Email to [webcontent@dublin2019.com](mailto:)  
2019 WSFS BUSINESS MEETING MINUTES  
DUBLIN 2019, AN IRISH WORLDCON,  
THE 77TH WORLD SCIENCE FICTION CONVENTION  
DUBLIN, IRELAND  
Friday, August 16;  
Saturday, August 17;  
Sunday, August 18, 2019; and  
Monday, August 19, 2019

Table of Contents

[Table of Contents i](#_Toc24868526)

[INTRODUCTION 1](#_Toc24868527)

[A. STANDING RULE CHANGES 3](#_Toc24868528)

[A.1 Short Title: Sometimes It Really *Is* Easier to Ask Forgiveness 3](#_Toc24868529)

[A.2 Short Title: Responses to New Business 4](#_Toc24868530)

[B. RESOLUTIONS 8](#_Toc24868531)

[B.1 Short Title: Hugo Eligibility Extension for *Prospect* 8](#_Toc24868532)

[B.2 Short Title: Hugo Eligibility Extension for *Worlds of Ursula K. Le Guin* 8](#_Toc24868533)

[B.3 Short Title: Sometimes It Really Is Easier to Ask Forgiveness 9](#_Toc24868534)

[B.4 Short Title: Suspend 5 and 6 for 2020 9](#_Toc24868535)

[B.5 Short Title: Credit to Translators of Written Fiction 10](#_Toc24868536)

[C. BUSINESS PASSED ON 12](#_Toc24868537)

[C.1 Short Title: Adding Series to the Series 12](#_Toc24868538)

[C.2 Short Title: Comic Books and Graphic Stories 12](#_Toc24868539)

[C.3 Short Title: Notability Still Matters 13](#_Toc24868540)

[D. NEW CONSTITUTIONAL AMENDMENTS 17](#_Toc24868541)

[D.1 Short Title: Clarification of Worldcon Powers 17](#_Toc24868542)

[D.2 Short Title: Disposition of NASFiC Ballot 17](#_Toc24868543)

[D.3 Short Title: A Problem of Numbers 19](#_Toc24868544)

[D.4 Short Title: The Needs of the One 20](#_Toc24868545)

[D.5 Short Title: The Forward Pass 21](#_Toc24868546)

[D.6 Short Title: That Ticket Has Been Punched 23](#_Toc24868547)

[D.7 Short Title: Keeping Five and Six~~Five~~ 25](#_Toc24868548)

[D.8 Short Title: ~~No~~ Deadline for Nominations Eligibility 29](#_Toc24868549)

[D.9 Short Title: Non-transferability of Voting Rights 33](#_Toc24868550)

[D.10 Short Title: Preserving Supporting Membership Sales for Site Selection 37](#_Toc24868551)

[D.11 Short Title: Clear Up the Deﬁnition of Public in the Artist Categories Forever 38](#_Toc24868552)

[D.12 Short Title: Best Translated Novel 40](#_Toc24868553)

[D.13 Short Title: Best Game or Interactive Experience 43](#_Toc24868554)

[E. COMMITTEE REPORTS AND MOTIONS 49](#_Toc24868555)

[E.1 Standing Committee of WSFS 49](#_Toc24868556)

[E.2. Standing Committees of the Business Meeting 50](#_Toc24868557)

[E.3 Special Committees 51](#_Toc24868558)

[F. FINANCIAL REPORTS 54](#_Toc24868559)

[F.1 Anticipation (Montréal) 54](#_Toc24868560)

[F.2 LoneStarCon 3 (San Antonio) 55](#_Toc24868561)

[F.3 Sasquan (Spokane) 56](#_Toc24868562)

[F.4 MidAmeriCon II (Kansas City) 57](#_Toc24868563)

[F.5 NorthAmeriCon ’17 (Puerto Rico) 59](#_Toc24868564)

[F.6 Worldcon 75 (Helsinki, Finland) 60](#_Toc24868565)

[F.7 Worldcon 76 (San Jose) 63](#_Toc24868566)

[F.8 Spikecon 2019 (Layton, Utah) 66](#_Toc24868567)

[F.9 Dublin 2019: An Irish Worldcon (Dublin, Ireland) 68](#_Toc24868568)

[F.10 CoNZealand (Wellington, New Zealand) 70](#_Toc24868569)

[G. ELECTION RESULTS 72](#_Toc24868570)

[G.1 NASFiC in 2020 72](#_Toc24868571)

[G.2 Worldcon 2021 72](#_Toc24868572)

[H. REPORTS FROM STANDING WORLDCONS 74](#_Toc24868573)

[H.1 CoNZealand (2020) 74](#_Toc24868574)

[APPENDICES 75](#_Toc24868575)

[Appendix A – Report of the Mark Protection Committee 75](#_Toc24868576)

[Appendix B – Report of the Hugo Study Committee 83](#_Toc24868577)

2019 WSFS BUSINESS MEETING MINUTES  
DUBLIN 2019, AN IRISH WORLDCON,  
THE 77TH WORLD SCIENCE FICTION CONVENTION  
DUBLIN, IRELAND  
Friday, August 16;  
Saturday, August 17;  
Sunday, August 18, 2019; and  
Monday, August 19, 2019

# INTRODUCTION

All meetings were held in the Stratocaster Room of the Gibson Hotel in Dublin, Ireland, with Jesi Lipp presiding over all sessions of the Business Meeting (except where noted). The Officers were:

Presiding Officer: Jesi Lipp  
Deputy Presiding Officer: Kevin Standlee  
Parliamentarian: Donald E. Eastlake III  
Secretary: Linda Deneroff  
Timekeeper: Alex Acks  
Videographer: Lisa Hayes

Sergeants-at-Arms: Terry Neill, Jo Van Ekeren &  
Anne Davenport

Logistics Liaison Jared Dashoff

The debates in these minutes are not to be considered word-for-word accurate, but every attempt was made to represent the sense of the arguments. These minutes are complete and accurate to the best of the Secretary’s knowledge, based on contemporaneous notes, verified against the video, and reviewed by the Presiding Officer.

Voting is done in a variety of ways. The Mark Protection Committee members are usually elected on paper ballots, using the preferential “instant runoff” ballot. Most other voting is done by an uncounted show of hands or, less commonly, by acclamation (“unanimous consent”). If the Chair says “If there is no objection, . . .” and at least one person objects, the Chair will conduct a vote by show of hands or a counted vote. If a show of hands vote appears close or if a counted vote is considered important or if at least 20% of the members present request a “division,” then a counted “serpentine” vote is held.

WORLD SCIENCE FICTION SOCIETY  
BUSINESS MEETING   
FRIDAY, AUGUST 17 – MONDAY, AUGUST 19

The 2019 business meeting staff consisted of Jesi Lipp, Presiding Officer; Kevin Standlee, Deputy Presiding Officer; Donald E. Eastlake III, Parliamentarian; Linda Deneroff, Secretary; Alex Acks, Timekeeper; Lisa Hayes, Videographer; Terry Neill, Jo Van Ekeren and Anne Davenport, Sergeants-at-Arms; and Logistics Liaison, Jared Dashoff.

The proceedings of these meetings were recorded per Standing Rule 1.6. Any member may also make their own recordings and distribute them at their discretion.

The Business Meeting was conducted in an order different from that shown in the minutes. The notes for a single item contain the minutes for all days in which the item was discussed, and the days are noted.

The chair proposed time limits that were voted upon immediately. If one were defeated, the mechanism was to “fill in the blank.” The time limit for each item is noted prior to the discussion.

The Friday meeting was called to order at 10:18 a.m. and adjourned at 12:18 p.m.; the Saturday meeting was called to order at 10:04 a.m. and adjourned at 1 p.m.; the Sunday meeting was called to order at 10 a.m. and adjourned at 12:58 p.m. on Sunday, and the Monday (and final) meeting was called to order at 10:06 a.m. and adjourned *sine die* at 10:50 a.m.

Before adjournment Todd Dashoff commended the head table. This was Jesi’s first time as chair, and as a token of his appreciation, Kevin Standlee presented Jesi with an engraved gavel that said “Jesi Lipp, chair Dublin 2019”.

Thanks were also given to Lisa Hayes and John Stewart for their video and audio work, respectively.

\*\*\*\*\*

# A. STANDING RULE CHANGES

Item B.3 was reclassified as a standing rule, and thus debate took place in this section, with the number changed to A.1. The move is noted in the Resolutions Section under B.3, and subsequent number was retained.

\*\*\*\*\*

## A.1 Short Title: Sometimes It Really *Is* Easier to Ask Forgiveness

Moved, to insert new Rule 5.2 as follows:

**Rule 5.12: Committee of the Whole.** The Committee of the Whole shall have the right to amend its duration without seeking permission from the Business Meeting by way of a motionto extend debate.

**Proposed by:** Cliff Dunn and Kate Secor

**Commentary:** During the Business Meeting in San Jose, a Committee of the Whole was convened to discuss alterations to the Best Artist Hugo Awards. As discussion played out, the Committee of the Whole found that it needed more time than had initially been provided. Unfortunately, to do this required the Committee of the Whole rising, reporting to the Business Meeting that it needed more time, and the Business Meeting permitting this so we could return to the Committee of the Whole.

As amusing as this whole exercise was, it was also quite frustrating given that the makeup of the Committee of the Whole and the Business Meeting are, for all intents and purposes, identical, meaning that we were essentially breaking out from the Committee of the Whole to ask ourselves for permission to continue discussion.

Notwithstanding the operating logic of Roberts Rules, it seems reasonable to simply cut this Gordian knot and let the Committee of the Whole extend itself. If the Business Meeting is particularly upset that the Committee of the Whole defied its instructions, then the Business Meeting can always censure the Committee of the Whole. Doing so would probably at least be more entertaining than last year's procedural knot.

**Friday Discussion:** Debate time was set at 4 minutes.

Kate Secor (she/her) spoke in favor and reminded everyone of the situation last year when we were in committee of the whole and ran out of time. That committee then had to rise, report back to the business meeting and ask for more time, get it, and then go back into committee of the whole. This standing rule change would allow the committee of the whole to extend its own time.

Kent Bloom (he/him/his) did not believe this was the right way to do it, though it was a pain last year. He felt that now that we know how to do it, it can be done very quickly if that’s what we want. But the rules for extending time in the business meeting are different from the rules governing the committee of the whole, and this change would make it too easy to extend a committee of the whole beyond what had been allocated to it.

Martin Pyne (he/him/his) made a parliamentary enquiry, asking what would happen if the committee of the whole did not use all the extended time. Would the remaining debate time be terminated or go back to the business meeting to use. The chair said that in that case, the remaining time would be not be reallocated.

Terry Neill (she/her) said she favored the resolution because when are in the committee of the whole, the exact same people are deciding about time.

Donald E. Eastlake III (he/him/his) moved to amend the standing rule by requiring a two-thirds vote of the committee to extend time while in a committee of the whole. He felt the benefit of this was obvious.

Joshua Kronengold (he/him/his) pointed out that a two-thirds vote is already required to extend debate in a regular business meeting.

Mr. Pyne asked if the proposed amendment permits the committee of the whole to limit debate using a two-thirds vote. The chair pointed out there is already a standing rule that covers that, and the parliamentarian noted that a committee of the whole can limit its own debate time by majority vote by simply adopting a motion to rise and report.

The amended rule then read:

**Rule 5.12: Committee of the Whole.** The Committee of the Whole shall have the right by a two-thirds vote to amend its duration without seeking permission from the Business Meeting by way of a motion to extend debate.

PRK (he/him/his) asked if it were more appropriate to refer to the part of the Constitution where two-thirds is specified, so that if it’s changed there, this standing rule would change as well. The chair noted that the requirement to extend by a two-thirds vote does not appear in the Constitution; it appears in Robert’s Rules of Order.

A motion was made and seconded to extend debate by two minutes, which required a two-thirds vote. By a show of hands, the motion failed.

By a show of hands, the amendment to the proposed standing rule passed.

The final vote, on the standing rule as amended, also passed by a show of hands.

Cliff Dunn (he/him/his) then made a new motion to give this rule immediate effect, which also required a two-thirds majority. That motion was seconded and also passed by a show of hands.

\*\*\*\*\*

## A.2 Short Title: Responses to New Business

Moved, to insert new Rule 2.3 as follows:

**Rule 2.3: Responses to New Business.** Any written responses to new business to be distributed at the Business Meeting must be submitted following the procedures for new business not later than fourteen (14) days before the first Preliminary Business Meeting. The originators of the motion must be sent a copy and given an opportunity to submit a reply to be distributed at the same time and in the same manner.

**Proposed by:** Kate Secor, Chris Braithwaite, Cliff Dunn

**Commentary:** The motion was moved and seconded. This is a standing rule and if passed would take effect at CoNZealand. Debate time was set at 4 minutes.

**Sunday Discussion:** For this subject, the chair, Jesi Lipp, recused themselves and the deputy chair, Kevin Standlee, conducted this portion of the meeting.

Speaking in favor of the resolution, Kate Secor said this year’s business meeting was the first time people had submitted written responses to proposed motions. While she was happy people care deeply about proposed changed and putting in the time and effort to share thoughts when they are too long to make in a two-minute speech, felt it was unfair that those arguments don’t get made in a way that the originators of a motion can answer. This motion is an attempt to create a procedure for administrators to be aware of the reports and respond to them, and for the makers of a motion to know what arguments are being made and have a chance to reply in the same way. The business meeting currently does not have such procedures, which caused some angst during the meeting, and she would like the business meeting to have a procedure.

John Pomeranz (he/him/his) asked hypothetically what Ms. Secor what she would like to see happen if this motion passed and someone distributed a written report at the business meeting instead. Ms. Secor said it was not in her purview to address the question, and the deputy chair also refused to address it.

Rafe Richards (he/him/his) then asked what the deadline for a response from the original maker of the motion should be? Ms. Secor noted that the proposed standing rule did not specify a deadline, but she considered 5 to 7 days sufficient.

Donald E. Eastlake III moved to refer this motion to the Nitpicking & Flyspecking Committee (“NP&FSC”), and the motion was seconded.

While Terry Neill agreed with the intent behind Ms. Secor’s motion, she spoke in favor of Mr. Eastlake’s referral to the NP&FSC because felt it would be more useful to have that committee refine the proposed standing rule and comb through the Constitution to get this right the first time.

Mr. Richards asked if the committee was to report back to the business meeting on Monday or at CoNZealand. The deputy chair amended Mr. Eastlake’s motion with the instruction for the NP&FSC to report back next year.

Rick Kovalcik (he/him/his) agreed that while we need to think about this standing rule some more, he wanted to hear more opinions from the business meeting before referring it to committee.

Linda Deneroff (she/her) said this negated the effect of new business being submitted 30 days in advance. This motion nullifies that because someone can write a response 15 days before the meeting, and then someone else responds five days after that, and it’s just going to extend the agenda.

With time expired, the vote was taken to refer the proposed standing rule to the Nitpicking & Flyspecking Committee with instructions to report back at CoNZealand. This required a majority vote, and by a show of hands, the motion passed.

With that, the deputy chair yielded the floor back to the chair.

**Monday Discussion:** Dave McCarty (he/him/his) raised a point of order and requested a ruling from the chair. He noted that we already have in the rules the ability for people to bring business before the meeting as long as there are enough copies for everyone. The handouts that were presented during this year’s meeting proposed neither new business nor an amendment to current business; instead, they were purely debate on the items on the floor for which we have strict time limits. In effect, these handouts brought debate into the room without consuming time. This was unfair; we should try to play on the same field for everyone. Therefore he requested a ruling from the chair.

First, the chair ruled that this point of order was in order and not untimely. However, the chair noted that they cannot rule on philosophy; they have to rule on parliamentary procedure. There is nothing in Robert’s Rules of Order (“RROR”) or in our Standing Rules, Continuing Resolutions or Constitution that explicitly disallows handouts of any kind. They also checked to see whether there was anything that classified handouts as debate. While the handouts qualify philosophically as debate, procedurally they do not. Debate is a very specific thing. In RROR, debate is not just discussion on the motion, but the thing that happens when the chair recognizes you and you come and speak at the microphone. Otherwise live tweets and side conversations would also be debate and we would have to figure out how to deal with that. Therefore, the chair ruled that given the state of our Standing Rules, Continuing Resolutions and Constitution as they are, there is nothing disallowing the handouts and nothing that makes them debate and, therefore, subject to the rules governing debate. Therefore, while the handouts cannot really be governed, to the extent they could, the chair ruled them in order.

Ben Yalow (he/him/his) asked if this ruling should be added to the Rules of Continuing Effect. The chair so ruled.

Kate Secor asked if the motion that was referred to the NP&FSC conflicted with this ruling, and, if so, how does it get resolved. The chair believed we have the ability to change the rules. If the business meeting so wishes, it can do so. Therefore there is no conflict because if it were to pass, it would essentially what the ruling would be.

Cliff Dunn agreed with the chair’s ruling, but in order to load it into the record, he moved to appeal the decision of the chair while noting that he intended to vote to sustain it. The motion to appeal the ruling of the chair was seconded. The chair forfeited their right to explain their ruling as they had already done so and had nothing more to add.

Debate time was set at 4 minutes.

No one wished to speak against the ruling of the chair.

Dave Wallace (he/him/his) spoke in favor of the ruling. As an author of one of the handouts, he noted that the proponents of a motion have the opportunity to put material in the record at the business meeting’s expense – the arguments in favor – and that doesn’t count against their debate. He felt it appropriate, however, that whoever creates handouts should identify themselves.

Jo Van Ekeren (she/her) also spoke in favor of the ruling. As the author of the second handout, she pointed out that the business meeting agenda contains not only all the new proposals but extensive commentary in support of them. Therefore, it privileges the makers of a proposal; it does not equally privilege the people who oppose it. They do not have the opportunity to offer their side and have it included in the agenda or any official WSFS publication. Objecting to this ruling would de-privilege further the people who are already not being privileged by being able to present their arguments in an official capacity. We do not count the agenda arguments as part of debate; we shouldn’t count handouts as part of debate.

By a show of hands, the chair’s ruling was sustained.

\*\*\*\*\*

# B. RESOLUTIONS

**WSFS Constitution Section 3.4.3:** In the event that a potential Hugo Award nominee receives extremely limited distribution in the year of its first publication or presentation, its eligibility may be extended for an additional year by a two-thirds (2/3) vote of the intervening Business Meeting of WSFS.

## B.1 Short Title: Hugo Eligibility Extension for *Prospect*

Moved, to extend for one year the eligibility of the movie *Prospect*, based on limited availability, as authorized by Section 3.4.3 of the WSFS Constitution.

**Proposed by:** Olav Rokne, Marshall Boyd, Amanda Wakaruk, Chris M. Barkley

**Commentary:** The American film *Prospect* had its global premiere at the SXSW Film Festival in Austin, Texas on March 5, 2018. There were a very limited number of theatrical screenings in large American cities in November of 2018.

*Prospect* was released on video-on-demand and home media on March 8, 2019.

Due to its limited release in 2018 and early 2019, very few members of Worldcon 76 or Dublin 2019 had the opportunity to view the film before the deadline for nominating the 2019 Hugo Awards.

**Friday Discussion:** Debate time was set at 2 minutes. Olav Rokne (he/him/his) spoke in favor of extending eligibility of *Prospect* because the film was only shown in cinemas on 23 occasions in the previous calendar year and only became available for streaming only about two weeks before the Hugo nomination deadline. He added that it is an excellent sf film (set in Seattle) directed by [Christopher Caldwell](https://www.imdb.com/name/nm4938950/?ref_=tt_ov_dr) and [Zeek Earl](https://www.imdb.com/name/nm4777635/?ref_=tt_ov_dr). He felt it was exactly the kind of work we should be recognizing, but it was not distributed sufficiently.

By a show of hands the resolution passed, and *Prospect* will retain Hugo eligibility in 2020.

\*\*\*\*\*

## B.2 Short Title: Hugo Eligibility Extension for *Worlds of Ursula K. Le Guin*

Moved, to extend for one year the Hugo Award eligibility of the film documentary *Worlds of Ursula K. Le Guin*, based on limited availability, as authorized by Section 3.4.3 of the WSFS Constitution.

**Proposed by:** Jo Van Ekeren, Hampus Eckerman, Adri Joy, Theodora Goss, Terry L Neill, Juliette Wade, Paul Weimer, Ziv Wities

**Commentary:** *Worlds of Ursula K. Le Guin* is a documentary film by Arwen Curry exploring the life and legacy of the late feminist author Ursula K. Le Guin. Work on the documentary began as early as 2009, and the filmmaker was able to complete the many hours of filming prior to the author’s death in January 2018. The film premiered at the Sheffield International Documentary Festival on June 10, 2018. Since then there have been a number of screenings at film festivals in various locations around the world; however, the film has not yet been made available for viewing by the general public. Arrangements are in progress for the film to be shown at Worldcon in Dublin in August, and the film will be broadcast in the U.S. on PBS’s *American Masters* on August 2, 2019.

Due to its limited release in 2018, very few members of Dublin 2019 had the opportunity to view the film before the deadline for nominating for the 2019 Hugo Awards. Passage of this proposal would make the documentary eligible for nomination in the Best Related Work category for the 2020 Hugo Awards next year.

**Friday Discussion:** Debate time was set at 2 minutes. Jo Van Ekeren spoke in favor of extending eligibility of *Worlds of Ursula K. Le Guin* (directed by [Arwen Curry](https://www.imdb.com/name/nm4518526/?ref_=tt_ov_dr)) because the film had limited release at film festivals last year, and few Hugo voters had no opportunity to view it prior to the close of nominations. It has recently aired on U.S. TV and streamed. By a show of hands the motion passed, and *Worlds of Ursula K. Le Guin* will retain Hugo eligibility in 2020.

\*\*\*\*\*

## B.3 Short Title: Sometimes It Really Is Easier to Ask Forgiveness

This item was moved and debated in the Standing Rules section of the minutes.

\*\*\*\*\*

## B.4 Short Title: Suspend 5 and 6 for 2020

Moved, to suspend the changes introduced by 5 and 6 for the following year’s Hugo Award nominations (only).

**Proposed by:** Nicholas Whyte, Kathryn Duval, Marguerite Smith, Steven Mollmann, Ian Stockdale, Tammy Coxen, Hanne Madeleine Gates Paine, Karl-Johan Norén, and Vince Docherty

**Commentary:**. Please see the commentary for Amendment D.7.

**Friday Discussion:** Debate time was set at 6 minutes. Cliff Dunn, speaking in favor of the resolution, made a motion to postpone definitely until after Item D.7 was debated. This motion was seconded and then passed by a show of hands.

**Sunday Discussion:** Lisa Padol (she/her) spoke in favor of the resolution. She said that since we are considering keeping five and six, she wanted to know what would happen if we suspended it for a year. This is not about inconsistency she said; it’s about experimentation, and she wanted the data.

Rafe Richards spoke against the resolution. He noted that we had just had this debate (see Item D.7), and he believed it was the will of the body to see 5 and 6 carried on.

John Pomeranz called the question, which was seconded. Because people still wished to discuss the motion, this required a two-thirds vote. By a show of hands, the question was called.

The Chair then clarified that a vote in favor of this resolution would change 5 and 6 to 5 and 5 for 2020; a vote against the resolution would keep it 5 and 6. By a show of hands, the motion failed, and 5 and 6 will not be suspended in 2020.

\*\*\*\*\*

## B.5 Short Title: Credit to Translators of Written Fiction

Resolved, it is the sense of the Business Meeting that, for the written fiction categories of Best Novel, Novella, Novelette, and Short Story, when the winner in one of these categories is a translated work, the credited translator shall be awarded a Hugo alongside the author.

**Proposed by:** Mark Richards, Chris Barkley and Juli Marr

**Sunday Discussion:** Debate time was set at 4 minutes.

Mark Richards (he/him/his) read the commentary he had prepared but not submitted with the resolution: “The choice of translator can make the difference in the impact of a work of fiction in translation, in comparison to its impact in its original language. Fluency in the original language may be enough for a good translation. We feel that familiarity with the context in which a work was written adds to the quality of the result, and that a translator’s contribution therein can make a great difference. For example, Liu Cixin’s *Three-Body Problem* would not have been nearly as successful had Ken Liu not gotten all of the nuance of Chinese history during the Cultural Revolution and been able to transmit that emotional impact. And there is a collection of connected short stories, *Kalpa Imperial*, by the Argentine author, Angelica Gorodischer. Any decent translator, I imagine, could have given us a good translation. It was the late Ursula Le Guin, however, whose prose style was perfect for giving us as fine a work in English as it presumably was in the original Spanish. Closing, we feel that a translator’s contribution to the success of a story merits recognition in the awarding of a Hugo Award.”

Kent Bloom spoke against the resolution. He was somewhat confused about what this amendment was trying to do. If it is about awarding trophies, that is within the authority of the administering Worldcon; if it’s talking about giving credit as a Hugo Award, that’s a constitutional problem and needs to either be referred to the Hugo Award Study Committee or dealt with as a constitutional amendment. In any event, he did not feel it was appropriate to pass a resolution to this effect.

Ben Yalow also spoke against the resolution, pointing out a couple of issues, some technical. He noted that we do not give Hugo Awards to authors; we give Hugo Awards to works, though authors like to claim the credit. So, in effect, since authors aren’t credited with the award, why should we credit translators? A second issue is more complicated: while he agreed that a good translator can make a huge difference, so can a good editor. While we give awards to editors, it’s for their body of work during the year. A good editor can find a brilliant work inside slush, but that editor doesn’t get credit for the book. A good cover illustrator can convince someone to buy a book, whether it’s good or bad, and the artist doesn’t get credit.

With time expired, Joshua Kronengold moved to extend debate by four minutes. The motion was seconded, but it failed on a show of hands.

The vote on the resolution was then taken, and by a show of hands it failed.

# C. BUSINESS PASSED ON

The following items were initially passed at Worldcon 76 in 2018 and must be ratified by Dublin 2019, an Irish Worldcon, in 2019 in order to become part of the WSFS Constitution.

## C.1 Short Title: Adding Series to the Series

Moved, to amend section 3.2.6 of the WSFS Constitution by adding and ~~deleting~~ words as follows:

3.2.6: The categories of Best Novel, Novella, Novelette, ~~and~~ Short Story, and Series shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

**Proposed by:** The Nitpicking & Flyspecking Committee

See the [2018 WSFS Business Meeting Minutes](http://www.wsfs.org/wp-content/uploads/2018/09/2018-WSFS-Minutes.pdf) for the makers’ commentary on page 16.

**Friday Discussion:** Debate time was set at 4 minutes.

**Saturday Discussion:** Jo Van Ekeren noted that this was simply a housekeeping change: when the Series category was added to the Constitution, a corresponding addition to the definition that specifies all the fiction categories was not included with the change. By a unanimous show of hands, the change was ratified and took effect at the end of Dublin 2019, an Irish Worldcon.

\*\*\*\*\*

## C.2 Short Title: Comic Books and Graphic Stories

Moved, to change section 3.3.7 of the WSFS Constitution to change the name of the Best Graphic Story category by adding words as follows:

**3.3.7: Best Graphic Story or Comic.** Any science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

**Proposed by:** The Hugo Awards Study Committee

See the [2018 WSFS Business Meeting Minutes](http://www.wsfs.org/wp-content/uploads/2018/09/2018-WSFS-Minutes.pdf) for the makers’ commentary on pages 29-30.

**Friday Discussion:** Debate time was set at 6 minutes.

**Saturday Discussion:** Kate Secor noted that comics fans were upset about not including “comics” in the title of this section because they believe very firmly that graphic stories and comics are not the same thing. But the Hugo Award Study Committee (“HASC”) came to the conclusion that they were both in the category of things that the original Hugo was intended to recognize, and it was important to them to have that distinction. Therefore the HASC moved this amendment.

René Walling (he/him/his) spoke against the motion. He crunched the numbers and discovered that “none of the winners have been graphic novels, and 54% were comics. Of the finalists, 63% were [comics], and 5.8% were graphic novels.” He also said that manga fans feel strongly that graphic stories and comics does not represent manga., but at some point we have to say this is what we named it.

Joshua Kronengold disagreed. Comics fans know that comics and graphic stories are the same thing, but the term graphic novel has been used to replace the word comic by those people who do not like comics. Adding the word “comics” means it’s not a slight to people who like comics.

Perianne Lurie noted that this change actually makes no difference to WSFS. The category definition is what matters, not the title, and if changing the title makes people happy, that’s fine.

Chris Barkley (he/him/his) one of the originators of this category, noted that there was a great debate whether to add comics in the first place. Speaking only for himself, he said it was always his intention to add “comics” to this title.

The question was then called and seconded, and there was no objection., By a show of hands, the change was ratified and took effect at the end of Dublin 2019, an Irish Worldcon.

\*\*\*\*\*

## C.3 Short Title: Notability Still Matters

Moved: to change section 3.12.4 of the WSFS Constitution to require that the finalist selection be included in the balloting report, except when such rounds would include candidates with a negligible number of nomination votes, by adding words as follows:

**3.12.4**: The complete numerical vote totals, including all preliminary tallies for first, second, . . . places, shall be made public by the Worldcon Committee within ninety (90) days after the Worldcon. During the same period, the results of the last ten rounds of the finalist selection process for each category (or all the rounds if there are fewer than ten) shall also be published. Rounds that would otherwise be required to be reported for nomination may be withheld from this report if the candidate to be eliminated appeared on fewer than 4% of the ballots cast in the category and there are no candidates appearing on at least 4% of the ballots cast in the category in rounds to be reported below them.

**Proposed by:** Dave McCarty and Ben Yalow

See the [2018 WSFS Business Meeting Minutes](http://www.wsfs.org/wp-content/uploads/2018/09/2018-WSFS-Minutes.pdf) for the makers’ commentary on pages 31-33.

**Friday Discussion:** Debate time was set at 6 minutes.

**Saturday Discussion:** Dave McCarty, one of the makers of the motion, said that traditionally there has been a limitation on long lists so as not to report the long tail if something wasn’t on enough ballots. The Hugo Award administrator was not required to put it on the long list (though they could if they so desired). When we switched to E Pluribus Hugo (“EPH”), we got rid of that and removed the ability to give the Administrator discretion to not report the long tail. So this motion restores the traditional approach, and they can still report the long tail if they wish.

Cliff Dunn moved to amend the motion by adding a final sentence, and his amendment was seconded.

Notwithstanding the 4% rule, any round that affects the elimination of a candidate that either appears on or qualifies for the final ballot shall be reported on.

Perianne Lurie made a parliamentary enquiry, asking if this was a lesser change. The chair was conflicted as to the type of change, but before any further discussion, a motion was made (and seconded) to refer the original motion with its amendment to a committee to report back on Sunday.

Ben Yalow argued that we first had to address the parliamentary enquiry.

After consulting with the head table the chair asked the maker of the parliamentary inquiry would withdraw it so that the original motion and the proposed amendment to the text could be sent to committee.

Dr. Lurie did not see why sending the motion to committee would be more helpful than polling the people in the room, and she did not see a benefit to postponing the discussion. Therefore she did not withdraw the enquiry.

Martin Pyne appealed the ruling of the chair’s that the parliamentary enquiry took precedence over the motion to refer. He quoted Robert’s Rules of Order (“RRoO”), and the chair ruled the point or order well taken.

The motion to refer to committee, which was previously seconded, was back in order. Kate Secor felt the wording of the amendment was tortuous and preferred that it go to committee to be refined to make sure it did what the maker intended and also to have it printed out for reference. She suggested putting Cliff Dunn and Dave McCarty on the committee, as well as anyone else who wished to volunteer.

Winton Mathews (he/him/his) made a parliamentary enquiry, asking if the charge of the committee was to also discuss whether Mr. Dunn’s amendment was a greater or lesser change. The chair noted that, yes, this was part of the committee’s mandate. By a show of hands, the vote to refer to committee (along with whether the amendment was a lesser change) and report back on Sunday passed by a show of hands.

Gareth Kavanagh (he/him/his) objected to having the committee to report on Saturday, since part of its purview was to have a written motion distributed to the meeting.

Dave Wallace noted that if the committee reported back on Sunday the time limit would be reset and therefore there would be more time to discuss the issue.

Since the objection was raised, a vote was taken on whether to discharge the committee, which required a two-thirds vote. By a show of hands, the vote to discharge passed.

Cliff Dunn then reiterated on behalf of the committee that the proposed amendment was trying to avoid a situation whereby the Hugo Award administrators were required to report on the final rounds involving anything that didn’t make four percent but that had made the final ballot, e.g., in withdrawal or disqualification of an item. But given the way EPH works, the committee discovered that this amendment would not work because of the way everything interacts. Therefore Mr. Dunn chose to withdraw the amendment to C.3, and there was no objection to so doing.[[1]](#footnote-1)

The chair then asked for unanimous consent to reset debate time to 6 minutes, but there was an objection. By a show of hands, however, debate time was reset to 6 minutes, and discussion then commenced on the original amendment.

Dave Wallace spoke against the amendment. He referenced a handout showing regarding the effect the amendment would have had on the 2016 and 2017 Hugo Award results and noted that several major authors would have dropped off the list if this amendment were passed. Twenty-seven entries would have been lost in 2017 and twenty-three in 2018. In particular, the short story category would have been significantly affected, with seven out of 16 lost in 2017. Other affected categories would have been Graphic Story, Fancast, Fanzine and other fan categories. Mr. Wallace believed the current system is working well and provides information that he and others value, and he urged everyone to defeat the amendment.

Ben Yalow spoke in favor of the amendment. He agreed that had it been in effect, this amendment would have affected the short story category and knocked out several major authors from the report, but he did not feel this was a major loss. What this amendment says is that in categories that get over 500 nominations, items that get 20 nominations is noise and not statistically significant. Yes, they may be notable short stories, but our field is full of notable short stories (and he urged people to read as many of them as they can), but for reporting purposes it doesn’t give people a lot of information. The difference between 20 or 18 nominations is enough to move it an item on or off the long list, according to the existing rules, but he didn’t feel that was a statistically significant or interesting number.

Kate Secor spoke against the amendment. She noted that Mr. Wallace provided the statistics, and she wanted to provide the emotion. We have an enormous number of books and stories; we have an enormous number of outlets for those works. That’s all great, but we can’t read everything anymore. The long list says look at all the amazing and wide variety of things we have to choose from. And maybe only 20 people nominated something, but if it introduces someone to a new venue or a new author they never heard of, that’s a good thing.

René Walling spoke in favor of the amendment, noting that it says *may* be withheld, not *must*, and he was willing to trust the Hugo Award administrators on this.

Dave McCarty, speaking as a former administrator and in favor of the amendment, said it would hardly ever be used as things currently stand. It was more about when we get categories that have very low participation and reporting things that have, effectively, single-digit nominations, which was not the case in the 2017 or 2018. The administrators care very much about protecting the reputation of the Hugo Awards. He felt that cutting something off just because it hits a line does not protect that reputation. A long list of nominees, all of which had only two people that liked them, makes the awards look silly. He believed this was mostly for the Retro Hugo Awards, but since we use the same system for both sets of awards, he felt it should be a judgment call by the administrators.

Lisa Padol, also in favor, said we need to recognize that the Hugo Award administrators are human and as things stand, it’s a large burden on them.

With time expired, a division vote was taken. With 41 in favor of ratification of the constitutional amendment and 44 against it, the amendment failed to be ratified.

# D. NEW CONSTITUTIONAL AMENDMENTS

*Items under this heading have not yet received first passage and will become part of the Constitution only if passed at Dublin in 2019, an Irish Worldcon, and ratified at ConNZealand. The Preliminary Business Meeting may amend items under this heading, set debate time limits, refer them to committee, and take other action as permitted under the Standing Rules.*

## D.1 Short Title: Clarification of Worldcon Powers

Moved, to amend Section 3.2.12 by ~~deleting~~ and adding words as follows:

**3.2.12:** The Worldcon Committee is responsible for all matters concerning ~~the~~ their Awards.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** It has not been a problem, but given current discussions in fandom about what would happen should a Worldcon Committee want to revoke a Hugo that was awarded in a prior year, the Nitpicking and Flyspecking Committee suggests making this change to ensure the continuation of tradition wherein only a given Worldcon Committee has oversight of the Hugo Awards given out at its Worldcon.

**Friday Discussion:** Debate time was set at 4 minutes.

**Saturday Discussion:** Kevin Standlee (he/him/his), speaking for the Nitpicking & Flyspecking Committee, said that this year the Hugo Awards Marketing Committee (“HAMC”) received a request for WSFS to withdraw a Hugo Award. He noted that every year’s Worldcon runs the Hugo Awards and are solely responsible for handing them out, and that subsequent Worldcons cannot withdraw an award, nor can any other entity. The purpose of this amendment was to make this explicit in the Constitution.

By a show of hands, the motion passed unanimously and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.2 Short Title: Disposition of NASFiC Ballot

Moved, to amend the WSFS Constitution by adding the following clause before Section 4.8.5 and renumbering subsequent clauses accordingly:

**4.8.5:** In the case the administering convention is a NASFiC, it shall hold a Business Meeting to receive the results of the site selection voting and to handle any other business pertaining directly, and only, to the selection of the future NASFiC convention. This meeting shall have no other powers or duties.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** The only practical reason for holding a NASFiC business meeting is to deal with a “crashed” site selection. Site selection for NASFiCs has occurred so rarely at NASFiCs that we’ve not given much thought about what happens if a site selection at a NASFiC crashes. In the case of a filed bid or None of the Above winning, a definitive result is clear. But what if the NASFiC site selection fails?

Had this occurred this year, the NASFiC would have been able to refer the issue to the WSFS Business Meeting given the relative timing of the two conventions, but that contingency would not be possible when the NASFiC occurs after the same year’s Worldcon, particularly with the current one-year selection cycle.

Therefore, the Nitpicking & Flyspecking Committee suggests that we enable NASFiCs to hold a Site Selection Business Meeting whose authority is limited to only matters directly related to the selection of a NASFiC site at that convention. This NASFiC Business Meeting would not have the power to amend the WSFS Constitution; and if there is no site selection, there will be no NASFiC Business Meeting.

**Friday Discussion:** Debate time was set at 6 minutes.

**Saturday Discussion:** Kevin Standlee, again speaking for the Nitpicking & Flyspecking Committee, noted that it doesn’t happen often, but occasionally the selection of a NASFiC falls to a seated NASFiC committee. NASFiCs don’t hold business meetings, and there isn’t any mechanism for dealing with a problematic NASFiC election held at a seated NASFiC. This amendment would permit the seated convention to appoint a business meeting committee to hold a business meeting whose purview would be only to deal with such an eventuality and formally receive the results of the election. It would be up to that business meeting to decide what to do. Only twice in the history of the NASFiC has a site selection vote been taken at a NASFiC. If there is no site selection vote at a NASFiC, there is be no need for a business meeting. Mr. Standlee then yielded the remainder of his debate time to entertain and respond to technical questions.

Jonathan Lennox (he/him/his) asked if a business meeting decision not to hold a NASFiC would be valid. Kevin replied that while Worldcon rules require us to pick a Worldcon, NASFiC rules do not require the selection of a NASFiC. Therefore, in the event of a crashed election, the business meeting could choose not to hold a NASFiC.

Kent Bloom felt this amendment was unnecessary and could have detrimental effects. He said the NASFiC site selection administrator has clear instructions on what to do in any possible case, except in case of a tie, in which case Roberts Rules of Order specifies a lottery of some kind acceptable to all the parties to determine the winner. Therefore, the site selection administrator could only report to that business meeting that there is a winner or that there will be no NASFiC. There would be nothing for a business meeting to do, and holding a business meeting might encourage recreational parliamentarianism.

By a show of hands, the motion passed and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.3 Short Title: A Problem of Numbers

Moved, to amend the WSFS Constitution by revising Sections 4.4.1 and as follows:

**3.11.1:** Final Award voting shall be by balloting in advance of the Worldcon. Postal mail shall always be acceptable. Only WSFS members may vote. Final Award ballots shall include name, signature, address, and membership-number spaces to be filled in by the voter; however, if the voter does not have their membership number, it may be supplied by the Hugo Administrator or their designated staff member.

**4.4.1:** Site-selection ballots shall include designated spaces for name, signature, address, and membership-number ~~to~~. The ballot should be filled in by the voter; however, if the voter does not have their membership number, it may be supplied by the Site Selection Administrator or their designated staff member. Each site-selection ballot shall list the options “None of the Above” and “No Preference” and provide for write-in votes, after the bidders and with equal prominence. The supporting membership rate shall be listed on all site-selection ballots.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** In order to ensure that a ballot can be verified as coming from an eligible voter, and to avoid the possibility of a voter’s ballot being altered by another party thus rendering it void or changing its vote, Site Selection and Hugo Award voters are expected to fill out their ballot completely. However, on occasions when the membership necessary for eligibility to vote is being purchased at the same time as the site selection ballot is being submitted, the voter will not know their yet-to-be-assigned membership number. On other occasions, a voter may not know where to look to find their membership number. The Nitpicking and Flyspecking Committee suggests making this change so it is clear that it is permissible for a member of the Site Selection staff or the Hugo Administrative staff to obtain the correct membership number and write it on the ballot.

**Friday Discussion:** Debate time was set at 4 minutes.

**Saturday Discussion:** Jo Van Ekeren, speaking for the Nitpicking & Flyspecking Committee, reiterated that this amendment simply addresses an issue that the Hugo Award administration staff and Site Selection staff may add the voter’s membership number to the ballot. Right now the rules say that the member has to add it, but members don’t always have the number handy. This clarification adds that the administration staff can add only the membership number and no other information to the ballot.

Joni Brill Dashoff (she/her), speaking in favor of the amendment, noted that she had to go back and try to find her membership number before she could vote. Most members no longer received printed materials with membership numbers on the mailing label and may not know the membership number.

There was no speech against the motion. By a show of hands, the amendment passed unanimously and will come before CoNZealand in 2020 for ratification..

\*\*\*\*\*

## D.4 Short Title: The Needs of the One

Moved, to amend the WSFS Constitution by revising Section 3.8.7 as follows:

**3.8.7:** The Committee shall move a nomination on an individual ballot from another category to the work’s default category only if the member has made fewer than five (5) nominations in the default category.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** The Nitpicking & Flyspecking Committee suggests this change to make it clear that this rule applies only to moving works across categories on individual ballots, and not to moving works across categories as a whole, as specified in 3.2.8, 3.8.8, and 3.8.9.

3.2.8: The Worldcon Committee may relocate a story into a more appropriate category if it feels that it is necessary, provided that the length of the story is within twenty percent (20%) of the new category limits.

3.8.8: If a work is eligible in more than one category, and if the work receives sufficient nominations to appear in more than one category, the Worldcon Committee shall determine in which category the work shall appear, based on the category in which it receives the most nominations.

3.8.9: If a work receives a nomination in its default category, and if the Committee relocates the work under its authority under subsection 3.2.8 or 3.2.10, the Committee shall count the nomination even if the member already has made five (5) nominations in the more-appropriate category.

**Friday Discussion:** Debate time was set at 4 minutes.

**Saturday Discussion:** Jo Van Ekeren, again speaking for the Nitpicking & Flyspecking Committee, noted that there are several clauses in the Constitution dealing with Hugo Administrators being able to move nominations from one category to another. There is another clause that refers to moving a nomination on an individual ballot from one category to another, provided that that individual does not have a full ballot in the new category. But we haven’t made it clear that this particular clause applies only to individual ballots, while the other clauses apply to categories as a whole. This amendment makes it clear that this clause applies to individual ballots.

There was no speech against the motion and no further debate. By a show of hands, the amendment passed unanimously and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.5 Short Title: The Forward Pass

Moved, to amend the WSFS Constitution by adding and ~~deleting~~ text as follows:

**Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward to the Committee of the next Worldcon its best information as to the names and ~~postal~~ addresses of all its Worldcon members who have given permission for that data transfer ~~to the Committee of the next Worldcon~~.

**Section 4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds and the names and addresses of all of the Site Selection voters who have given permission for that data transfer to the winning Committee before the end of the current Worldcon.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** All Worldcons should now be including, as part of the process of buying a membership, a privacy disclosure and an opt-in option that complies with GDPR and any other local laws for members to give permission for their information to be passed on to the subsequent Worldcon. This disclosure should include the caveat that if the member does not opt in, they will not receive any communications from the subsequent Worldcon regarding their membership or Hugo Award nominating or voting. The Nitpicking & Flyspecking Committee suggests this change to make it clear that pass-along of member information must comply with all applicable personal information laws.

**Friday Discussion:** Debate time was set at 6 minutes.

**Saturday Discussion:** Jo Van Ekeren, once more speaking for the Nitpicking & Flyspecking Committee (“NP&FSC”), noted this amendment concerns privacy issues and GDPR and clarifies that that the pass along of members’ information will include any address, including postal and email, and that the pass along must be in compliance with all appropriate laws.

While Perianne Lurie had no problem with the revision to the first half of the amendment, she objected to the second half. When someone votes for site selection, it requires the purchase an advanced supporting membership in the winning convention, and if someone who doesn’t want the information transferred is not going to be a member. Therefore she felt that this problem could be solved with language on the ballot that says your information will be transferred; and if you don’t want it transferred, don’t vote.

Elspeth Kovar (she/her) asked what information would be passed forward. The chair noted that both sections of the amendment would require the names and addresses would be passed along.

Kate Secor agreed with Dr. Lurie, but she said it’s not our job to stop people from being stupid. She added that as the Constitution stands, we are not compliant with the law. If we do not ask permission, we are not allowed to do it. We become more compliant with the law if we ask people for their information and tell them that if they don’t they are giving up their membership.

Colin Harris (he/him/his) moved to divide the two sections of the amendment and vote on them separately. He felt there was a valid discussion on site selection, notwithstanding that people can choose to opt out. It’s an inherent part of site selection, and we should make it a requisite part of the ballot process.

By a show of hands, the motion to divide the question failed, and discussion continued.

René Walling moved to amend both clauses to change the word “addresses” to “contact information”. The motion was seconded.

The question was called, seconded, and by a show of hands, the amendment to change the terminology passed. It would now read:

**Section 2.7: Membership Pass-along.** Within ninety (90) days after a Worldcon, the administering Committee shall, except where prohibited by local law, forward to the Committee of the next Worldcon its best information as to the names and ~~postal addresses~~ contact information of all its Worldcon members who have given permission for that data transfer ~~to the Committee of the next Worldcon~~.

**Section 4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds and the names and contact information of all of the Site Selection voters who have given permission for that data transfer to the winning Committee before the end of the current Worldcon.

Dave Wallace made a motion to add at the end of Section 4.1.3 “The current Worldcon committee has permission to return the site selection votes and fees of those who do not give permission for their contact information to be forwarded to the winning convention committee.” The motion was seconded. He felt that we shouldn’t be taking money if it isn’t going to accomplish anything for the voter.

Clark Wierda (he/him/his) pointed out that the vote has the effect of determining the outcome of the site selection, so the payment of the advanced supporting membership does have an effect on the outcome of the election.

Kevin Hewett (he/him/his) said we should not require people to not be stupid. If someone wants to make a donation to the committee, that is in effect what would happen if no contact information were permitted to be transferred. We should not be prohibiting that or requiring money to be refunded or the vote not to count.

Joshua Kronengold moved to extend debate by 4 minutes, and was seconded, but the motion failed in a show of hands. Then, by another show of hands, the amendment failed as well.

With no time left for debate, Kate Secor moved a new amendment to strike in 4.1.3 “given permission for” and insert “not opted out of” so the amendment would read:

**Section 4.1.3:** The current Worldcon Committee shall administer the voting, collect the advance membership fees, and turn over those funds and the names and contact information of all of the Site Selection voters who have not opted out of that data transfer to the winning Committee before the end of the current Worldcon.

The motion was seconded.

Mr. Wierda moved to extend debate by 2 minutes, which was seconded, and by a show of hands the motion to extend debate passed.

Ms. Secor, speaking in favor of her motion, said she did not know European law, but American law allows people to opt out communication if they are in a transactional relationship with the entity from whom they are opting out. There is an argument to be made that participating in site selection voting is initiating a transactional relationship with the winning committee. Making it opt out prevents people from accidentally stupid and increases the likelihood of understanding what is going on.

Todd Dashoff (he/him/his) noted that Section 4.1.3 did not contain the language “that is required by local law [sic]” that is in Section 2.7. He felt we might be setting the committee up to do something that is prohibited by local law.

Donald E. Eastlake moved to send the amendment back to the NP&FSC for further wordsmithing and have it report back to the business meeting at CoNZealand. The motion was adopted, and the constitutional amendment, as ratified, was referred to the NP&FSC with instructions to report back at ConZealand.

\*\*\*\*\*

## D.6 Short Title: That Ticket Has Been Punched

Moved, to amend the WSFS Constitution by revising Section 3.4.2 to add the following subsection:

**3.4.2:** Works originally published outside the United States of America and first published in the United States of America in the previous calendar year shall also be eligible for Hugo Awards.

**3.4.2.1:** For finalists in the Series category that[[2]](#footnote-2) have previously appeared on the ballot for Best Series, any installments published in a year prior to that previous appearance, regardless of country of publication, shall be considered to be part of the Series’ previous eligibility, and will not count toward the re-eligibility requirements for the current year.

**Proposed by:** The Nitpicking & Flyspecking Committee

**Commentary:** This clause is intended to avoid “double-dipping” of a Series installment, with regard to U.S. vs. non-U.S. publication. The Nitpicking & Flyspecking Committee suggests this change to make it clear that if a given work, regardless of country of publication, is part of a Series qualification as a Finalist in any given year, it cannot be counted again toward re-eligibility after subsequent publication in the United States.

**Friday Discussion:** Debate time was set at 8 minutes.

**Saturday Discussion:** Jo Van Ekeren, again speaking on behalf of the NP&FSC, said the purpose of this proposal was to ensure that no series could become eligible for the by virtue of a given work being counted to make the series eligible in more than one year. She pointed out that there was a series that had appeared on the ballot one year that had a work published in the UK first and in the U.S. the following year.

Ms. Van Ekeren stipulated that language was specifically omitted from the category. If a work was published in another language, contributing to the eligibility of a series, and it was later published in English, it could not be used again to count toward eligibility of that series if that series had already been a finalist for that entry.

Kate Secor spoke against the motion because she said it introduced an inconsistency into the Constitution as to how we handle works published in multiple languages or multiple countries. She felt it was unreasonable to say if it’s a standalone novel, it’s all right for it to be considered again, but if it’s part of a series it doesn’t count, and she found the inconsistency troubling.

Terry Neill disagreed with Ms. Secor. She felt that if a series made the final ballot based on a book published in the UK, for example, this amendment would prevent the series from making the final ballot the following year when the book was published in the U.S. Since the book had already made the finalist list in one year, it was not inconsistent with what we do with the novel category.

Chandra Oroszvary (she/her) moved to amend the motion to add the words “in English” after “installments published” because she felt that was a significant change. Given the Worldcon voting membership, if a series had volumes that were previously published in a language other than English the translation and publication of those works into English was a significant enough change from the perspective of the voting membership to make it eligible the following year. The motion was seconded.

Ms. Van Ekeren spoke against the amendment to the proposal. While she recognized the disadvantages of works published in other language, she didn’t think it fair for a series to be a finalist twice based on the same work, even if it’s the same work in two different languages.

PRK spoke in favor of the amendment. He said if a series were originally published in another language and made the ballot but was not be available in English and continued to publish new work that are not translated for a year or two, it is possible for a work that was available in another language when it first made the ballot to not be available in English for another year or two, and that work could substantially change the nature of the series and make it eligible to be voted on. Therefore, he felt it should be eligible.

Dave Wallace also spoke in favor of the amendment, noting that it is hard to mix word counts in a foreign language with word counts in English. He felt it was likely that if a series was published originally in a different language that it would qualify for the ballot initially just based on the portions that had been translated into English, and therefore likely that works newly available in English would not have counted toward the original word count and should be considered as new extensions to the series.

Joshua Kronengold spoke against the amendment. While he appreciated and agreed with the intent of the amendment, he felt it caused the overall results to be inconsistent. He suggested that a given series, as extended, should perhaps stay in the same language, rather than qualifying it in more than one language.

Ben Yalow spoke in favor of the amendment. We already have inconsistencies dealing with special cases. We have special cases dealing with works that have limited availability, for example. Therefore, he felt there was no reason to argue against this amendment just because it adds another edge case.

With no further debate, the vote was taken by a serpentine count, and the amendment to the motion passed with 39 in favor and 29 against.

The motion now read:

**3.4.2.1:** For finalists in the Series category that have previously appeared on the ballot for Best Series, any installments published in English in a year prior to that previous appearance, regardless of country of publication, shall be considered to be part of the Series’ previous eligibility, and will not count toward the re-eligibility requirements for the current year.

Without further debate the vote was taken. The amended motion then passed by a show of hands and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.7 Short Title: Keeping Five and Six~~Five~~

Moved, to amend Section 3.8.1 by ~~deleting~~ and adding material as follows:

**3.8.1:** Except as provided below, the final Award ballots shall list in each category the ~~six~~ five eligible nominees receiving the most nominations as determined by the process described in Section 3.9.

*~~Provided that unless this amendment is re-ratified by the 2022 Business Meeting, the changes to Section 3.8.1 shall be repealed, and~~*

*~~Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and~~*

*~~Provided further that any business meeting prior to 2022 may move to suspend the changes introduced by 5 and 6 for the following year’s Hugo Award nominations (only).~~*

**Proposed by:** Nicholas Whyte, Kathryn Duval, Marguerite Smith, Steven Mollmann, Ian Stockdale, Tammy Coxen, Hanne Madeleine Gates Paine, Karl-Johan Norén, and Vince Docherty

**Commentary**: “Five and Six” was one of the reforms made in 2015-16 to minimise the future effects of block voting. It already has a 2022 sunset clause and a provision that any business meeting may suspend its operation for the following year’s Hugo Awards.

After three years, we now have enough information to be clear: EPH does make a difference to deter bad actors, “Five and Six” rather less. On the other hand, having 20% more finalists does significantly increase the administrative and financial burden on each year’s Worldcon, as anyone who has been to a recent pre-Hugo reception can testify.

In addition, the burden placed by the Hugo process on diligent readers has also increased in recent years, with the addition of a new category of novels (the Lodestar) and especially of the Best Series category. In 2019 there are 31 categories in the Hugo Awards, a record. It would be a kindness to voters to reduce the required reading from six finalists per category back to five.

Although there is a 2022 sunset clause for “Five and Six”, realistically we already have enough information to repeal it now, and to make life a little easier for Hugo administrators and voters from 2020 onwards.

The Constitution normally takes two years to amend, but in this particular instance the WSFS Business Meeting also has the power to suspend Five and Six for the following year. So we can decide now to do that for 2020 (see Resolution B.3), with the constitutional amendment taking effect in 2021.

The losers will be those who had placed sixth in recent years. There is only one case of a sixth-placed finalist at nominations stage going on to win the Hugo in the last three years (the rather odd situation of Best Fan Artist in 2017, where two finalists were disqualified). On the other hand, a reduced pool of finalists increases the cachet of being among that number.

**Friday Discussion:** Terry Neill made a motion to postpone indefinitely, which was seconded. Debate time for a motion to postpone indefinitely is always 4 minutes.

Terry said this amendment would dismantle the bulwark that was set in place to after the “puppy” debacle of 2015, and she felt it was far too early to dismantle it.

Perianne Lurie said that if we postpone this item indefinitely, what happens to the definitely postponed item that was to come after this discussion? The chair noted that since Item B.4 (“Suspend 5 and 6 for 2020”) was postponed definitely until Saturday after this amendment (D.7 “Keeping Five and Six”) would be discussed (if not postpone indefinitely), they asked consent of the body to take this amendment up on Friday.

Kent Bloom spoke against postponing indefinitely. He said there was no evidence that 5 and 6 has deterred anything, while we do have evidence that EPH (“E Pluribus Hugo”) has changed the order and “possibly taken one or two items off the agendas [sic], but there was no particular reason why we should[n’t] do this if we want to,” and therefore it should be considered.

Martin Pyne raised a point of order: debate must be germane and the reference to EPH was not under consideration. The chair pointed out that while this was true, the issue of Hugo Award nominations as a whole was, and therefore referencing EPH was germane.

Jo Van Ekeren spoke against this amendment. She reiterated that 5 and 6 was part of the measures we put into place to combat the problem of slating. The 5 and 6 amendment ensured the ability to put an extra finalist on the ballot, and she felt we should keep it. She pointed out that in 1989, when there was a question of ballot stuffing, the Hugo Administrators added extra finalists to the ballot. And while 5 and 6 has increased the workload of the administrators, it helps ensure that people who should have a chance of being on the ballot get that chance.

Ben Yalow spoke in favor of the amendment. He said we adopted a giant set of protections, but felt that the threat has been driven away. However, we still have these protections that, he said, no longer serve any purpose, and therefore we should start dismantling them. He believed they make the process less transparent and less fair. We need a process that has an “elevator pitch,” and right now it’s really hard to make that pitch to someone who isn’t familiar with our rules and explain why our Hugo Awards are being awarded fairly.

Kathleen Dimmich Mahaffy (she/her) spoke against the amendment. She said the slates have not gone away; we still see evidence of them trying to stuff the ballot boxes and get around EPH and 5 and 6, and we still need the protections. She felt we need to keep these protections for at least five more years.

With a two-thirds vote required to postpone indefinitely and time expired, the vote was taken by a division (serpentine count). With 46 in favor of postponing indefinitely and 30 against, the motion to postpone indefinitely failed.

Debate time on the main motion was set at 10 minutes.

**Sunday Discussion:** Karl-Johan Norén (he/him/his) felt this amendment would help the Worldcon. We want to reduce the items members need to read to make an informed vote and reduce the strain on the Hugo Awards ceremony, the Hugo reception committee, and the Hugo Losers party. These are all strains on time, resources and economy. The number of nominees was increased to six to emulate the old system, before EPH. We want our cake and to eat it as well, he said; we should trust EPH because he felt it was a better voting system. Therefore he urged that the motion be passed.

Rafe Richards moved to amend the motion to return the first paragraph to its original text as shown below (not replacing “six” with “five”) and to delete the sunset clause. The motion was seconded.

**3.8.1:** Except as provided below, the final Award ballots shall list in each category the six eligible nominees receiving the most nominations as determined by the process described in Section 3.9.

*~~Provided that unless this amendment is re-ratified by the 2022 Business Meeting, the changes to Section 3.8.1 shall be repealed, and~~*

*~~Provided that the question of re-ratification shall be automatically be placed on the agenda of the 2022 Business Meeting with any constitutional amendments awaiting ratification; and~~*

*~~Provided further that any business meeting prior to 2022 may move to suspend the changes introduced by 5 and 6 for the following year’s Hugo Award nominations (only).~~*

Mr. Richards said five and six was wonderful, and he felt we have enough evidence of its success that the sunset clause was no longer needed. He felt the provision for six items on the ballot was still necessary because “the hostile actors” have not gone away. “If you have built a castle to ward off barbarians, and the barbarians have been scared away by the castle, you do not start dismantling the castle to the point to find out when they attack again.” He addressed the claim of a financial burden on Worldcon. Even working under five and six, he said, Worldcons “have shown a reasonable surplus,” and if a Worldcon is going to spend money on something, the Hugo Awards are a pretty good thing to spend it on. His final point was that every year when the final ballot comes out, we are all introduced to 20% more awesome reading, art and pieces of work. Therefore we should embrace 5 and 6 and throw out the sunset clause.

Kathryn Duval (she/her), one of the original sponsors of the motion, felt that the amendment completely obliterated its point, which was that “we had learned a lot about how the process worked and we felt that five was a good number” to use. It had worked before, and it was a burden on those who spend a lot of time, like her, reading everything on the final ballot and “six is a big number”. Ms. Duval added that because the amendment completely reverses the original motion, she felt it should be a completely new motion because it didn’t reflect the intent of those who sponsored it.

Lisa Hayes (she/her) spoke in favor of the amendment to the motion. She said she was originally in favor of the “four and six,” from which this motion derives. She felt it was a bulwark we needed badly, and it doesn’t hurt to have it. She pointed out that this motion does not compel anyone to submit six[[3]](#footnote-3) nominees; it *allows* one to submit up to six nominations for a given category, but it is not a requirement. She added that it not much more work for the administrators, and if it is, then give them some money to do it.

Chris Duval (he/him/his) said that regardless how one felt regarding five versus six issue, he suggested the business meeting consider the substantive justice of an amendment that fundamentally reverses the intent of the original motion. It might be procedurally okay, but is it substantively just?

Winton Mathews made a parliamentary enquiry: what would happen to Item B.4, Suspend 5 and 6 for 2020, if this amendment passed? The chair reiterated that Item B.4 was scheduled to be taken up next and noted that since the current item was a constitutional amendment it would not take effect until ratified at CoNZealand. Since the Constitution still retains the sunset clause, Item B.4 was still up for discussion.

With time expired for debate, the vote on the amendment to the motion was taken, and by a show of hands, it passed.

Dave McCarty then called the question on the main motion as amended, which was seconded. Since people still wished to discuss the motion, this required a two-thirds vote to pass. By another show of hands, the question was called.

Finally, the vote on the motion as amended was taken, and it too passed by a show of hands and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.8 Short Title: ~~No~~ Deadline for Nominations Eligibility[[4]](#footnote-4)

Moved, to amend the WSFS Constitution by revising Section 3.7.1 as follows:

**3.7.1:** The Worldcon Committee shall conduct a poll to select the finalists for the Award voting. Each member of the administering Worldcon or the immediately preceding Worldcon ~~as of the end of the previous calendar year~~ shall be allowed to make up to five (5) equally weighted nominations in every category.

**Proposed by:** Nicholas Whyte, Kathryn Duval, Marguerite Smith, Steven Mollmann, Tammy Coxen, Hanne Madeleine Gates Paine, Doug Merrill, Karl-Johan Norén, Claire Rousseau and Vince Docherty

**Commentary:** At present, those who want to nominate for the Hugo Awards must either be members of the previous year’s Worldcon, or have joined the current Worldcon before 31 December of the previous year.

Until recently, the deadline was 31 January. The move to make it a month earlier (proposed by Nicholas Whyte and Kathryn Duval in 2017, ratified in 2018) was partly prompted to fit with the then proposed three-stage nominations process (which did not pass) and partly inspired by tidiness (no other date is in the constitution).

In practice, it has led to some frustration among members who join after 31 December and who did not realise that there was a deadline.

From the administrator’s point of view, it is actually much easier to give new members nominating rights, up to the deadline, than to exclude them. This has been the practice for voting on the final ballot for the Hugo Awards for a very long time.

This does carry a certain risk of entryism, with people joining at the last minute as part of a campaign. The deterrent here is social: Hugo Award voters have now demonstrated that they will react strongly against any such moves by voting for No Award ahead of finalists who have reached the ballot as a result of such campaigns.

**Friday Discussion:** Debate time was set at 8 minutes.

**Saturday Discussion:** Nicholas White (he/him/his), the maker of the motion, said he was the Hugo Award administrator two years ago and again this year. Two year ago he argued in favor of moving the membership registration deadline for nominating for the Hugo Awards from January 31 to December 31. He made that motion because there were many constitutional amendments before the business meeting, one of which was the proposed three-stage process for nominations. If that had gone through, it would have been important to move the deadline back and give the process more time to work. Having now been the administrator twice, he now felt that any deadline was superfluous. He said December 31 was a particularly bad deadline because it was a time when people weren’t concentrating on Worldcon stuff for the following summer. And from a technical point of view, he said it turned out to be easier to allow people to purchase memberships right up until the close of nominations. He admitted, however, that we’ve had a problem with “entryism” in the past and may have it again in the future, but we shouldn’t run scared from what “the bad guys” might do. We should run the awards in the best possible way.

Terry Neill opposed the amendment. She has been the Hugo help desk person for two Worldcons, and said we do not get a lot of people emailing in disappointment that they cannot nominate after the registration deadline has passed. She said slating continues to be a problem; the Nebulas were slated this year, for example. It is not a problem that has gone away, and we need to do what we can to discourage it, such as keeping a registration deadline. Allowing people to buy memberships with nomination rights right up until the nomination deadline is not going to discourage slating.

Ira Alexandre (they/them) spoke in favor of the motion and noted that the holiday season is a time of financial hardship for many people, and they believed a January 31 was a better deadline.

Jo Van Ekeren spoke against the amendment. She said this proposal was intended to relieve some strain on the Hugo Award administrators. Part of that strain was caused by the entryism. We have a lot of people recruiting nominators on Twitter, and the December 31 date is keeping that entryism from happening right up until the nomination deadline, and purchasing a membership is really a hardship only for people buying a first-time membership. In subsequent years, if they vote in site selection they have their membership before the holidays come around, and if they were a member the year before they still have nominating rights for the following year. By removing a membership deadline we’re encouraging people to recruit nominations from people who don’t really care about Worldcon and whose interest is only in nominating a favorite author or work, and she wanted Hugo Awards to remain awards given by Worldcon members.

Kathleen Dimmich Mahaffy spoke in favor of the amendment. She buys her membership in December because she doesn’t have funds in the summer to vote in site selection. And if this is someone’s first Worldcon, they might not know to vote in site selection. She said the Hugo Awards are the will of the community. She’s been voting for ten years, and she recruits her friends on Twitter to nominate for the Hugo Awards. These are the community’s awards; they are not given by Locus or World Fantasy. Our best inoculation against slating is having people who are opposed to it voting.

Martin Pyne made a motion to add a sunset clause so that the amendment will come before the 2024 business meeting.

Kate Secor made a parliamentary enquiry regarding the effect of the sunset clause. The chair ruled that discussion of the sunset clause would take place on Sunday.

**Sunday Discussion:** The sunset clause would state:

*Provided, that this amendment shall be reversed (i.e. reinserting the words “as of the end of the previous calendar year” after “the immediately preceding Worldcon”), unless the 2024 Business Meeting votes to reaffirm this amendment, and*

*Provided, that the reaffirmation of this amendment shall be placed on the agenda for the 2024 Business Meeting.*

Martin Pyne, as maker of the amendment, was sympathetic to wanting to encourage everyone to participate in the Hugo Awards, but after having read all the Nebula nominees this year he was concerned that people would bullet nominate authors who are engaging in self-promotion. He felt that a sunset clause would allow us to reverse this change fairly easily if we see obviously unworthy works being nominated.

Nicholas Whyte defended the original motion without a sunset clause: either this is a good idea or it isn’t. If it is a good idea, we don’t need a sunset clause; if it isn’t, we need to be able to change it a lot sooner than five years, and a sunset clause could be counter-productive. This meeting can come back to the issue in two years if it so desires.

Elspeth Kovar spoke in favor of the sunset clause because it’s easier to vote for something than to vote it down. A sunset clause does not mean we have to wait to get rid of something if it doesn’t work. We can vote something down before the sunset clause takes effect, but at least we have a chance to test it.

Joshua Kronengold called the previous question for a vote on the sunset clause. The vote to close debate on the amendment only required a two-thirds vote, and by a show of hands, it passed. The vote on the sunset clause followed immediately and by a show of hands it failed.

Back on the main motion, Karl-Johan Norén spoke in favor. We should not be ruled by fear in this. We already have one proven good slate protection mechanism in E Pluribus Hugo, and we should not strain ourselves to put in something that might not be needed.

Perianne Lurie spoke against the motion. While sympathetic to increasing the opportunity for participation in the Hugo Awards, she felt people would continue to try to game the system and buy a membership at the time they nominate just to get things on the ballot that might not be worthy. She felt putting in a deadline for nominations is not unreasonable.

Terri Ash (she/her) asked what “unworthy” means if the point of the Hugo Awards is that they are nominated by and voted on by the body of members. That’s what makes something worthy. “There is no arbitrary designation of worthy, and putting a deadline on membership for nomination does not magically make a work better.”

Kevin Standlee said one of the reasons we moved to an earlier deadline was to potentially add some extra time to a nomination process that we chose not to do, but we’ve had a nomination deadline for many years, and it has nothing to do with the contretemps of 2015. There was an “entryism” attack further back than that, that was not nearly as widespread, and we dealt with it by putting in a deadline at the end of January. Therefore, he moved to amend the current motion to return to the original deadline date of January 31 of the current calendar year. The amendment was seconded. Mr. Standlee, speaking in favor of the amendment, said this would return the wording back to its original date. He said “entryism” is always going to be a problem, but we got around it by allowing the members of the previous Worldcon to be part of the nomination process. We are privileging those members of WSFS who show an ongoing commitment to the organization. He didn’t see any reason to sunset this. The wording would then read:

**3.7.1:** The Worldcon Committee shall conduct a poll to select the finalists for the Award voting. Each member of the administering Worldcon or the immediately preceding Worldcon ~~as of the end of the previous calendar year~~ as of January 31 of the current calendar year shall be allowed to make up to five (5) equally weighted nominations in every category.

Todd Dashoff, who was also a WSFS member at the time Mr. Standlee referred to, said he saw no reason to play ping-pong and move the nomination date yet again. The people in the previous Worldcon have the ability to nominate; they were members in December as well as January. We’d be taking one month’s worth of members and saying you have to join a little faster. He then called the question, but was ruled out of order.[[5]](#footnote-5)

Rick Kovalcik pointed out that technology is not perfect, and in the past it has taken a lot of time to process the nominations. He felt there was no reason why people should not be required to get their membership at least a month in advance and actually take the time to read things rather than having a friend contact them at the last minute and say “can you please buy this membership and nominate me”.

With debate time expired, the vote was taken. By a show of hands, Mr. Standlee’s amendment passed.

There was no time left on the main motion as well. PRK then moved to extend debate by 4 minutes, and was seconded. By a show of hands, however, the motion to extend debate failed. By a show of hands, the motion, as amended, passed and will come before CoNZealand in 2020 for ratification.

## D.9 Short Title: Non-transferability of Voting Rights

*Moved*, to amend Article 1 by ~~striking out~~ and inserting text as follows:

**1.5.1:** Each Worldcon shall offer supporting memberships and attending ~~memberships~~ supplements.

**1.5.2:** The rights of supporting members of a Worldcon include the right to receive all of its generally distributed publications. Supporting memberships held by natural persons may not be transferred, except that, in case of death of a natural person holding a supporting membership, it may be transferred to the estate of the decedent.

**1.5.3:** The rights of ~~attending members~~ supporting members who have an attending supplement of a Worldcon include the rights of supporting members plus the right of general attendance at said Worldcon and at the WSFS Business Meeting held thereat.

**1.5.5:** Voters have the right to ~~convert to attending membership~~ purchase an attending supplement in the selected Worldcon within ninety (90) days of its selection, for an additional fee set by its committee. This fee must not exceed four (4) times the site-selection fee and must not exceed the ~~difference between the site-selection fee and the fee~~ price of an attending supplement for new attending members.

*Provided that this amendment shall not be in force for memberships taken by the 2021 Worldcon.*

**Proposed by:** Kate Secor and Ben Yalow

**Commentary:** In the past, we’ve had both supporting and attending memberships, each with a full set of WSFS rights. And, while it’s been very rare to transfer supporting memberships, attending memberships are frequently transferred, with an administrative nightmare of ensuring that each membership, and each person, can vote only once.

This motion divides the membership in the Society (and the right to vote on the Hugo Awards/site selection) from the right to attend the annual meeting of the Society. And it says that a person joins the Society irrevocably—once a (supporting) membership is associated with a natural person, then it stays with that person throughout, and cannot be transferred, which also means that the voting rights stay with that person permanently. You join the Society to participate in its affairs, and support its goals, and that support isn’t something you can freely resell.

However, the right to attend the annual meeting of the Society is something that can be freely transferred. If a person buys an attending supplement, that supplement can be transferred to anyone who is already a member of the Society (which means someone who has a supporting membership already). So the large investment in attending the meeting is one that a person can make, but it’s not irrevocable—that supplement can be sold to anyone who wants it.

This also doesn’t prevent the Worldcon from selling “admissions,” which allow people to attend the convention, without being members of the Society. And those admissions therefore don’t require a supporting membership, and don’t carry any voting rights for Hugo Awards or site selection (since those are associated with membership in the Society, not with the admission to the meeting). This also follows the practices of other professional societies, many of which allow non-members to attend their annual meetings, although often at a higher price.

We do continue the practice of allowing things like clubs to buy a supporting membership, just for purposes of supporting the Society. However, the Constitution already restricts the voting rights of entities other than natural persons (see Sections 4.3 and 6.2 of the Constitution). And, in the case of death of a member of the Society, which would automatically transfer the membership via the estate, we do permit that transfer.

Administratively, it also makes life much easier for Hugo Award and site selection administrators. They will no longer need to keep track, through a chain of transfers, which voting rights have been exercised (and different committees have had different rules for how those cases are to be handled, since the Constitution doesn’t explicitly cover those cases, except with the general rule that you only get to vote once). The proposers of this motion have been administrators for both of those votes, in the past, and find that making administrators lives easier, without impairing the rights of the members to vote, is very much a feature.

But, while administrative ease is really a nice benefit, the philosophical underlying basis is the primary reason for this motion—it makes it clear that joining the Society is a decision that each person makes, and they continue to hold that position, and its accompanying rights, until they terminate due to the end of the convention. People can decide to attend the meeting, or not—and that can be transferred—but joining the Society is a philosophical decision that a person makes once for each Worldcon, and is held on to.

**Friday Discussion:** Debate time was set at 10 minutes.

**Monday Discussion:** Ben Yalow spoke in favor of the motion. He noted first that there was a lot of technical wording in it to deal with edge cases, but essentially the motion says that an individual’s WSFS rights, once they are assigned to a specific person, are not transferable, though the right to attend the Worldcon is completely transferable. This is the equivalent of one joining a professional society and become a member and sometimes you get to attend the annual meeting of that society. For us, the society is WSFS; the annual meeting is the Worldcon. You join the society for real as part of your annual dues, and you get to attend the meeting. You’re a member, and the Hugo Awards, for Site Selection and, at times, receive the Hugo Awards packet stay with you, no matter what. But we don’t want anyone to be stuck with an attending membership if they can’t attend the convention. And that is the argument for why the right to attend the meeting should be fully transferrable. That’s not a philosophical question; it’s a practical matter for those who can’t afford it or don’t have the time. This motion separates the right to attend the Worldcon from the right to exercise WSFS rights and duties. Mr. Yalow also pointed out that different Worldcons don’t transfer memberships the same way. The Dublin Worldcon, he noted, permitted a transferred membership to overwrite an original vote for the Hugo Awards but not for Site Selection, and both members could download the Hugo Award packet. Other conventions, using different software, have different results; it depends on how the convention implements its software. This motion makes membership transfers both philosophically and administratively clearer, simpler, easier and more just.

Rafe Richards asked how this motion could potentially affect the right to attend the business meeting. Mr. Yalow responded that the right to attend the business meeting has always been unclear in the Constitution. For example, people with day memberships can, because they are allowed into the building, attend the meeting, and we’ve never enquired if someone is a member (although technically it is required).

Alexis Layton (he/him/his) asked if a person purchasing an attending membership supplement would be allowed to attend the meeting, and Mr. Yalow replied yes, supporting memberships can always be purchased, and then the attending membership is added to the supplement.

Rick Kovalcik spoke against the motion to refer. Transferring memberships has not been an insurmountable problem in the past and he believed the motion raised additional questions, such as can people attend and vote at the business meeting. It also means anyone wishing to buy a transferred membership would either first need to purchase supporting membership and wind up paying two different people. And what do you do about someone purchasing an attending supplement but not the supporting membership? He felt this motion makes it much harder to transfer memberships and tries to solve a problem that doesn’t need solving.

Donald E. Eastlake III also pointed out that Section 1.5.5 strikes out the “difference between the site selection fee and the fee [for new attending members]”. He believed that that verbiage should have been left in. It had been specifically added so that a Worldcon could not make it more expensive for voters to be attending than for people who joined as attending after the voting, and he didn’t see why that should be taken out now. He believed voters should not be penalized; if anything, they should be rewarded.

Mr. Yalow noted that that the “difference between the site selection fee . . .” verbiage refers to the cost of the attending upgrade, which was replaced by “the price of an attending supplement”, so the restriction referenced by Mr. Eastlake is still in place.

Corina Stark (she/her) said it was unclear to her whether the supporting membership was required in order to have an attending supplement, and preferred if the motion included such language. We could then vote on it accordingly and that would include things like attendance at the business meeting or whether someone with only an attending supplement would then be able to vote in Site Selection, et cetera.

Joni Brill Dashoff moved to amend the phrase “attending supplement” to “upgraded to attending”. She felt it might make the difference between supporting and associate rights of voting versus physically being present at the convention. The motion was seconded.

Dave McCarty spoke against the amendment. Instead, he moved to refer the motion and amendment to a new committee consisting of himself, Ben Yalow, Kate Secor and anyone else who was interested. Ben Yalow agreed to be chair. The motion was seconded.

PRK asked if it was appropriate to refer to committee when there was a seconded amendment on the floor. The answer was yes.

Lisa Hayes was in favor of the motion to refer to committee and asked that the committee create a clear chart outlining membership options (including transfers) to accompany its report.

Rick Kovalcik spoke against the motion. He said the problem cannot be fixed, you cannot make it idiot-proof, and we should kill it now.

Joshua Kronengold moved to close debate on all the motions currently before the business meeting: the reference to committee, the amendment, and the underlying motion. The motion to close debate was seconded and required a two-thirds vote. By a show of hands, debate was closed.

The motion to refer the amendment and its underlying motion to committee passed by a show of hands. No further votes were required.

\*\*\*\*\*

## D.10 Short Title: Preserving Supporting Membership Sales for Site Selection

Moved, to add the following clause to the WSFS Constitution:

**1.5.10:** No convention shall terminate the sale of supporting memberships prior to the close of site selection.

**Proposed by:** Cliff Dunn, Kate Secor, and Ben Yalow

**Commentary:** The decision by Dublin 2019 to terminate the sale of attending memberships and day passes two weeks prior to the start of the convention is largely without precedent. We note that this is likely due to a desire to avoid a last-minute swamping like what happened on the first day of the Helsinki Worldcon in 2017, a legitimate concern, and thus with this amendment we make no attempt to restrict the right of a convention to act to control attendance in such a manner as to avoid repeating that scenario.

Though informal indications appear to have been made that supporting memberships will still be sold in conjunction with site selection, the decision of Dublin to restrict membership sales in advance (and the phrasing used with them doing so) raises the specter that a decision could be made to block the sale of supporting memberships in conjunction with site selection. This chance is higher than it might have been in the past due to Worldcon moving around the world more. Thus the risk of a committee that isn't as familiar with Worldcon’s traditions and practices being seated and then “losing something in translation” with respect to the precedent set by Dublin (of not selling attending memberships at the door) and refusing to sell supporting memberships, creates complications with respect to the hand-carrying of ballots for at-site site selection voting. Based on several decades of prevailing practice, it seems wiser to simply codify this portion of existing practice.

**Friday Discussion:** Debate time was set at 4 minutes.

**Monday Discussion:** Cliff Dunn opened the discussion. When Dublin cut off membership sales, it was realized that there was a potential that a future Worldcon could cut off both attending and supporting membership sales (or membership and attending supplement sales). This could potentially complicate the site selection vote if they were to disallow supporting membership sales for hand-carried ballots. This hasn’t been a problem in the past, but Dublin was the first Worldcon to cut off attending membership sales in advance of the convention.

Kent Bloom spoke against the motion because it was little over specific. The traditions and the ballot format have always allowed for this. He felt the motion was too nitpicky for the Constitution. We do not need to tell site selection administrators how to do their business, and we do not need to tell Worldcon conventions anything more than we absolutely have to about how to do theirs.

Todd Dashoff pointed out that we already have a committee that picks nits. If we have a few more, “let them have at it”. Secondly he noted that there are a large number of groups bidding for future Worldcons that are locations that may not be familiar with all of Worldcon’s traditions. He felt that anything we put in the Constitution that makes it clearer for a group to understand what we require is useful.

Given the debate on the previous motion regarding attending and supplements versus supporting, PRK moved to refer this amendment to the same committee to include in their discussion because it will have impact for someone wishing to transfer an attending supplement but you can no longer purchase a supporting membership.

Kate Secor spoke against the motion to refer and made two points. She felt this was not a complicated change. It codifies our general practice for people who might not understand it, and she didn’t feel we needed to wait another year to change it. Second, if it goes into the Constitution, either as a first year amendment that requires ratification or on final passage, and the committee is ready to report out, they could include an amendment at that time. She preferred to keep the two items separate so that the simple change could go through while the more complicated change was being worked on.

Joshua Kronengold moved to close debate on all questions before the business meeting, which was seconded. The motion to close debate passed by a show of hands. The motion to refer to committee, however, did not pass.

By a show of hands, the vote on the original motion passed and will come before CoNZealand in 2020 for ratification

\*\*\*\*\*

## D.11 Short Title: Clear Up the Deﬁnition of Public in the Artist Categories Forever

Moved, to amend the WSFS constitution by adding words as follows:

**3.3.17: Best Fan Artist.** An artist or cartoonist whose work has appeared through publication in semiprozines or fanzines or through other public, non-professional, display (including at a convention or conventions, posting on the internet, in online or print-on-demand shops, or in another setting not requiring a fee to see the image in full-resolution), during the previous calendar year.

**Proposed by:** Terri Ash & Ariela Housman

**Commentary:** Public Display includes: art shows (SF/F convention or otherwise), Internet posts (including but not limited to: personal blog posts, twitter posts, tumblr posts, Facebook, someone else’s blog, etc.), Etsy shops, print on demand shops (TeePublic, RedBubble, Threadless, etc.), dealer tables, Artist Alley displays, the art hanging in a cafe somewhere, magazines, fanzines, online advertisements. Basically, if it exists in a way that doesn’t require you to pay to see the image in full resolution (not counting a watermark), it’s public.

**Friday Discussion:** Debate time was set at 8 minutes.

**Sunday Discussion:** Terri Ash, one of the makers of the motion, said the current definition of “public” in both the plain English version and the Constitution left too much up to an individual Hugo Awards Administrator. In both cases the only thing it says is “such as convention art shows,” which means that that becomes the default. When works are not displayed in convention art shows but are shown in any number of arenas that are considered public, such as the internet, they can be excluded. Such was the case this year, when a work by a fan artist that had been displayed publicly on the internet was excluded from the Hugo Award voter packet. She felt we need to create an expansive and inclusive definition in the Constitution for what “public” is, so that it no longer becomes an individual question.

Martin Pyne moved to refer this amendment to the Hugo Study Committee (“HASC”) with instructions to invite the proposers to participate in this and all discussions related to the Fan Artist category. The motion was seconded.

Speaking in favor of his motion to refer, Mr. Pyne pointed out that the HASC has already been charged with refining the professional and fan artist categories because they are not working well. He felt the discussion needs to occur holistically; making piecemeal changes not the way to do this. Secondly, he felt there are some technical issues with the proposal, e.g., the internet is not clearly defined; if something were behind a paywall would it still be considered fan art? He added that while he supported the principles behind this proposal, he felt it needed more work.

Kathleen Dimmich Mahaffy noted that the proposed amendment says “settings not requiring a fee to see the image in full-resolution” so she felt Mr. Pyne’s point was already addressed. She believed we needed to be moving more quickly than the HASC has done because it is currently actively impacting artists.

Ben Yalow spoke against the amendment. While the committee specifically appointed last year failed in its duty to discuss things related to artwork, the HASC (to which this motion is being referred) met and discussed many things, and it has plans to improve its methods of discussion. Therefore, he believed we can trust the HASC will discuss this issue vigorously. While there might not be a lot of unanimity (because there are a lot of hot button issues involved), he had confidence it will be discussed and reported on next year. So the discussion will be delayed for a year while we think about it, and the HASC can use that extra year.

Christopher Brathwaite (he/him/his) said that as far as he could tell this proposal merely codifies how fan artist is being treated at this point and ensures that works on the internet qualify for future Hugo Awards. He saw no reason not to clear up the confusion for future administrators. If the HASC wanted to make changes thereafter, they can still do so.

Cliff Dunn said if we are addressing the fan artist category, we should also address the professional artist category because there are some conforming changes that will be necessary. He added that they should be part of the same amendment, rather than two separate amendments moving in two separate years. Therefore he was in favor of referring the amendment to the HASC.

Again speaking against the amendment, Ms. Ash recognized that the artist categories are “borked” (and said she is working on that problem). However, she saw no reason that something that can be fixed for eligibility for next year should not be fixed now.

Terry Neill spoke against the motion to refer the amendment to committee. She said we’ve wasted a year already. It is a grave injustice to disqualify a work from appearing in the Hugo Award voter packet solely because the artwork appeared on the internet, and this amendment will fix that. It will tell future administrators that it was the will of this body to also look at things that are on the internet, and she felt that was worthy of doing as soon as possible while the HASC “wrestles with the alligators – professional and fan artist”.

With no further discussion, the vote was taken, and by a show of hands, the motion to refer this amendment to the HASC failed.

Discussion then commenced on the original motion. Joshua Kronengold stood to speak against by moving to call the question. which required a two-thirds vote. The motion to call the question passed. Then, by another show of hands, the motion to clear up the deﬁnition of public in the fan artist category passed and will come before CoNZealand in 2020 for ratification.

\*\*\*\*\*

## D.12 Short Title: Best Translated Novel

Moved, to amend the WSFS Constitution for the purpose of creating a new Hugo Award category for Best Translated Novel, by inserting a new subsection after existing Section 3.3.4 and revising sections 3.2.5 and 3.2.6 as follows:

**3.3.4:** A science fiction or fantasy story of forty thousand (40,000) words or more that was translated and published into English for the first time within the previous calendar year. The Award will be given both to the writer(s) of the work and the credited translator(s) of the novel.

**3.2.5:** In the story categories (3.3.1-3.3.~~5~~6 and 3.3.~~7~~8), an author may withdraw a version of a work from consideration if the author feels that the version is not representative of what that author wrote.

**3.2.6:** The categories of Best Novel, Novella, Novelette, ~~and~~ Short Story, and Best Translation shall be open to works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

Provided that unless this amendment is re-ratified by the 2022 Business Meeting, this Section shall be repealed and; and

Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2022 Business Meeting.

**Proposed by:** Mark Richards (Attending Member), Juli Marr (Attending Member) and Chris M. Barkley (Attending Member).

**Commentary by Chris M. Barkley and Rachel Cordasco:** Eighty years ago, in July 1939, NYCon 1, the very first World Science Fiction Convention, was held in New York City.

The title “World Science Fiction Convention” was a bit of a misnomer; it was about as accurate and plausible as baseball’s championship title “World Series” is today. It was named as such in honor of the World’s Fair exhibition being held nearby in Flushing Meadows-Corona Park, NY.

We have no doubt that while many of the convention’s participants (and those who were excluded for political reasons) imagined science fiction and fantasy literature had a future, at the time the only thing they could be sure of was that war was on the immediate horizon.

As the decades passed, sf and fantasy literature not only took hold in North America and England, it became a worldwide cultural phenomenon.

And as the Hugo Awards grew in stature, so did its reputation outside the confines of the English-speaking nations where it was born and nurtured.

Until recently, a majority of the nominated writers in the fiction categories have been dominated by English-language authors. In 2015, Cixin Liu’ s *The Three Body Problem* (translated by Ken Liu) became the first novel translated from another language to win the Hugo Award.

Since then there have been very few non-English language nominees in the fiction categories, although there have been two winners in the short fiction categories (Hao Jingfang, also from China, and Thomas Olde Heuvelt of the Netherlands).

We feel that it is high time that the World Science Fiction Society honor writers from around the world with one of literature’s highest honors.

Each year, U.S./UK/Australian publishers are giving us more sf in translation (“SFT”) to read from countries like France, Iraq, Argentina, Japan, Finland, Israel, and many others. In recent years, the number of translated speculative novels has risen to 60-70. After several decades of speculative fiction flowing mostly from the U.S. and UK into other countries, the tide seems to be turning, and people who grew up reading translations of Anglophone science fiction or fantasy have been inspired to become translators themselves. Plus, more presses and magazines are open to SFT, and we now have two online publications that actually specialize in international speculative fiction (Samovar Magazine and Future Science Fiction Digest).

The Hugo Awards, like the annual Worldcons, are sponsored by the World Science Fiction Society, and it is this inclusion of the word “world” that is at issue when discussions of a “Best Translated Novel” come up. As Donald Wollheim once wrote, “We science fiction readers whose native language happens to be English . . . tend to a curious sort of provincialism in our thinking regarding the boundaries of science fiction. We tend to think that all that is worth reading and all that is worth noticing is naturally written in English. In our conventions and our awards and our discussions we slip into the habit of referring to our favorites as the world’s best this and the world’s best that.”

Shouldn’t the Hugo Awards recognize more than just those texts originally written in English? SFT is more popular than some people think, and if given the opportunity to recognize a non-Anglophone novel, SFT readers would probably jump at the chance. It’s time to shrug off our Anglocentric perspective, especially in relation to a genre that encourages us to look beyond our immediate environs and learn about those who are sometimes radically different from us.

Simply put, if the Best Novel Category is the equivalent of the Academy Award for Best Picture, the Best Translated novel can serve as our Best Foreign Film. If France, Spain, Israel, China, and other countries can successfully include a “Best Translated Novel” category in their sf awards, so can the U.S./UK-dominated Hugo Awards.

As the noted philosopher and American football coach George Allen once sagely noted, “The Future is NOW.”

**Friday Discussion:** Cliff Dunn made a motion to postpone indefinitely, which was seconded, and again debate time was 4 minutes.

Rafe Richards asked if a motion to amend should come before a motion to postpone indefinitely. The chair said it could, but we were already on the motion to postpone indefinitely, so it would have to wait.

Speaking in favor of postponing indefinitely, Cliff Dunn noted that The Hugo Study Committee (HASC”) felt that such an amendment was not yet viable, and the committee itself had not done anything because of a lack of participation. Secondly, he felt this would create a secondary Hugo that would cause all kinds of issues that the HASC has raised as concerns. He pledged that HASC would continue to work on this issue, but this motion was not “ripe.”

Chris Barkley first apologized to Mr. Dunn for circumventing the normal protocol, but he and the other makers of the motion felt that the proposed amendment is the road HASC will eventually end up at. He felt this issue needed discussion now because it was a matter of diversity and being in the vanguard of literature.

Ben Yalow felt that if we postpone the motion indefinitely, it goes away. At that point, as Mr. Dunn said, we can transfer the discussion to the HASC.

Jo Van Ekeren also spoke in favor of postponing indefinitely. She felt that a translation Hugo Award needed to have a case built to show that there would be a level of participation by nominators that would make this a viable category. That work has not been done, and would be something that HASC could be addressing in the future.

Mark Richards spoke against postponing indefinitely. As a co-sponsor of this amendment, he felt it had merit and could implemented with a sunset clause. If the category didn’t work out, it would go away. That, by itself, would act as a trial of viability of the proposal.

With a two-thirds vote required to postpone indefinitely and time expired, the vote was taken. By a show of hands, the motion to postpone indefinitely passed.

\*\*\*\*\*

## D.13 Short Title: Best Game or Interactive Experience

Moved, to amend the WSFS Constitution for the purpose of creating a new Hugo Award category for Best Game or Interactive Experience by inserting a new subsection after existing Section 3.3.9 and revising sections 3.2.6, 3.3.7, 3.3.8, and 3.3.9 as follows:

**3.2.6:** The categories of Best Novel, Novella, Novelette, and Short Story shall be open to non-interactive works in which the text is the primary form of communication, regardless of the publication medium, including but not limited to physical print, audiobook, and ebook.

**3.3.7: Best Graphic Story.** Any non-interactive science fiction or fantasy story told in graphic form appearing for the first time in the previous calendar year.

**3.3.8: Best Dramatic Presentation, Long Form.** Any non-interactive theatrical feature or other production, with a complete running time of more than 90 minutes, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.9: Best Dramatic Presentation, Short Form.** Any non-interactive television program or other production, with a complete running time of 90 minutes or less, in any medium of dramatized science fiction, fantasy or related subjects that has been publicly presented for the first time in its present dramatic form during the previous calendar year.

**3.3.10: Best Game or Interactive Experience.** Any work or substantial modification of a work (such as a game or interactive narrative, demonstration, or installation) first released to the public in the previous calendar year in the fields of science fiction, fantasy, or related subjects in any medium where player/user choice, interaction, or participation significantly impacts the narrative, pacing, play, or experience of the work.

*Provided that unless this amendment is re-ratified by the 2023 Business Meeting, this Section shall be repealed; and*

*Provided further that the question of re-ratification shall automatically be placed on the agenda of the 2023 Business Meeting.*

**Proposed by:** Ira Alexandre (Attending Member), Claire Rousseau (Attending Member), Jason Stevan Hill (Attending Member), Rebecca Slitt (Attending Member), Travis Ricker (Attending Member), Lauren Scott (Attending Member), Anna Blumstein (Supporting Member), Renay Williams (Supporting Member)

**Commentary by Ira Alexandre:** Games have always been part of WSFS culture. WSFS members play games, write about games, and make games. We have entered the age of Steam, YouTube, and Twitch; mobile games and the indie explosion. Hundreds of WSFS members create and play analog games, telling stories by touch and by chance, by word and by wit. The tools to breathe life into the branching paths of an interactive novel have never been more accessible and sophisticated.

We need an award that recognizes the proliferation of all types of games and interactive media, of all types of creators and players in the WSFS community. It is time for an inclusive games Hugo Award.

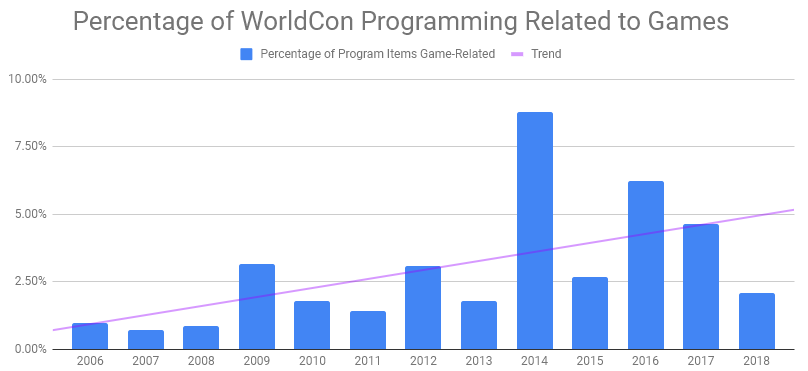
Thirteen years ago, in 2006, there was a trial attempt at a “Best Interactive Video Game” category, and there have been calls for games categories since then, even as the gaming scene has evolved greatly. This proposal differs from past attempts: It’s **not just for video games** and it **addresses the issue of modifications** — such as DLC and expansions — using the concept of “substantially modified” already present in the Best Related Work category. The proposed definition names games specifically while leaving room for other qualifying media, preserving both translatability and breadth.

A full report with 60 pages of arguments and case studies is available at [http://report.gameshugo.com](http://report.gameshugo.com/)**.**

Games do serious speculative fiction work in ways that set them apart from works in the Best Dramatic Presentation and Best Related Work categories. While games are currently eligible there, they simply do not fit. Aside from competing with big budget films and TV series, games would also have to be sorted by runtime, which is not a reasonable metric for most interactive media. More importantly, putting games in any of these categories ignores the unique nature of interactive storytelling that blends narrative and play. Games are uniquely suited to push the limits of interactive worldbuilding, expand the ways we can tell stories, and interrogate the nature of narrative and play. There is SFF work only games can do.

It doesn’t matter if it’s audiovisual, analog, immersive, or prose. If it’s interactive, it’s made differently, it’s crafted differently, it’s consumed differently. We approach the work in a different way; we shape it even as it shapes our experience. This unifying element of all interactive experiences deserves to be recognized.

Interest in games has grown substantially since the 2006 attempt, as demonstrated by writing by WSFS members and games programming at Worldcons. There have been multiple calls for a games category, and many prominent WSFS members write about or create games. Between 2006 and 2018 there have been **353 gaming-related program items** at Worldcons, and the percentage of games-related programming relative to all other programming has **tripled**. Games programming has accounted for **6-9% of all programming** at some of these Worldcons, up from less than 1% at the 2006 Worldcon where the Best Interactive Video Game category was trialed.



Games as a medium have also changed and matured in both content and accessibility. There are dozens of worthy games to nominate each year. Rather than being dominated by expensive AAA titles, the medium is saturated with shorter indie and mobile games that cost the same as a hardback novel or even ebook novella, and mobile distribution platforms such as Steam have made gaming more accessible than ever. Interactive fiction ranges from inexpensive to free, and analog games are often either communally owned or accessible on platforms like Tabletopia and Tabletop Simulator, sometimes for free. For those who can’t or don’t want to play the games, “guided tour” videos like Let’s Plays or “movie versions” of games abound on YouTube and Twitch. Becoming an informed voter does not have to cost a lot or take a long time.

Moreover, there’s a fair degree of consensus every year on what the “best games” of the year are. Nominations will cluster to a sufficient degree to make a strong longlist. The chart below shows the “Game of the Year” finalists and winners across four major general video game awards. Of the 8 finalists below, 4 are indie titles. And even within this broad consensus, there will be a much greater chance for analog and interactive prose games to shine -- rather than being too broad, the category uses the common element of interactivity to recognize great SFF work.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Legend: **Nomination**  Win | **BAFTA** | **D.I.C.E.** | **TGA** | **GDCA** | **TOTAL** |
| *Assassin’s Creed Odyssey* | Nom |  | Nom |  | 2 |
| *ASTRO BOT Rescue Mission* | Nom |  |  |  | 1 |
| *Celeste* | Nom |  | Nom | Nom | 3 |
| *God of War* | Win | Win | Win | Win | 4 |
| *Into the Breach* |  | Nom |  |  | 1 |
| *Marvel’s Spider-Man* |  | Nom | Nom | Nom | 3 |
| *Monster Hunter: World* |  |  | Nom |  | 1 |
| *Return of the Obra Dinn* | Nom | Nom |  | Nom | 3 |

Finally, the substantial modifications clause lifts a burden off the Hugo administrators. Modifications are part of gaming craft and culture, whether digital or analog, and can be experienced directly as part of the work. A truly inclusive game award must acknowledge the speculative fiction and fannish work being done here. With this clause, Hugo administrators don’t have to legislate common cases like large expansions and top-to-bottom remakes. Less substantial modifications are simply less likely to be nominated: gamers can tell the difference.

WSFS members play games, write about games, make games, and are inspired by games. We have always been here. We have always gamed.

Once again, the full report is available at [http://report.gameshugo.com](http://report.gameshugo.com/)and a hub and survey for the proposal is at [http://gameshugo.com](http://www.gameshugo.com/).

**Friday Discussion:** Kate Secor made a motion to postpone indefinitely, which was seconded, and again debate time was 4 minutes.

Kate said that she was not against video games and felt there was a ton of Hugo Award-worthy material. However, she did not feel the Hugo-Award-nomination base was ready for the cost of entry to getting to the point where everyone can nominate in an intelligent and informed way. She said it costs hundreds of dollars to participate in gaming, given the cost of gear, games, and it takes hours to learn a game and understand why it might be Hugo-Award-worthy.

Lisa Padol spoke against a postponement. She recognized Ms. Secor’s concerns, but having read the full report she felt enough research had been done to actually consider the amendment, regardless of whether it passed or not. She felt an objection to consideration did not make sense.[[6]](#footnote-6)

Perianne Lurie said she was agnostic on the topic of video games, but she felt the proposal was flawed and needed more revision before considering it. It was unclear to her where something like Bandersnatch would fit, because it would seem to be eliminated from the Dramatic Presentation category by the wording in this proposal. It also seemed to Dr. Lurie that “choose-your-own adventure” novels would be moved into this category, and she didn’t believe that was a good idea.

Ira Alexandre, the maker of the motion, spoke against postponing. They said there is a lot of interest in the issue and many interested parties, including Hugo voters, would like to have the discussion.

Martin Pyne wanted to see this trialed as a category before the business meeting considered it.

Jo Van Ekeren personally did not support the proposal, but she appreciated all the detailed work and felt it deserved debate time. She felt it would help clarify what we would expect to see for the proposers to further define their motion.

Corina Stark spoke against postponing the motion because video games do not clearly fit into any of the other categories, and a lot of good work has been done in this field. She felt such a category should be discussed since we should recognize the excellent sf/fantasy work done in it.

With a two-thirds vote required to postpone indefinitely and time expired, the vote was taken. By a show of hands, the motion to postpone indefinitely failed.

Debate time was set at 12 minutes.

**Sunday Discussion:** Ira Alexandre defended the motion. After a decade of Worldcon data and hundreds of games and incorporating feedback received in person as well as doing exhaustive research on gaming, they asked everyone to approve this motion in recognition of the stories told and long-term role of games, game creators and game players in WSFS history and culture. This is a viable award because it includes low-cost and communal games that are easily accessed; because there’s a wealth of worthy content every year; and because the uniting element of interactivity is a compelling and unique storytelling tool particularly suited to speculative work. They added that there is speculative work that only games can do, and this is not adequately covered in Best DramaticPresentation or Best Related Work. They felt that refusing to recognize this is an act of disengagement with where speculative work is being done today and is a disservice to a vibrant and vital aspect of WSFS culture.

They addressed concerns about the cost to nominate and what would be eligible in the category. Media like Bandersnatch, Sleep No More, and Choose-Your-Own-Adventure would be eligible because what them apart from all other types of storytelling is their interactive nature and the incorporation of choice into the narrative structure. That games are expensive and require lots of equipment or Triple-A titles is a myth that ignores analog games and interactive fiction. Analog games tend to be communally owned, and interactive fiction ranges from inexpensive to free. They also noted that video games tend to be indie titles playable on most phones and computers already owned by most voters. These games generally sell for $20 or less and can be completed in three to 10 hours. Those who can’t or don’t want to play can become informed voters through free, widely available, guided tours or movie versions of games. There is no inclusive medium-neutral speculative fiction award for games; the Hugo Awards would be the first, and the gaming membership of WSFS deserve this recognition.

Perianne Lurie moved to refer this motion to the Hugo Award Study Committee (“HASC”) to report back next year. The motion was seconded.

Lisa Padol did not support the motion to refer. She is on the HASC and felt that that committee has enough on it plate. She also referenced the 60-page report that already had been made and felt enough research had been done and the committee could do no more.

Rafe Richards, who had just volunteered to be on the HASC, also felt no further research needed to be done, but he did not feel this was the right proposal to come out of that research. Therefore he felt the committee might be able to refine the motion.

Alex Acks (they/them) reiterated that the HASC has too much on its plate and suggested that this motion have its own committee; however, they did not know who should be on such a proposed committee.

Marguerite Kenner (she/her) inquired how such a committee would be formed. The chair noted that this would require a motion to amend the motion to refer by essentially striking out Hugo Study Committee and inserting “a committee to be appointed by the chair”.

Kate Secor noted that while she appreciated that the HASC already has a lot of work to do, that committee is moving to a wiki format capable of tracking different discussions and subcommittees if/when they are formed. Therefore, she supported the motion to refer to the HASC. She also supported the motion to refer the main motion to committee because she felt people wanted more discussion on the matter from people who were not part of the original discussion, and because the business meeting was not the appropriate forum for that discussion.

Martin Pyne made a further motion to amend the phrase “to charge the Hugo Award Study Committee with the formation of a specific subcommittee to address the subject, and invite the makers of the original motion to participate.”

Perianne Lurie noted there were 9 makers of the original motion, but she didn’t feel that that all 9 should form the new subcommittee. Having the same 9 people discuss the same thing they’ve already been discussing would not be productive.

Kate Secor made a parliamentary enquiry: did inviting specific people to form the new subcommittee restrict the heads of the original committee from appointing other people or having other volunteers? The chair felt that the body could consider Ms. Secor’s enquiry.

Terry Neill spoke in favor of the amendment. She felt that the business meeting has charged the HASC with the ability to appoint any willing person to any position in which they have an interest. That would include all 9 makers of the original motion and anyone else who wishes to participate.

Lisa Padol moved to call the question on the amendment to instruct the HASC to create a subcommittee (regarding a Hugo Award for gaming) to which its original proponents are invited. Her motion was seconded, and by a show of hands, the amendment to the motion to refer passed.

Back on the motion to refer to committee, as amended, Ben Yalow spoke in favor and said there were technical issues he felt need to be addressed. For example, as noted in the original motion, a “choose-your-own-adventure” novel would be eligible. Would it be eligible in two categories at once? WSFS rules try to avoid doing things that would make something eligible in two categories at once. He said it is technical issues like that that the subcommittee can address better than trying to fix them on the fly, and that was why he supported creating a subcommittee, over and above any questions about the merits of such an amendment.

Kathleen Dimmich Mahaffy called the question on the motion to refer, which was seconded. There was no discussion. Then, by a show of hands, the motion to refer the Best Game or Interactive Experience amendment to the Hugo Study Committee with the specific charge of forming a subcommittee to which the makers of the original motion will be invited to participate, also passed by a show of hands. This subcommittee will report back at CoNZealand.

# E. COMMITTEE REPORTS AND MOTIONS

The committee reports were all given at the Preliminary Business Meeting on Friday.

## E.1 Standing Committee of WSFS

### E.1.1 Mark Protection Committee Report and Nominations

The members of the MPC for 2018-2019 were Judy Bemis (elected until 2021), Stephen Boucher (elected until 2021), John Coxon (elected until 2020), Joni Dashoff (appointed by Worldcon 76 until 2020), Linda Deneroff (elected until 2020), Paul Dormer (appointed by Dublin 2019 an Irish Worldcon until 2021), Donald E. Eastlake III (elected until 2021), Michael Lee (appointed by Worldcon 75 until 2019), Tim Illingworth (elected until 2019), Dave McCarty (elected until 2020), Randall Shepherd (appointed by NASFiC 2017 until 2019), Kevin Standlee (elected until 2019), Mike Willmoth (appointed by NASFiC 2019 until 2021), and Ben Yalow (elected until 2019). Bruce Farr is a non-voting member appointed to the board of Worldcon Intellectual Property to meet a corporate requirement, and he is also Treasurer. Our Canadian agent is Adrienne Seel. For the full MPC written report, please see [Exhibit A](#_Appendix_A_–), attached to these minutes.

Kevin Standlee (he/him/his), the chair of the WSFS Mark Protection Committee (and by virtue of that position also the president of Worldcon Intellectual Property, the nonprofit corporation that holds title to WSFS’s marks in places where it’s hard to do for an unincorporated association) gave a short verbal report to supplement the written report. There were a couple of challenges to those marks, and this is the second time that having a European trademark registration helped defend them. He also thanked Etsy for being so responsive to our request to deal with a violation of our service mark regarding our rocket image.

The MPC also made several service mark renewals, domains renewals. These things happen only every few years, but a number of them came due at the same time.

Alexis Layton (he/him/his) asked if the marks required some financial assistance. Mr. Standlee noted that while the MPC has not been great about working out a long-term budget, its average expenditures are running about $1,700-$2,000 a year. Currently there is cash on hand and nothing dire is pending, but anything that might cost us in excess of $5,000 would require the MPC to ask for a bailout from past Worldcons that have money.

Perianne Lurie (she/her) asked if the business meeting needed to approve a payment of $100 to photographer Richard Mann to license his photographs of the Hugo Award statuettes. Mr. Standlee replied that the business meeting did not need to take action on this, and that the MPC has approved this item and it is going to take advantage of Mr. Mann’s generous offer.

### E.1.2 MPC Election Results

At the preliminary business meeting on Friday, Tim Illingworth, Kevin Standlee and Ben Yalow stood for re-election to the 2019-2020 MPC. Jo Van Ekeren was also nominated, and all signed a consent to be nominated.

The first order of business at the Saturday main meeting was the election of new Mark Protection Committee members. By preferential ballot, Kevin Standlee was elected on the first round, Jo Van Ekeren on the second round, and Ben Yalow on the third round. Without objection, the Chair then instructed the tellers to destroy the ballots.

## E.2. Standing Committees of the Business Meeting

### E.2.1 Nitpicking & Flyspecking Committee

The members of the NP&FSC for 2018-2019 were Don Eastlake (Chair), Jared Dashoff, Linda Deneroff, Tim Illingworth, Jesi Lipp, Kevin Standlee, and Jo Van Ekeren. The authority of this committee stems from:

Standing Rule 7.7: Nitpicking and Flyspecking Committee

The Business Meeting shall appoint a Nitpicking & Flyspecking Committee. The Committee shall:

(1) Maintain the list of Rulings and Resolutions of Continuing Effect;

(2) Codify the Customs and Usages of WSFS and of the Business Meeting.

**Actions:** We took a closer look at the Constitution this year and have proposed several amendments to fix some potential problems.

The current list is at <http://www.wsfs.org/wp-content/uploads/2018/09/2018-Rulings-of-Continuing-Effect-for-2019.pdf>.

Donald E. Eastlake III (he/him/his) gave a brief report. This NP&FSC tends to focus on different areas in different years, and this year concentrated on the Worldcon Constitution, submitting some new constitutional amendments. The chair asked for and received unanimous consent to reappoint all the members of the committee.

Martin Pyne asked if the committee had considered the amendment proposed last year regarding filing deadlines for committees required by the WSFS Constitution

Jo Van Ekeren (she/her) clarified that Mr. Pyne was referring to a proposal that passed last year requiring committees to report back 30 days’ prior to the business meeting. Mr. Pyne noted, however, that that was a standing rule, and Ben Yalow had submitted a proposal to put it in the Constitution so that committees established by the Constitution were deadlined in the Constitution. Mr. Eastlake confirmed that the NP&FSC did not discuss that.

The chair noted that the reappointed committee should take it upon itself to discuss that matter and report back at next year’s business meeting.

\*\*\*\*\*

### E.2.2 Worldcon Runners Guide Editorial Committee

The Worldcon Runners’ Guide Editorial Committee members for 2018-2019 Mike Willmoth were <[mwillmoth@earthlink.net](mailto:mwillmoth@earthlink.net)> (Chair), Alex von Thorn <[avt@worldhouse.com](mailto:avt@worldhouse.com)>, Bill Taylor <[jazz@qnet.com](mailto:jazz@qnet.com)>, Bobbi Armbruster <[barmbru@gmail.com](mailto:barmbru@gmail.com)>, John Hertz <no email>, Marah Searle-Kovacevic <[marahsk@gmail.com](mailto:marahsk@gmail.com)>, Sharon Sbarsky <[sbarsky@gmail.com](mailto:sbarsky@gmail.com)>, and Judith Herman <[judith.herman@gmail.com](mailto:judith.herman@gmail.com)>. The authority of this committee stems from:

Standing Rule 7.8: Worldcon Runners Guide Editorial Committee

The Business Meeting shall appoint a Worldcon Runners Guide Editorial Committee. The Committee shall maintain the Worldcon Runners Guide, which shall contain a compilation of the best practices in use among those who run Worldcons.

The WCRG Committee has been working on updating the individual files that make up the guide. As new versions are created they are sent to Cheryl Morgan for placement on wsfs.org. The WCRG appears at <http://www.wsfs.org/committees/worldcon-runners-guide/>. The committee will accept suggested updates from fans around the world via email. Please email us at [guide@wsfs.org](mailto:guide@wsfs.org). The committee will maintain the DOCX files as backups and for future updates.

Mike Willmoth reported that the WRG editorial committee is still making incremental progress. The latest updates were sent to Cheryl Morgan, with backups to Kevin Standlee, for the website. He also thanked Linda Deneroff for her help in cleaning up the Word documents and making them presentable.

The chair asked for and received unanimous consent to reappoint all the members of the committee.

\*\*\*\*\*

## E.3 Special Committees

### E.3.1 Formalization of Long List Entries (FOLLE) Committee

We have continued to research membership data and have found some new records on past Worldcon which enabled us to add some information and correct one error. We have also corrected a number of minor inconsistencies. We updated the current Worldcons’ notes and did a purge of links to former Worldcons’ web pages when we found them no longer to be active.

The Long List Committee for 2018-2019 consisted of Mark Olson (Chair), David G. Grubbs, Joe Siclari, Kent Bloom, Colin Harris, Kevin Standlee, Tim Illingworth, and Ben Yalow.

The committee requests that the WSFS BM continue its endorsement of the committee for another year.

The current working website is at <http://www.smofinfo.com/LL/TheLongList.html>.

Kent Bloom said the list continues to be updated as people find evidence of who did what to whom and when. While there was nothing major, some changes were made to the long list this year. He asked that the committee be endorsed for another year. Without objection, the committee was reappointed for another year.

### E.3.2 Hugo Awards Study Committee

The Hugo Awards Study Committee (“HASC”) for 2018-2019 consisted of Cliff Dunn (Chair), Alex Acks, Andrew A. Adams, Chris Barkley, Paul Cornell, Joni Brill Dashoff, Todd Dashoff, Vincent Docherty, Kathryn Duval, Martin Easterbrook, Lisa Garrison, Helen Gbala, Colin Harris, John Hertz, Kevin Hewett, Tim Illingworth, Kat Jones, Marguerite Kenner, Elspeth Kovar, Guy Kovel, Joshua Kronengold, Michael Lee, Perrianne Lurie, Mark J. Meenan, Farah Mendlesohn, Lisa Padol, Hanne Paine, PRK, Martin Pyne, Oskari Rantala, Mark Richards, Claire Rousseau, Ann Marie Rudolph, Kate Secor, Kevin Standlee, Corina Stark, Kelly Strait, Don A. Timm, Kári Tulinius, Jo Van Ekeren, Lew Wolkoff, Betsy Wollheim, and Ben Yalow.

For the full Hugo Award Study Committee written report, please see [Appendix B](#AppendixB), attached to these minutes.

Cliff Dunn (he/him/his) said the written report spoke for itself and asked that the committee be reappointed for another year with the ability to add or drop members, if necessary. He felt the committee had made steady progress and had now set up a wiki to replace the email group.

Jo Van Ekeren (she/her) made a motion to discharge the Professional Artist and Fan Artist Study Committee and combine it with the Hugo Award Study Group. (The subcommittee did not meet or submit a report this year.) The motion was seconded.

Ben Yalow (he/him/his) was somewhat concerned only because the other committee was not on the floor at present, and he wasn’t sure if the business meeting had the authority to disband that committee. Mr. Yalow felt the business meeting had the authority to expand the purview of the HASC at this time because it was currently on the floor. The chair agreed to expand the purview of the HASC at this time and deal with the dissolution of the Professional Artist and Fan Artist Study Committee when that committee came up for discussion if that was still the will of the body. However, its chair, Dave McCarty (he/him/his) then said he felt that folding his committee back into the HASC was an excellent idea.

Without further objection, the purview of the HASC was expanded to include the fan art/professional art topic.

Lisa Padol (she/her) moved to thank Cliff for his second year of herding cats and by unanimous consent it was so done.

Perianne Lurie (she/her) asked if we need to vote to continue to the committee. By unanimous consent, the committee was reappointed with Cliff Dunn as chair.

### E.3.3 Remote but Real Committee

The Remote but Real Committee, chaired by Kate Secor, was appointed at the 2018 meeting to perfect the proposed constitutional amendment of the same name. The committee consisted of Alex Acks, Andrew A. Adams, Gary S. Blog, Kent Bloom, John Dawson, Donald Eastlake III, Carl Fink, Lisa Garrison, Helen Gbala, George Haddad, Chris S. Hensley, Tim Illingworth, Kat Jones, Elspeth Kovar, Ira Gladkova, Elliott Mitchell, Ron Oakes, PRK, Mark Richards, Joe Pregracke, Martin Pyne, Anne Marie Rudolph, Frederick Staats, Don A. Timm, Clark Wierda, Lew Wolkoff, and Ben Yalow.

No written report was submitted.

There was no report, and Kate Secor (she/her) abjectly apologized for there being no action on this committee. Kate asked for continuance of the committee for another year, either with her or someone else as chair. By unanimous consent, the committee was continued for another year with Kate as chair. Allen Tipper (he/him/his) then asked how one goes about joining the committee. Ms. Secor said anyone wishing to join the committee should give her their email address.

### E.3.4 Professional Artist and Fan Artist Study Committee

The Professional Artist and Fan Artist Study Committee was appointed at the 2018 meeting to come up with a means to differentiate fan art from professional art. The committee was chaired by Dave McCarty, but no report was submitted.

As noted above, the committee was discharged. Cliff Dunn presented materials to add those who wished to be added or transitioned to the Hugo Award Study Committee.

# F. FINANCIAL REPORTS

**Friday Discussion:** The chair asked for questions regarding any of the financial reports. The dates in the Anticipation report (F.1) were wrong in the agenda and were corrected in these minutes. With no objections, the financial reports were accepted.

## F.1 Anticipation (Montréal)

**Financial Report  
Anticipation  
For the period of July 16, 2018 to June 30, 2019**

|  |  |
| --- | --- |
| Balance on July 16, 2018 | $26,910.70 |
|  |  |
| Administrative Fees | $136.63 |
|  |  |
| Smofcon Scholarships | $2192.97 |
| Worldcon 76 Suite | $3,286.25. |
| Boréal Grant | $1,000.00 |
| CoNZealand Grant | 10,000.00 |
|  |  |
| Total expenses | $16, 615.85 |
|  |  |
| Balance on July 15, 2018 | $10,294.85 |

Submitted by René Walling on behalf of Cansmof Inc.

Note 1: All amount in Canadian Dollars (CAD)

Note 2: Cansmof, a federally incorporated Canadian not for profit corporation, may be reached by mail at:  
 103-2077 Wilson  
 Montréal, QC H4A 0A3  
 Canada  
or by e-mail at: [cansmof@gmail.com](mailto:cansmof@gmail.com)

The current Board of Cansmof Inc., consists of (in alphabetical order):   
Robbie Bourget, Terry Fong (Treasurer), Eugene Heller (Vice-President), Diane Lacey, Dawn McKechnie, Linda Ross-Mansfield, Jannie Shea, Kevin Standlee and René Walling (President).

## F.2 LoneStarCon 3 (San Antonio)

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Remaining Funds July 21, 2018 to July 20, 2019   |  |  |  |  | | --- | --- | --- | --- | | **Date** | **Description** | **Amount** | **Total** | | **07/21/2018** | **2018 balance** |  | **$47,541.23** | | 11/10/18 | Felicia Day San Jose Grant Expenses | 657.52 | 46,883.71 | | **07/20/2019** | **Outstanding Balance** |  | **$46,883.71** |   **Prepared by:** Bill Parker **Convention:** LoneStarCon 3 **Parent Organization:** Alamo Literary Art Maintenance Organization **Current Tax Status:** a 501(c)(3) Organization **Address:** P.O. Box 27277, Austin, TX 78755-2277 **Website:** [http://alamo-sf.org](http://alamo-sf.org/)  **Officers:** President: Scott Zrubek <[president@alamo-sf.org](mailto:president@alamo-sf.org)> Vice President: Randall Shepherd <[vicepresident@alamo-sf.org](file:///C:\Users\lindadee\AppData\Roaming\Microsoft\Word\vicepresident@alamo-sf.org)> Secretary: Jonathan Guthrie <[secretary@alamo-sf.org](mailto:secretary@alamo-sf.org)> Treasurer: Bill Parker <[treasurer2016@alamo-sf.org](mailto:treasurer2016@alamo-sf.org)> Communications: Kurt Baty <[communications@alamo-sf.org](mailto:communications@alamo-sf.org)> IT: Steve Staton <[it@alamo-sf.org](mailto:it@alamo-sf.org)> Webmaster: Bill Parker & Clif Davis <[webmaster@alamo-sf.org](mailto:webmaster@alamo-sf.org)> |

## F.3 Sasquan (Spokane)



Sasquan Financial Report as of June 23, 2019

|  |  |  |  |
| --- | --- | --- | --- |
| **Date** | **Description** | **Amount** | **Total** |
| **07/22/2018** | **2018 Balance** |  | **$29,585.96** |
| **06/23/2019** | **Remaining Balance** |  | **$29,585.96** |

Sasquan has wound down as an organization and disbursed its remaining funds to the parent organization, SWOC, where these funds are being kept separate from SWOC’s operating budget. SWOC is a 501(c)(3) organization incorporated in the State of Washington. You can find more information at [www.swoc.org](http://www.swoc.org/).

In September 2017, the SWOC board voted to create the Bobbie DuFault Memorial Scholarship Fund, which will be financed using these remaining surplus funds. This fund will be used to grant scholarships to fans who want to attend SMOFcon and other con-running conventions.

The criteria for requesting a scholarship to a specific convention are: (1) never having attended that specific convention before; (2) having served on a convention in a staff position; (3) not being able to attend without the granting of a scholarship; and (4) sending a letter requesting a scholarship to the SWOC Board of Directors. These scholarships will be given out only one time to each person.

**Prepared by:** Richard O’Shea, <[aricosh@earthlink.net](mailto:aricosh@earthlink.net)>  
New Inquiries should go to the new SWOC Treasurer, Richard O’Shea.

**Convention:** Sasquan  
**Parent Organization:** Seattle Westercon Organizing Committee (“SWOC”)  
**Current Tax Status:** a 501(c)(3) Organization  
**Address:** SWOC; P.O. Box 88154; Seattle, WA 98138  
**Website:** <[http://www.swoc.org](http://www.swoc.org/)>

**Officers:**President: Jerry Geiseke:   
Vice President: Angela Jones-Parker  
Treasurer: Richard O’Shea  
Secretary: Marilyn Mauer  
Adam Bird, Gene Armstrong, Pat Porter, Sally Woehrle, James Stringer – Members-at-large

## F.4 MidAmeriCon II (Kansas City)



MidAmeriCon II Financial Statement  
July 15, 2018 – July 15, 2019

|  |  |  |  |
| --- | --- | --- | --- |
| **Balance Forward 7/15/2018** |  |  | **$ 45,713.07** |
| **INCOME** | **AMOUNT** | **TOTAL** | **GRAND TOTAL** |
| Interest Income |  | $22.65 |  |
| **Total Income** |  |  | **$22.65** |
|  |  |  |  |
| **EXPENDITURES** | **AMOUNT** | **TOTAL** | **GRAND TOTAL** |
| Table Fees – Book Giveaways |  | ($315.00) |  |
| Reimbursement – Staff Member J.S. |  | ($140.00) |  |
| Reimbursement Storage |  | ($1,539.42) |  |
| Internet Hosting |  | ($308.98) |  |
| *Pair Networks* | ($39.78) |  |  |
| *Hostway* | ($89.65) |  |  |
| Bank Fees (International Exchange) |  | ($7.51) |  |
| **Total Expenses** |  |  | **($2,310.51)** |
|  |  |  |  |
| **Remaining Balance** |  |  | **$43,425.21** |

**Prepared by:** Ruth Lichtwardt, Convention Chair & MASFFC Treasurer

**Convention:** MidAmeriCon II  
**Parent Organization:** MidAmerican Science Fiction and Fantasy Conventions, Inc. (MASFFC)  
**Current Tax Status:** a 501(c)(3) organization incorporated in Missouri  
**Contact Email:** **<**[chairs@midamericon2.org](mailto:chairs@midamericon2.org)>  
**Address:** PO Box 414175, Kansas City, MO, 64141  
**Convention Website:** [https://www.midamericon2.org](https://www.midamericon2.org/)

**Officers and Members:**  
President & Chairman of the Board: Margene S. Bahm – <[arya.stark4@gmail.com](mailto:arya.stark4@gmail.com)>  
Vice President: James J. Murray – <[james.murray013@gmail.com](mailto:james.murray013@gmail.com)>  
Treasurer: Ruth Lichtwardt – <[rlichtwardt@icloud.com](mailto:rlichtwardt@icloud.com)>  
Secretary: Carol Doms – <[carol.doms@gmail.com](mailto:carol.doms@gmail.com)>  
Board Members: Paula Helm Murray – <[kaylisdragon2@gmail.com](mailto:kaylisdragon2@gmail.com)>; Jeff Orth – <[jeff.orth@gmail.com](mailto:jeff.orth@gmail.com)>; John J. Platt IV – <[jplattiv@gmail.com](mailto:jplattiv@gmail.com)>; Earline Beebe – <[earlinembeebee@sbcglobal.net](mailto:earlinembeebee@sbcglobal.net)>

**Friday Discussion:** Kent Bloom, representing Worldcon Heritage Foundation asked if MidAmeriCon II anticipated making a donation to them for preserving Worldcon memorabilia. but no representative was available for either convention.

## F.5 NorthAmeriCon ’17 (Puerto Rico)



NorthAmeriCon ’17 Financial Statement

|  |  |
| --- | --- |
| **Carryover funds from 2018 report** | $943.09 |
| **Debits** |  |
| Bank Fees | ($69.80) |
| Donation to Red Cross Hurricane Maria Relief Fund | (873.29) |
| **Books Closed/Final Report** | **$0.00** |

Report prepared and certified by NorthAmericon’17 Treasurer: Randall Shepherd

Convention Name: NorthAmericon’17

Mailing address: 1313 W. Abram St.  
Arlington, TX 76012

Person certifying report: Randall L. Shepherd

Parent corporation: Latin American Literary Society, a Texas Not-for profit Corporation

Corporate address: Latin American Literary Society  
1313 W. Abram St.  
Arlington, TX 76012

Officers:  
President: Pablo Vazquez  
Secretary: Randall L. Shepherd

## F.6 Worldcon 75 (Helsinki, Finland)



Worldcon 75 Financial Statement to July 15, 2019

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Income | | **2015** | **2016** | **2017** | **2018** | **2019** |  |
|  | |  |  |  |  |  |  |
|  | |  |  |  |  |  |  |
| Pass along and donations | | 21,754.92 € | 25,402.32 € | 28,884.47 € |  |  |  |
| Site selection fees | | 99,940.00 € |  |  |  |  |  |
| Grants | |  |  | 8,408.36 € |  |  |  |
| Sponsorships | |  |  | 1,871.55 € |  |  |  |
| Memberships and day tickets | | 97,147.61 € | 220,655.82 € | 359,797.80 € |  |  |  |
| Paper publication payments | | 60.00 € | 811.87 € | 590.00 € |  |  |  |
| Party venue payments | |  |  | 1,325.00 € |  |  |  |
| Trip payments | |  |  | 4,919.50 € |  |  |  |
| Hotel payments | |  |  | 7,725.64 € |  |  |  |
| Vendor tables | |  |  | 23,424.00 € |  |  |  |
| Ads in publications | |  | 480.00 € | 18,013.55 € |  |  |  |
| Merchandise: T-shirt | |  | 1,943.04 € | 28,107.88 € |  |  |  |
| Other | |  | 429.20 € | 21,290.07 € | 209.98 € |  |  |
| Other | |  |  |  | 68.34 € | 268.96 € |  |
| **Total** | |  |  |  |  |  | 973,529.88 € |
|  | | | | | | | |
| Expenses | |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
| **Chair and admin** | |  |  |  |  |  |  |
| Pass along | |  |  |  | 36,000.00 € | 9,000.00 € |  |
| Support to Finnish fandom | |  |  |  | 5,450.00 € | 11,986.00 € |  |
| Mark protection committee | |  |  | 1,203.90 € |  |  |  |
| Staff reimbursement | |  |  |  | 20,908.09 € |  |  |
| PO Box | |  | 592.07 € | 406.97 € |  |  |  |
| Storage | |  | 410.55 € | 3,309.37 € | 1,440.51 € | 410.55 € |  |
| Travel reimbursements | | 198.02 € | 5,547.54 € | 712.27 € | 17.80 € |  |  |
| Hotel reimbursements | | 452.33 € | 645.29 € | 2,055.00 € | 619.91 € |  |  |
| Hugo streaming MAC2 | |  | 1,423.01 € |  |  |  |  |
| Insurances and permits | |  |  | 2,122.77 € |  |  |  |
| Office supplies | | 595.95 € | 575.92 € | 4,376.75 € | 56.45 € |  |  |
| Misc | |  | 402.35 € | 2,448.77 € | 628.06 € |  |  |
| **Staff weekends (3 pcs)** | |  |  |  |  |  |  |
| Venue and food | |  | 13,232.49 € | 7,152.47 € |  |  |  |
| Travel and hotel reimbursements | |  | 4,039.15 € | 2,087.94 € |  |  |  |
|  | | | | | | | |
| **Facilities** | |  |  |  |  |  |  |
| Messukeskus | |  | 37,866.50 € | 401,413.70 € |  |  |  |
| Tech | |  |  | 58,972.17 € |  |  |  |
| Furniture & hall related | |  |  | 16,892.58 € |  |  |  |
| Art show | |  |  | 4,504.30 € |  |  |  |
| Decorations | |  |  | 3,460.43 € | 69.50 € |  |  |
| Cleaning | |  |  | 10,409.86 € |  |  |  |
| Other | |  |  | 8,583.14 € |  |  |  |
|  | | | | | | | |
| **Outreach and Publications** | | |  |  |  |  |  |
| Tables at conventions | | 130.00 € | 784.68 € | 318.89 € |  |  |  |
| Furniture etc. | |  | 456.32 € | 1,432.61 € |  |  |  |
| Promo material | |  | 2,437.56 € | 386.00 € | 463.46 € |  |  |
| Posters | |  | 120.00 € | 2,195.57 € |  |  |  |
| Progress reports (printing) | |  | 4,862.05 € | 3,596.00 € |  |  |  |
| Programme book | |  |  | 5,035.20 € |  |  |  |
| Souvenir book | |  |  | 9,557.83 € |  |  |  |
| Anthology | |  |  | 3,353.30 € | 847.00 € |  |  |
| Restaurant guide | |  |  | 2,591.00 € |  |  |  |
| Hugo booklet | |  |  | 2,372.11 € | 50.00 € |  |  |
| Other printing | |  | 501.51 € | 11,310.05 € | 660.00 € |  |  |
| Ads in publications | |  | 2,423.83 € | 722.99 € |  |  |  |
| Parties at conventions | |  | 972.87 € |  |  |  |  |
|  | | | | | | | |
| **Staff related** | |  |  |  |  |  |  |
| Food for staff | | 29.28 € | 371.33 € | 7,659.14 € | 393.90 € |  |  |
| Groats used | |  |  | 6,375.00 € |  |  |  |
| Parking and gas | | 45.00 € | 27.62 € | 549.90 € | 50.00 € |  |  |
| Thank you parties | |  |  |  | 3,071.97 € |  |  |
|  | | | | | | | |
| **Member related** | |  |  |  |  |  |  |
| Travel cards | |  |  | 3,720.00 € |  |  |  |
| Ribbons, lanyards, etc. | |  |  | 9,791.73 € |  |  |  |
| Postage | |  | 1,267.94 € | 4,163.36 € | 2,193.38 € | 167.00 € |  |
| Party venues & Dead Dog | |  |  | 9,920.06 € |  |  |  |
| Mobility scooters | |  |  | 7,440.00 € |  |  |  |
| Tours | |  |  | 4,372.98 € |  |  |  |
| Programme | |  |  | 1,840.00 € |  |  |  |
| Merchandise: T-shirt | |  | 3,635.37 € | 18,226.70 € | 415.40 € |  |  |
| Other | |  | 765.80 € | 6,249.62 € | 309.00 € |  |  |
|  | | | | | | | |
| **Guests of honour** | |  |  |  |  |  |  |
| Hotels (including CoB and other) | |  |  | 25,979.21 € |  |  |  |
| Travel | |  |  | 15,723.49 € | 73.68 € |  |  |
| Other | |  |  | 3,967.54 € |  |  |  |
|  | | | | | | | |
| **WSFS and Hugo related** | |  |  |  |  |  |  |
| Hugo losers party | |  | 8,866.08 € | 164.24 € |  |  |  |
| Pre Hugo reception | |  |  | 4,992.00 € |  |  |  |
| Hugo gala | |  |  | 16,050.75 € |  |  |  |
| Hugo rockets | |  |  | 10,720.28 € |  |  |  |
| Hugo display transport | |  |  | 3,893.55 € |  |  |  |
| Business meeting | |  |  | 2,625.60 € |  |  |  |
|  | | | | | | | |
| **IT systems** | |  |  |  |  |  |  |
| Hosting | | 25.47 € | 457.94 € | 886.66 € | 276.17 € | 91,.10 € |  |
| Other systems | |  | 976.10 € | 595.00 € | 288.74€ | 109.19 € |  |
|  | | | | | | | |
| **Finance** | |  |  |  |  |  |  |
| Bank fees | | 290.43 € | 357.84 € | 1,032.57 € | 203.97 € |  |  |
| Stripe and Holvi fees | | 1,515.75 € | 4,842.59 € | 9,002.61 € |  |  |  |
| Card payment fees | | 1,641.65 € | 338.26 € | 1,292.02 € | 116.55 € |  |  |
| Other systems | |  | 164.48 € | 133.62 € | 20.65 € | 29.76 € |  |
| Auditing | |  | 558.00 € | 570.40 € | 582.80 € |  |  |
|  | | | | | | | |
| **Total** | |  |  |  |  |  | 952,887.60 € |
| **Balance** | |  |  |  |  |  | 20,573.94 € |

**Prepared by:** Pasi Vihinen, Finance DH <[pasi.vihinen@worldcon.fi](mailto:pasi.vihinen@worldcon.fi)>  
**Approved by:** Jukka Halme <[jukka@worldcon.fi](mailto:jukka@worldcon.fi)>, Convention chair

**Convention:** Worldcon 75  
**Parent Organization:** Maa ja ilma ry  
**Address:** Maa ja Ilma ry, c/o Eemeli Aro Metsäpurontie 9 B 16, 00630, FINLAND  
**Contact Email:** <hallitus@worldcon.fi>; Jukka Halme <[jukka.halme@worldcon.fi](mailto:jukka.halme@worldcon.fi)>  
**Convention Website:** <<http://www.worldcon.fi/>>  
**Current Tax Status:** Non-profit and pre-certified as VAT-free for Worldcon 75

**Officers and Members of the Board:**  
Karoliina Leikomaa , Chairperson  
Vesa Sisättö, Vice Chairperson  
Sanna Kellokoski, Treasurer  
Pasi Vihinen, Secretary  
Eemeli Aro  
Saija Kyllönen

**Friday Discussion:** Kent Bloom, representing Worldcon Heritage Foundation asked if Worldcon 75 anticipated making a donation to them for preserving Worldcon memorabilia. but no representative was available for either convention.

**Saturday Discussion:** Kent Bloom reported that he’d heard from Worldcon 75 that they have surplus funds, and they will consider applications, but they have not made any grants yet.

## F.7 Worldcon 76 (San Jose)

 **Financial Report  
Worldcon 76  
For the period of August 20, 2016 to June 30, 2019  
(Life of the Convention)**

|  |  |
| --- | --- |
| **INCOME** | **US Dollars** |
| Attending Memberships | $   952,491.85 |
| Supporting memberships | 127,100.00 |
| Dealers | 95,480.00 |
| Creator's Alley | 2,057.35 |
| Art Show Net Sales | 22,456.72 |
| Hotel Rebates | 82,110.00 |
| Mobies | 10,897.50 |
| Garage Sale | 1,325.47 |
| Sales to Members | 5,197.08 |
| Advertising | 21,684.92 |
| Donations | 11,149.20 |
| TAFF/DUFF donations | 1,901.50 |
| Alzheimer's Association | 13,232.97 |
| Sponsorships | 55,853.52 |
| PAF | 74,906.20 |
| MexicanX Donations | 22,204.19 |
| LGBTQ Donations | 6,563.00 |
| Tours | 6,165.50 |
| Interest | 760.95 |
| **GROSS PROFIT** | **$1,513,772.06** |
|  |  |
| **EXPENSE** |  |
| Tech | $   193,321.14 |
| Exhibits | 24,322.36 |
| Member Services | 71,964.38 |
| Events | 9,601.80 |
| Chair's Office | 88,000.51 |
| Promotions & Publicity | 26,768.99 |
| Facilities | 572,575.72 |
| Operations | 15,446.81 |
| WSFS | 19,760.17 |
| Hospitality | 44,337.80 |
| Programming | 15,073.84 |
| Publications | 66,160.72 |
| Finance | 127,264.08 |
| **CONVENTION EXPENSES** | **$1,274,598.32** |
| **NET INCOME** | **$   238,939.60** |
|  |  |
| **ASSETS** |  |
| Current Assets |  |
| Checking/Savings | $  272,149.18 |
| 14500 Undeposited Funds | 21,621.51 |
| Total Current Assets | 293,770.69 |
| Other Assets | 5,642.03 |
| **TOTAL ASSETS** | **$  299,412.72** |
|  |  |
| **LIABILITIES & EQUITY** |  |
| Liabilities | $    29,639.85 |
| Equity | 269,772.87 |
| **TOTAL LIABILITIES & EQUITY** | **$  299,412.72** |

**Membership Count:**

All Attending 6,091

Supporting 1,810

**Total Memberships 7,901**

**Prepared by:** Cindy Scott <[cindy@worldcon76.org](mailto:cindy@worldcon76.org)>

**Convention:** Worldcon 76

**Parent Organization:** SFSFC Inc. (San Francisco Science Fiction Conventions Inc.)

**Current Tax Status:** a 501(c)(3) organization incorporated in California

**Address:** PO Box 61363, Sunnyvale, CA 94088-1363 USA **Contact Email:** <[info@worldcon76.org](mailto:info@worldcon76.org)>  
**Convention Website:** www.worldcon76.org

**Officers and Members:**

|  |  |
| --- | --- |
| President: David W. Gallaher | Kevin Roche |
| Vice President: David W. Clark | Cindy Scott |
| Secretary: Kevin Standlee | Randy Smith |
| Treasurer: Lisa Deutsch Harrigan | Andy Trembly |
| Sandra Childress | Jennifer “Radar” Wylie |
| Bruce Farr | Tom Whitmore, Director Emeritus |
| Cheryl Morgan |  |

**Friday Discussion:** Terri Neill (she/her) asked for an update on Worldcon 76’s financial situation with regard to a lawsuit they are involved with. Kevin Roche (he/him/his), the chair of that convention, said they are still in active litigation, and therefore that has reduced the amount of the pass-along funds he would distribute after Sunday’s site selection results. However, four of the five charges against WC76 have been dismissed (with prejudice), and one suit is still pending. Worldcon 76 is also hoping to distribute membership reimbursement checks in the fourth quarter of 2019, unless something dramatic happens.

Kent Bloom, representing Worldcon Heritage Foundation asked if Worldcon 76 anticipated making a donation to them for preserving Worldcon memorabilia. Mr. Roche said he would have to check the budget, but at the moment could not give a guarantee. He added that he expected Worldcon 76 to be successful in this lawsuit and recover some of their expenses, but he could not guarantee anything.

Mr. Bloom had the same question for MidAmeriCon II and Worldcon 75, but no representative was available for either convention.

**Sunday Discussion:** Kevin Roche made the presentation of pass-along funds to Dublin, CoNZealand, and the winner of 2021 election.

## F.8 Spikecon 2019 (Layton, Utah)

Incorporating 13th NASFiC 2019, Westercon 72, Manticon 2019 & 1632 Minicon  
July 4th - 7th, 2019, Layton, Utah



Financial Statement to May 31, 2019

|  |  |  |
| --- | --- | --- |
| **Income Estimate** | **Amount** | **Totals** |
| Westercon 72 Bid Support/Voting | $  2,666 |  |
| NASFiC 2019 Bid Support/Voting | 9,742 |  |
| Membership | 28,852 |  |
| Fishers | 1,500 |  |
| Fishers (Travel Donations) | 3,700 |  |
| Alamo Smofcon 2017 Scholarship | 750 |  |
| SWOC Smofcon 2017 Scholarship | 500 |  |
| CanSMOF Scholarship 2018 | 375 |  |
| Ctein | 1,270 |  |
| Experimenter Publishing | 500 |  |
| NASFiC 2017 Pass Along | 2,000 |  |
| Westercon 70 Pass Along Funds | 5,710 |  |
| Westercon 71 Pass Along Funds | 1,500 |  |
| Worldcon 76 Pass long | 2,500 |  |
| Phoenix Filk Circle | 1,500 |  |
| OSFCI Sponsorship | 2,350 |  |
| Bid Donations | 836 |  |
| **Memberships & Grants/Sponsors** |  | **$66,251** |
| Dealers Tables (40) | $  7,400 |  |
| Art Show Panels (78) | 1,872 |  |
| Art Show Tables (13.5) | 486 |  |
| Merchandise/Artifacts | 499 |  |
| Advertising (PRs) | 730 |  |
| Advertising (Book) | 2,410 |  |
| Misc Donations/Income | 381 |  |
| Refunds from overpayments | 104 |  |
| **Other Income** |  | **$13,882** |
| **Income Est. Total** |  | **$80,133** |
|  |  |  |
| **Expenses** |  | **Subtotals** |
| Bid Expenses (72) | ($  1,751) |  |
| Bid Expenses (NASFiC) | (5,825) |  |
| Corporate | (5,943) |  |
| Finance | (2,361) |  |
| Tech/Web | (643) |  |
| Operations | (187) |  |
| Facilities (payments) | (30,000) |  |
| GOHS | (4,097) |  |
| Hospitality | (1,111) |  |
| Registration | (1,589) |  |
| Publications | (2,082) |  |
| **Expenses Subtotal to Date** |  | **$55,589)** |
| **Net (Income-Expense)To Date** |  | **$24,544** |

**Prepared and Certified** by: Nancy Postma

**Convention:** NASFiC 2019, aka Spikecon

**Parent Organization:** Utah Fandom Organization

**Current Tax Status:** a 501(c)(3) organization incorporated in Utah  
**Corporate Address:** 1125 North Main Street, #6-H, Layton, Utah 84041 **Contact Email:** <info@utahfandom.org>  
**Convention Website:** <www.spikecon.org>

**Officers:  
President:** Nancy Postma  
**Treasurer:** Pamela Oberg  
**Technical/Web:** Kevin Rice  
**Vice Chair Local Outreach:** Dave Doering  
**Vice Chair:** Ben Hatcher

## F.9 Dublin 2019: An Irish Worldcon (Dublin, Ireland)



Financial Statement as of 30 June 2019

|  |  |
| --- | --- |
| **Income** | **EUR** |
| Bid Passlong | €  20,000.00 |
| Voting Fees | 41,744.36 |
| Membership Income | 781,502.64 |
| Merchandise | 1,321.77 |
| Pass-along - Kansas (MAC2) | 26,829.27 |
| Pass-along – Helsinki | 12,000.00 |
| Failte Ireland Grant | 17,530.00 |
| Dealers | 11,215.00 |
| Publications Ads | 1,175.00 |
| **Total Income** | €**883,398.04** |
|  |  |
| **Expenditure** |  |
| Hotels & Odeon | (€  98,657.30) |
| Convention Centre | (259,828.75) |
| Credit Card Fees | (23,216.90) |
| VAT (Value Added Tax) | (176,830.66) |
| Tax Consultant & Accountant Fees | (2,724.80) |
| Facilitation | (13,618.60) |
| Convention Promotions | (18,913.59) |
| Convention Advertising | (3,268.20) |
| Merchandise | (2,434.20) |
| Publications | (474.85) |
| MSS | (3,621.51) |
| **Total Expenditure** | **(€603,589.36)** |
| **Net(Income - Expenditure)** | **€279,808.68** |

**Notes**All figures are in EUR  
EUR is Dublin 2019 Base currency  
VAT must be charged on memberships at 23%

**Membership Count:**Attending  
 Adult 4,112  
 Young Adult 837  
 First Worldcon 837  
 Child & Infant 132  
Supporting 1,434  
**Total Memberships 6,785  
  
Day Passes 77**

**Prepared by:** John JC Clarke  
**Convention:** Dublin 2019, An Irish Worldcon

**Parent Organization:** Dublin Worldcon Convention Organising Company (Trading as “Dublin 2019”)

**Current Tax Status:** Standard tax liability (There is no applicable non profit status in Ireland)  
**Address:** Whitethorn, Leopardstown Road, Sandyford, Dublin 18 D18 W2W2, Ireland  
**Contact Email:** <[info@dublin2019.com](mailto:info@dublin2019.com)>  
**Convention Website:** <<https://dublin2019.com/>>

**Officers and Members:** James Bacon (Director), Brian Nisbet (Director & Secretary) & John Clarke (Director)

## F.10 CoNZealand (Wellington, New Zealand)



Financial Statement as of 1 July 2019

|  |  |
| --- | --- |
| **Income** | **NZ$** |
| **Memberships** |  |
| Full Attending Memberships | $223,170.92 |
| Other Memberships | 9,767.32 |
| Supporting Memberships | 6,472.84 |
| Voting Fees | 16,786.00 |
| **Income, Misc. Chairs Division** |  |
| CANSMOF Donation | 10,873.11 |
| Worldcon 75 Pass-along | 26,979.88 |
| Worldcon 76 Pass-along | 50,608.23 |
| New Zealand in 2020 Donation | 1,144.43 |
| **Miscellaneous** |  |
| Finance, Bank Interest | 666.19 |
| Donations | 3,000.00 |
| T-shirt Sales | 2,484.18 |
| Publicity, Advertising Income Progress Reports | 391.30 |
| **Total Income** | **$352,344.40** |
| **Expenses** |  |
| Facilities, TSB Arena/Shed 6, Deposit | $  39,614.11 |
| Finance, Treasury, Credit card fees | 8,431.38 |
| Finance, Treasury, Other Bank fees | 20.00 |
| IT Software | 180.00 |
| Promotions, Advertising, Local Groups | 75.00 |
| Promotions, Promotional Material, Table Kits | 3,138.48 |
| Promotions, OffWorld Designs | 12,398.40 |
| Rounding | (0.01) |
| **Total Expenditure** | **$63,857.36** |
| **GST Movements** |  |
| GST Paid | ($  6,336.88) |
| GST Chargeable | 35,278.44 |
| **Net GST Movements** | **$28,941.56** |

|  |  |
| --- | --- |
| **SUMMARY** |  |
| Income | $352,344.40 |
| Expenses | $63,857.36 |
| GST Due | 28,941.56 |
| Current Balance | 259,545.48 |

**Notes**

All values in NZ$.

US$ holdings converted to NZ$ amounts at US$1=NZ$1.48, market rate 15th July 2019.

**Prepared by:** Andrew A. Adams (ConZealand Financial DH)  
**Convention:** ConZealand

**Parent Organization:** Science Fiction & Fantasy Conventions of New Zealand Incorporated (aka SFFCoNZ)

**Current Tax Status:** New Zealand Charity, No. CC56587  
**Address:** 26 Halifax Street, Kingston, Wellington 6021 New Zealand  
**Contact Email:** <lynelle.howell@gmail.com>  
**Convention Website:** <https://conzealand.nz/>

|  |  |  |
| --- | --- | --- |
| **Officers:** | Daniel Spector | President |
|  | Harry Hamilton Musgrave | Treasurer |
|  | Lynelle Howell | Secretary |
|  | Andrew Alexander Adams | Director |
|  | Raewyn Olena Niven | Director |
|  | William Ross Younger | Director |
|  | Anton Reinauer | Director |

# G. ELECTION RESULTS

## G.1 NASFiC in 2020

The results of the voting for the 2020 NASFiC were announced at Spikecon (the 2019 NASFiC) as provided by Site Selection Administrator, Ben Yalow, and are reprinted here as follows:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Candidate** | **Mail** | **Thu** | **Fri** | **Total** |
| **Columbus, OH** | **7** | **46** | **34** | **87** |
| Grantville, WV | 1 | 1 |  | 2 |
| Tonopah, NV |  |  | 2 | 2 |
| OVFF | 1 |  |  | 1 |
| Arcosanti | 1 |  |  | 1 |
| Minneapolis in ‘73 |  | 1 |  | 1 |
| Peggy Rae’s House |  | 1 |  | 1 |
| None of the Above |  |  | 1 | 1 |
| Total With Preference | 10 | 49 | 37 | 96 |
| No preference |  | 1 | 1 | 2 |
| Invalid | 2 |  |  | 2 |
| Total votes cast |  |  |  | 100 |

Columbus NASFiC in 2020 won on the first ballot, with a total of 100 votes cast, of which 96 expressed a preference.

At the Westercon, Ben Yalow, the site selection administrator, asked unanimous consent to have the ballots be destroyed. Without objection, such consent was granted.

Jesi Lipp noted that the convention will be held August 20-23, 2020, and their website is [columbus2020nasfic.org](file:///C:\Users\Lindadee\Documents\Word%20Docs\Worldcons\2019%20MPC%20&%20WSFS\columbus2020nasfic.org).

## G.2 Worldcon 2021

The results of the voting for the 2021 Worldcon were be provided by Site Selection Administrator, Johan Anglemark, as follows:

| **Site** | **Mail In** | **Friday** | **Saturday** | **Sunday** | **Total** | **Winner** |
| --- | --- | --- | --- | --- | --- | --- |
| **DC in 2021** | 178 | 225 | 220 | 175 | **798** | **WINNER** |
| None of the Above | 0 | 5 | 3 | 10 | **18** |  |
| Minneapolis in ’73 | 0 | 0 | 2 | 1 | **3** |  |
| Tampere 2032 in 2021 | 0 | 0 | 1 | 2 | **3** |  |
| Peggy Rae's House | 0 | 1 | 0 | 1 | **2** |  |
| Rapid City, South Dakota | 0 | 0 | 2 | 0 | **2** |  |
| Xerpes 2010 | 0 | 0 | 2 | 0 | **2** |  |
| Any Country that will let me in | 0 | 0 | 1 | 0 | **1** |  |
| Anywhere NOT in the United States | 0 | 0 | 1 | 0 | **1** |  |
| Beach City | 0 | 0 | 1 | 0 | **1** |  |
| Boston in 2020 Christmas | 0 | 0 | 0 | 1 | **1** |  |
| Free Hong Kong | 0 | 0 | 0 | 1 | **1** |  |
| Haimes, Alaska | 0 | 0 | 0 | 1 | **1** |  |
| Helen's Pool Cabana | 0 | 0 | 0 | 1 | **1** |  |
| I5 in ’05 | 0 | 1 | 0 | 0 | **1** |  |
| James Bacon's Living Room | 0 | 0 | 1 | 0 | **1** |  |
| Laconia Capital City, Laconium Empire | 1 | 0 | 0 | 0 | **1** |  |
| Malmo, Sweden | 0 | 0 | 0 | 1 | **1** |  |
| Ottawa | 0 | 1 | 0 | 0 | **1** |  |
| Port Stanley, Falklands | 0 | 0 | 0 | 1 | **1** |  |
| Ratcon in 2002 | **0** | 0 | 0 | 1 | **1** |  |
| **Total With Preference** | **179** | **233** | **234** | **196** | **842** |  |
| **Needed to Elect (Majority)** |  |  |  |  | **422** |  |
|  |  |  |  |  |  |  |
| **No Preference** | **4** | **14** | **8** | **10** | **36** |  |
| **Total Valid Votes** | **183** | **247** | **242** | **206** | **878** |  |
| **Invalid Ballots** | **0** | **0** | **0** | **2** | **2** |  |

DC in 2021 won on the first ballot with a total of 798 votes cast, of which 842 expressed a preference.

Jesi Lipp asked unanimous consent to thank the site selection administrators for their work and have the ballots be destroyed. Without objection, such consent was granted.

The convention will be called Discon III and will be the 79th World Science Fiction Convention at the Marriott Wardman Park hotel (with overflow at the Omni Shorham Hotel across the street). There will be two co-chairs, Bill Lawhorn and Collette Fozard, and the dates will be August 25-29, 2021. The website is [www.discon3.org](file:///C:\Users\Lindadee\Documents\Word%20Docs\Worldcons\2019%20MPC%20&%20WSFS\www.discon3.org).

Guests of Honor are Nancy Kress, Malka Older, and Sheree Renée Thomas (authors), Toni Weisskopf (editor) and Ben Yalow (fan). There will be an artist guest as well. Nancy Kress was present and thanked everyone. She said never expected such an honor.

More information can be found at [www.discon3.org](http://www.discon3.org), on Facebook, Twitter, [info@discon3.org](mailto:info@discon3.org).

A Mark Protection Committee member had not yet been appointed.[[7]](#footnote-7)

# H. REPORTS FROM STANDING WORLDCONS

## H.1 CoNZealand (2020)

Norman Cates reiterated that the convention’s theme is “To boldly go there and back again” to emphasize the themes of exploration and discovery. Housing will open in early December, including for those who have access needs. Adult rates only are going up on October 1; all other rates will remain the same from now until the convention. Family plans are in the works, but Mr. Cates recommended buying an adult membership now. It can be applied to the family plan and can be paid in installments. Programming signup is now open. Due to GDPR you must sign up if you wish to be on programming. The website is [CoNZealand.nz](file:///C:\Users\Lindadee\Documents\Word%20Docs\Worldcons\2019%20MPC%20&%20WSFS\CoNZealand.nz). Parties will be held in a common space. The new progress report is currently on line and being mailed out and has a list of hotels, but the convention is still negotiating with other hotels.

\*\*\*\*\*

Kevin Roche, chair of Worldcon 76, handed out checks in the amount of US$10,000 in pass-along funds to each of Dublin 2019 an Irish Worldcon, CoNZealand, and Discon III. More may be forthcoming if/when Worldcon 76 wins its litigation.

# APPENDICES

## Appendix A – Report of the Mark Protection Committee

**August 2018 –June 2019**

**Membership and Structure**

The terms for Stephen Boucher, Donald E. Eastlake III, and Bruce Farr expired at the end of Worldcon 76. Stephen and Donald were re-elected to serve until 2021, along with Judy Bemis who was elected for the first time. Daniel Spector was appointed to the Mark Protection Committee (“MPC”) as the representative of the CoNZealand 2020 (until 2022). Bruce Farr’s term expired at the end of Worldcon 2018, but he was asked to remain on the committee as Treasurer. With his agreement, Bruce was also appointed as a non-voting member of Worldcon Intellectual Property (“WIP”) (see below), inasmuch as WIP requires at least one California resident as a director.

Members of the Mark Protection Committee (“MPC”) from August 2018 through August 2019 were as follows, with the expiration of membership listed in parentheses after their name: Judy Bemis (elected until 2021), Stephen Boucher (elected until 2021), John Coxon (elected until 2020), Joni Dashoff (appointed by Worldcon 76 until 2020), Linda Deneroff (elected until 2020), Paul Dormer (appointed by Dublin 2019 an Irish Worldcon until 2021), Donald E. Eastlake III (elected until 2021), Michael Lee (appointed by Worldcon 75 until 2019), Tim Illingworth (elected until 2019), Dave McCarty (elected until 2020), Randall Shepherd (appointed by NASFiC 2017 until 2019), Kevin Standlee (elected until 2019), Mike Willmoth (appointed by NASFiC 2019 until 2021), and Ben Yalow (elected until 2019). Kevin Standlee was re-elected Chairman, and Linda Deneroff was re-elected Secretary. As noted above Bruce Farr was appointed Treasurer. Our Canadian agent is Adrienne Seel.

Worldcon Intellectual Property is a California public benefit/non-profit corporation (also recognized as a 501c3 tax-exempt charity by the U.S. Internal Revenue Service) controlled by the MPC that holds the MPC’s bank account and WSFS’s service marks in the EU. The WIP Financial Report is appended at the end of this document. A report from the Hugo Awards Marketing Committee (“HAMC”) is included as an appendix to this report. The HAMC is responsible for managing the TheHugoAwards.org, Worldcon.org, NASFiC.org, and WSFS.org websites and social media accounts on Twitter and Facebook.

**REPORT**

Just prior to the 2018 Worldcon, Terry Neill reported to Mr. Standlee that there was an “@Worldcon” account on Twitter that the MPC might want to take a look at. Even though it was suspended, Twitter would not let us have the handle. A few weeks later Terry also discovered <https://twitter.com/Hugo_Book_Club> and <https://twitter.com/w0rldc0n>. However, We don't assert a service mark on the word “Hugo” if it is not followed by “Award,” so we did not have to deal with that one. Kevin did not have time to deal with the latter one.

We created a WSFS MPC page < <http://www.wsfs.org/committees/mark-protection-committee/>> with a link to the minutes of the 2018 meetings. The MPC page also contains the Articles of Incorporation and Bylaws for WIP, as well as the IRS Tax Exempt Status Determination Letter. At some point we will add the minutes from past Worldcon MPC meetings.

At the end of September our attorney, Esther Horwich, informed us that the renewal of our 2D rocket mark was accepted by the U.S. Patent & Trademark Office (“USPTO”). WSFS must file another renewal between April 16, 2022 and April 15, 2023, and we have noted this in our records. Esther indicated that she may be retired by those dates, so will probably need to find a new attorney.

In October, the Hugo Award Marketing Committee informed the MPC that it was contacted by a film maker wanting to use a Hugo Award as a prop in a movie that they are making, primarily to show that the character is an award-winning author. Kevin told them that getting trophies to display isn’t something we can do, and the filmmaker then asked if he could work with “the manufacturer of the trophies” (the foundry that makes the rockets) to make four replica trophies. We agreed to this and doubted very much that they'd spend the time and effort to fake the bases, so everyone would know that these rockets are not real awards. We passed this information on to Mark Meenan and also told the requestor with the movie company that we did so. Whether the foundry could produce a few rockets quickly was not our problem. In the end, however, Ben Yalow loaned the production company a rocket. In return, the production company and MPC signed a contract to the effect that the World Science Fiction Society will receive a credit at the end of the film, substantially as follows: “The distinctive design of the Hugo Award Trophy Rocket is a service mark of the World Science Fiction Society, an unincorporated literary society, and is used with permission.”

In November, the USPTO again accepted our renewal of the trademark registration for NASFIC. We are good for another 10 years of usage. WSFS will need to file another renewal of registration between 6/30/28 – 6/29/29 and we have noted these dates in our records as well.

One disadvantage of raising the profile of the Hugo Awards, Worldcon, and WSFS is that we come to the attention of more bad actors. It’s not obvious to anyone except those doing the clean-up on the back end, but our web sites are under constant spam bombardment. A two-week free trial was a success, and in December, the MPC authorized the purchase of a spam blocker program. The company, CleanTalk, threw in 3 extra months on a 3-year subscription for three websites (Worldcon.org, wsfs.org and nasfic.org) for a grand total of $38.88!

In March, upon realizing that we had neglected to revise the Mark Protection notice for EU-based Worldcons, we advised Dublin 2019 to use: “‘Worldcon’, ‘Hugo Award’, and the Hugo Award Logo are registered service marks of Worldcon Intellectual Property, a California non-profit public benefit corporation. ‘World Science Fiction Society’, ‘WSFS’, ‘World Science Fiction Convention’, ‘NASFiC’, ‘Lodestar Award’, and the distinctive design of the Hugo Award Trophy Rocket are service marks of the World Science Fiction Society, an unincorporated literary society.” This makes the distinction between the three registered marks and who owns them in the EU versus the remaining marks, and added “Lodestar Award” to the mark list.[[8]](#footnote-8)

In June, our EU attorneys revisited the question of pursuing a case against an EU trademark application for a rocket-shaped logo filed by RDC Studios Ltd (“RDC”). RDC’s only creation was a game called “Fence”, available on Google Play and other app stores. The game does not appear to have been fantastically successful and its website is not currently active. We therefore notified the attorneys that we would not pursue any action at this time.

Also in June, we were notified of a violation of our rocket trademark by a group marketing a pin to content creators on the website, Archive of Our Own. While the website itself was a finalist for a Hugo Award this year, the individual content creators are not finalists in the same way that authors edited by Best Editor are not considered finalists. The main issue, however, was that the seller used our marks and created a derivative work of our rocket shape without our permission. The right to control derivative works is one of the rights and responsibilities of a mark holder, and the seller transformed our rocket ship mark without permission. We informed the Dublin 2019 Worldcon committee of this issue because even issuing a cease-and-desist order might create a ruckus for the Worldcon among fans who are legitimately excited and happy to celebrate that AO3 is a Hugo finalist for the first time. Dublin 2019 declined to issue any guidance. If the creator withdrew this merchandise and created other material, we would then react to that based on the new merchandise. The MPC determined that it was important enough to protect our mark that it sent a cease-and-desist letter asking them to withdraw the design. We also pointed out that Worldcons issue their own pins to legitimate Hugo finalists. Toward the end of June, after getting no response from the seller, we filed an intellectual property infringement claim with Etsy, citing both the U.S. and EU registrations. Within days, Etsy had removed the item from their site.

We also renewed all our domains held by Gandi.net (wsfs.org, Worldcon.org, hugo.org, Worldcon.com Worldcon.co.uk, Worldcon.org.uk, and nasfic.org) for the maximum amount of time possible (8 or 9 years). This puts those domains in the clear until 2028-29, depending on the domain. However, some of our domains are still not held by Gandi.net. Don Eastlake has a couple, and Deb Geisler has TheHugoAwards.org. As time permits, we should try to get them all under one roof. Additionally, since first-level UK domains have become available, Mike Scott registered Worldcon.uk for two years on behalf of WSFS.

Lastly, toward the end of June, we were made aware of an event being held at the Santa Clara County Fairgrounds call Superworldcon. (Santa Clara is the county in which San Jose is located and where Worldcon 76 took place.) Unfortunately we were notified about this while the event was actually taking place. It would have been unreasonable to demand they change their name that instant, while the event was happening, but we requested that any subsequent events not use “worldcon” as part of their name. (They also cannot use “supercon” as that is someone else’s trademark.)

\*\*\*\*\*

We also learned in June that Richard Mann, a photographer, was asked by the Dublin team to photograph the Hugo statuettes, for them to use in lieu of displaying the actual statuettes. Seeing as the photographs may be useful to future Worldcons, he has offered to grant the HAMC (Hugo Award Marketing Committee) the rights to use the photos for non-commercial promotional purposes, in return for which he has asked for:

1. A release form stating that he has permission to photograph the Hugo statuettes;
2. A one-time license fee of $100. No other payment for future Worldcon use is required; and
3. Any use by Worldcon should be acknowledged somewhere. e.g. “Copyright © 2018 Richard Man” in the program book somewhere.

The MPC did not have time to discuss this issue before the end of June, but it will be brought up at the first MPC meeting in Dublin.

Something we did not accomplish this years was obtain a G-Suite account with Google. We will try to pursue that in 2019-2020.

**Domain Names**

| **Domain** | **Domain Agent** | **Handle to Renew** | **Renewal Date** |
| --- | --- | --- | --- |
| Worldcon.org | World Science Fiction Society | KS2182-GANDI | 2028-08-02 |
| Worldcon.org Worldcon.co.uk Worldcon.org.uk Worldcon.com Worldcon.uk | Mike Scott, Kevin Standlee, Bruce Farr on behalf of the World Science Fiction Society | KS2182 – Gandi.net Gandi.net | 2020-08-02 2028-10-17 2028-10-17 2028-10-09 2021-06-16 |
| Nasfic.org wsfs.org hugo.org | Mike Scott, Kevin Standlee, Bruce Farr on behalf of the World Science Fiction Society | Gandi.net | 2029-05-09 2028-06-14 2028-08-31 |
| Worldcon78.org Worldcon2020.org | Andrew Adams purchased both on behalf of NZ in 2020 |  |  |
| Worldcon.ie | Dublin in 2019 |  |  |

**U.S. Marks**

|  |  |  |  |
| --- | --- | --- | --- |
| **Mark** | **Owner** | **Action** | **Renewal Dates** |
| 2D Rocket Mark | World Science Fiction Society | Section 8, Section 9  Section 8, Section 15 | 4/16/18-4/15/19  4/16/22-4/15/23 |
| 3D Rocket Mark | World Science Fiction Society | Section 8, Section 9  Section 8, Section 15 | 10/14/19-10/13/20  10/14/23-10/13/24 |
| NASFiC | World Science Fiction Society | Section 8, Section 15 | 6/30/18-6/29/19 |
| World Science Fiction Convention | World Science Fiction Society | Section 8, Section 9 | 6/26/23-6/25/24 |
| Worldcon | World Science Fiction Society | Section 8, Section 9 | 6/26/23-6/25/24 |
| World Science Fiction Society | World Science Fiction Society | Section 8, Section 9 | 7/3/23-7/3/24 |
| WSFS | World Science Fiction Society | Section 8, Section 9 | 7/17/23-7/16/24 |
| Hugo Award | World Science Fiction Society | Section 8, Section 9 | 7/24/23-7/23/24 |
| Revisit 00417825.7 Potential opposition to CTM App No. 014808471 for Hugo Rocket (Logo) in classes 9, 25, 28 and 41 in the name of RDC Studios Limited - Opposition Deadline: Thursday 11 March 2016 [CW-LEGAL.FID2621780] | We have reserved our rights for five years (through 2021); we should review in 2019. | Reviewed, no action necessary | 2021 |

**EU Marks**

| **Mark** | **Owner** | **Class** | **Expiry Dates** | **Trademark No.** |
| --- | --- | --- | --- | --- |
| Worldcon | Worldcon Intellectual Prop. | Class 16, 35, 41 | 2025/06/18 | [014277016](https://euipo.europa.eu/eSearch/#details/trademarks/014277016) |
| Hugo Award | Worldcon Intellectual Prop. | Class 9, 16, 41 | 2025/06/18 | [014278519](https://euipo.europa.eu/eSearch/#details/trademarks/014278519) |
| The Hugo Award Logo | Worldcon Intellectual Prop. | Class 16, 35, 41 | 2025/06/22 | [014270748](https://euipo.europa.eu/eSearch/#details/trademarks/014270748) |

**Mark Protection Committee/WIP Financial Report –July 1, 2018 through June 30, 2019  
All U.S. Dollars**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Date** | **Income** | **Expense Paid by MPC/WIP** | **Balance Checking Accounts** |
| **Cash on hand as of July 1, 2018, at U S Bank** | 07/01/2018 |  |  | **$10,400.69** |
| Pair Networks Debit (hosting WSFS/Worldcon/NASFiC/ The Hugo Awards sites | 07/02/2018 |  | $79.72 | $10,320.97 |
| CoverItLlve Debit (Hugo Award coverage) | 08/13/2018 |  | $199.00 | $10,121.97 |
| Check #1000 Esther Horwich, Atty for Rocket and NASFiC Trademarks | 11/21/2018 |  | $1,105.00 | $9,016.97 |
| Check #1102 Esther Horwich, Atty Trademark Review | 09/11/2018 |  | $105.00 | $8,911.97 |
| Check #1103 Don Eastlake, GoDaddy 3 Years | 12/21/2018 |  | $60.51 | $8,851.46 |
| CleanTalk Software, anti-spam, 3 years | 05/02/2019 |  | $38.88 | $8,812.58 |
| Check #1104 Esther Horwich, Atty NASFiC Trademark Review | 03/07/2019 |  | $44.00 | $8,768.58 |
| Pair Networks Debit (hosting WSFS/Worldcon/NASFiC/ The Hugo Awards sites) | 05/02/2019 |  | $65.69 | $8,702.89 |
| Gandi.net, 1 year domain renewal | 06/05/2019 |  | $17.20 | $8,685.69 |
| Gandi.net, 8 or 9 year domain renewals | 06/17/2019 |  | $830.70 | $7,854.99 |
| **Bank Balance June 30, 2019 at U S Bank** | 06/30/2019 |  |  | **$7,854.99** |

The 2018 Worldcon dues will be paid by the end of July 2019 (on hold due to lawsuit).

—Bruce Farr

**WSFS Hugo Awards Marketing Committee  
August 2018 – July 2019**

The Hugo Awards Marketing Committee (HAMC) members this year were Dave McCarty (Chair), Craig Miller, Cheryl Morgan, Mark Olson, Jo Van Ekeren, and Kevin Standlee. The HAMC was established by the WSFS Mark Protection Committee, and its chair and members are appointed by the MPC annually. Jo Van Ekeren joined the HAMC this year. She has been tracking down past Hugo Award nomination, voting, and other historical information that we did not already have on the web site and has been making corrections to the site. We welcome her enthusiasm for the task.

The HAMC continued to work with Worldcon committees to support the marketing of the Hugo Awards, to handle inquiries from the press regarding the Awards as needed, and to maintain [TheHugoAwards.org](http://www.thehugoawards.com), including the list of past finalists and winners, and archiving the “Section 3.11.4” reports of nomination and voting information issued by Hugo Award administrators. The HAMC also provided the live text-based coverage of the Hugo Awards Ceremony. (This is not the streaming video coverage, which, when provided, is at the expense of the hosting Worldcon.) The cost of the coverage ($100-200/year over the past few years) is paid by the MPC, sometimes with grants obtained from elsewhere. Unfortunately, CoverItLive, which we used for many years, ceased operations this year. Regrettably, it appears that there was no way to preserve the transcripts of our past years’ coverage when CoverItLive shut down. As of the time of our report, we were still evaluating an alternative service to use for the 2019 Hugo Awards Ceremony.

One of the things we would like to do going forward is to gather all of recordings of past Hugo Awards ceremonies (including any made before online posting of such things was possible or common) and to put copies of them in a single place, probably the Worldcon Events YouTube channel set up by Kevin Standlee for this purpose. The various recordings were made by many different groups, and we will need to get the owners’ permissions to do so.

The HAMC also manages the WSFS-owned websites Worldcon.org, NASFiC.org, and WSFS.org. All sites are hosted through commercial hosting on Pair.com using WordPress, in same way we manage TheHugoAwards.org. We manage these sites, including the list of seated, future, and past Worldcons, and the lists of bids for future convention to the best of our knowledge. Multiple members of the committee have the credentials for the web sites.

2018-19 had no major changes. Bandwidth and disk space usage for the web sites we manage were well within the allowances for our account. Attached is a chart showing our annual number of website views and unique visitors to TheHugoAwards.org and a companion chart showing the views/visitors around the time of the announcement of our finalists. After the large peak in 2015, traffic slacked off, but has started trending upward again. Additional statistics are available upon request to info@TheHugoAwards.org.

We continue to field inquiries directed to Worldcon.org and TheHugoAwards.org, forwarding them to the current Worldcon or the Mark Protection Committee as necessary.

## 

## Appendix B – Report of the Hugo Study Committee

**Part I: History**

The 2018-19 Hugo Award Study Committee is the continuation of the 2017-18 Hugo Award Study Committee, as authorised by the Worldcon Business Meeting at Worldcon 76 in San Jose. The 2017-18 Committee took up a broad and sweeping mandate, and ultimately considered and presented eight proposals (excluding the proposal for the continuation of the Committee). In the order they were presented in the 2018 Hugo Award Study Committee Report, they were:

1. Proposed Changes to the Fancast Hugo Award Category (with slight changes to the Semiprozine and Fanzine categories to maintain consistency)
2. Proposed Changes to the Professional Artist and Fan Artist Hugo Award Categories
3. Proposed Changes to the Best Graphic Story Hugo Award Category
4. Proposal Recommended for Further Study: Addition of a Best Translated Work Hugo Award Category
5. Proposal Recommended for Further Study: Replacement of Semiprozine and Best Editor Hugo Award Categories with Professional Magazine, Anthology/Collection, and Publisher/Imprint
6. Proposal Recommended for Further Study: Potential Alterations to Best Dramatic Presentation Hugo Award Categories
7. Proposal Recommended for Further Study: Best Art Book and Alterations to Best Related Work
8. Proposal Not Recommended for Further Consideration: Best Novel Split

Of those proposals, three were disposed of by the Business Meeting:

* The Business Meeting referred the proposed changes to Professional Artist and Fan Artist (Proposal 2) to a separate committee. We have elected to respect their remit.
* The Business Meeting enacted the proposed changes to Best Graphic Story (Proposal 3).
* The Business Meeting concurred that the proposal for a split in Best Novel (Proposal 8) should not receive further consideration.

Additionally, subsequent action by Dublin 2019 in announcing a Best Art Book category as their permitted additional Hugo Award category largely preempted deliberation or action by the Committee on that proposal (Proposal 7). In all likelihood, a proposed category would roughly follow the language used by Dublin 2019. This will be discussed further in the related section of the report.

**Part II:** **Current Year Overview and Executive Summary**

Unlike in the previous year, the Committee did not spend very much time delving into the broader state of the Hugo Awards, partly due to having several specific proposals to discuss but also for some structural reasons as reflected on in the Chairman’s Observations in Part III. The previous report indicated that the broad structure of the Hugo Award categories works well, while the question of “what we wish to honour”, as discussed in last year’s report, both informed our deliberations (particularly concerning the creation of new categories) and is a deeply complicated one worthy of dedicated study and discussion.

While we have provided details on the Committee’s discussions over the past year, our overall recommendation is to create official subcommittees to discuss each of the issues separately, with a remit to report back to the main Committee *not later than March 2020* to attempt to move forward with concrete proposals. (It is understood that the Committee can and will do so on its own recognisance, but it was felt to be better to discuss this at the Business Meeting to ensure that it was well publicised.) Some implications of this recommendation are also noted in Part III.

We suggest the creation of the following subcommittees:

* Consideration of “Best Translated Work” Award
* Consideration of the Editor Awards
* Consideration of the Magazine and Fancast Awards
* Consideration of the Media Awards (i.e. Dramatic Presentation)
* Consideration of “Collection/Anthology” Award
* Consideration of Related Work

We would also recommend further consideration of the broader question of “what we wish to honour” as noted above, with a view to defining a set of guiding principles that could be ratified by the Business Meeting. We would not necessarily see these principles as belonging in the Constitution (although they might serve well in the form of a Resolution of Continuing Effect), but they would provide an agreed framework to inform subsequent debate and to assist people who wish to bring in proposed changes.

It was also **strongly** recommended that the Committee move away from an email list for these discussions, and adopt a Wiki format such as that used by fandom.com (which used to be Wikia) to allow for multi-threaded and targeted discussions. Should the Committee continue under its current leadership, this strategy would be adopted.

**PART III:** **Chairman’s Observations**

At the end of the second year of this Committee’s deliberations, it seems appropriate to reflect on the process by which the Hugo Award categories evolve, and the pros and cons of using a Business Meeting Committee structure as a vehicle for change management.

It is self-evidently easier to contemplate and analyse narrowly defined changes to the Awards than to take a more holistic approach. As noted in section IV:6 of this Report, “The Committee has officially concluded that “...it is not possible to consider a holistic set of changes, as there are too many stakeholders involved who each want to make sure (rightly) that their own concerns are acknowledged, and therefore there is no functional way to have a holistic discussion.” This reality may or may not be perceived as unhelpfully limiting depending on whether one believes the current categories are broadly correct and just need some fine-tuning, or whether one believes a larger reassessment is needed.

The Hugo Awards mean a great deal to the Business Meeting community (and to the Worldcon membership at large), and it is not surprising that this Committee attracts a variety of passionate volunteers with a range of views on the way forward: for radical reform; for targeted reform in areas in which they are particularly invested; or for limiting changes to definitional refinement on the *status quo*. As such, the Committee membership is a microcosm of the wider Business Meeting, but it seems inevitable that any consensus recommendations are then likely to focus on small, incremental changes.

A contrasting dynamic occurs when support coalesces around a particular agenda or standard bearer. In this case people self-select into supporting a campaign, and an appropriate referral to Committee (as we have seen with the Lodestar Award) is likely to result in a more cohesive group. Discussion may be structured either as “we intend to have this Award, please work through the wrinkles to ensure we have the best definition” or “we’re considering having this award, please work out a definition and identify the pros and cons”. If the remit of the Committee is to optimise the proposal, rather than to debate whether to take it forward, energy can be spent more productively.

This approach can provide a sharper and clearer discussion but it is inherently narrow and it rules out holistic consideration of how the Hugo Awards look overall. It is also likely to result in ever more categories being added over time, as campaigns periodically succeed in adding categories, while any separate suggestion of category removal inevitably results in a defensive response from those who support the category under review.

Another point to consider (as has been seen this year) is what happens when a passionately advocated and material proposal is referred to a general Committee such as this one – “the irresistible force meets the immovable object”. Faced with a group reflecting the diversity of the Business Meeting, the proposal will benefit from having the time to be properly debated, but may struggle to achieve majority support. The original proponents can easily feel they are simply facing a change-resistant group, become frustrated, and simply opt to bypass the Committee and resubmit to the Business Meeting directly. Both sides’ feelings are understandable.

Given the substantial changes made to the categories over the last decade, and the two years already invested in this Committee, the Business Meeting is therefore encouraged to reflect on the following:

* If we are broadly happy with the *status quo*, and favour an evolutionary approach working issue by issue on modest changes, the current Committee’s remit and approach is workable.
* If we feel that a more holistic approach is needed (e.g. to address the question “if we set up the Hugo Awards from scratch today, what would they look like?”) we need to recognise that Committee as constituted and directed is unlikely to support an effective conversation. As a minimum, the Committee would need to be directed differently to ensure that all participants are aligned on the remit and objectives of the deliberations.
* More broadly, we need to be aware of the impact of the Committee remit and direction on the outcome of discussion. As noted above, a brief to optimise a radical proposal and report back (essentially as devil’s advocate) may result in more constructive debate than one which simply transfers a Business Meeting deadlock into a Committee one. (With that being said, we do recognise the value of the Committee as a place to have extensive discussions on proposals which are too divisive for the Business Meeting to spend appropriate amounts of time on.)

The Hugo Award categories have seen an increased rate of change in recent years. The split of Dramatic Presentation occurred in 2003; split of Editor in 2007; Graphic Story added 2009; Fancast added 2012, Best Series 2017, Lodestar 2018. Pandora’s box has been opened, and the idea of continual evolution has been normalised in the wider community. It therefore feels inevitable that we will continue to see campaigns for significant but narrow changes (typically category addition) in the coming years. Perhaps it is necessary to step back and reflect on this broader picture before we can collectively get on the front foot with managing this process. At present, we are perhaps trapped in a yearly cycle of reactive review.

This approach is supported by the recommendation above to create very narrowly scoped subcommittees for specific proposals or changes, leaving the main Committee discussion area free for more philosophical or holistic discussion of the Hugo Awards, past, present, and future. These subcommittees will be requested to report back to the main Committee in March to ensure that the proposals do not conflict with either each other or the consensus of the Committee as a whole.

**Part IV: Specific Proposals**

[Part I: History](#History)

[Part II: Current Year Overview and Executive Summary](#CurrentOverview)

[Part III: Chairman’s Observations](#Observations)

[Part IV: Specific Proposals](#Proposals)

[*(1) Proposed Changes to the Fancast Hugo Award Category (with slight changes to the Semiprozine and Fanzine categories to maintain consistency) (2018 Proposal 1)*](#Proposal1)

[*(2) Proposal Recommended for Further Study: Addition of a Best Translated Work Hugo Award Category (2018 Proposal 4)*](#Proposal2)

[The Case for Establishing a Hugo Award for Translated Works](#ForTranslation)

[The Case Against Establishing a Hugo Award for Translated Works](#AgainstTranslation)

[Possible Models for a Hugo Award for Translated Works](#PossibleModels)

[A) Best Foreign Language Film Oscar](#ForeignLanguage)

[B) Best Translated Works Awards in Non-English Language Fandoms](#NonEnglish)

[C) Lodestar Award for Best Young Adult Book](#Lodestar)

[D) Hugo Award for Best Related Work](#BestRelated)

[E) Hugo Award for Best Art Book](#BestArt)

[*(3) Proposal Recommended for Monitoring: Elimination of Semiprozine and Best Editor Hugo Award Categories and Creation of Professional Magazine, Anthology/Collection, and Publisher/Imprint (2018 Proposal 5)*](#EliminateBestEditor)

[Elimination of Best Semiprozine and Creation of Best Professional Magazine](#CreateBestProfessional)

[Elimination of Best Editor Short Form and Best Editor Long Form, and creation of Best Anthology/Collection and Best Publisher/Imprint](#BestAnthology)

[*(4) Proposal Recommended for Further Study: Potential Alterations to Best Dramatic Presentation Hugo Award Categories (2018 Proposal 6)*](#AlterBDP)

[*(5) Proposal Recommended for Further Study: Best Art Book and Alterations to Best Related Work (2018 Proposal 7)*](#AlterBestRelatedWork)

[*(6) Proposal Considered but Inconclusive: The Baby and the Bathwater*](#Bathwater)

[*(7) Proposed for Continued Monitoring: Best Series*](#ContinuedMonitoring)

[*(8) Proposed for Entertainment Value: Rotating Categories and the Choose Your Own Adventure – Hugo Award Edition*](#ChooseYourOwn)

(1) Proposed Changes to the Fancast Hugo Award Category (with slight changes to the Semiprozine and Fanzine categories to maintain consistency) (2018 Proposal 1)

The proposed changes to the Fancast category can fundamentally be divided into two categories. The first is the potential renaming of the category and the second is how (and whether) to retain its nature as a “fan” award rather than a professional or mixed one. (The Committee largely felt that any award not specifically dedicated to fans would rapidly become a de facto professional award.).

The renaming of the category ran into some issues which are, quite probably, unresolvable. The initial proposal to rename the category to “Podcast” ran into major objections about specificity, as the Committee feels that the intent of the award is to include other “new media” fannish content (e.g. YouTube videos) rather than to restrict it to exclusively the Podcast format. While the current name is felt to be less than ideal, the Committee found itself struggling to come up with a good replacement, with most alternative proposals being either insufficiently inclusive or painfully clunky. (One example was “Best Fan-Produced Serialised New Media”.)

The main concern on the issue of its being a “fan” award is related to the many non-professional works which are supported by means other than traditional pay-per-play but may not be strictly eligible in the category as written. While this is an issue that is also being grappled with in other categories (such as Fan Artist/Professional Artist), in many respects the issue is more widespread in this arena as a number of online presentations of this nature generate significant income for the presenters from donations/”tip jars”, subscriptions, advertising or sponsorships, or membership in a larger new media group which can sell merchandise and provide cross-promotion. At the same time, we also feel that there is a clear desire not to bring “fully professional” shows (such as those produced by PBS, the BBC, or others) into the award lest they drown out those formats and presentations which this category was intended to honour.

We would note that, after two years of weighing these issues, there is no apparent solution which is legislatively adequate, easily understood, and covers all the areas of concern expressed by both members of the Committee and Business Meeting speakers in 2018. Replicating the form of Semiprozine was considered, but since many on the Committee feel that the qualifications for that category are opaque, we did not want to replicate them and the associated issues (see discussion below). Simply put, there is no easy and objective way to draw a line between a fan-supported show and a commercially-supported show other than excluding those associated with an existing known professional media company.

Given the examination that Semiprozine is receiving, the Committee believes that all three categories (Semiprozine, Fanzine, and Fancast) should be examined by a separate committee to make sure that the issues produced by new “crowd-sourced sponsorship” models and other non-traditional support are given the attention they deserve to ensure that any solution implemented will work into the future. We strongly suggest that representatives of both audio and visual fancasts be solicited for membership on the committee, as well as content creators using Patreon or other sponsorship systems.

(2) Proposal Recommended for Further Study: Addition of a Best Translated Work Hugo Award Category (2018 Proposal 4)

The Committee again took up the proposal for a Best Translated Work Hugo Award Category. Several members who were strongly invested in the issue were unable to engage in the project until the summer, but the Committee was nevertheless able to carry out some useful deliberations. We wish to be clear that, due to the lack of full participation in those discussions and the resulting limits on our progress, the Committee is not proposing such a category to this year’s Business Meeting or endorsing any such proposal brought forward by an individual member.

While on the face of it, establishing a Hugo Award for translated works of science fiction and fantasy is a simple, intuitive idea, it has become clear through discussion in the Hugo Award Study Committee that the implementation of such a category is complicated by several factors. One major philosophical issue is that if it is acknowledged that Best Novel and the other fiction categories are biased towards English language works, and Worldcon wants to do more to promote worldwide science fiction and fantasy, it does not feel like a proper solution to recognise just the small fraction of overseas non-English works that have been translated to English and released primarily in the US. The best solution is surely “Best Work not in the English Language” – but of course with our nominating process and demographic, such a category would not be practical.

While the Committee recommends remitting this subject either to this Committee or to a dedicated Subcommittee (with a Chair to be selected at the Business Meeting), we also believe that (as has been the case with the Art Book category) a Best Translated Work Hugo Award should be run as a trial category at least one time, and preferably twice (once in the US and once elsewhere) if at all possible, prior to any proposal being advanced for adoption. In particular, we are concerned that such a category might “limp along” with anaemic participation and result in marginal success in attracting attention to either the Award or the work it wishes to honour.

Though the Committee has been unable to reach a shared conclusion, presenting both cases, for and against, will give an idea of the current state of deliberations. Additionally, five models for an award for translated works are presented as objects of further consideration and study.

**The Case for Establishing a Hugo Award for Translated Works**

The simplest reason for establishing a category for translated works is that there are plenty of Hugo Award-worthy translated works out there. The traditional test of whether a Hugo Award category is viable is whether there are more than 15 works which would merit being nominated for a Hugo Award, and the Translated Works category fulfills that criterion.

Translated works, by their very nature, have already passed through a quality filter, as only a few books are translated from each language, selected by a translator and a publisher as worthy of appearing in a new language. There is therefore reason to believe that the quality is high, and that is backed up by the reading experience of Committee members.

Committee member Rachel Cordasco has gathered data for all science fiction and fantasy books published in the last calendar year and found 87 books translated to English. Almost all were released by established publishers. Cordasco’s work on other years, plus data from the Translation Database hosted by Publishers Weekly, suggests that translations of science fiction and fantasy have been increasing steadily this past decade. There is therefore little reason to worry that Hugo Award nominators would be unable to find worthy books to nominate.

The other main reason for establishing a category for translated works is to give recognition to global science fiction and fantasy. We are the \*World\* Science Fiction Society, and this is \*World\*con. Our community is an international one, and a Hugo Award that would focus attention on works originally written in languages other than English would welcome in a group of authors and creators who are marginal within English-language fandom. It would also give recognition to translators, who serve an important role in the community by making stories and ideas available to people who do not speak the original language of the work.

Fandom is an international community, and we therefore should give recognition to the best that global science fiction and fantasy has to offer.

**The Case Against Establishing a Hugo Award for Translated Works**

The simplest reason against establishing a Hugo Award for Translated Works is that there does not currently seem to be a critical mass of nominators who are putting translated works on their Hugo Award ballot. There were zero Translated Works on any of the Hugo Award longlists in 2018. There are no Translated Works on this year’s Hugo Award ballot. There were a grand total of 11 Translated Works on the Hugo Award longlists in the 10 years before that.

A Best Translator category was tried before and failed miserably. In 1993, a trial of a Best Translator Hugo Award received nominations on 40 out of 397 total nominating ballots (10%). Those 40 people made 53 total nominations – in other words, a majority of them nominated only one translator – resulting in nominations for a total of 25 different translators.

The first-place nominee had 14 nominations, and the fifth-place nominee(s) had 2 nominations, which was probably a multi-way tie among several people. The remaining nominees had 1 nomination each. As a result, with the category not having 5 strong finalists, the Hugo Award Administrators used their discretion as permitted by the WSFS Constitution to omit that category from the rest of the year’s award process.

This is not an experience that anyone on the Committee would like to see repeated, and though there are more works appearing in translation now than were in the early 90s, it is not certain that another attempt would result in a markedly different result.

While it would be desirable to honour works not originally published in English as part of the remit of being the \*World\* Science Fiction Society, and while there are a good number of such works which reach a standard of being worthy of a Hugo Award, exposure of the nominating/voting base of the Hugo Awards to those works is often limited and will inherently tend to be uneven. Equally, knowledge of Worldcon and the Hugo Awards among English-language SFF readers in largely non-English speaking countries (those most likely to be able to recommend good translated works) is not as great as we might like it to be. In combination, these two issues suggest major barriers to implementation of this Award as one robust enough to take a permanent place on the ballot (rather than expiring after a few years due to lack of nominators).

The other main objection is category overlap. Translated works have been nominated for and have won in the existing fiction categories. This leads to a natural concern that nominators would split between Translated Work and one of the other fiction categories, leading to works with broad support failing to make the ballot. Alternatively, the Hugo Award Administrator may have to make decisions about which category a work “should” be nominated in, which is a position in which the creators of awards have traditionally tried to avoid placing them. Additionally, as the Best Novel award is often seen as “The Big One,” it is possible that the Best Translated award would be seen as a consolation prize for less-worthy works or as a way of preventing translated works from winning over English-original ones, which is contrary to the core purpose of the award category and an unpleasant political discussion everyone would prefer to avoid.

This is a non-trivial problem to solve within the current system of nominating, and the Committee has not come up with any solution yet. A category that would regularly present a headache to the Hugo Award administrators would not be something the Committee could recommend.

**Possible Models for a Hugo Award for Translated Works**

**A) Best Foreign Language Film Oscar**

The Academy Award for Best International Feature Film casts an impressively wide net, allowing countries from all over the world to submit films. But because each country may only submit one picture, the remaining candidates have already been through a quality filter. This results in a pool of around a hundred movies every year for voters in the Academy of Motion Picture Arts and Sciences to consider. In this way, it is similar to a possible Hugo Award, if around 80 translated works published every year have already been filtered through a translator and a publisher. However, one important difference is that Oscar voters are provided with copies of the candidate films to watch, while there is no mechanism which allows potential Hugo Award nominators to easily access all of the translated works of science fiction and fantasy published in a calendar year.

**B) Best Translated Works Awards in Non-English Language Fandoms**

The Seiun Award in Japan and the Premio Ignotus in Spain are long-running science fiction and literary awards that are modeled on the Hugo Awards. They both allow all members of the country’s National Convention to nominate and then vote on various categories, which includes categories for translated works. These both show that there is nothing, in principle, that makes the Hugo Awards process unsuitable to translated works. However, translated works are much more prominent in non-English language fandoms than they are in Anglophone fandom. The Hugo Award process depends on a wide base of nominators, and it is unclear how many translated works are read and nominated by Hugo Award nominators in any given year.

**C) Lodestar Award for Best Young Adult Book**

The Lodestar Award is a model for a possible “not-a-Hugo Award” for translated works. It has clear rules and fits neatly into the existing structure of the Hugo Awards, while avoiding the potential headache of works appearing in more than one Hugo Award category. However, adding a whole separate award is a complication in and of itself that brings other kinds of potential headaches; for example, recent experiences with naming controversies, plus the problem of having to continually explain what the award is, and coming up with a uniquely-identifying trophy for the award, since the Hugo Award rocket cannot be used for it.

**D) Hugo Award for Best Related Work**

The Hugo Award for Best Related Work does a good job of honouring works that are important to Fandom, but either don’t fit neatly into an existing category, or represent a form of genre work which is not common enough to sustain an award category of its own. A Hugo Award for Best Translated Work would benefit from being as inclusive as possible; for instance, by giving nominators the possibility of recognising anthologies and single-author collections, which both represent a significant portion of the translated works published in any given year. However, this open-endedness might lead to a lack of clarity for nominators, which could lead to a single work receiving nominations in two or more categories.

**E) Hugo Award for Best Art Book**

The Hugo Award for Best Art Book is an example of a category carved out of a larger category, in this case Best Related Work. It takes a subset of Hugo Award-worthy works that did not receive much awards recognition and creates a new category for them. Since this is currently being run as a one-off award, the Committee would need to consider the results. The questions to look at are primarily two: How do nominations and votes for the Best Art Book category compare to nominations and votes art books have received through the years in Best Related Work? Is translated fiction a different-enough category from other fiction to make it feasible to cleanly separate it out?

(3) Proposal Recommended for Monitoring: Elimination of Semiprozine and Best Editor Hugo Award Categories and Creation of Professional Magazine, Anthology/Collection, and Publisher/Imprint (2018 Proposal 5)

**Elimination of Best Semiprozine and Creation of Best Professional Magazine**

The Committee gave a good deal of deliberation to these intertwined proposals. The idea of replacing Best Semiprozine with a Best Professional Magazine category did receive some support from within the Committee, though not enough to achieve a consensus.

There are two main arguments in favour of changing the Best Semiprozine category to Best Professional Magazine:

* The name and eligibility requirements of the Semiprozine category are unusual, and arguably clumsy.
  + The name does not conform to the professional/fan division established in other categories (e.g. artist).
  + The eligibility requirements (especially those related to income) are also unusual, and require information which is unlikely to be known to nominators unless the creators self-disclose, which they may not wish to do.
  + The income eligibility requirements are also arguably unfair, since the same absolute amount of money might or might not render a publication eligible depending on the other income or wealth of the creators involved.
* There is a broad (but not universal) feeling that the Internet has “leveled the field” between full-blown professional publications (where hard-copy circulation numbers are declining) and those published under some other basis but which are not eligible under “Fanzine.” In this context, the restrictions which led to the creation of the category may or may not make sense any longer.

The main argument against carrying out a revision of Semiprozine into Professional Magazine without revising the other categories was the risk that the category would be somewhat redundant with the short-form Best Editor Hugo Award, potentially resulting in the same individual receiving two Hugo Awards for essentially the same work.

As noted elsewhere, we also feel that notwithstanding these concerns, some consideration should be given to adjusting the Semiprozine eligibility requirements to render them less technical (e.g. getting rid of the income requirement), even though we are at pains to suggest how this could be done without sweeping in all fully-professional serial publications if that is not a desired result.

**Elimination of Best Editor Short Form and Best Editor Long Form, and creation of Best Anthology/Collection and Best Publisher/Imprint**

The primary arguments for these proposals came down to relative familiarity, particularly on the long-form Best Editor category. (Almost all the discussion around the Editor categories did focus on the Long Form Editor category.) Substantial concern was voiced that in many cases the editors of longer-form publications (mainly novels) are often unknown to the readers, and there is a lack of visibility into what exact contributions are being honoured, potentially rendering attempts to honour many long-form editors an ideal which cannot be achieved due to prevailing practices within the publishing industry.

In contrast to this, the main arguments against changes to the Editor award indicated a preference for honouring individuals versus corporations (as Best Publisher/Imprint would replace an individual with an entity). Concerns were expressed that the receipt of such an award would not be truly appreciated by such entities, that it would not provide Hugo Award voters the same sense of satisfaction as giving an award to an individual, and that the annual list of finalists would devolve to seeing the same well-known publishers on the ballot every year. In particular, we noted that several members of the Committee felt passionately about preferring to reward individuals rather than imprints or publications (as these would replace the honouring of editors themselves with the honouring of their companies).

That being said, very little opposition was raised to the notion of a Best Anthology/Collection award, and the Committee seems to be generally in favour of considering the idea, if not necessarily to the point of being able to put forward a well-formed proposal.

As a result, the Committee did not come to a consensus to proceed with these changes, and instead has proposed to defer any further action at this time in order to permit Betsy Wollheim to attempt to work with various publishers to achieve better transparency and recognition of the editors of long form works (through such measures as putting Editor name on the Copyright pages of works, and eligibility posts by Publishers stating which Editors were responsible for what originally-published works in the award year).

We recommend that the Business Meeting continue to monitor this situation, and suggest that this subject be revisited in depth to see what fruit Ms. Wollheim’s efforts have borne and if they are sufficient to address these concerns. In conjunction with this, we would recommend an interim report be offered as to the status of this progress for the 2020 Business Meeting. While the changes raised here could be considered separately, they were almost always raised together due to both overlap in topic (to some extent) and a sense that it is the will of the Business Meeting and the membership at large to not increase the number of Hugo Awards very much more.

(4) Proposal Recommended for Further Study: Potential Alterations to Best Dramatic Presentation Hugo Award Categories (2018 Proposal 6)

The Committee addressed two broad topics in relation to Best Dramatic Presentation. These are dealt with in turn below:

* The proposal to expand the number of DP awards to reflect the greatly increased volume and diversity of TV series that have emerged in recent years, and in particular to consider the distinction between serial and episodic series/anthology shows.
* The overall scope of the category, and whether the currently understood boundary should revisited with respect to e.g. documentaries or audio-only works (e.g. radio serial fiction).

**The TV Landscape**

There was a general acceptance that the volume and diversity of high-quality work appearing on TV and related sources (including Internet broadcasters such as Netflix and Internet sharing services such as YouTube) has increased greatly over the last decade.

In additional to theatrical features (movies), the DP category now covers at least the following:

* Traditional Episodic Series (e.g. *Dr Who*) *–* which are primarily considered as a series of individual stories, although there may be some overarching arc plots
* Serials with a continuous narrative arc (e.g. *Game of Thrones*) *–* although conversely here some episodes may still stand out sufficiently to be considered award-worthy in isolation
* Anthology Series (e.g. Netflix’s *Love Death and Robots* or Amazon/Channel 4’s *Philip K Dick’s Electric Dreams*)
* Individual episodes of any of the above – mostly in the 30-60 minutes length range
* Mini-Series (self-contained and complete; although these might be considered a variant on Serial).
* Shorts (either standalone, or short episodes e.g. *Love Death and Robots* has works of around 8-20 minutes).

In recent years in particular we have seen an increased number of high profile serials, some of which have been finalists in the BDP-L category, and a number of questions have been raised about the adequacy of the two existing categories and the associated (purely length-based) definitions:

* BDP-L continues to be dominated by theatrical features (season 1 of *Game of Thrones* was the last serial to be a finalist, in 2012). The current structure apparently makes it difficult to honour a series/serial/mini-series as a complete work, limiting recognition to individual standout episodes nominated in BDP-S.
* This particularly seems to mitigate against recognition for true serials where the overall work may be of the highest quality but the story is continuous and individual episodes are not self-contained enough to succeed in BDP-S.
* There has been some discussion as to whether we should allow a complete series to be a finalist in BDP-L and simultaneously a constituent episode to be a finalist in BDP-S. The argument in favour is that this would not be rewarding the same work twice, since one work is only a small part of the other – and that allowing this dual eligibility would be consistent with the approach we now take in the fiction categories on Best Novel / Best Series. Moreover, excluding episodes from series which are finalists in any new Best Dramatic Series award would risk gutting the BDP-S category. (We avoid this problem now solely because theatrical features rather than series dominate the current BDP-L shortlists).
* There was some interest in adding an explicit new category to recognise shorter works, given that the current BDP-S category is dominated by single episodes of popular series.

The committee was agreed that many worthy series are being made in both episodic and serial form. However, there was no consensus on any particular change to the current categories. The highest level of interest and debate regarded the addition of a category to recognise complete series separately from theatrical features. Within this, however, there was little appetite for separating serials from episodic series, since the boundary between these forms is very subjective. Similarly, there was little support for an award for very short works below the 30-60 minute range which dominates the current BDP-S shortlists.

The arguments against adding a new Dramatic Series award included:

* Overall category bloat, particularly since there were already proposals for new categories in other areas
* Category bloat in the DP area; some people felt that we should stay with two DP awards; some were open to a third; but almost no one wanted to see more than three
* A sense that TV episodes were already well recognised through their dominance of the current BDP-S, and that we did not therefore need a Series award as well.

**Overall Scope of Dramatic Presentation Categories**

The Committee considered several questions around the overall scope of the DP area. In some cases, the concerns expressed related to explicit changes to the current boundary. In others, the issue was concern that the current boundaries are simply unclear or not well understood, and that clarification would help future Administrators and nominators.

1. Non-fictional or lightly fictionalised works: The discussion here largely centred on whether these fit more naturally with Dramatic Presentation or with Best Related Work where they generally appear at present (for instance, *The Hobbit Duology* which is a 2019 Hugo Award Finalist). It was noted that the current BDP category names have been implicitly understood to exclude such works.
2. Audio-only works such as serialised radio drama. There was some sense that these probably belong in the DP categories but the current wording can suggest otherwise.
3. Audio-only musical works. It was noted that *Wicked Girls* (2012) was placed in Related Work while the comparable *Blows Against the Empire* (1971) was placed in BDP.

There was general agreement that live theatrical dramatic performances, and other live performative acts (such as the *Drink Tank’s Hugo Award Acceptance Speech* (2012)) are currently correctly understood to be covered by the DP categories.

Overall, it was felt that further work would be useful next year to see if the category definitions can be adjusted to make the intended boundaries clearer.

(5) Proposal Recommended for Further Study: Best Art Book and Alterations to Best Related Work (2018 Proposal 7)

The proposal to create a Best Art Book category was considered during the 2017-18 Committee and referred to this year’s Committee with the expectation of further study. Before this year’s Committee could continue work, the Dublin 2019 Worldcon Committee announced that it would use its right to add a single Hugo Award category to run a trial of the Best Art Book category. For all intents and purposes, this froze discussion and limited deliberations pending the success or failure of the trial category, as the practical results of a trial run of the category would overwhelm any academic observations on the part of the Committee.

In particular, overwhelming popularity would likely lead to the adoption of the category while an anaemic result (as was the case with Best Video Game and Best Website) would lead to it being set aside for some time. Likewise, if the category proves to be successful, the language used for the Special Hugo Award would likely be adopted in large form (albeit with alterations to the Best Related Work category probably being necessary).

As a result, the Committee felt it had little recourse but to pass the concept of the category forward for another year and to recommend that, should the committee be renewed, the results of the Special Hugo Award Category from Dublin be taken into consideration.

(6) Proposal Considered but Inconclusive: The Baby and the Bathwater

The Committee considered (briefly) a proposal to remove all the existing categories and replace them as follows:

Written Media:

Best Series (works published in 2 or more pieces, more or less what we’ve got now for eligibility)

Best Novel (standalone works 50K+ words)

Best Mid-Length (standalone works 15K – 50K words)

Best Short (standalone works <15K)

Multimedia:

Best Fancast

Best Audiovisual Short (TV, play, radio drama, short video game, etc.)

Best Audiovisual Long (movie, long play, serial radio drama, long video game, etc.)

Best Other Multimedia (song, album, etc.)

Other:

Best Editor

Best Anthology or Collection (given to the editor)

Best Artist

Best Non-Fiction

Best Serial Publication

Best Related Work

Best Graphic Story

Unfortunately, discussion of this holistic proposal got bogged down on two specific components (the Best Editor combination and the removal of the explicit Fan categories) and no other discussion took place. The Committee would like to recognise, however, that fanworks of all types are officially eligible in all categories (including Best Novel), even under the current rules.

The Committee has officially concluded that despite its holistic remit, it is not possible to consider a holistic set of changes, as there are too many stakeholders involved who each want to make sure (rightly) that their own concerns are acknowledged, and therefore there is no functional way to have a holistic discussion.

(7) Proposed for Continued Monitoring: Best Series

The Committee made a concerned note of the number of nominees for Best Series on the 2018 Longlist which were disqualified due to having been nominated in the previous year and having not yet published the requisite number of additional words to make them eligible again. When combined with one series, *The Broken Earth*, declining a nomination to avert a potential conflict with a simultaneous Best Novel nomination, the result was that the tenth-placed nominee was on the final ballot as three series were declared ineligible. Phrased slightly differently, half of the series with the *potential* to be disqualified from the final ballot for that reason in 2018 actually *had* to be disqualified.

On the one hand, this issue may simply be a “teething issue” as questions of repeated eligibility have, in the past, generally been limited to works which were substantially revised. The paradigm for Best Series is somewhat different and may take some getting used to on the part of the nominators.

On the other hand, there is a risk that a pattern will develop where a significant number of prior nominees will continue to be nominated in spite of a lack of qualifying installments/word count. Some felt this raises a concern that the category could see its credibility undermined if nominees which are sufficiently far down the list make the final ballot on a regular basis. Others pointed out that if the previous finalists weren’t being nominated, the downlist entries would actually be the finalists, anyway.

At the present time the Committee does not have any recommendations to make with respect to the structure of the category itself. However, the Committee does recommend that the Hugo Award Administrators work to improve nominator awareness of those series which are **not** yet re-eligible in a given year due to insufficient additional installments and/or word count. A list of “series which have been finalists before and are not yet again eligible” would seem to be a manageable amount of work for the Hugo Award Administrators and not trespass on the (entirely reasonable) tradition that the Hugo Award Administrator not have to manage eligibility lists as a whole. This would also give authors a chance to correct the record if an installment has been overlooked or mis-counted for whatever reason. The Committee also recommends that this area be monitored for developments in this respect.

(8) Proposed for Entertainment Value: Rotating Categories and the Choose Your Own Adventure – Hugo Award Edition

In the context of the discussion on Best Series and the number of proposed categories that have arisen as of late, the question of potentially having a set of Hugo Award Awards which are run on a cycle came to mind. While we are fully cognisant of many potential issues with doing so, if there is a desire to have a substantial number of categories which are smaller and/or for which reasons exist for wanting them to be periodical (such as, potentially, Best Series) then this may be one way to honour such areas in lieu of a substantial increase in the number of categories honoured every year. Ideally, the awards in question would be timed so that they would be administered evenly (that is, no year would see more than one additional award scheduled above and beyond other years) with the awards in question carrying multi-year eligibility.

Another idea which was brought up largely in jest (but with an underlying point that is worth considering) was that of allowing each individual Worldcon to pick any set of 15 Hugo Awards from a Long List of “every Hugo Award that’s ever been proposed,” with a clause stating that 5 years of stability would mean freezing that set as the permanent set of awards. While this is clearly infeasible both politically and practically, the underlying sense of there being perhaps too many categories (either on the final ballot or in the proposal stages) rings true throughout much of the Committee’s deliberations.

1. This made the parliamentary inquiry about whether the amendment was a lesser change moot. [↑](#footnote-ref-1)
2. The Secretary made an editorial change from the original submission, from “which” to “that”. [↑](#footnote-ref-2)
3. The number of nominations is five; the number of finalists is six. [↑](#footnote-ref-3)
4. On Sunday, the Chairperson directed the Secretary to remove the word “No” in the short title. [↑](#footnote-ref-4)
5. Per Standing Rule 5.6, a member speaking in debate may not immediately move to close debate. [↑](#footnote-ref-5)
6. The chair acknowledged the item up for debate was not an objection to consideration, but the intent of Ms. Padol’s statement was clear. [↑](#footnote-ref-6)
7. Cliff Dunn was subsequently appointed as Discon 3’s MPC representative. [↑](#footnote-ref-7)
8. In the U.S., all marks are registered to WSFS, not to WIP. We had to register them to WIP in the EU because unincorporated associations cannot register marks in the EU, only corporations, partnerships, or individuals may do so. [↑](#footnote-ref-8)