

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

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Sunday, August 18, 2019**

**INTRODUCTION**

All meetings will be 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 and Jo Van Ekeren & Anne Davenport
Logistics Liaison	Jared Dashoff

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 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 – SUNDAY, AUGUST 19**

The 2019 business meeting staff consists 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 will be recorded per Standing Rule 1.6. Any member may also make their own recordings and distribute them at their discretion.

The chair will propose a time limit, to be voted upon immediately. If it's defeated, the mechanism to "fill in the blank" will occur. The time limit for each item will be noted prior to the discussion.

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**A. STANDING RULE CHANGES**

No Standing Rule changes were submitted.

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**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.

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**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.

\*\*\*\*\*

**B.3 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 motion to 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.

\*\*\*\*\*

#### **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.

### **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](#) for the makers' commentary on page 16.

\*\*\*\*\*

#### **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](#) for the makers' commentary on pages 29-30.

\*\*\*\*\*

### **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](#) for the makers' commentary on pages 31-33.

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## **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 ConNZeland. 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.

\*\*\*\*\*

## **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 and 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.

\*\*\*\*\*

## **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.

\*\*\*\*\*

#### **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.

\*\*\*\*\*

#### **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.

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#### **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 which 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.

\*\*\*\*\*

## **D.7 Short Title: Five and 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.

\*\*\*\*\*

#### **D.8 Short Title: No Deadline for Nominations Eligibility**

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 Hugos 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 Hugos 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 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.

\*\*\*\*\*

## **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 meeting, 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.

\*\*\*\*\*

#### **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) 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.

\*\*\*\*\*

#### **D.11 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.

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#### **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 (3.3.1-3.3.56 and 3.3.78), 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."

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### **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>.

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: <b>Nomination</b> <b>Win</b>	<b>BAFTA</b>	<b>D.I.C.E.</b>	<b>TGA</b>	<b>GDCA</b>	<b>TOTAL</b>
<i>Assassin's Creed Odyssey</i>					2
<i>ASTRO BOT Rescue Mission</i>					1
<i>Celeste</i>					3
<i>God of War</i>	Win	Win	Win	Win	4
<i>Into the Breach</i>					1
<i>Marvel's Spider-Man</i>					3
<i>Monster Hunter: World</i>					1
<i>Return of the Obra Dinn</i>					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> and a hub and survey for the proposal is at <http://gameshugo.com>.

## **E. COMMITTEE REPORTS AND MOTIONS**

### **E.1 Standing Committee of WSFS**

#### **E.1.1 Mark Protection Committee Report**

The members of the MPC for 2018-2019 are 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, attached to these minutes.

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

#### **E.2.1 Nitpicking & Flyspecking Committee**

The members of the NP&FSC for 2018-2019 are 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>.

#### **E.2.2 Worldcon Runners Guide Editorial Committee (forthcoming)**

The Worldcon Runners' Guide Editorial Committee members for 2018-2019 Mike Willmoth are <[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.

### **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 consists 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>.

#### **E.3.2 Hugo Awards Study Committee**

The Hugo Awards Study Committee for 2018-2019 consists 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, Perriane 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](#), attached to these minutes.

### **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 consists 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 report was submitted.

### **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.



## F. FINANCIAL REPORTS

### 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
<b>07/21/2018</b>	<b>2018 balance</b>		<b>\$47,541.23</b>
11/10/18	Felicia Day San Jose Grant Expenses	657.52	46,883.71
<b>07/20/2019</b>	<b>Outstanding Balance</b>		<b>\$46,883.71</b>

**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>

**Officers:**

President: Scott Zrubek <[president@alamo-sf.org](mailto:president@alamo-sf.org)>

Vice President: Randall Shepherd <[vicepresident@alamo-sf.org](mailto: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>>

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

## F.4 MidAmeriCon II (Kansas City)

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

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

**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>

**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 – <[lichtwardt@icloud.com](mailto:lichtwardt@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 –

<[earlinemabeebe@sbcglobal.net](mailto:earlinemabeebe@sbcglobal.net)>

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

### NorthAmeriCon '17 Financial Statement

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

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

<b>Income</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	
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 €	
<b>Total</b>						973,529.88 €
<b>Expenses</b>						
<b>Chair and admin</b>						
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 €		
<b>Staff weekends (3 pcs)</b>						
Venue and food		13,232.49 €	7,152.47 €			
Travel and hotel reimbursements		4,039.15 €	2,087.94 €			

<b>Facilities</b>					
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 €		
<b>Outreach and Publications</b>					
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 €			
<b>Staff related</b>					
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 €	
<b>Member related</b>					
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 €	
<b>Guests of honour</b>					
Hotels (including CoB and other)			25,979.21 €		
Travel			15,723.49 €	73.68 €	
Other			3,967.54 €		
<b>WSFS and Hugo related</b>					
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 €		
<b>IT systems</b>					
Hosting	25.47 €	457.94 €	886.66 €	276.17 €	91,.10 €
Other systems		976.10 €	595.00 €	288.74€	109.19 €

<b>Finance</b>						
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 €		
<b>Total</b>						952,887.60 €
<b>Balance</b>						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](mailto: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

## 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)**

<b>INCOME</b>	<b>US Dollars</b>
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	<u>760.95</u>
<b>GROSS PROFIT</b>	<b>\$1,513,772.06</b>
<b>EXPENSE</b>	
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	<u>127,264.08</u>
<b>CONVENTION EXPENSES</b>	<b>\$1,274,598.32</b>
<b>NET INCOME</b>	<b>\$ 238,939.60</b>



<b>ASSETS</b>	
Current Assets	
Checking/Savings	\$ 272,149.18
14500 Undeposited Funds	21,621.51
Total Current Assets	293,770.69
Other Assets	5,642.03
<b>TOTAL ASSETS</b>	<b>\$ 299,412.72</b>
<b>LIABILITIES &amp; EQUITY</b>	
Liabilities	\$ 29,639.85
Equity	269,772.87
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>\$ 299,412.72</b>

**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](http://www.worldcon76.org)

**Officers and Members:**

President: David W. Gallaher  
Vice President: David W. Clark  
Secretary: Kevin Standlee  
Treasurer: Lisa Deutsch Harrigan  
Sandra Childress  
Bruce Farr  
Cheryl Morgan

Kevin Roche  
Cindy Scott  
Randy Smith  
Andy Trembly  
Jennifer "Radar" Wylie  
Tom Whitmore, Director Emeritus

## 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	
<b>Memberships &amp; Grants/Sponsors</b>		<b>\$66,251</b>
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	
<b>Other Income</b>		<b>\$13,882</b>
<b>Income Est. Total</b>		<b>\$80,133</b>

<b>Expenses</b>		<b>Subtotals</b>
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)	
<b>Expenses Subtotal to Date</b>		<b>\$55,589)</b>
<b>Net (Income-Expense)To Date</b>		<b>\$24,544</b>

**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](mailto:info@utahfandom.org)>

**Convention Website:** <[www.spikecon.org](http://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

<b>Income</b>	<b>EUR</b>
Bid Passlong	€ 20,000.00
Voting Fees	41,744.36
Membership Income	781,502.64
Merchandise	1,321.77
Passalong - Kansas (MAC2)	26,829.27
Passalong – Helsinki	12,000.00
Failte Ireland Grant	17,530.00
Dealers	11,215.00
Publications Ads	1,175.00
<b>Total Income</b>	<b>€883,398.04</b>
<b>Expenditure</b>	
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)
<b>Total Expenditure</b>	<b>(€603,589.36)</b>
<b>Net(Income - Expenditure)</b>	<b>€279,808.68</b>

#### 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
<b>Total Memberships</b>	<b>6,785</b>

**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

<b>Income</b>	<b>NZ\$</b>
<b>Memberships</b>	
Full Attending Memberships	\$223,170.92
Other Memberships	9,767.32
Supporting Memberships	6,472.84
Voting Fees	16,786.00
<b>Income, Misc. Chairs Division</b>	
CANSMOF Donation	10,873.11
Worldcon 75 Passalong	26,979.88
Worldcon 76 Passalong	50,608.23
New Zealand in 2020 Donation	1,144.43
<b>Miscellaneous</b>	
Finance, Bank Interest	666.19
Donations	3,000.00
T-shirt Sales	2,484.18
Publicity, Advertising Income Progress Reports	391.30
<b>Total Income</b>	<b>\$352,344.40</b>
<b>Expenses</b>	
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)
<b>Total Expenditure</b>	<b>\$63,857.36</b>
<b>GST Movements</b>	
GST Paid	(\$ 6,336.88)
GST Chargeable	35,278.44
<b>Net GST Movements</b>	<b>\$28,941.56</b>

<b>SUMMARY</b>	
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](mailto:lynelle.howell@gmail.com)>

**Convention Website:** <<https://conzealand.nz/>>

**Officers:**

Daniel Spector	President
Harry Hamilton	Treasurer
Musgrave	
Lynelle Howell	Secretary
Andrew Alexander	Director
Adams	
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., as follows:

Candidate	Mail	Thu	Fri	Total
<b>Columbus, OH</b>	<b>7</b>	<b>46</b>	<b>34</b>	<b>87</b>
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.



## **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](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.<sup>1</sup>

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-

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<sup>1</sup> 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.

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	<a href="#">014277016</a>
Hugo Award	Worldcon Intellectual Prop.	Class 9, 16, 41	2025/06/18	<a href="#">014278519</a>
The Hugo Award Logo	Worldcon Intellectual Prop.	Class 16, 35, 41	2025/06/22	<a href="#">014270748</a>

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

	<b>Date</b>	<b>Income</b>	<b>Expense Paid by MPC/WIP</b>	<b>Balance Checking Accounts</b>
<b>Cash on hand as of July 1, 2018, at U S Bank</b>	07/01/2018			<b>\$10,400.69</b>
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
<b>Bank Balance June 30, 2019 at U S Bank</b>	06/30/2019			<b>\$7,854.99</b>

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://TheHugoAwards.org), 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.

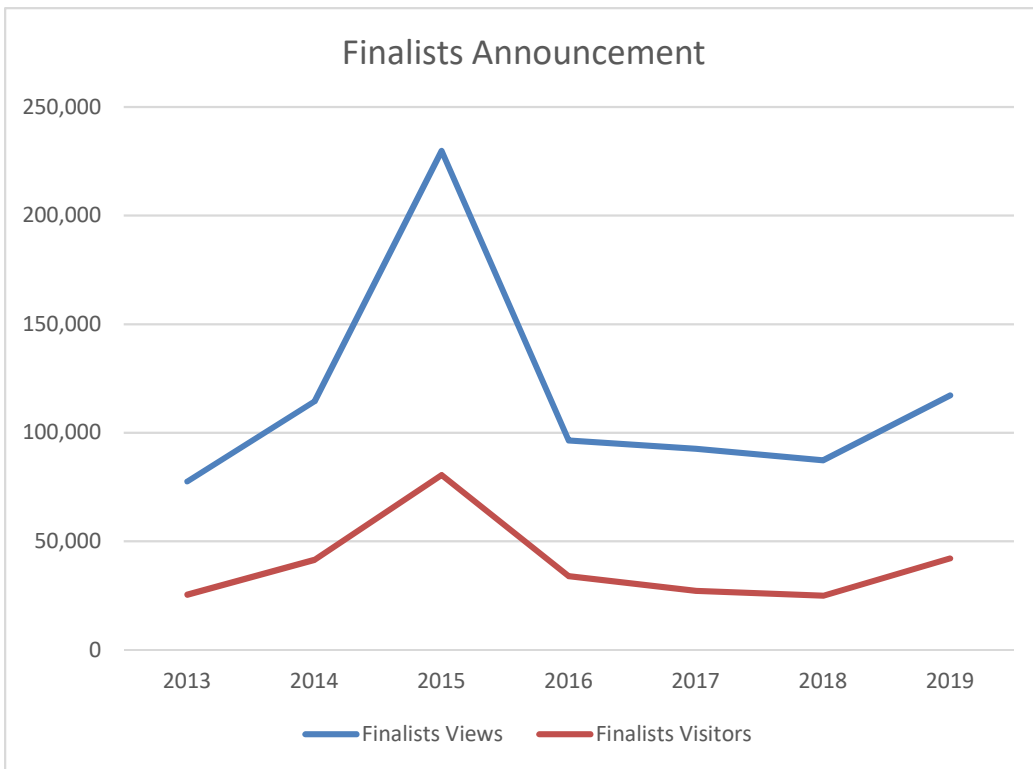
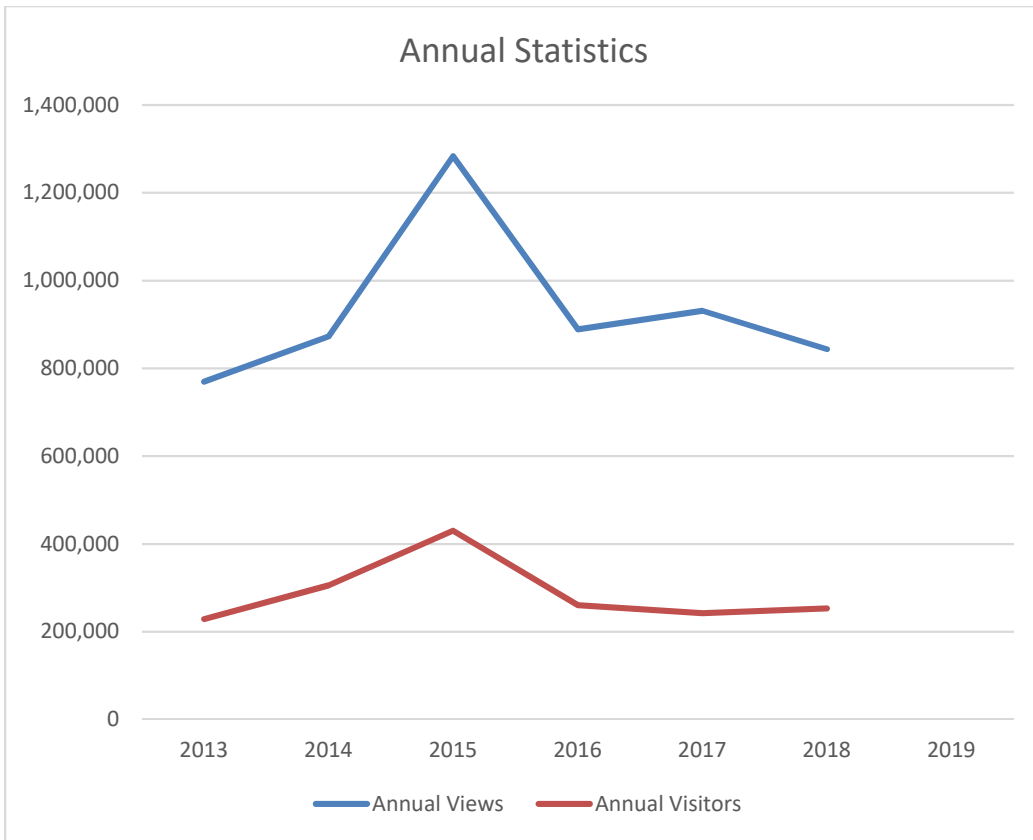
One of the things we would like to do going forward is to gather all of recordings of past Hugo Awards ceremonies (including any made before online posting of such things was possible or common) and to put copies of them in a single place, probably the Worldcon Events YouTube channel set up by Kevin 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](mailto: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](#)

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

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

[Part IV: Specific Proposals](#)

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

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

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

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

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

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

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

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

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

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

[\*\(3\) 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](#)

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

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

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

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

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

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

***(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 be 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 addition 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 cognizant 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.