SATURDAY (NOV. 14)

JWC 2026 Conference Schedule

TIME	Poetry	Fiction & Nonfiction	Miscellany
09:40–10:30	**C.E.J. Simons** The Verse Fabricator: Playing Fast & Loose with Biographical Fact in the Lyric Poem The mental crisis of Wordsworth's epic poem The Prelude is both 'true' and, from a biographical perspective, fiction. The letters of Samuel Taylor Coleridge (for decades an opium addict) are filled with references to philosophical books and poems he claimed to be writing, but likely never existed. W. B. Yeats frequently records dates and incidents in his poetry and autobiographical writing that are inaccurately remembered. Does a biographical poem have any responsibility towards the reader to present biographical and historical facts accurately? Can close adherence to biographical fact make a poem less effective? How can poems use biographical fiction, hyperbole, and outright lies to communicate their themes? This session will offer a brief background to the growing critical study of 'life writing' in verse, and problematic examples from English literature. Participants will then have an opportunity to 'fabricate' short poems that play fast and loose with biographical fact. Keywords: poetry, biography, life writing, fantasy	**Charles Kowalski** There are No Small Parts Can supporting characters be more memorable than leading ones, or is such a thing…inconceivable? Every character is the hero of their own story, and authors who understand this can create supporting characters that steal every scene. This workshop features specific techniques for making every character unique: distinctive traits and worldviews, subverted expectations, combined archetypes, and real-life inspiration, as well as techniques for character development like retellings and character interviews. Come share ideas for creating minor characters with major impact! Keywords: fiction, supporting characters	**Roger Lowther** Self-Publishing in Japan Join Community Arts Media as we talk about the joys and challenges of self-publishing in Japan. Through our own good and bad experiences, we will share about publishing books and ebooks through KDP and IngramSpark and audiobooks through ACX, INaudio, and others. We will also touch on many other topics including software used for editing and formatting, cover design, translation, timing for book launches, marketing and social media. Keywords: self-publishing, formatting, distributing, marketing

10:40–11:30	**Kimberly K. Williams** Flexible Poetry: Considering Mix Mode Forms This presentation considers mixed mode poetry and how, through its hybrid nature, it can be useful in helping poets find full expression. Many writers are aware of hybrid forms such as the prose poem or the verse novel. In a similar way, mixed mode poetry combines poetry with non-literary elements and modes, such as poetry and maps or poetry and painting, even poetry and footnotes. Oftentimes, mixed mode poems will merge poetry with mixed media, including social media. This talk will look at examples from poets like Susan Howe, Claudia Rankine, and Kwame Dawes. It will also present a poem/video from Australian poet Sarah Rice and visual artist Caren Florence. Finally, this talk will discuss found poems as mixed mode poetry, and discuss how mixed mode poetry in all of its potential forms widens the playing field for poets. Keywords: Mixed Mode Poetry; Mixed Media; Found Poems; Mapping Poems; Visual Poems	**Baye McNeill** Thinking Out Loud: What Column Writing Can Teach You About Voice and Clarity Column-writing is fast, public, and built on clear thinking. In this 50-minute session, Baye McNeil uses five published columns as case studies to show how opinion pieces actually take shape. He walks writers through the real decisions behind each column: when an initial idea collapses and forces a new direction; how the deeper argument emerges; how tone choices shape reader response; and how small structural shifts sharpen clarity and momentum. He also shows how readers sometimes interpret a column in ways the writer didn't expect, and how those reactions can influence future work. Each column becomes a short, practical lesson in stance, voice, and revision, offering tools writers can use for essays, memoir, newsletters, or commentary. Participants leave with a clearer sense of how to think on the page and how to revise with intention. Keywords: voice, clarity, revision, column-writing, structure	**Sarah Holding** Beyond the Book Drawing on my experience of traditional, hybrid and independent publishing in the field of children's and YA publishing, I am offering a workshop to help children's authors with a book coming out to think beyond the book itself. The session will cover brainstorming appealing talks, workshops and resources for schools, festivals and libraries, ideas about how to build a low-cost authentic author platform to engage with parents and teachers as well as readers, how to get creative with free emerging technologies to improve visibility and discoverability, and will end with goal-setting around backlist promotion and other housekeeping tasks to ensure sustainable career development. Keywords: author platform, self-publishing, visibility, discoverability, career development
11:40–12:30	**Eli K.P. William and Alex Dwyer** Self Expression and Other Expression Some forms of writing aim to express meaning chosen by the writer. In this sense they are a kind of self expression. Examples include poetry and much of fiction. Some forms of writing aim to express meaning defined by others. In this sense they are a kind of other expression. Examples include ghostwriting and literary translation. There are also forms	**Michael Pronko** Piecing Together a Writing Process — Essentials and Variables This lecture will focus on the big picture of developing a writing process as a novelist. The talk will identify some necessities for creating long-form stories, but also focus on the free choices and personal preferences that give novels their zing and make writing meaningful. The starting point will be an acknowledgment	**Angelino Donnachaidh, Felicity Tillack, Ian M. Rogers, Patrick Han** Artful Intelligence: Creative Purpose, Craft Discipline, and Artistic Community in the Age of the Automated Hack In this panel, four writers of different backgrounds will discuss the intersections of writing and generative tech. The panel will explore the implications of AI-generated writing from literary, philosophical, ethical, and business

	that fall somewhere in between, such as screenwriting for a corporation's IP or non-fiction writing with a highly hands-on editor. In this presentation, ghost writer and journalist Alex Dwyer and bilingual novelist, game-writer and translator Eli K.P. William will discuss on the basis of their professional experience how each of these kinds of writing can serve to express the self and the other. Keywords: writing, translation, self expression, creativity, ghostwriting	that while some questions about writing novels may be universal, the answers are as multiple, varied, and idiosyncratic as each individual writer. This talk will explore three areas: first, finding constructive input, such as reading and thinking like a writer; second, building habits for output, including side hustles and cross-pollination; and third, working out the psychic dynamics of the writing life, from overcoming fear to staying in flow. This talk will conclude with suggestions for integrating these three areas, considering substitutions and compensations, to establish a sustainable and individualized writing process. Keywords: fiction, novel, writing process, writing prep, writing life	perspectives. In addition, it will attempt to unpack and discuss the excitement, ambivalence, or even hostility that many feel toward the current realities and future possibilities of generative AI in writing from reasoned and nuanced perspectives. It will also examine writers' options for protecting themselves and their works in the age of AI. This panel will consider writing as: 1. Money-making endeavor 2. Literature/art 3. Entertainment 4. Emotional/philosophical/political expression 5. Tool of public discourse, education, social cohesion, and collective context-framing 6. Weapon 7. Legal regulatory sphere Keywords: AI, Creativity, Community, Craft, Publishing
12:30–13:30	**Lunch Break**	**Lunch Break**	**Lunch Break**
13:30–14:20	**Paul Rossiter** Translating Japanese Modernisms One aim of Isobar Press is to publish English translations of Japanese modernist and contemporary poets, particularly poets not well-known in the Anglophone world who we feel deserve a wider hearing. Paul Rossiter will introduce Isobar translations of such poets writing during the past 100 years: Saitō Sanki (translated by Masaya Saito), Sarashina Genzō (Nadine Willems), Yoshioka Minoru (Eric Selland), Ishigaki Rin (Janine Beichman), Naka Tarō (Andrew Houwen), and Nomura Kiwao (Eric	**Sara K. Ellis** Just a Glass of Water—or a Really Good Sandwich: Food as World Building in Speculative Fiction Speculative writers often begin worldbuilding with power: political systems, economics, class structures, or magic systems. Such questions matter, but their overprioritization can leave settings that are immaculately structured but devoid of life. It's easy to forget, as Vonnegut said, that the characters should want something, even if it's just a glass of water.	**James Shea,** **Loren Goodman, Dorothy Tse** Three Writers Reckon with AI Three writers compare notes on how AI is and isn't changing their craft, their sense of authorship, and their understanding of what literature is for. Across fiction, poetry, and translation, one question keeps returning: do AI tools help or hollow out the kind of careful attention that writing demands? The panel will also address practical questions about AI and publishing, including whether AI tools can help writers develop, refine, and place their work. Rather than debating AI in the

	Selland), together with the visual poets of Kitasono Katue's VOU group (Taylor Mignon). Keywords: Poetry, Translation, Art, Craft	A different approach might start at a more primal level. Foodways are an intimate means with which to impart cultures, relationships, and power. How and what people eat, and who gets to eat, is a backdoor into the values and hierarchies of a world while revealing the internal lives of characters through both sensory detail and immediacy. This short lecture and workshop explores how writers of speculative fiction can world build from the plate up, accessing taste memories to create detailed settings while keeping readers anchored in the social and power dynamics of eating. Keywords: Speculative, Food, Sensory, Worldbuilding, Foodways	abstract, these writers speak from inside their own practice, asking what, if anything, only a human can bring to the page. The discussion will include substantial time for Q&A. Keywords: Generative AI, Authorship, Creative process, Publication, Literary forms
14:30–15:20	**Gregory Dunne & Richard Jones** What Writers Can Learn from Ken Rodgers: Poetry, Editing and Literary Community Following the passing of Ken Rodgers in November 2024, this panel celebrates the life and literary legacy of one of the most influential figures in English-language poetry in Japan. For nearly four decades, Rogers served as managing editor of Kyoto Journal, helping foster a vibrant community of poets and writers. The first presentation examines his work as an editor and literary advocate, focusing on his championing of Kyoto poet Robert Brady through editorial and publishing efforts, including his collaboration with Richard Jones on the Poetry East – Kyoto special issue. The second presentation explores Rodgers's own poetry. Although he published sparingly and rarely promoted his work, his poems reveal a distinctive and deeply accomplished	**Jacqueline Swenson** Finding Stories in Ordinary Life: Training Your Creative Observation Skills Readers often experience emotional continuity in a story before they consciously understand how it was created. One technique that offers this effect is the use of narrative echoes. The repeated images, mirrored dialogue, and thematic callbacks that quietly connect the scenes across a narrative. This session will explore how writers can use these techniques to strengthen story cohesion and deepen the emotional impact without using heavy analysis or recap. With examples and practical craft discussion, the participants will learn how to plant narrative theme early, evolve them throughout the story, and allow them to reinforce character arcs.	**Cassandra Lord** Travelling Japan: Making Adventuring into a Living In this session, Cassandra will share her tips on how to get your foot in the door in the travel writing space, and how to start taking steps to make travel writing into a living. Cassandra will go over some of the skills required, ideas for how to find your niche, and how to move from personal blogs to paid work. She will also share some of the realities of the world of travel writing - it's not all fancy hotels and instagrammable days! Keywords: travel, skills, earning, online publications

	voice. Through discussion and selected readings, participants will discover an underappreciated poet while gaining insights into the roles of editing, literary advocacy, and community-building in sustaining writers and bringing important voices to a wider readership. Keywords: Ken Rodgers, English-language poetry in Japan, Literary editing, Robert Brady, Literary legacy	Writers of nearly any genre could apply these techniques to help create stories that feel unified and emotionally resonant from the beginning to the end. Keywords: story structure, narrative techniques, emotional continuity, fiction craft	
15:30–16:20	**Alex K.T. Martin** When Myth Meets Journalism: Writing Phantom Wolves of Japan As a journalist based in Tokyo, I would like to share what I have learned about researching, reporting, and writing long-form narrative nonfiction in Japan. My session will explore the challenges of building trust with sources, navigating archives, conducting fieldwork in remote communities and transforming years of reporting into a compelling book. Drawing on my upcoming book, Phantom Wolves of Japan: In Search of a Lost Mountain Guardian (Tuttle, Sept. 29), I will discuss how a seven-year investigation into the Japanese wolf — a distant subspecies of the gray wolf declared extinct in 1905 but still a subject of reported sightings in parts of the country — became a lens through which to explore Japan's history, folklore, science and relationship with nature. I hope the session will offer practical insights into research-driven writing, cross-cultural storytelling and the process of finding universal stories within deeply local subjects.	**Ian Willey** Writing Microfiction That Glows (and Grows) With the popularity of microfiction increasing, how does one write a micro that stands out? This presentation offers practical techniques for writing memorable micros. First, the difference between microfiction and prose poetry will be explained; a micro is a complete story in compressed 'bonsai tree' form, while a prose poem is more like a structured dream. This distinction will be supported with published examples that attendees can classify and discuss. Furthermore, the best micros possess accessible language, a compelling human voice, and an in medias res quality at the beginning and end to allow the story to grow in a reader's mind. At each step, examples will be provided to illustrate these characteristics concretely. Last, attendees will work together to edit micro drafts to improve the language, voice, and structure. Attendees will leave this workshop armed with techniques enabling them to write memorable and publishable microfiction. Keywords: microfiction, prose poetry, writing techniques, voice	**Suzanne Kamata and Wendy Nakanishi** How to Be a Good Art Friend Wendy Nakanishi (aka Lea O'Harra) and Suzanne Kamata, two American women living in different prefectures on the island of Shikoku, first met a quarter of a century ago. At the time, neither had published a novel, yet both were aspiring fiction writers. In this session, they will hold a conversation about how they met (hint: their first meeting involves a short story written by one of them), and how they have alternately mentored and supported each other over the years. Their friendship has endured through rejections and acceptances, finding agents and getting dumped, feeling discouraged and coming up with the next idea. They will also discuss how they have managed to stay motivated and find readers abroad while living and writing in a remote part of Japan. Ultimately, Nakanishi and Kamata will present actionable ways to support and advance literary careers. Keywords: writing, publishing, literary citizenship, motivation, support

	Keywords: Narrative Nonfiction, Journalism, Wildlife, Japanese Culture, Field Research		
16:30–17:20	**Kimberly K. Williams** Playing in Space: Whole Page Poetry This workshop explores how poems can use the space of the whole page. Traditionally, in English, poems are placed in the top left margin of a page. This workshop is grounded in the idea that, in poetry, form and content often complement or mirror each other. As such, this workshop asks, What happens to a poem when a poet makes use of the whole page and considers the positions of words, phrases, lines while creating? After looking at how some poets, like Tyehimba Jess, Alice Oswald, and M. NourbeSe Philip, use the whole page in their work, we will play with words in space ourselves. This workshop will look at single poems and also consider the sequencing of multiple poems across pages. Participants are invited to bring their own poems which are farther along in the drafting process and a readiness to play. Keywords: Poetry, Space, Play, Poetic Arrangement, Poetic Sequencing	**Alec McAuley, w/ Suzanne Kamata, Kazumi Wilds, Lisa Wilcut** Writing for Children in 2026 (SCBWI Japan) Writing for Children in 2026 brings together a writer, an illustrator, and a translator from the Society of Children's Book Writers and Illustrators Japan to discuss today's evolving publishing landscape. With over 30 publications among them, they will address key challenges, including shifting market demands, book bans and anti-DEI policies, the decline of print outlets, and the rise of AI-generated books. The session will also highlight opportunities in educational publishing and the complexities of international collaboration. The writer will share strategies for navigating global markets and building resilience through partnerships. The illustrator will discuss cross-cultural collaboration with authors and editors, and how strong creative relationships lead to better books. The translator will explore bringing Japanese picture books into English, focusing on preserving nuance and the interplay between text and illustration. Together, these perspectives offer practical insight for creators crafting children's literature in 2026. Keywords: KidLit, collaboration, translation, children, publishing	**Alle C. Hall** A Writer Walks into a Bar: Writing Humor, Not Comedy Where comedy is highly structured, employed deliberately to entertain a reader, humor is an element, a texture. Can we learn to write funny? Can we uncover a "sense" of humor? How about a pain-filled laugh? Perhaps laugh-filled pain? Through discussion, examples, exercises and demonstrated techniques, we will use humor to develop what begins as a freewrite. Guided revision creates work that brings the reader into it—fiction and nonfiction; flash of either genre. Why not journalism? How about poetry? In order to use humor to increase your chances of publication, you don't need to be the next Tina Fey. Even so, we will explore what she means by, "It's funny because it's real."No Waka-waka necessary. Keywords: Humor, Writing, Fiction, Nonfiction, Poetry

18:00–20:00	**Saturday Night Dinner at BBQ Days near Ryogoku Station**	**Saturday Night Dinner at BBQ Days near Ryogoku Station**	**Saturday Night Dinner at BBQ Days near Ryogoku Station**

SUNDAY (NOV. 15)

JWC 2026 Conference Schedule

TIME	Poetry and Writing	Fiction & Nonfiction	Miscellany
10:00–10.50	**Paul Rossiter, John Pazdziora et al.** The Year's Work at Isobar This year, Isobar Press has published two books featuring hyakuin (100-link renga). Floating Words features a translation of Minase Sangin Hyakuin (1488 – perhaps the greatest hyakuin) by Kobe poet Yoko Danno, while Glasgow-Tokyo Line: An East-West Hyakuin by James MacGonigal, Glasgow poet and biographer of the great Scottish poet Edwin Morgan, and John Pazdziora, poet and specialist in Scottish literature, who lives in Tokyo. The hyakuin was done recently by email between Scotland and Japan, and follows the rules of the traditional form. (Unfortunately, Yoko Danno won't be able to get to Tokyo, but her part in the renga will be taken by Janine Beichman; other readers of the two renga will be Paul Rossiter, Iain Maloney, and Philip Rowland.) [There will also be one – or more probably two – other new books out by November: details to be announced.] Keywords: renga, hyakuin, Minase, Glasgow, Tokyo	**Tom Gammarino** **Soul Eyes: What Writers Can Learn from Jazz** Life, the great novelist Ralph Ellison once remarked, is jazz-shaped. In this workshop, we'll briefly survey a century of jazz music in search of what it might add to our repertoire as writers. What, for instance, might we learn from jazz's emphasis on rhythm, improvisation, and call and response? What parallels might we draw between the evolution of literary technique and the various aesthetic programs laid out by jazz artists over the course of the twentieth century, from ragtime to swing, bebop to cool jazz, free jazz to fusion? We'll also study a handful of poets and prose writers whose styles are deeply indebted to jazz. Participants can expect to leave with at least one tune stuck in their heads and an exhilarating sense of the potential for the writer's art to cross-pollinate with others. Keywords: jazz, music, writing	**Ally Hongo** Writing Japan Beyond the Cliché: Ethics and Responsibility in Travel Storytelling Japan is one of the most photographed, romanticized, and repeatedly described destinations in the world, yet many of its most meaningful stories remain untold. Travel coverage often prioritizes places over people, while government-funded promotional campaigns, tightly controlled press trips, limited editorial platforms, language barriers, and insufficient research resources narrow what writers are able to see and say. Drawing on my work with the Japan Travel Awards, destination storytelling, and the creation of "70 Remarkable Japanese Places," this session examines both the ethical choices writers make and the systems shaping English-language travel narratives about Japan. It asks why human-centered stories remain rare, how "only in Japan" narratives flatten nuance, how funding and access influence what gets published, what is lost when writers rely on the same English-language sources, and asks what needs to change to produce work that is more human,

			complex, and true to the country it represents. Keywords: Travel writing, Japan, Human-centered storytelling
11:00–11:50	**Alonna Shaw** From Death Patrol to Tidal Language: How Witness Becomes Form My book Tidal Language began with what I privately called "death patrol": daily walks along a Central California beach where I photographed stranded marine life and wrack at the shifting edge between ocean and land. Over four years, the small and the magnificent moments I witnessed began to percolate with strange subtextual humor. Those captured images and texts became the way forward. Projected process materials and pages from the finished visual-poetry book will frame one craft question: how does a long practice of witness become form? The talk follows how repetition, constraint, image-text pairing, and sequencing moved the project from documentation into book form. It considers how the work changed my sense of narrative, away from a fairy-tale transformation arc and toward the coexistence of erosion and emergence. Participants will leave with practical examples for sustaining a long project, trusting its constraints, and recognizing clues when form begins to emerge. Keywords: visual poetry; image-text; condensed poetry; eco-poetry; creative process	**Angelino Donnachaidh** Worldbuilding for Story: Nurturing a Self-Sustaining Creative Feedback Loop Worldbuilding has become an increasingly foregrounded and sophisticated part of the discourse of writing craft. Its pundits draw expertise from fields as diverse as history, linguistics, anthropology, religious studies, climatology, ecology, and civil engineering to create useful resources. This depth just as easily can enrich the writing process as overwhelm the writer. It can even pull away from story craft, becoming a separate end unto itself that has to be forcibly welded back into the structure rather than acting as an integral mechanism. This talk will focus on worldbuilding specifically for story, character, and the craft of fiction writing. It will draw case studies from literature, film, and television for finished works, and for process from the speaker's own work. While introducing concepts, approaches, techniques, and resources, it will aim at inspiring new and experienced worldbuilding writers to think more clearly about worldbuilding, storytelling, and writing as complementary processes. Keywords: Worldbuilding, Fantasy, Scifi, Speculative Fiction, Story-Centric	**Robert Lunday, Iain Maloney, Edward Levinson, Suzanne Bhagan, Thersa Matsuura** Writing Rural Japan How is writing about rural Japan different from writing about Tokyo, Kyoto, or the other great cities? Four writers of poetry, fiction, and nonfiction will share their thoughts on writing projects focusing on small-town, village, and wilderness experiences in Japan. We will talk about how writers have treated various themes –landscape and geography, community life, culture, nature, and comparisons to other countries – across varied modes such as the travelogue, food writing, nature writing, memoir, and others. Keywords: writing process, travel writing, Japanese culture, nature writing, memoir

12:00–12:50	**David Gilbey** Reeling & Writhing Poetry Editing Workshop A closed workshop for eight participant-writers who will submit poems before the conference and then read and discuss each other's poems with a view to preparing them for publication, recognising that there are both personal and professional benefits from a closely-focused discussion of emerging texts. The session will be two hours duration and participants must commit to the two hours. Those who sign up for the session will be contacted before the conference. Keywords: poetry, editing, workshop, publication, writing	**Coffee Quills** Challenge Yourself! How Writing Outside Your Comfort Zone Helps (Even When You Fail) This presentation examines different writing challenges normally labelled as being outside of regular fiction writing. Through specific limitations (talked about in detail during the presentation), personal writing skills and knowledge can level up after writers attempt writing outside their comfort zone. Writing experiences have been collected over a period of several years, with a few challenges undertaken more than once, and more than one failed. However, just as failure doesn't automatically mean nothing was learned, a win doesn't mean that all knowledge was gained. Keywords: challenges, timed, countable, prompts, vibes	**Open Genre/Open Mic: Moderated by John Gribble** In under 3 minutes, various attendees can take the mic and share their project. Whether you wish to read something, or simply describe what you're working on, it's up to you. Keywords: Stories, Ideas, Readings, Sparks, Brevity.
12:50–13:50	**Lunch Break**	**Lunch Break**	**Lunch Break**
13:50–14:40	**Dr. Kanwalpreet & Navpreet Kaur Dhillon** Demolishing Walls: Through Poetry, Prose, and Pictures This book ' Demolishing Walls: Through Poetry, Prose and Pictures' is a unique concept. 25 artists have expressed themselves through poems, poetry and pictures on the theme 'Walls' which some have found liberating while others have felt constraining. Each artist has his/her own perspective on the theme leading to the creation of a beautiful anthology. The artists are from U.K, India, USA, Sweden, Wales, Costa Rica, South Africa among others. Each work, it might be poems , pictures or stories inspires the reader to	**Hamza Cherifi** Writers as Peace Keepers: How to instill a mindset of inclusion through texts Peace is essentially an existential mindset dictated by pervasive principles like "relevance" and "commoness". A writer is equal to language: both entities shape and regulate conceptions by means of available repertoire of expression and worldview patters. This attribute of conceptual directiveness writers seem to enjoy poses responsibility for the nature of perceptions upheld by society. In this talk I aim to construct and negotiate a tapestry for the characteristics of peace promoting writing, with special emphasis on the need to deploy global, instinctive	**Monique Bae** Authentically Promoting Your Work Congratulations on your publication! Are you excited for people to read it? Yes! Are you excited to promote your work? ...maybe not. Whatever came to mind when you thought of marketing is not what I am asking you to do. Rather, this is a chance for readers to gain insights into you as a person. You can harness the same skills that got you to the final draft of your manuscript to share your work and connect more with readers. This workshop will walk you through how I authentically promote my work online. You and other attendees will also have the opportunity to put your collective

	think about the walls around them which might be abstract or physical. Others might think of building a wall to protect oneself. Keywords: Walls, tearing, separate, escape, wallpaper, hope	discourse. I also examine how references to natural elements, along with a description of their riots and interactive role, is likely to contest human centredness and spark common sense. Keywords: Writers, Peace; Discourse; perception; Relevance	storytelling skills to work by crafting your own blurbs. Keywords: authenticity, storytelling, marketing, self-promotion, collaboration
14:50–15:40	**Philip Rowland** Mind the Gap: Crafting Space and Silence in Short-form Poetry Louise Glück writes of George Oppen's work: 'What moves these poems is silence.' Such poetry 'summons' rather than 'imposes' thought. This presentation explores poetic silence through a range of modern and contemporary short-form poems. Strikingly short poems may seem to have a head start: their very brevity draws attention to the surrounding white space. Yet for that space to evoke 'eloquent, deliberate, silence', the poet must choose carefully what to say, what to leave unsaid, and how to shape the poem so as to 'harness the power of the unfinished'. As Glück suggests, this requires 'restraint, juxtaposition, nuance.' Drawing on exemplary poems, statements on poetics, and reflections on his own practice, the presenter will examine how poems gain resonance through crafted gaps, ellipsis, nuance, and implication. Attendees are welcome to share and discuss a short poem of their own that reflects this theme, if they wish. Keywords: space, silence, short-form poetry	**Iain Maloney** Cowriting a Rock Star Memoir: Craft, Contracts, and Conundrums In 2025, I began the process of cowriting the memoir of rock star and musician David Abbruzzese (Pearl Jam, Green Romance Orchestra, Guns n Roses). Although I'd interviewed plenty of people—celebrity and otherwise—for articles and podcasts, this has been a completely new type of writing project for me. Cowriting a memoir involves not just learning every aspect of the subject's life and character, but learning to mimic their voice, their verbal tics, and their linguistic idiosyncrasies in order to accurately and authentically reproduce them on the page. This presentation will delve into the world of cowriting, into the nitty-gritty of turning hours of interview into a coherent narrative in the subject's own voice, the theoretical boundaries between memoir, biography, autobiography, into the publishing and legal perspective, and the ethical dilemmas that arise when memory, objective truth and subjective perspective clash. Keywords: Memoir, Nonfiction, Cowriting, Ghostwriting, Biography	**Rachael L. Rhine Milliard** Editing: The Witherto's and Whyfor's This presentation will focus on explaining the types of editing, with a specific focus on line/copy editing. It will include some tips for self-editing, but will mostly focus on the editorial process, terminology, and how an editor approaches a manuscript. If there is time, I would also like to walk the audience through an editorial checklist they can use for self-editing before submitting a manuscript to an editor. I will provide a blank book proposal, the editing checklist, style sheet sample, and a blank editing contract to anyone who requests copies (these are things I provide for my clients as well). And I plan to leave plenty of time to delve into any questions people might have about the editing process. Keywords: Editing, Self-Editing, Tips for Editing

Biographies

Kimberly K. Williams is an award-winning poet. Her book, Sometimes a Woman (Recent Work Press), won the 2022 WILLA Literary Award for Poetry. Her book, Still Lives (Gazebo Books), won a 2023 Canberra Critics Award. Her fourth book (Liquid Amber Press) is forthcoming in July 2026. She lectures at CQUniversity.

C. E. J. Simons is Senior Associate Professor of British Literature at ICU, Tokyo. He has published five books of poetry, most recently Flight Risk (Isobar Press, 2021). His forthcoming book on magic in literature is Sons of Demons: Magic, Masculinity, and Form from Shakespeare to Yeats (Routledge).

Paul Rossiter has published eleven books of poetry. After retiring from teaching at the University of Tokyo in 2012, he founded Isobar Press, which specialises in publishing English-language poetry from Japan, and English translations of modernist and contemporary Japanese poetry. More information can be found at: https://isobarpress.com

Syed Saifuddin is an Indian poet and independent writer whose work explores culture, identity, international affairs, and cross-cultural understanding. His poetry, articles and essays focus on building connections between people and societies through storytelling, literature, and creative expression. He is passionate about promoting dialogue through the written word.

Poet **David Gilbey** was Adjunct Senior Lecturer in English at Charles Sturt University, Wagga Wagga, Australia for more than forty years and the founding President of Booranga Writers' Centre. He taught English at Miyagi Gakuin Women's University in Sendai 1996, 2000 and 2007.

Philip Rowland is a British poet and professor based in Tokyo. He is the founding editor of NOON: journal of the short poem and coeditor of Haiku in English: The First Hundred Years (Norton, 2013). Since 2016, his poetry collections and anthologies have been published by Isobar Press.

Dr. Kanwalpreet teaches Political Science at an undergraduate college in India. Her passion is the creative word. Her poetry expresses her love for nature but also expresses anguish at human rights violation and atrocities on women. Navpreet Kaur Dhillon is a painter. She has exhibited her work at various exhibitions.

Alan Spence is an award-winning Scottish poet and playwright, novelist and short story writer. Professor Emeritus in Creative Writing at University of Aberdeen, Scotland. Edinburgh City Makar (Poet Laureate) 2017-2021. Awarded Order of the Rising Sun from Government of Japan 2018. (Fostered Japan-Scotland cultural ties through Japan-based novels and collections of haiku and tanka).

Alonna Shaw is a poet, visual artist, ModPo community teaching assistant, and a Collaboration Support Fellow at ACUT, University of Tokyo. She facilitates informal close-reading gatherings and has worked as a crime-fiction editor. Her visual-poetry work includes Tidal Language and That Spot; three poems are forthcoming in Tokyo Poetry Journal.

Gregory Dunne is a poet, critic, and professor at Miyazaki International University. He is the author of Quiet Accomplishment: Remembering Cid Corman and the poetry collection Other/Wise, and serves as Associate Poetry Editor at Kyoto Journal.

Miscellany

John Gribble is a poet, musician, Warren Wilson MFA grad, and mostly retired English teacher. A Tokyo resident since 1993, he's originally from Southern California, He was one of the organizers of the annual Japan Writers Conference (a position from which he's step down) and the Tokyo Writers Workshop. His most recent books are 100 Poets, One Song Each: The Ogawa Hyakunin Isshu of Fujiwara no Teika (Second Guess Press 2021) and My Brother Goes Down to the Sea (Isobar Press, 2024).

Roger W. Lowther is the founder and director of Community Arts Tokyo. He has studied at The Juilliard School, Columbia University, and Reformed Theological Seminary and has authored 12 books including "Cow Pie Water," "The Broken Leaf," and "The Tsunami Violin." He lives in downtown Tokyo. www.rogerwlowther.com

Alle C. Hall's career began in 1991: Tokyo City Life News. First assignment: Tokyo's Taichi scene. Proving no bus comes around once, her novel (16 honors, including two #1 Kindle rankings) involves Tokyo and Taichi; more personally. Alle lives in Seattle: also publishing short fiction, essays, and journalism.

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Coffee Quills is a coffee quaffer, hedgehog hugger, and ink slinger. They enjoy mashing genres together for fun, optimistic stories, and have published 16 books ranging from political paranormal to spicy romance to knitting necromancers. Job-wise they're a 4thewords developer, a Twitch streamer, and editor. Find them online!

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"There is no agony like bearing an untold story inside you."

– Zora Neale Hurston