2025, receiving well over 100 applications for the position. Following a highly competitive selection and interview process we were absolutely delighted to welcome Darby Jones to the team. An alumnus of the black&write! project and a previous contributor and contributing editor to Griffith Review, Darby has a deep knowledge of the journal along with great editorial instincts and enthusiasm.

We were also fortunate to have Amber Gwynne join us on a fixed term contract as Deputy Editor in July 2025. Amber's previous experiences includes a role as production editor for the Journal of Australian Studies between 2017 and 2024. As a member of our Editorial Advisory Group and a contributor to Griffith Review, she brought with her a strong understanding of the journal and our editorial process. Amber's contract ended in Feb 2026 when she took up a full-time academic position at the University of Queensland. We will recruit for a senior editorial position in the first half of 2026.

Proofreading was outsourced to local editor (and former GR staff member) Lauren Mitchell in 2025, which has worked extremely well.

Staff

Publisher	Professor Scott Harrison
Associate Publisher	Professor Michael Ondaatje
Editor	Dr Carody Culver (1.0 FTE)
General Manager	Katie Woods (0.8 FTE)
Managing Editor	John Tague (1.0 FTE to May 2025)
Senior Editor	*Margot Lloyd (0.1 FTE to May 2025)
Deputy Editor	Amber Gwynne (0.6 FTE July 2025 - Feb 2026)
Editorial Assistant	Darby Jones (0.4 FTE from May 2025)

*Margot Lloyd worked part-time on her return from maternity leave from Feb - May 2025.



Staff development

Editor Carody Culver commenced the Creative Australia SEC Newgate program in June 2025.

While staff have not undertaken any other formal training opportunities, careful consideration has been given to ensuring that there are opportunities for professional development within our day-to-day activities. Editorial Assistant Darby Jones, took on the management of GR Online, supported by Carody and Amber. In a lovely 'full circle' moment, Darby also worked closely with black&write! interns Ruby Ingra and Kyrrah Honner, providing mentorship and support for their work commissioning, editing and publishing pieces for GR Online.

Internship program

Griffith Review welcomed University of Queensland Writing, Editing and Publishing student Laura Gutiérrez as an intern in the second half of 2025. Laura was an exceptionally talented student, undertaking a range of tasks, including reading submissions, copyediting and proofreading online pieces, and helping with copy for social media and eNewsletters.



Image: L-R: Darby Jones, Amber Gwynne, Carody Culver, Laura Gutiérrez and Katie Woods in the GR office.

GOVERNANCE

With the move of *Griffith Review* within Griffith University to sit within the School of Humanities, Languages and Social Sciences (HLSS) mid-year, a review of governance processes was undertaken. The decision was made to streamline decision making by managing governance within existing university structures and processes, rather than through a separate Advisory Committee.

As *Griffith Review* staff are university employees and the journal is based on a university campus, our operations are governed by a suite of university policies and procedures, including, but not limited to:

- Code of Conduct
- Conflict of Interest
- Equity Diversity and Inclusion
- Information Security
- Privacy Management
- Environmental Sustainability
- Health Safety and Wellbeing
- IT Code of Practice
- Intellectual Property
- Staff Bullying and Discrimination (Policy and Procedure)

Griffith Review's annual budget is developed in consultation with our finance business partner for approval by the Head of School, Michael Ondaatje.

The Editor and General Manager meet with the Head of School monthly to discuss operational and editorial matters and can raise emerging issues or concerns at any time.

This revised governance arrangement is working well, providing a consistent and supportive framework for the journal and its staff.

Editorial Advisory Group

The Editorial Advisory group has remained unchanged, meeting three times in 2025 to discuss edition planning, online publishing and potential contributors and partners. This continues to be a very valuable forum and we are pleased that all members of the group have agreed to remain for 2026.

Editorial Advisory Group members:

- 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.

Income from sales of subscriptions and single editions through the *Griffith Review* website grew by 10% in 2025 compared with 2024. Overall churn rate (cancellations / failed payments) dropped to 3.16% (compared with 5.4% in 2025), which is very encouraging. Bookshop sales declined across the 2025 year, with revenue decreasing by approximately 35%. We plan to invest more time and resources to supporting bookshop sales in 2026, working in partnership with distributor New South.

Griffith Review was successful in securing project funding for the Contributing Editor project through the Copyright Agency Cultural Fund which will support this program in 2026 and part of 2027. We did not apply for project funding through Arts Queensland in this year – changes to our staffing structure meant we had limited capacity to take on additional projects; however, we will revisit this in 2026. Dr Cathryn Mittelheuser continues as a significant donor to the journal. Her support contributed to commissioning for GR Online.

Expenses were again carefully monitored across the year. Salary expenses were reduced by approximately 30% due to the restructure and role vacancies during recruitment. Some copy-editing work and proofreading were outsourced over this period. Some expenses associated with external contractors and contributor editors were attributed to the print production line in our 2025 financials – this will be reviewed in 2026. Actual print expenses were slightly higher than in 2024, due to price increases associated with printing and transport.

Pay rates for writers were 75c per word in 2025, which is near the top of the freelance scale based on the information sources through the MEAA rate tracker. Commission fees were slightly over budget but remained in line with the previous two years.



Image: Sharlene Allsopp at NT Writers Festival in Alice Springs, May 2025. Photo credit: Oeclipse

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