

ANNUAL REPORT 2018





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the Television Academy

MESSAGE FROM THE CHAIRMAN/CEO



To say that television changed my life is not an exaggeration. In fact, it may be an understatement. This industry has allowed me to travel the world, meet extraordinary people, even win some awards — including seven Emmys. But without question, serving as Television Academy chairman was one of the high points of my career. It was a privilege to help guide this organization during a period of dynamic change, and I am proud of what our leadership accomplished during that time.

Among my priorities as chairman was to increase diversity and inclusion in the television industry. The same is true of my work as a producer, which allows me to advocate in a more immediate and personal way for inclusion by creating opportunities for people from diverse backgrounds to share their talents and advance their own careers. In this respect, as in many others, my personal values are in alignment with those of the Academy, and as I reflect on 2018, I am pleased to note the continuation of many positive steps within the Academy during the Emmy Awards' 70th anniversary year.

One example: When we heard from members and programmers that, with so many shows in the Emmy mix, they wanted additional FYC events to provide voters and creators more opportunities to engage prior to the balloting period, we increased the number of FYC events from sixty-one in 2017 to more than a hundred by opening up weekends and allowing more than one event on a single night.

In addition, the Board of Governors continued to revise membership requirements, creating a pathway to membership for numerous qualified industry professionals who had previously been unable to join the Academy. On-air promo producers and directors are now eligible to join the Commercials Peer Group of the Academy, and membership eligibility in the Performers Peer Group was expanded to include commercial performers and narrators. Eligibility requirements for all voice-over artists and commercial performers were also formally adopted by the Performers Peer Group.

These membership changes are consistent with our ongoing efforts to be inclusive and recognize the many professionals who play vital roles in the television landscape. Adjustments such as these helped to elevate our overall membership to more than 25,000 for the first time. With membership continuing to grow, it was a thrill to see talented young people from the Television Academy Foundation's internship program, who represent the next generation of our industry, onstage in this year's Emmy Awards telecast.

Finally, it was enormously gratifying that the Academy and representatives from ABC, CBS, Fox and NBC reached an agreement to extend our contract with the four broadcast networks to televise the Primetime Emmy Awards through 2026. We are excited to continue our collaboration with the networks in celebrating excellence in television each year, honoring the great programs, performances and content that captivate millions of fans. With this negotiation accomplished, the Academy can concentrate on expanding our support for all who work in television and help to shape the future of our medium.

At this moment of transition, I extend sincere thanks to the many people who helped to make my term as chairman such a pleasure and a privilege. Among them are my fellow Academy officers, governors and staff and the family, friends and colleagues who supported and encouraged me every step of the way.

As I move on from my role as chairman, I remain an engaged and enthusiastic Academy member. I am grateful for the opportunity to have served this organization and the industry that means so much to all of us.

HAYMA WASHINGTON
Chairman & CEO

TOM PAYNE

MICHAEL SHEEN

S P R O D I G A L N

Enter the mind of a serial killer.



MONDAYS
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MESSAGE FROM THE TELEVISION ACADEMY FOUNDATION CHAIR



As the Foundation approached its 60th anniversary, our staff and leadership continued to focus on impact, relevance and expansion in 2018. Our core programming strengthened and grew, with a continued priority on diversity, inclusion and service to the television community.

The Foundation's internship program, which has changed lives and launched careers since 1979, served 53 students in 2018 — over half of whom were students of color, and three-quarters were women. Thanks to the Dick and Noelle Wolf and the Wolf Family Foundation and a partnership with the National Alliance for Children's Rights, we were able to recruit and place three transition-aged foster youth in internships at Disney-ABC, Shondaland and the Lippin Group.

For the second year in a row, four Foundation interns were selected to serve as trophy presenters on the Emmy Awards telecast. Academy chairman Hayma Washington also invited 10 interns to join him on stage as he highlighted the importance of creating an inclusive future for the industry. Three Emmy nominees were former Foundation interns, and one of them won! Lindsay Pepper, from the intern class of

2012, was awarded her first Emmy as a sound editor on Netflix's *Stranger Things*.

In its third year, the Power of TV series continued to showcase the potential of television to create social change. The series hit a high note with a sold-out event about the inclusion of Latinx perspectives, which featured a conversation with stars and showrunners from the Netflix comedy *One Day at a Time* and the Starz drama *Vida*. Additional Power of TV events included the Women in Television Summit, and another sold-out conversation about the onscreen representation of reproductive health and access.

This year, the College Television Awards took an important step toward a new era of impact. In order to realign the CTA eligibility period with the school-year calendar, the Foundation did not hold a ceremony in 2018. We also announced a smaller set of categories to reflect ongoing industry changes. The call for submissions went out in Fall of 2018, and the team planned a new and improved ceremony and student summit for 2019.

Our renowned online archive of oral history interviews with television legends underwent a renaissance in 2018, with a new name — The Interviews — and a new website with expanded functionality. Notable interviews conducted in 2018 included Louis Gossett, Jr., RuPaul Charles, Peter Arnett and Robert Clary.

Finally, so critical to our success is fundraising. Our online auction continued to surpass fundraising goals, and the Emmys Golf Classic exceeded \$300,000 for the second year in a row. Meanwhile, individual philanthropists continue to bolster our work. Look for exciting announcements about new programs and expansions ahead thanks to the generosity of key donors secured in 2018.

We are inspired and emboldened by the success of our programs and our alumni, who are building exciting careers across all segments of the industry. Our committed Board of Directors, dedicated staff and generous sponsors and donors continue to work together to make our goals a reality.

MADLINE DI NONNO

Foundation Chair

MESSAGE FROM THE PRESIDENT/COO



The Television Academy takes great pride in the fact that our signature event, the Emmy Awards, is the preeminent honor in our medium. 2018, which marked our 70th Emmys, reinforced that consensus with an entertaining telecast on NBC and deserving winners across the board.

Perhaps not as well known to the public as the Emmys telecast — but no less important to us as an organization — are the other awards that we present each year. The Creative Arts Emmy Awards honor artistic and technical achievement in a range of categories, as well as exceptional work in such genres as animation, documentary and reality programming; the Los Angeles Area Emmy Awards are devoted to programming produced by and for the Los Angeles broadcast market; the Television Academy Honors salutes programming that addresses topics of social and cultural importance; and the College Television Awards celebrate excellence in student production.

In addition to awards ceremonies, the Academy offers an array of exclusive events for our members, ranging from screenings and panel discussions to networking mixers, educational seminars and other professional development opportunities.

2018 featured an especially strong list of member events, including several that reflected the Academy's ongoing commitment to diversity and inclusion. Among them were "The State of Asian-American Representation in Hollywood" and "The Power of TV: Latinx Inclusion." And, in partnership with Women in Entertainment, an organization dedicated to the advancement of women working in the entertainment industry, we hosted the first Women in Television Summit, which brought together intersectional leaders in television for discussions highlighting those who have challenged the status quo, overcome obstacles and championed inclusivity within the industry.

We also hosted evenings on topics such as politics, health and personal empowerment. They included "Penning Pennsylvania Avenue," where content creators and performers from such series as *The West Wing* and *Veep* discussed television's depiction of Washington, D.C.; "Veterans Day: Television and the Military Experience," devoted to issues affecting veterans and how television portrays them; "Tuning in for the 'Talk,'" a look at how writers and producers approach sex, love, relationships and contraception; "The Power of TV: Reproductive Health and Access in Storytelling," developed in partnership with the USC Annenberg Norman Lear Center's Hollywood, Health & Society, which addressed television's depiction of reproductive choice, family planning and maternal health; and "Who Taught Them Everything They Know?," a tribute to the mentors who helped to guide and influence the careers of leading executives, performers, showrunners and other industry professionals.

In addition, we expanded our efforts to connect with members beyond our base of operations in Southern California with a networking night in New York City, as well as "Emmy Awards 101," an evening for our East Coast members to learn more about the ins and outs of submitting Emmy entries, launching an FYC campaign and more. Finally, on Emmy night, we hosted a viewing party in Manhattan for members to mingle and watch the telecast.

The Academy could not provide events such as these — or the many other benefits available to our members — without the dedication and support of our officers, governors and committees, and the outstanding work of the Academy staff, which always strives not simply to meet, but to exceed, the expectations of our leadership.

And, as always, we thank our corporate partners, Audi, Capital One, Ferrari Trento, Fiji water, Ketel One vodka, Lindt chocolate, L'Oréal Paris, Lyft, *People* magazine, Sterling Vineyards and United Airlines.

Television is a collaborative medium, and all of us at the Academy are grateful to the many individuals and businesses whose invaluable contributions helped to make 2018 a successful and memorable year not only for our organization, but for our industry as a whole.

MAURY McINTYRE
President & COO

TELEVISION ACADEMY YEAR IN REVIEW

2018 EVENTS AND ACTIVITIES By Libby Slate

Academy Foundation Outreach for Local and Out-of-State Students — 1/11/18

Television Academy Foundation Education Programs director Nancy Robinson welcomed students from the University of Virginia in Charlottesville to learn about opportunities offered by the Foundation and attend a presentation by university alumna Janet Graham Borba, HBO executive vice president, West Coast Production, on the behind-the-scenes production of *Game of Thrones*. During the year, Robinson also met with student visitors from Columbia College Hollywood, San Francisco State University and Quinnipiac University in Hamden, Connecticut, who learned about education programs and toured the Academy's North Hollywood campus. And she participated in the Internship Fair at Columbia College Hollywood to discuss the Foundation's summer internship program.

Board of Governors Retreat — 1/12/18-1/14/18

The Board of Governors met at the Four Seasons Hotel Westlake Village in Westlake Village for an agenda that included a conversation with Netflix chief content officer Ted Sarandos, a presentation and demonstration of virtual reality, an update of Academy

Foundation fundraising and discussions on membership initiatives, awards considerations, Academy outreach and harassment issues and the Academy's Code of Conduct.

The Interviews and Google Celebrate Black History Month — 2/1/18

The Interviews: An Oral History of Television, a program of the Television Academy Foundation, continued its partnership with the Google Cultural Institute with the exhibit "Black History Month: African Americans in News & Entertainment," featuring excerpts from its interviews with such notables as LeVar Burton, Diahann Carroll, Quincy Jones, Gwen Ifill and Leslie Uggams. Subsequent exhibitions during the year included "Women in Broadcast Journalism" and "Veterans Day: Reflections on Service."

The Interviews Outreach — 2/5/18-2/6/18

The Interviews director Jenni Matz attended the first of the year's several conferences, the Digital Entertainment Network conference, in Marina del Rey. Other conferences included those of the Broadcast Education Association in Las Vegas in April; the Association of Recorded Sound Collections in

Baltimore in May; and iPRES on digital conservation in Boston in September. She and Interviews manager Jenna Hymes presented a workshop on licensing at the Moving Image Archivists conference in Portland in November; Hymes attended the National Digital Stewardship Alliance conference in Las Vegas in October. In March, Matz and Interviews producer Adrienne Faillace spoke about television production at the downtown Los Angeles Public Library and presented clips from the collection.

Penning Pennsylvania Avenue: How Television (Re)Creates the Oval Office — 2/7/18

A panel of producers and cast members from politically themed series past and present came to the Academy's Wolf Theatre at the Saban Media Center in North Hollywood for an insightful discussion of how and why their shows mirrored or differed from real-life politics.

The Interviews' First Interview of the Year — 2/9/18

The Interviews conducted the first of the year's twenty-three interviews, with MTV VJ-host Martha Quinn, a co-production with the Rock & Roll Hall of Fame; during the year, there were also co-productions with the Motion Picture

Academy, the Writers Guild Foundation and the American Comedy Archives. In June, The Interviews conducted its 900th interview, with host RuPaul Charles; there was a total of 907 interviews completed by year's end.



(Clockwise from left) Actor Kal Penn, in an Oval Office set, presides over "Penning Pennsylvania Avenue"; Martha Quinn, the first interview subject of 2018 for The Interviews: An Oral History of Television; RuPaul Charles, the Interviews' 900th interview subject



TELEVISION ACADEMY YEAR IN REVIEW 2018 EVENTS AND ACTIVITIES

(From top) A For Your Consideration event at the Academy's Saban Media Center; Academy members mingle at "Networking Night Out NYC"; (from left) Miguel Santos, Jeannie Mai, Veena Sud, Kulap Vilaysack and Howard Meltzer, CSA, at "The State of Asian-American Representation in Hollywood"



Announcement of Revision of Code of Conduct — 2/22/18

In light of newsworthy events regarding sexual harassment in the entertainment industry, the Board of Governors revised the Academy's Code of Ethics and Standards of Professional Conduct for leadership, staff and membership, emphasizing the need for respectful, non-discriminatory behavior in the workplace and at all Academy business and member activities.

For Your Consideration Events for Emmy Voters — 2/26/18-6/10/18

More than one hundred FYC events, comprising screenings, panel discussions, musical performances and other activities, were presented at the Wolf Theatre and elsewhere so that Academy voters in Los Angeles and New York could become more familiar with Emmy-eligible programming.

Tuning In for the "Talk" — 2/28/18

Television's approach to contraception, love, sex, consent and pregnancy, and its influence on young viewers, were the focus of a lively discussion with show creators and teen advocates at the Saban Media Center, presented by the Academy, ATX TV Festival and Power to Decide.

Announcement of Industry Professions Qualified for Academy Membership — 3/28/18

The Academy expanded its membership base with the announcement that on-air promo producers and directors are now eligible to join the Commercials peer group, while commercial performers and narrators may now join the Performers peer group.

Foundation Spring Auction — 3/28/18-4/11/18

The first of the year's four auctions benefiting the Foundation's educational and archival programs again offered bidders exclusive television experiences, among them set visits, VIP tapings and star meet-and-greets, seating for the

Emmy Awards red carpet arrivals and the perennially greatest draw, tickets to the Emmy Awards and Governors Ball; the summer, Emmy season and holiday season auctions followed.

Networking Night Out NYC — 4/6/18

Academy members enjoyed an evening of food, cocktails and conversation at a mixer on the rooftop at the St. Regis Hotel in New York City.

Foundation Broadcast Education

Association Convention Events — 4/7/18-4/10/18

The Foundation presented the program “Coffee with ... Our Lady J” at the annual BEA convention in Las Vegas, with Education Programs director Nancy Robinson interviewing Our Lady J, a producer-writer-performer on the FX drama *Pose*; The Interviews director Jenni Matz spoke to professional and faculty film historians and presented a demonstration of the soon-to-relaunch Interviews website.

Spring Networking Night Out — 4/11/18

Academy members forged connections with new and longtime colleagues at a fun evening of eating, drinking and chatting at the Saban Media Center.

The Interviews Website Relaunch — 5/15/18

The Interviews website relaunched with a new look integrating with Emmys.com and new features, among them clips-search and increased content.

The State of Asian-American Representation in Hollywood — 5/16/18

A panel of prominent industry members met at the Saban Media Center to discuss the progress made by Asian Americans in the entertainment industry on- and off-screen, what work still needs to be done and potential solutions for further advancement.

Women in Television Summit — 5/21/18

Three hundred industry members



(Clockwise from top left) Nina Tassler at the Women in Television Summit; (from left) Ebony Nichols, Mandy Moore and Carrie Ann Inaba at “Who Taught Them Everything They Know?”; (from left) Samira Wiley, Academy chairman Hayma Washington and Ryan Eggold at the 70th Emmy Awards Nominations Announcement

gathered at the Saban Media Center for the inaugural Women in Television Summit, presented by Women in Entertainment in partnership with the Academy Foundation, a daylong series of discussions plus an appearance by former CBS entertainment chair-now-independent producer Nina Tassler.

Television Academy Honors Ceremony — 5/31/18

Seven television programs which have positively influenced society by enlightening viewers, prompting discussions and raising social awareness were recognized at the eleventh annual event, held at NeueHouse Hollywood in Los Angeles.

Emmy Awards Sweepstakes — 6/26/18-9/1/18

For the second consecutive year, the Academy Foundation partnered with

online platform Prizeo for a public sweepstakes to benefit the Foundation’s programs; in addition to the VIP prize package to attend the 70th Emmy Awards and Governors Ball offered by the Foundation, Jason George, a star of ABC’s *Grey’s Anatomy* and *Station 19*, invited the winner and guest to join him on the red carpet before the ceremony.

Who Taught Them Everything They Know? — 6/26/18

Television pros reunited with the people who had helped them in their careers in this high-stakes industry or shared insights learned from a late mentor in an informative program at the Saban Media Center.

70th Emmy Awards Nominations Announcement — 7/12/18

Samira Wiley of the Hulu drama *The Handmaid’s Tale* and Ryan Eggold of

TELEVISION ACADEMY YEAR IN REVIEW 2018 EVENTS AND ACTIVITIES

the NBC drama *New Amsterdam* joined Academy chairman Hayma Washington to announce Emmy nominations in ten key categories for the 70th Emmy Awards, in a ceremony carried live by media outlets and streamed online from the Wolf Theatre. Wiley herself was nominated as outstanding guest actress in a drama series — and would go on to win.

Internship Program Summer Networking Soiree — 7/26/18

Members of the Foundation's forty-ninth annual summer internship program enjoyed small bites, drinks, a photo booth and an evening of networking at Liaison Restaurant + Lounge in Hollywood, in a festive gathering that also included intern hosts and judges; the program provides on-the-job training in more than thirty television areas to top students and recent grads from colleges and universities around the country.

70th Los Angeles Area Emmy Awards — 7/28/18

For the second consecutive year, KCET was the big winner, with eleven awards, at the annual ceremony held at the Wolf Theatre to honor local television news, sports, entertainment, culture, medicine, children's, educational and informational programming. Spanish-language station KMEX followed with seven, including the statuette for best evening newscast; the two other awards for regularly scheduled newscasts were claimed by KTLA5 and KVEA. PBS SoCal received the Governors Award, for its participation in the "American Graduate: Let's Make It Happen" initiative to address the high school dropout crisis.

Meet Our Alumni: Intern to Industry Professional — 8/2/18

Four former Foundation interns at various stages of their careers spoke before a rapt audience of 2018 interns, sharing their experiences and offering advice on navigating the real world

post-internship and college graduation, in a professional development program held at the Saban Media Center.

Announcement of Renewal of Eight-Year Emmys Broadcast Deal — 8/6/18

The Academy's contract with the four broadcast networks — ABC, CBS, Fox and NBC — to air the Emmy Awards ceremony was renewed for eight more years, through 2026, and will maintain the customary "wheel rotation," televised by each network beginning with Fox in 2019 and then, respectively, ABC, CBS and NBC.

The Power of TV: Latinx Inclusion — 8/9/18

A panel of actresses and show creators joined together to discuss the challenges and opportunities en route to greater Latinx participation in the television industry in the Foundation's public program, held at the Saban Media Center and co-presented with Netflix, Starz and h Club Los Angeles.

Peer Group Nominee Receptions — 8/18/18-9/14/18

The 70th Emmy Awards nominees received nomination certificates and colleagues' good cheer during more than twenty peer group receptions, held at the Saban Media Center and various other Southland locations to celebrate their accomplishments.

Art of Television Costume Design Exhibit — 8/21/18-10/6/18

The twelfth annual public exhibit at FIDM in downtown Los Angeles celebrated the wide range of costuming created for programming in the 2017-2018 season, ranging from contemporary to period to sci-fi and including Emmy-nominated work and designs from viewer-favorite shows.

Governors Ball Press Preview — 9/6/18

Members of the national and international press traveled to the L.A. LIVE Event Deck in downtown Los Angeles for a preview of the Governors



(Clockwise from top left) The Emmy-winning team from KMEX at the 70th Los Angeles Area Emmy Awards; (from left) Nina Tassler, Justina Machado, Gloria Calderón Kellett, Melissa Barrera, Mishel Prada and Tanya Saracho at "The Power of TV: Latinx Inclusion"; the 70th Emmy Awards Governors Ball Press Preview



(From left) Cast and crew members from five decades of *Star Trek* series come together as William Shatner accepts the 2018 Governors Award for the franchise; Rachel Brosnahan of *The Marvelous Mrs. Maisel* accepts the Emmy for Outstanding Lead Actress in a Drama Series



Balls that follow the Emmy Awards telecast and Creative Arts Awards ceremonies, held for the first time in this indoor/outdoor rooftop space; they sampled food and beverages, listened to musical entertainment and learned about the décor of the “Under the Stars” theme.

70th Creative Arts Awards — 9/8/18-9/9/18

The two ceremonies of the Creative Arts Awards, which primarily honor behind-the-scenes crafts artists and primetime guest performers, were again presented on two consecutive nights at the Microsoft Theater in downtown Los Angeles. The first ceremony awarded statuettes in scripted programming, while the second recognized animation, documentary, reality and variety programming. HBO’s *Games of Thrones* and NBC’s *Saturday Night Live* were the top winners, with seven awards each. CNN’s *Anthony Bourdain: Parts Unknown* and NBC’s *Jesus Christ Superstar Live in Concert* were next with five awards each; the recent deaths of Bourdain and *Superstar* executive producer Craig Zadan made their wins bittersweet. Awards-show history was made both nights: for the first time, all four guest-performer awards went

to African-American performers at the first ceremony, and at the second, the wins by *Jesus Christ Superstar* executive producers John Legend, Andrew Lloyd Webber and Tim Rice saw them join the rarefied ranks of the EGOTs — those who are Emmy, Grammy, Oscar and Tony winners, fifteen people total. The *Star Trek* franchise received the Governors Award during the first ceremony.

70th Emmy Awards Digital Campaign Announcement — 9/11/18

The Academy detailed its digital campaign for the 70th Emmy Awards telecast, giving unprecedented “insider’s access” via its ninth year of free streaming companion program Backstage LIVE! on Emmy night and pre- and post-show programming from *People*, *Entertainment Weekly* and IMDb.

Dynamic & Diverse Emmy Celebration — 9/11/18

At this sixth annual cocktail reception, which recognizes Emmy nominees of diversity as well as diversity and inclusion within the greater television industry, the mood was light as participants spoke of the strides that have been made in achieving greater representation in such diversity

categories as ethnicity, culture, sexual orientation, age and disability, though there’s still much work to be done; the event was held at the Saban Media Center and again co-hosted by SAG-AFTRA.

70th Emmy Awards — 9/17/18

There were several “firsts” at the 70th Emmy Awards, hosted by Colin Hanks and Michael Che of NBC’s *Saturday Night Live* and broadcast live coast-to-coast by NBC from the Microsoft Theater. The naming of Amazon Prime Video’s *The Marvelous Mrs. Maisel* as Outstanding Comedy Series marked the first time a streaming service has won the award, while Amy Sherman-Palladino, *Mrs. Maisel* creator and its executive producer with husband Daniel Palladino, became the first woman to win for both comedy series writing and directing in the same year. Also achieving a dual-award first was RuPaul Charles, who won as Outstanding Reality Competition Host while his show, *RuPaul’s Drag Race*, won as Outstanding Reality Competition Program, the first time in the programming genre that a host and their show had both won in the same year. And after six nominations, beginning in 1976, a jubilant Henry Winkler won his first

TELEVISION ACADEMY YEAR IN REVIEW 2018 EVENTS AND ACTIVITIES

Emmy, as Outstanding Supporting Actor in a Comedy Series, for HBO's *Barry*. In other programming awards, HBO's *Game of Thrones* won its third statuette as Outstanding Drama Series; FX's *The Assassination of Gianni Versace: American Crime Story* won as Outstanding Limited Series; and *Saturday Night Live* and HBO's *Last Week Tonight with John Oliver* repeated their previous year's victories as Outstanding Variety Sketch Series and as Outstanding Variety Talk Series, respectively. The evening also saw the surprise on-air proposal by Glenn Weiss to girlfriend Jan Svendsen, during his acceptance speech as the winner of Outstanding Directing for a Variety Special for ABC's *The Oscars*. She said Yes.

70th Emmy Awards NYC Viewing Party — 9/17/18

Academy members in New York toasted the Emmys at a cocktail hour preceding dinner and the live telecast of the 70th Emmy Awards, at a viewing party on the rooftop of the St. Regis Hotel.

Prime/Cuts Seminar — 9/29/18

Emmy-nominated picture editors discussed shaping characters and telling stories via the art and craft of editing at this twelfth annual public event, held at the Wolf Theatre and presented by the Academy's Picture Editors Peer Group Executive Committee.

70th Engineering Emmys — 10/24/18

Veteran television technology executive



The 2018 Engineering Emmy Award winners

Wendy Aylsworth received the Charles F. Jenkins Lifetime Achievement Award — on a day marking both the birth of her third grandchild and what would have been her late father's 100th birthday — and Avid Technology, a pioneer in editing and other postproduction achievements, received the Philo T. Farnsworth Corporate Achievement Award in a ceremony at the JW Marriott L.A. LIVE in downtown Los Angeles that recognized industry scientific and technological achievements.

Foundation Annual Emmys Golf Classic — 10/29/18

Industry stars, executives, Academy leaders and corporate partners once again hit the golf greens to raise some serious green — a record-breaking \$335,000 — to benefit Foundation programs at the nineteenth annual event, held at the Wilshire Country Club in Los Angeles.

Faculty Seminar — 11/5/18-11/9/18

Twenty-five top college and university instructors from around the nation gathered at the Saban Media Center and other locales for the thirty-first annual Foundation event, which provides an up-close-and-personal view of industry operations and insights from television pros via panel discussions, presentations and field trips.

The Power of TV: Reproductive Health and Access in Storytelling — 11/7/18

A panel of television creatives and experts discussed television's depiction

of, and influence on, reproductive choice, family planning and maternal health at this public Foundation program, held at the Saban Media Center and developed with the USC Annenberg Norman Lear Center's Hollywood, Health & Society program.

Veterans Day: Television and the Military Experience — 11/13/18

Three panels on topics affecting military veterans — reentry into the workforce, combating sexual assault and health care — and how television portrays these issues were the focus of this insightful event, held at the Wolf Theatre.

Frank Scherma Elected Academy Chairman and CEO — 11/16/18

The Board of Governors elected Frank Scherma, the Emmy-nominated president of innovative multidisciplinary studio RadicalMedia and then-Academy vice-chair, as the Academy's Chairman and CEO for a two-year term beginning January 1, 2019. Scherma succeeded Hayma Washington, who did not pursue reelection after his first two-year term in order to return to producing.

All-Academy Holiday Mixer — 12/12/18

Cheers to the holidays and friendships old and new, plus admiring oohs and aahs at colorful holiday garb brought members' Academy year to a close at a festive mixer held at the Saban Media Center.

Announcement of Rules Changes and New Categories for 71st Emmy Awards — 12/13/18

The Academy announced the approval of a new category for the 71st Emmy Awards in 2019, Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Underscore); restructured choreography into two juried awards, one for variety and reality programming and one for scripted programming; set a minimum running time of 75 minutes for a television movie and made various rules changes regarding program eligibility and voting procedures.

Madeline Di Nonno Re-elected Foundation Chair — 12/18/18

Madeline Di Nonno, CEO of the Geena Davis Institute on Gender in Media, was re-elected to a second two-year term as chair of the Academy Foundation.

2018 TELEVISION ACADEMY COMMITTEES

ACTIVITIES

Jill Daniels, Chair
Tony Carey, Vice-Chair

AUDIT & FINANCE

Leisa Wu, Chair

BUDGET REVIEW

Tim Gibbons, Chair
Steven Kent, Vice-Chair

BYLAWS

Dan Birman, Chair
Allison Binder, Vice-Chair

COUNCIL OF FORMER CHAIRS

Dick Askin, Chair

CREATIVE ARTS EMMY AWARDS SHOW

Jonathan Murray, Chair
Bob Bergen, Vice-Chair

DAYTIME EMMY AWARDS

Eva Basler, Co-Chair
Steven Kent, Co-Chair

DIGITAL STRATEGY

Chris Thomes, Co-Chair
Marc Johnson, Co-Chair

DIVERSITY

Rickey Minor, Co-Chair
Nicole Marostica, Co-Chair

ENGINEERING EMMY AWARDS

Barry Zegel, Chair

GOVERNORS AWARD SELECTION

Mark Spatny, Chair
John O'Brien, Vice-Chair

GOVERNORS BALL

Tammy Glover Park, Co-Chair
Halina Siwolop, Co-Chair
Edward Fassl, Chair Emeritus
Russ Patrick, Chair Emeritus

HALL OF FAME SELECTION

Rick Rosen, Chair

INVESTMENT (no term limit)

Ed Romano, Chair

LOS ANGELES AREA EMMY AWARDS

Brenda Brkusic Milinkovic, Co-Chair
Paul Button, Co-Chair

MEDIA & BRAND MANAGEMENT

Peter Golden, CSA, Co-Chair
Thom Williams, Co-Chair

MEMBERSHIP

Tim Gibbons, Chair
Steve Venezia, CAS, Vice-Chair
Dan Birman, Chair Emeritus

PRIMETIME EMMY AWARDS

Bob Bergen, Chair
Bob Boden, Chair Emeritus

PRIMETIME EMMY AWARDS SHOW

James Pearse Connelly, Chair - Show
Peter Golden, CSA, Vice-Chair - Show
Chris Thomes, Vice-Chair - Digital

TELEVISION ACADEMY HONORS SELECTION

Howard Meltzer, Chair
Mitch Waldow, Vice-Chair

THEATRE OVERSIGHT

Steve Venezia, CAS, Co-Chair
John O'Brien, Co-Chair

EXECUTIVE COMMITTEE

The Executive Committee is comprised of six Television Academy officers, up to six members appointed annually by the chairman, four members elected annually by the Peer Group and Los Angeles Area governors, and the chair of the Television Academy Foundation. Officers are elected every two years by the Board of Governors and are limited to two successive two-year terms. They include a chair, vice-chair, second vice-chair, secretary, treasurer and Los Angeles Area vice-chair. The committee has all the powers of the board, except for matters related to membership, awards, contract terms of the Emmy Awards broadcasts, the annual operating budget and actions requiring approval of the members of the corporation under California law.



Hayma Washington — Chair

Hayma Washington is one of the most prolific and accomplished executives in the television industry. A seven-time Emmy Award winner, Washington has had a wide-ranging television and film production career that includes live sports, award shows, music, comedy, drama, talk, independent films and short-form digital content. In addition to serving as a governor for the Television Academy's Producers peer group, Washington served two terms as television vice president for the Producers Guild of America, and remains a member of its national board of directors. His experience spans more than three decades and began with his founding role in the now iconic and longtime ratings juggernaut, the *MTV Video Music Awards*. He was also on the original production team for the ESPYs. During his tenure as an executive producer of the CBS reality sensation *The Amazing Race*, Washington raised the bar for reality television worldwide. He hired and oversaw production crews of roughly 2,000 members per season, spread over three to six continents. For his work, Washington received seven Emmys in the Outstanding Reality – Competition Program category, as well as numerous PGA nominations and the PGAs Producers Guild Award in 2005. He has also been recognized with four MTV Video Music Awards over the course of his career. During his 10-year stint with the Walt Disney Studios as vice president of production for Buena Vista Productions, Washington played pivotal roles in producing such classic syndicated programs as *Live with Regis and Kathie Lee* and *Siskel & Ebert*. He oversaw remote location shoots for the perennial favorite pop-culture series *Bill Nye the Science Guy*, as well as production on numerous series, including *Win Ben Stein's Money* and multiple seasons of *Honey I Shrank the Kids: The TV Show*. He engineered the launch of production units for Disney's international divisions that spanned over 40 countries throughout Europe, South America and Asia. Washington's production responsibilities and oversight extended to running local production units around the world for the successful Disney Club franchises, as well as numerous international and domestic specials. His credits also include producing thousands of hours of scripted and unscripted television programs and development in all genres, encompassing a dazzling array of projects for every broadcast network and a profusion of top cable nets. Washington began his career working on videos for such stars as David Bowie, Whitney Houston, Cyndi Lauper and Michael Jackson, including the memorable Cyndi Lauper wrestling video for *Land of 1000 Dances*. His production company, Screechers Pix, is a winner of the BACS Independent Filmmaker Award.



Frank Scherma — Vice-Chair

Frank Scherma is the president of RadicalMedia, a multidisciplinary studio that creates some of the world's most innovative content. Under his leadership, the company has produced and distributed award-winning projects in a full spectrum of media, including commercials, feature films, television, music programming, graphic and interactive design, virtual reality, applications for smartphones and tablets, exhibitions, events and original photography. With offices in New York, Los Angeles, London, Berlin and Shanghai, Scherma is an innovator who collaborates with some of the world's most prestigious filmmakers, directors and content creators. He has produced award-winning television programs, feature films, branded programming and digital content. He has been honored with an Academy Award, a Golden Globe, Emmys, Grammys, Webby's, the Smithsonian Cooper-Hewitt National Design Award for Communication Design, two Palme d'Ors at the Cannes Lions International Advertising Festival and just about every other accolade and trophy associated with the advertising and entertainment industries. Scherma is on the board of ThinkLA, a nonprofit collaborative that ties together local media, marketing, entertainment and advertising communities in Los Angeles. He was also one of the founding board members of the Entertainment Industry Development Corporation. Often found in the kitchen, Scherma cites his Italian upbringing as his greatest management influence: "My background taught me that the trick to keeping people close by is to keep lots of good food around."



Steve Venezia, CAS — Second Vice-Chair

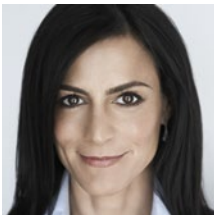
Steve Venezia, CAS, is an independent sound engineer working in both production and postproduction. Venezia worked in both live music and studio recording with numerous artists, including Frank Zappa, the Pretenders, Dire Straits, Chaka Khan, INXS, Howard Jones and Tom Waits. He has also worked on the audio production for 17 Oscar broadcasts. He was Senior Director of Worldwide Production and Postproduction Services at Dolby for over 20 years. He worked with the Advanced Television Systems Committee on the audio standards and launch of digital television. More recently, he worked on the development of Dolby Atmos for cinema and broadcast. He is a member of the Cinema Audio Society, Academy of Motion Picture Arts and Sciences and the Society of Motion Picture and Television Engineers. He holds two patents for digital audio used in both television and film.



Susan Nessenbaum-Goldberg — Secretary

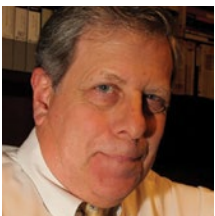
Susan Nessenbaum-Goldberg most recently produced the reboot of CW's *Whose Line Is It Anyway?*, now in its seventh season. She also served as co-executive producer of YouTube's first original sitcom, *The Part-Timers*, for Generate and Defy Media. Additional credits include supervising producer on the Hulu hit *The 4-to-9's* and *The Reality Project: 24 Hours of Dirty Weather* for the Climate Reality Project on Ustream. An Emmy-nominated supervising producer for Nick Jr.'s *The Fresh Beat Band*, she was executive-in-charge of production for *Crosswords*, *Soap Talk*, NBC's *Deal or No Deal*, *Starface* and *But Can They Sing?*, as well as many other series and specials.

Nessenbaum-Goldberg began her production career with Compact Video, facilitating the introduction of the first video production trucks to film lots and air-pack location shoots around the world. She also worked for Brillstein-Grey, Carsey-Werner, Witt-Thomas-Harris and on numerous network in-house productions with a dual role of associate producer and producer. As vice president of production for Sony Pictures Television focusing on syndication and cable, Nessenbaum-Goldberg oversaw single-camera and multi-camera film and television shows in every genre. For the Television Academy, she served as secretary on the Executive Committee for two years after functioning as treasurer for five years. Her previous leadership capacities for the Academy include governor of the Production Executives Peer Group and co-chairing the Diversity and Primetime Awards Committees.



Allison Binder — Treasurer

Allison Binder is a name partner of Stone, Genow, Smelkinson, Binder & Christopher, LLP, a transactional entertainment law firm in Beverly Hills which specializes in representing actors, writers, directors, personalities, producers, authors and production entities in all aspects of the entertainment industry. In addition to her representation of individual and corporate clients, her practice includes the representation of international creators, broadcasters and distributors in the sale of foreign television formats in the United States and abroad. Binder received her B.A. from Cornell University and her J.D. from Stanford University.



Mitch Waldow — LA Area Vice-Chair

Mitch Waldow is a veteran broadcast journalist who has worked in front of and behind the camera as a reporter, writer and producer at a half-dozen Los Angeles television stations. His documentaries have received multiple Los Angeles Area Emmy nominations and numerous national awards. Waldow is the recipient of a regional Edward R. Murrow Award for large-market TV writing and has picked up several Los Angeles Press Club honors — including, most recently, the award for best live news coverage, for a webcast he co-anchored for KTTV Fox 11. As the archive manager of the Fox owned-and-operated stations in Los Angeles, Waldow oversees what is considered to be the

largest local television news library on the West Coast, going back to 1949. Hundreds of film and television producers have benefited from his knowledge of L.A. history and his ability to locate key archival footage for their projects. Waldow is a local broadcast history buff and film collector who has written and lectured on the subject. He is a proud member of an informal community of archivists who save, preserve and honor L.A.'s television legacy.



Mark Gordon — Chair's Appointee

As president and chief content officer, film and television, Mark Gordon leads eOne's creative units around the world. Well known for his producer- and creator-friendly philosophy, Gordon is focused on providing producers, writers, directors and actors the opportunity to tell great stories and be financially rewarded for their work. An award-winning producer with more than 100 motion picture and television projects to his credit, Gordon partnered with eOne in 2015 to create an independent television and film studio before taking on leadership of eOne's creative teams. His credits include *Murder on the Orient Express*; the Golden Globe- and Academy Award-

nominated *Molly's Game*; *Steve Jobs*, written by Academy Award-winning screenwriter Aaron Sorkin and directed by Academy Award-winning director Danny Boyle; *Saving Private Ryan*, earning him Academy Award and BAFTA nominations, as well as a Golden Globe win for best picture; *The Day After Tomorrow*, *Speed*, *Source Code*, *The Messenger* and *The Patriot*; as well as television series *Designated Survivor*, *Grey's Anatomy*, *Criminal Minds*, *Ray Donovan* and *Quantico*, among others.

EXECUTIVE COMMITTEE



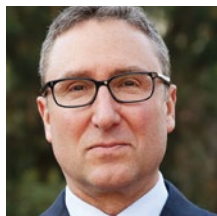
John Landgraf — Chair's Appointee

John Landgraf is chief executive officer of FX Networks and FX Productions. As CEO, Landgraf oversees all aspects of entertainment and business operations for all FX Networks properties. Under Landgraf's leadership, FX Networks has risen to all-time highs in ratings, awards and acclaim. FX was the first basic cable channel to boast award-winning scripted series in both drama and comedy. FX Networks has set records for Emmy Award nominations and wins among basic cable networks, and its numerous other accolades include Golden Globe Awards, AFI Awards and Peabody Awards. Since joining FX Networks, Landgraf has increased the amount of its original programming sixfold, largely through the creation of FX Productions. His legacy of acclaimed and award-winning programs began with *Rescue Me* and continued with *Damages*, *Sons of Anarchy*, *Justified*, *The League* and the award-winning *American Horror Story* franchise. FX Productions have included FX's drama series *Snowfall* and *Trust*; the Emmy-winning comedy series *Atlanta*, *Baskets* and *Better Things*, as well as the Emmy-winning FXX comedy series *Archer*, *It's Always Sunny in Philadelphia* and *You're the Worst*. FXP co-produced the FX drama series *Pose*, *The Americans*, *Taboo* and *Legion*; and the limited series *Fargo* and *American Crime Story*. FX is also home to Ryan Murphy's limited series, *Feud*. Before joining FX, Landgraf was president of Jersey Television, a company he co-founded in 1999 along with former Jersey Films partners Danny DeVito, Michael Shamberg and Stacey Sher. From 1994-1999, Landgraf was vice president of primetime series at NBC, helping to develop or oversee shows including *The West Wing*, *Profiler*, *Suddenly Susan*, *ER* and *Friends*. He began his television career at Sarabande Productions as director of development in 1988, rising to the level of senior vice president. Landgraf holds a Bachelor of Arts degree in anthropology from Pitzer College in Claremont, California, and was a Coro Fellow from 1984-85. In May 2012, Landgraf received the Vanguard Award for Programming from the NCTA. Landgraf served as a Chair's Appointee to the Executive Committee of the Television Academy in 2013 and 2014. He was also named *Adweek's* TV Executive of the Year in both 2013 and 2016, and *The Hollywood Reporter's* TV Executive of the Year in 2017.



Shonda Rhimes — Chair's Appointee

Shonda Rhimes is the executive producer and creator of the hit ABC series *Grey's Anatomy*, *Scandal* and *Private Practice*. In addition, she is executive producer of the ABC dramas *How to Get Away with Murder* and *Station 19*. Her production company, Shondaland, currently creates content for Netflix. Her numerous awards include a Golden Globe for Outstanding Television Drama; a Peabody Award; GLAAD Media Awards; numerous AFI Awards for Television Program of the Year; two Television Academy Honors; and lifetime achievement awards from the Directors Guild of America, the Writers Guild of America and the Producers Guild of America. In 2017, Rhimes was inducted into the Television Academy Hall of Fame. Rhimes holds a B.A. from Dartmouth College and an M.F.A. from the USC School of Cinema-Television. Rhimes grew up outside of Chicago and now resides in Los Angeles with her three daughters.



Carmi Zlotnik — Chair's Appointee

Carmi Zlotnik is president of programming for Starz. Zlotnik is responsible for development, production and programming strategy for Starz Originals. Among notable recent series are acclaimed scripted dramas, including *Power*, *Counterpart*, *American Gods*, *Outlander* and *Black Sails*; limited series *The White Princess*, *The Girlfriend Experience* and *The Missing*; horror series *Ash vs. Evil Dead* and comedy series *Survivor's Remorse*. Recent projects include *Vida* and *Sweetbitter*, along with a slate of unscripted projects including *Wrong Man*, *America to Me* and *Warriors of Liberty City*. Zlotnik joined Starz in January 2010. Prior to Starz, he was head of operations for IMG Global Media. Prior to IMG, Zlotnik enjoyed a storied 20-year career at HBO, where he held various executive management positions, including tenures as executive vice president of new media programming and executive vice president of creative operations, business development and new media. As head of original programming production at HBO, Zlotnik supervised production for numerous shows, including *Band of Brothers*, *The Sopranos*, *The Wire*, *Sex and the City*, *Six Feet Under*, *From the Earth to the Moon*, *The Corner*, *Curb Your Enthusiasm* and *The Larry Sanders Show*. Zlotnik lives in Santa Monica, California.



Jill Daniels — BOG Representative

Jill Daniels is a multi-E Emmy-winning art director and visual development artist. Her artistry has been crucial in developing the look for many Emmy-winning productions for a wide variety of studios, including Disney Animation, Illumination/Dreamworks/Universal, PBS, Sony Pictures, CTN Development Shorts Program, Fox, Warner Bros. and Nickelodeon Original Movies, to name a few. Always aspiring to reach new levels, Daniels developed innovative art direction for CN studios that will debut with the project *Infinity Train*. Daniels served as a member of the Television Academy's Peer Group Executive Committee for Animation for four years, after winning back-to-back Primetime Emmy

Awards for Outstanding Individual Achievement in Animation for her color/painting skills in 2011 and 2012, while art directing the Disney series *Phineas and Ferb*. Daniels is serving her fifth term as governor of the Academy's Animation Peer Group and enjoyed expanding her Academy service by continuing to chair the Activities Committee and serving as an appointee to represent all Academy governors on the Executive Committee. Daniels grew up in Alaska and moved to California to pursue a career as a professional artist. She graduated with a B.F.A. in fine art from Pepperdine University and spent two years studying painting and art history in Florence, Italy, and Heidelberg, Germany. She went on to study illustration, environmental design and computer technologies at Art Center College of Design in Pasadena. In addition to her successful career in entertainment, Daniels exhibits her fine artwork through galleries in Los Angeles and New York. Her work has been featured in magazines, as well as exhibited and collected worldwide.



Dan Evans, III — BOG Representative

Dan Evans, III is vice president of creative affairs at DC Entertainment. In his current role, Evans collaborates with key Warner Bros. divisional partners by reviewing creative materials for all DC media in production across the studio to ensure that the use of the DC characters and stories stay true to the core values of each franchise. Areas of focus include TV, animation, consumer products and video games. Evans began his tenure at DC focused on television series including *Gotham*, *Black Lightning*, *The Flash*, *Arrow*, *Krypton*, *Supergirl*, *Lucifer* and *iZombie*. Prior to joining DC, Evans was at Marvel TV overseeing current programming; prior to that, he had years of experience in

entertainment, production and development at multiple studios.



Tim Gibbons — BOG Representative

Tim Gibbons is a veteran television producer, director and writer whose credits include executive producer on *Curb Your Enthusiasm* (HBO), *Gigi's Bucket List* (IFC), *Kevin Hart's Real Husbands of Hollywood* (BET) and *Betty White's Off Their Rockers* (NBC), along with a slew of other series, pilots and specials. He has worked on more than 1,400 hours of television in his career. Gibbons has been nominated for six Primetime Emmy Awards, and won a Golden Globe, two Producers Guild of America's Producer of the Year Awards, three DGA Awards, and the Monte Carlo Television Festival's Outstanding Producer of the Year Award, among many others. In addition to his service to the Television

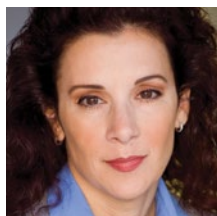
Academy (both as the current second vice president and as a governor representing the Producers peer group for nine years), Gibbons served as both president and vice president (TV), for the Producers Guild of America. He is a longtime member of both the Directors Guild of America and the Writers Guild of America and has acted a bit along the way, too. He started his career as a production assistant at dick clark productions. While quite experienced, Gibbons still loves learning about the art, craft and wonder of making television.

EXECUTIVE COMMITTEE



Rickey Minor — BOG Representative

Rickey Minor is an Emmy Award-winning music director, composer and producer. He has worked with renowned recording artists such as Whitney Houston, Adele, Rihanna, Gwen Stefani, Janelle Monáe, Demi Lovato, Keith Urban, Diana Ross, Aretha Franklin, Khalid, Katy Perry, Sting, Jennifer Lopez, Celine Dion, Stevie Wonder, H.E.R., Arianna Grande, John Legend, Carrie Underwood, Lenny Kravitz, Gladys Knight, Brandi Carlile, Garth Brooks, LOGIC, Ray Charles, Jennifer Hudson, Elton John, Common, Andra Day, Ed Sheeran, Usher and Beyoncé. His numerous television credits include *The Tonight Show starring Jay Leno*, *American Idol*, *America's Got Talent*, the Kennedy Center Honors, the American Music Awards, the Super Bowl, the Grammy Awards, the Emmy Awards and the Academy Awards. In 2017, he won an Emmy Award for outstanding music direction for *Taking The Stage: African American Music and Stories That Changed America*, and he has received six other nominations in the same category for *Genius: A Night for Ray Charles*, *An Evening of Stars: A Tribute to Chaka Khan*, *The 50th Annual Grammy Awards*, *The 51st Annual Grammy Awards*, *The Smithsonian Salutes Ray Charles: In Performance at the White House* and *Stayin' Alive: A Grammy Salute to the Music of the Bee Gees*.



Madeline Di Nonno — Foundation Chair

Madeline Di Nonno is chief executive officer of the Geena Davis Institute on Gender in Media. Di Nonno leads the Institute's strategic direction, research, education, advocacy, financial and operational activities. She brings 30 years of international executive and strategic advisor leadership experience in the entertainment, nonprofit, digital and consumer packaged goods industries. Previously, Di Nonno served as president and CEO of On the Scene Productions and led the company's development of video content platforms for entertainment, healthcare and consumer products for clients such as Nike, Gatorade, Iconix and PepsiCo. Prior to On the Scene, she served in executive marketing positions for Anchor Bay Entertainment/Starz Media and Echo Bridge Home Entertainment, where she led global brand marketing, acquisitions and digital media initiatives for home entertainment and theatrical releases in North America, the United Kingdom and Australia. Previously, she served as executive vice president and general manager for Nielsen EDI; senior vice president, marketing alliances and digital media, at the Hallmark Channel; and vice president, strategic marketing, at Universal Studios Home Video. Di Nonno began her career at ABC in corporate publicity. She holds a bachelor's degree from Boston University. In addition to leading the board of the Television Academy Foundation, Di Nonno is on the board of directors of the Population Media Center, Promundo U.S. and Friends of the Erben Organ; and on the advisory board for PBS Kids' *Ready Jet Go!* She served as president of the Glass Lions Jury for the Cannes Lions 2016.

BOARD OF GOVERNORS

Television Academy policy and programs are formulated and controlled by the Board of Governors, which in 2018 was comprised of thirty Peer Groups that included two representatives from each of the twenty-nine peer groups and two representatives from the Los Angeles Area Peer Group. Governors serve two-year terms, with one representative from each group elected annually.



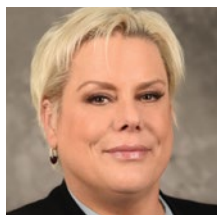
Lesley Aletter — Stunts

Lesley Aletter couldn't have asked for a better job than being a stuntwoman. Being brought up in the entertainment business instilled the ways of how to perform and create in and around sets. Her gymnastics and circus background gave her the skills that led her to the big screen. Aletter has stunt-doubled for such performers as Sigourney Weaver, Brooke Shields, Minnie Driver and Lucy Lawless in numerous television shows and movies, including *Blue Bloods*, *Jane the Virgin*, *Alien: Resurrection*, *Galaxy Quest* and *Evan Almighty*, to name a few. She is proud to represent the Stunts Peer Group as governor.



Eric Anderson — Motion & Title Design

Eric Anderson is a two-time Emmy Award-winning director and editor of the *Six Feet Under* and *Dexter* main title sequences. He is currently creative director at MPC Creative in Los Angeles. Prior to joining MPC, Anderson was creative director and a live-action director at Logan, yUco and Digital Kitchen. In pursuing his passion for new ideas and storytelling, Anderson has formed a formidable career path in music, editing and directing. After earning a B.F.A. in film and interdisciplinary studies from the Minneapolis College of Art and Design, he quickly found success forming Pachyderm Recording Studios, which handled many iconic '90s alt-rock albums, notably Nirvana's *In Utero* and PJ Harvey's *Rid of Me*. He was an engineer on Soul Asylum's Grammy-winning album *Grave Dancers Union*. *New York* magazine profiled his work as something that can help save television, thereby naming him a "televisionary" alongside Tracy Morgan and Betty White. His work gained a "more highbrow and more brilliant" than Jay-Z on the *New York* magazine "Approval Matrix" — so there's that! He has spoken internationally about title design and the creative process. In 2009 he was voted to the Television Academy's Title Design Peer Group Executive Committee. In 2013 he was elected governor of the Motion & Title Design peer group, and he helped to successfully create a new Emmy Award for Motion Design in 2015.



Eva Basler — Daytime Programming

Eva Basler has worked at Bell-Phillip Television Productions, Inc., for the past decade, most recently as vice president, communications, overseeing all facets of publicity, marketing, promotions, social media, talent relations and special events, including Daytime Emmy campaigns for the most watched daytime drama in the world, *The Bold and the Beautiful*. Prior to joining *B&B*, Basler launched the inaugural publicity campaign for the outrageous drama *Passions*, for NBC Studios. Before her tenure in daytime, Basler worked as publicist for the annual Oscar telecast for the Academy of Motion Picture Arts & Sciences and was awards show coordinator for the Screen Actors Guild Awards. Because of her extensive knowledge of awards shows, she was invited by the Awards Committee at SAG and producers of the telecast to create and write the official rules for the very first SAG Awards, which still apply today. Basler is dedicated to the advancement and continued success of all aspects of television. As an active member of the Television Academy since 2000, she has passionately served on several committees, including Primetime Emmy Awards, Daytime Awards and the Daytime Programming Peer Group Executive Committee. Additionally, she is an active member of Friends of Foster Children and is regularly of service at the Union Rescue Mission on Los Angeles's Skid Row.



Gary Baum, ASC — Cinematographers

Gary Baum is currently in his 38th year in camera, having started out as a film loader at Lorimar at MGM Studios. His camera assistant and camera operator credits include *The A-Team*, *MacGyver*, *Magnum P.I.*, *Die Hard II*, *Friends* and *Will & Grace*. He moved up to director of photography on *Will & Grace* in 2005, and his current projects include *Will & Grace* and *Man with a Plan*. Baum has received seven Primetime Emmy nominations and two Primetime Emmy Awards — in 2015 for Outstanding Cinematography for a Multi-Camera Series for *Mike & Molly*, and in 2018 in the same category for *Will & Grace*. He has served on the Creative Arts Awards and Budget Review committees and was previously a governor of his peer group from 2011-2013. He is currently serving on the Engineering Committee and is a member of the American Society of Cinematographers.

BOARD OF GOVERNORS



Bob Bergen — Performers

Three-time Emmy-nominated actor Bob Bergen announced to his parents when he was five he wanted to be Porky Pig. His mother replied, "You can't be Porky Pig. You're Jewish." Despite this, he was determined. At 14 he phoned voice-over legend Mel Blanc after researching a dozen or so phone books, crashed a recording session pretending to be Blanc's assistant, and watched him in action. Realizing he needed training, and for his voice to change, he began studying with every V.O. coach L.A. had to offer. Combined with two years at a Meisner acting conservatory and three years of improv study with The Groundlings, he was able to secure an agent at 18 and pursue his dream, while tour-guiding at Universal Studios allowed him to eat. He has performed in all aspects of on-camera television: from sitcoms to soaps to game shows — hosting *Jep!*, the kids' version of *Jeopardy!* for GSN. His voice is heard in thousands of commercials, promos, games, animated series and specials. He's voiced dozens of animated features, including *Minions*, *Sing*, *Despicable Me 3*, *Wreck-it Ralph*, *The Secret Life of Pets*, *Trolls*, *Tangled*, *Tinker Bell*, *Spirited Away*, *Cars*, *A Bug's Life*, *Monsters, Inc.*, *Iron Giant*, *The Emperor's New Groove*, *Wall-E*, *Toy Story 2 & 3* and *Up*. For 20 years he has voiced Luke Skywalker in dozens of games, as well as three *Robot Chicken: Star Wars* specials. His series work includes *Star Wars Resistance*, *Marvel's Avengers Assemble*, *Dallas & Robo*, *Clarence*, *Vampirina*, *Mr. Pickles*, *TripTank* and *Curious George*. 2018 marks his 28th year voicing Porky Pig. He currently stars as Porky in over 200 new *Looney Tunes* shorts. Bergen has been an active member of the Television Academy since 1994, serving on the Performers Peer Group Executive Committee, Daytime Committee, Executive Committee (four years), Television Academy Honors Committee, Governors Award Committee (chair), Governors Ball Committee, Diversity Committee, Creative Arts Primetime Emmy Committee (vice-chair and co-executive producer), and Membership Committee. Over the years, he has served as co-host and announcer for the Creative Arts Daytime Emmy Awards.



Daniel H. Birman — Documentary Programming

Daniel H. Birman is an award-winning documentary producer based in Los Angeles. He is currently producing *Curious Minds: Conscious Capitalism* for the digital streaming service CuriosityStream. He is also producing *They Were Children*, a digital series for the PBS series *Independent Lens*, and *The Tennessean*, about a legal push to change juvenile sentencing laws in Tennessee. Previously, Birman produced *Perfecting Flight*, a feature documentary about legendary aviator Bob Hoover. Narrated by Harrison Ford, it tells the story of Hoover's dynamic career spanning WWII to the present. In addition, Birman was a contributing producer for *The Big Bang Machine*, a special for the PBS series *Nova* about one of the greatest scientific discoveries in modern times, the Higgs boson, a tiny particle that explains how the universe was formed. Birman spent six years producing and directing the internationally acclaimed documentary *Me Facing Life: Cyntoia's Story*, which aired on *Independent Lens*. The film followed a 16-year-old girl serving a life sentence for murder in Tennessee, and the deep social issues that contributed to her fate. It was selected by ITVS for its Community Cinema program, where it was screened in 98 cities throughout the U.S. Other notable projects include *Chasing Speed*, for *Velocity*, about Leslie Porterfield, who broke the world record for fastest woman on a motorcycle at the legendary Bonneville Salt Flats. *Brace for Impact*, produced for TLC and Discovery Channel and narrated by Harrison Ford, was an exclusive examination of Capt. Chesley B. Sullenberger III's successful emergency landing of US Airways Flight 1549 on the Hudson River in 2009. *Death of the Universe*, for National Geographic's *Naked Science* series, explored new theories about how the universe will end. Science Channel's *Europa: Mystery of the Ice Moon* explored the possibility of life on a moon of Jupiter. *Medical Maverick*, a limited series for Discovery Health, looked at the work of a world-class trauma surgeon. And *Alternatives: Uncovered* was a series for Discovery Health about alternative medicine. Birman is a professor of professional practice at the University of Southern California's Annenberg School of Journalism, where he developed the school's nonfiction television/documentary production track and is executive producer for *Impact*, its student-produced newsmagazine series.



Bob Boden — Reality Programming

Emmy nominee Bob Boden's career in unscripted/alternative TV programming has included senior management and production functions for a variety of studios, networks and production companies. He is frequently acknowledged as an industry leader in the game and reality genres. He is currently executive vice president, production & development, Entertainment Studios, and executive producer of the syndicated comedy celebrity game show *Funny You Should Ask*. Boden's production credits include executive producer of GSN's *The Chase*, four series on the Hub family network, 19 series on Fox Reality Channel and co-creator-executive producer of the Fox game show *Greed*. He also has senior credits on numerous other docuseries, reality competition, talk, lifestyle, magazine, variety and hidden-camera series. His executive positions include senior vice president, reality and game show development, Hasbro Studios; senior vice president, programming, production and development, Fox Reality Channel; senior vice president, programming, Game Show Network; senior vice president, production and development, Dick Clark Productions; vice president, development and production, FX Networks; and vice president, daytime programming, Family Channel; as well as positions at CBS, ABC and Paramount and consulting roles at Lionsgate, EndemolShine,

Fremantle, ITV, Sony and many others. In addition to his service as a Television Academy governor, he is chair emeritus of the Primetime Awards committee. Boden is an adjunct professor for Syracuse University's Los Angeles Semester program and graduated Phi Beta Kappa from UCLA, where he earned a B.A. in theater.



Scott Boyd, ACE — Picture Editors

During his senior year at California State University, Northridge, Scott Boyd, ACE, managed to wrangle an internship at Stephen J. Cannell Productions. The internship led to his being hired as a postproduction production assistant, then apprentice, and later being promoted to assistant editor, trailer editor and, finally, editor. His editing credits include such diverse television series as *Silk Stalkings*, *The New Adventures of Jonny Quest*, *The Pretender*, *Law & Order: Special Victims Unit*, *The Agency*, *Monk*, *Heroes*, *House*, *Mercy*, *Human Target*, *Nikita*, *Mind Games*, *Salem*, *Legends*, *Grimm* and *The Last Ship*. Boyd has received Primetime Emmy nominations for the telefilms *Faith of My Fathers* and *Flight 93* and for the drama series *Heroes*. He is serving his third term as governor.



Bob Bronow, CAS — Sound

Bob Bronow, CAS, is a re-recording mixer working in television and film for over 25 years. He has received three Primetime Emmy Awards with an additional 11 nominations, four CAS Award wins and two MPSE Golden Reels. His projects include *American Soul*, *Genius: Einstein and Picasso*, *A Christmas Prince*, *The Last Ship*, *Graves*, *Nightcap*, *Z: The Beginning of Everything*, ABC's *The Family*, 14 seasons of *Deadliest Catch*, *American Masters: Marlon Brando*, *Carol Burnett & Bob Newhart*, *What We Carry* and *The Wrecking Crew*. In addition to his service as a Television Academy governor, he is a member of the Cinema Audio Society's Board of Directors. He works with top software developers to create tools for mixers. He regularly teaches master classes and speaks at universities around the country (including NYU, Emerson College, Savannah College of Art and Design and Full Sail University) to share insight and promote the craft of sound mixing to future mixers.



Sue Bub — Costume Design & Supervision

Sue Bub has enjoyed a wonderful 30-year career in the entertainment industry, primarily in television as a costume supervisor. She has traveled and worked all over the U.S. making telefilms and limited series, mostly with one of the six following words in the title: *terror*, *blood*, *murder*, *kidnapped*, *nightmare* or *death*. Project highlights include the first original programming series on Lifetime, *Any Day Now*, the Emmy Award-winning *James Dean*, *Without a Trace*, *Cane*, *Three Rivers*, *Franklin & Bash* and *Shameless*. Bub is a 16-year member of the Television Academy, and serving as governor has been a career highlight. She has been active in the annual quest for the best college student to participate as the Costume Design & Supervision intern for the Academy Foundation's Internship program. During her tenure, she has served on several committees, including Bylaws, Membership, Television Academy Honors and Budget Review. She is honored to represent all costumers doing amazing work in television.



Paul Button — Los Angeles Area

Paul Button has worked in the television industry for more than 30 years, the majority spent in Los Angeles at KCBS/KCAL. Currently the stations' managing editor, Button began at KCAL in 1990, just after the station was purchased by the Walt Disney Company. He initially developed, launched and produced an early morning newscast, and then went on to produce *KCAL 9 News at Noon*, for which he won a Los Angeles Area Emmy in 1993. That was followed by a stint producing the acclaimed *KCAL 9 News World Report*. He then moved into management, where he has been for the past 22 years, serving as supervising producer, executive producer, assistant news director and now managing editor. Button helped oversee the merging of KCAL and KCBS when they were joined as a duopoly and was a key player in designing and implementing the move to a new broadcast facility in the San Fernando Valley, in addition to the day-to-day management of a 150-person newsroom. He also holds the distinction of being executive producer of the Emmy Award-winning *KCAL 9 News at 10* in 1999, as well as assistant news director for the Emmy-winning entry in the Live Coverage of an Unscheduled News Event category in 2005 and 2006, and for the Live Special Events – News category in 2007. Prior to arriving at KCAL, Button was a newscast producer, writer and production assistant at WJLA, the ABC affiliate in Washington, D.C. Button has served as a member of the Television Academy's Los Angeles Area Awards Committee since 2005 and has been a member of the Academy's Los Angeles Peer Group Executive Committee since 2007. He also serves as a member of the Board of Directors of the Radio & Television News Association of Southern California.

BOARD OF GOVERNORS



Jeff Calderon — Lighting, Camera & Technical Arts

Jeff Calderon began his career in television in the mid-1980s working with Academy Lighting Consultants and later moved up to vice president. He has worked as a lighting designer or lighting director on every type of show imaginable, from *Soul Train* to the Governor's Inauguration to *Divorce Court* and *America's Funniest Home Videos*. He works closely with the Academy's other talented roster of designers, each of whom boasts a wide range of experience in the business. Calderon has received four Daytime Emmy Award nominations for Outstanding Achievement in Lighting Direction, an NAACP nomination and a Daytime Emmy Award for Outstanding Achievement in Lighting Direction. Calderon was born in Newton, New Jersey, and graduated cum laude as a theater major from Brandeis University in 1980. While at Brandeis he designed the lighting for two original musicals that won nationally in the American College Theater Festival and were showcased at the Kennedy Center in Washington, D.C. Calderon resides in Burbank, California, with his wife, Loida.



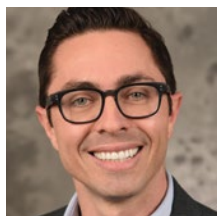
Rich Carter — Commercials

Rich Carter, along with director Theodore Melfi (*Hidden Figures*, *St. Vincent*) launched the production company brother in 2014. As executive producer, Carter oversees award-winning work for clients such as Intel, Domino's and FedEx. Brother's first film, *El Camino Christmas*, began streaming on Netflix in December 2017. Carter was born in Kansas and stumbled into advertising at the young age of 18 when he was kidnapped out of college by a bunch of really mad men and forced to work at a small advertising agency in Chicago. Some years later, he liberated himself from his aggressors and hid out in Los Angeles, working in production. For a few years, he served as a double (and sometimes triple) agent, moving back and forth between production and agency work in Los Angeles, New York and Chicago. Prior to forming brother, he was executive producer and co-owner of Gartner for many years. Carter is currently the Vice-Chairman of the AICP National Board of Directors; he has served in many capacities on the board and within the organization over the years. In 1998, Carter was awarded an Emmy for Outstanding Commercial for Snap.com's "New Friend." He has also received numerous advertising awards, including Cannes Lion, AICP MOMA and Clios. He is an accomplished amateur chef, plays both saxophone and banjo very poorly, dreams of being a stand-up comedian and very much enjoys his four children, who are struggling, under very trying circumstances, to raise him properly.



Mark Cendrowski — Directors

Mark Cendrowski graduated the University of Michigan in 1981 and moved to Los Angeles with that decade's wave of stand-up comics. After working with the likes of Garry Shandling, Dave Coulier, Mike Binder and Bob Saget, he joined the Directors Guild in 1986 as a stage manager. Cendrowski worked on various sitcoms such as *Family Ties*, *Full House* and *Nurses* and then started directing full time in the mid-'90s. He continued his work with comics such as Jamie Foxx, D.L. Hughley and Anthony Clark on their shows. Cendrowski has been nominated for two DGA Awards and two Emmys, and worked the last 12 seasons on *The Big Bang Theory*.



James Pearse Connelly — Art Directors/Set Decorators

James Pearse Connelly is an Emmy-winning production designer acclaimed for his work on iconic shows such as NBC's *The Voice*, Bravo's *Top Chef*, Netflix's *Nailed It!* and more. In 2009, Connelly was honored with his first Primetime Emmy Award for his work on the MTV Video Music Awards. Since then, he has been recognized for his bold production design with seven additional Primetime Emmy nominations and seven Art Directors Guild Award nominations for shows including Netflix's *Bill Nye Saves the World* and NBC's *The Voice*. Connelly is one of the leading production designers in alternative television, designing for an array of television genres — from competition to variety to late-night to live spectacle. Additional credits include *The Masked Singer*, *Making It*, *Songland*, *Holey Moley*, *Project Runway*, *Million Dollar Mile*, *The World's Best*, *Martha and Snoop's Potluck Dinner Party*, *The Jim Jefferies Show* and the *Teen Choice Awards*. Connelly also served as principal art director on the 2010 Oscar-nominated feature film *The Kids Are All Right*. Additionally, Connelly's creative design company, JPCConnelly, specializes in design for special events, residential and commercial projects and promotional experiential activations for companies like Twitter, ABC and Dubsplash. JPCConnelly prides itself on its use of storytelling techniques to create innovative, immersive environments. A dedicated member of the Television Academy since 2007, Connelly has served an active role on the Peer Group Executive Committee for Art Directors/Set Decorators and served as governor between 2013-2018, and is currently serving as chairman of the Primetime Emmy Show Committee.



Jill Daniels — Animation

Jill Daniels is a multi-E Emmy-winning art director and visual development artist. Her artistry has been crucial in developing the look for many Emmy-winning productions for a wide variety of studios, including Disney Animation, Illumination/Dreamworks/Universal, PBS, Sony Pictures, CTN Development Shorts Program, Fox, Warner Bros. and Nickelodeon Original Movies, to name a few. Always aspiring to reach new levels, Daniels developed innovative art direction for CN studios that will debut with the project *Infinity Train*. Daniels served as a member of the Television Academy's Peer Group Executive Committee for Animation for four years, after winning back-to-back Primetime Emmy

Awards for Outstanding Individual Achievement in Animation for her color/painting skills in 2011 and 2012, while art directing the Disney series *Phineas and Ferb*. Daniels is serving her fifth term as governor of the Academy's Animation Peer Group and enjoyed expanding her Academy service by continuing to chair the Activities Committee and serving as an appointee to represent all Academy governors on the Executive Committee. Daniels grew up in Alaska and moved to California to pursue a career as a professional artist. She graduated with a B.F.A. in fine art from Pepperdine University and spent two years studying painting and art history in Florence, Italy, and Heidelberg, Germany. She went on to study illustration, environmental design and computer technologies at Art Center College of Design in Pasadena. In addition to her successful career in entertainment, Daniels exhibits her fine artwork through galleries in Los Angeles and New York. Her work has been featured in magazines, as well as exhibited and collected worldwide.



Patrika Darbo — Performers

Patrika Darbo is a 2016 Primetime Emmy winner for Outstanding Actress in a Short Form Series for the internet series *Acting Dead*. She recently had starring roles in the Netflix original film *Puppy Star Christmas* and Lifetime's *Cradle Swapping*, and she has a recurring role on CBS's *The Bold and the Beautiful*. She has appeared on countless other series, including *The Big Bang Theory*, *The Middle*, *Devious Maids*, *Desperate Housewives* and *Dexter*, and she was a series regular on the CBS comedy *Step by Step* and the NBC daytime drama *Days of Our Lives*, for which she received a Daytime Emmy nomination. She is a veteran of dozens of films, including *Leaving Normal*, *Midnight in the Garden of Good & Evil*, *Daddy's Dyin' (Who's Got the Will?)*, *Speed 2*, *Rango* and *Babe*, and she is often remembered for her standout role in Clint Eastwood's *In the Line of Fire*, in which John Malkovich infamously proclaimed to her character, "You shouldn't have been from Minneapolis."



John Debney — Music

Growing up in Glendale, California, John Debney developed a love for film and music by spending time on the Disney lot, where his father, Louis Debney, was a producer. Debney showed an early aptitude for music and began guitar lessons at age six. He went on to play in rock bands throughout college and earned his B.A. in music composition from California Institute of the Arts in 1979. After four years at Disney, he began composing for television, working with Steven Spielberg and Mike Post on such shows as *Star Trek: The Next Generation*, *Tiny Tunes* and *Sea Quest DSV*, for which he won an Emmy Award for Outstanding Main Title Music. Debney's first film break

came in 1997 with *Liar Liar*, directed by Tom Shadyac. He and Shadyac later collaborated on the 2003 release *Bruce Almighty* and its 2007 spinoff *Evan Almighty*. Debney also formed a successful partnership with director Robert Rodriguez and created scores for his movies *Spy Kids*, *Spy Kids 2: Island of Lost Dreams*, *Sin City* and *Machete*. His other film credits include *Elf*, *Iron Man 2* and *I Know What You Did Last Summer*. In 2004, Debney earned widespread praise for his landmark score for Mel Gibson's *The Passion of the Christ*, which rose to #1 on the *Billboard* charts for Soundtrack and Christian Albums, and #19 on the *Billboard* Top 200. The record was certified gold, won the Dove Award for Best Instrumental Album and garnered Debney an Oscar nomination. Shortly after the film's release, Debney premiered "The Passion of the Christ Symphony" in Rome, Italy, an acclaimed orchestral performance that received a 15-minute standing ovation. Debney's most commercially successful work to date is Disney's 2016 live-action adaptation of *The Jungle Book*, directed by Jon Favreau. Favreau and Debney have collaborated on several other films, including *Elf*, *Zathura* and *Iron Man 2*. Debney has composed scores for the films *Draft Day*, *The Greatest Showman* and *Dora and the Lost City of Gold*; three History limited series: *Hatfields & McCoys* — for which he was nominated for an Emmy Award — *Houdini* and *Texas Rising*; the A&E limited series *Bonnie & Clyde*; and the Netflix comedy *The Santa Clarita Diet* and Fox sci-fi adventure *The Orville*. In addition to his Academy Award nomination, Debney has earned seven Emmy nominations and won three. He was also the youngest recipient of ASCAP's prestigious Henry Mancini Lifetime Achievement Award.

BOARD OF GOVERNORS



Janet Dimon — Animation

Janet Dimon is a supervising producer at Cartoon Network Studios. Prior to returning to Cartoon Network Studios in 2015, Dimon was the supervising producer at Stoopid Buddy Stoodios from 2011-2015. In this role, she partnered with the owners to build a start-up full-service studio that specialized in producing and developing stop-motion, 2D, CG, feature animation and commercial content. Dimon oversaw and ran the day-to-day for multiple productions and was responsible for identifying and engaging top-tier talent. Some of the projects she shepherded were seasons of Cartoon Network's Adult Swim series *Robot Chicken*; *SuperMansion*, a series for Sony/Crackle; *Lego Scooby-Doo* for Warner Bros. Animation; *Camp WWE* for WWE Network; *The Simpsons Couch Gag* for Fox; and the web series *Denny's the Grand Slams* and *Friendship All-Stars... of Friendship* for L Studios. From 2001 through 2011, Dimon was at Cartoon Network Studios producing comedy animation, including *The Cartoonstitute Pilot Program*, *Regular Show*, *Camp Lazlo*, *Juniper Lee* and *Whatever Happened to Robot Jones?* She also had a brief stint at Disney Animation, producing in the direct-to-video division. Dimon began her career in animation in 1994 as a production assistant at Sony Columbia-TriStar Animation and worked her way up to producer. While at Sony she worked on the animated television projects *Jumanji* and *Extreme Ghostbusters* and the primetime project *Sammy*, a David Spade series for NBC. She also was associate producer on *Dilbert* for UPN. Dimon has served on the Television Academy's Animation Peer Group Executive Committee for the last four years. She has four Primetime Emmy wins and nine nominations, an Annie Award, a Telly and a BAFTA nomination.



Terri Carter Donohue — Makeup Artists/Hairstylists

With over 20 years' experience, a "light hand," infectious laugh and strong work ethic, makeup artist Terri Carter Donohue proudly serves as governor of the Television Academy's Makeup Artists/Hairstylists peer group. Upon arriving in Los Angeles (just a couple short decades ago), this East Coast transplant hit the ground running. Music videos were her first foray on the entertainment scene as a beauty artist. She quickly gained experience working with high-profile artists such as Prince, Paula Abdul and Usher, to name a few. Expanding her repertoire, Carter Donohue branched out into other mediums, honing her craft in the world of beauty, high fashion magazine editorials and eventually commercials. Although her love of fashion ran deep, she soon discovered her niche was television, which eventually resulted in an Emmy nomination. With a vast array of TV credits under her belt, she has most notably worked several seasons on *Grey's Anatomy*, *All My Children*, *Splitting Up Together*, *Dear White People*, *Dr. Ken*, *Access Hollywood*, *The Mayor*, *Stitchers*...and so on. In addition to being an accomplished makeup artist, Carter Donohue has lent her talents to education, having taught beauty makeup at MUD (Make-up Designory). She received her formal training years ago at the Joe Blasco Makeup Academy.



Dan Evans, III — Children's Programming

Dan Evans, III is vice president of creative affairs at DC Entertainment. In his current role, Evans collaborates with key Warner Bros. divisional partners by reviewing creative materials for all DC media in production across the studio to ensure that the use of the DC characters and stories stay true to the core values of each franchise. Areas of focus include TV, animation, consumer products and video games. Evans began his tenure at DC focused on television series including *Gotham*, *Black Lightning*, *The Flash*, *Arrow*, *Krypton*, *Supergirl*, *Lucifer* and *iZombie*. Prior to joining DC, Evans was at Marvel TV overseeing current programming; prior to that, he had years of experience in entertainment, production and development at multiple studios.



Keiren Fisher — Production Executives

Network executive Keiren Fisher has been a hands-on professional producer in the field of entertainment for over 30 years. Her work spans all aspects of production in network broadcast, cable, live events and series television programming, including sitcoms, sketch comedy, made-for-TV movies, documentaries, reality programs, live events, film festivals and game shows. Fisher has worked more than 20 years at Nickelodeon, where she is senior vice president of production, West Coast, and supervises the majority of live-action programming on the West Coast and manages day-to-day operations of Nickelodeon's hit series. She currently supervises production on *Henry Danger*, *Game Shakers*, *The Thundermans*, *Nicky, Ricky Dicky & Dawn*, *School of Rock* and *Knights Squad*. Previously, Fisher supervised production on the Nickelodeon telefilms *Shredderman* and *Last Days of Summer*, TV series *iCarly* (program and website), *Zoey 101*, *Just Jordan*, *Drake & Josh*, *Ned's Declassified School Survival Guide*, *Unfabulous* and Nick Jr.'s *The Fresh Beat Band*, *All That* and *Kenan & Kel*. Prior to her tenure at Nickelodeon, Fisher produced many programs, including *Eco-Challenge Australia*, a 350-mile race in Cairns, Australia, for the Discovery Channel. Executive-produced by Mark Burnett, it was the inspiration for the CBS franchise *Survivor*. Fisher also worked for MPH

Entertainment, where she produced documentaries for A&E and the Sci-Fi Channel. In addition, she produced *War of the Worlds*, hosted by director James Cameron. Other credits include four years on HBO's *U.S. Comedy Arts Festival*, a spotlight for up-and-coming comedians as well as programming with such established talents as Rodney Dangerfield, George Carlin, Bill Maher and Monty Python. Most of this programming aired live on such networks as CBS, HBO and Comedy Central. Fisher received an Emmy nomination for her work as producer on *George Carlin: 40 Years of Comedy*. In 1996, she had the honor of working with Quincy Jones and the Kennedy Center as an associate producer of *Concert of the Americas* for the White House, presented to President Clinton and dignitaries from North and South America. A three-hour special that aired on PBS, *Concert of the Americas* was hosted by Michael Douglas and highlighted music from both North and South America, including performances from Liza Minnelli, Tito Puente, Rita Marley and Dr. Maya Angelou. In addition to her service to the Television Academy, Fisher is a longtime member of the Producers Guild of America.



Tim Gibbons — Producers

Tim Gibbons is a veteran television producer, director and writer whose credits include executive producer on *Curb Your Enthusiasm* (HBO), *Gigi's Bucket List* (IFC), Kevin Hart's *Real Husbands of Hollywood* (BET) and Betty White's *Off Their Rockers* (NBC), along with a slew of other series, pilots and specials. He has worked on more than 1,400 hours of television in his career. Gibbons has been nominated for six Primetime Emmy Awards, and won a Golden Globe, two Producers Guild of America's Producer of the Year Awards, three DGA Awards, and the Monte Carlo Television Festival's Outstanding Producer of the Year Award, among many others. In addition to his service to the Television

Academy (both as the current second vice president and as a governor representing the Producers peer group for nine years), Gibbons served as both president and vice president (TV), for the Producers Guild of America. He is a longtime member of both the Directors Guild of America and the Writers Guild of America and has acted a bit along the way, too. He started his career as a production assistant at Dick Clark Productions. While quite experienced, Gibbons still loves learning about the art, craft and wonder of making television.



Peter Golden, CSA — Casting Directors

Until recently, Peter Golden was executive vice president, talent and casting, for CBS, overseeing all talent and casting operations for CBS primetime and daytime series, television movies and limited series, reality series and special programs, as well as all programs produced by CBS Television Studios and CBS All Access content. Golden started at CBS in 1996 and has supervised the casting of more than 200 television movies and limited series, 450 pilots and 160 series, including *Everybody Loves Raymond*, *How I Met Your Mother*, *The Big Bang Theory*, *Young Sheldon*, *Mom*, *The Neighborhood*, *The Good Wife*, *Madam Secretary*, *Criminal Minds*, *Bull*, *S.W.A.T.*, *Seal Team*, the *CSI* and *NCIS* franchises and reality series such as *Survivor*, *The Amazing Race* and *Big Brother*. Prior to CBS, Golden was vice president, development, for St. Clare Entertainment, vice president of talent and casting for Stephen J. Cannell Productions, vice president of casting for Grant Tinker's GTG Entertainment, director of casting at NBC and casting director at Universal Television. Golden began his career as a casting director at Hughes/Moss Casting in New York, where his projects included *Purple Rain*, *Blood Simple* and *The Cosby Show*, as well as numerous Broadway productions. A native of Manhattan, Golden is a graduate of Colby College in Waterville, Maine. He has been a governor of the Casting Directors peer group since 2015.



Terry Ann Gordon — Costume Design & Supervision

Terry Ann Gordon has been a costume designer and costume supervisor since 1980. A board member of the CDG 892, she is also a supervisor in IATSE 705. She has enjoyed a varied and satisfying career in the industry. Beginning her career designing commercials, Gordon segued into television as the men's supervisor on the CBS hit comedy *The Nanny*, starring Fran Drescher. Three Emmy nominations and six seasons later, she spent five seasons on the comedy series *Reba*, starring Reba McEntire. Gordon's connection to these two incredible female performers has continued throughout her career. Since *Reba*, she has continued to design for McEntire personally, as well for her promotions,

concert tours, events, Las Vegas shows and a subsequent sitcom, *Malibu Country*. Her work with Drescher continued in supervising two seasons of the hit comedy *Happily Divorced*. Her other television credits include costume designing on *The Winner*, *Romantically Challenged*, *Working Class* and a variety of pilots. She was costume supervisor for *Happily Divorced*, *Faking It* and various children's shows. A career highlight was her recent work with William Ivey Long on *Grease Live!* Gordon teaches costume design for television and film, as well as figure drawing and production, at USC and enjoys designing an occasional play there.

BOARD OF GOVERNORS



Monte C. Haught — Makeup Artists/Hairstylists

Monte C. Haught is an accomplished hair artist whose professional experience spans both theater and television. A native of Richmond, Virginia, Haught pursued a degree in theater from Radford University before attending the prestigious Graham Webb International Academy of Hair. Since then, he has served as a stylist for several Broadway productions, including *The Lion King*, *Beauty and the Beast*, *Phantom of the Opera*, *Urinetown: The Musical*, *On the Town*, *A Christmas Carol* and *Cabaret*. Haught's television credits include *CSI: NY*, *Nip/Tuck*, *Glee*, *The New Normal* and *American Horror Story*. In 2011, he earned a Primetime Emmy nomination for his work in hair on the Fox comedy *Glee*.

Haught won the Emmy for outstanding hairstyling for a limited series or movie in 2012, 2014 and 2015 for his work on the critically acclaimed FX limited series *American Horror Story* and earned nominations in the same category in 2013 and 2016. Haught currently resides in Los Angeles.



Erik Henry — Special Visual Effects

Erik Henry began his visual effects career at Dream Quest Images during the company's heyday. Arriving in 1988, he worked in visual effects editorial on James Cameron's underwater epic *The Abyss*, then a year later on *Total Recall*. Both films earned Dream Quest the Oscar for best visual effects. After several more films at Dream Quest, Henry moved from the vendor side to production side as coordinator for Academy Award-winning supervisor Mike Fink on Tim Burton's *Batman Returns*. With experience gathered from more than 25 feature films and television series, Henry was asked by HBO to supervise the presidential biopic *John Adams*, resulting in his first Emmy Award. Recently,

Henry was the senior supervisor and one of the creative producers of the Starz series *Black Sails*. The work earned Henry four Emmy nominations and his second Emmy Award. Currently he is the senior VFX supervisor on *Tom Clancy's Jack Ryan*, as well as a secret project at HBO. Henry is honored to represent the Special Visual Effects peer group on the Academy's Board of Governors.



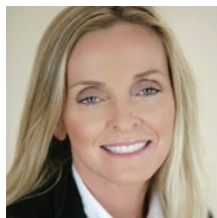
Regina Y. Hicks — Writers

Regina Hicks has spent her career writing for television. Most recently she was a part of the writing staff of HBO's comedy *Insecure* and the NBC sitcom *Marlon*. Her other writing credits include *Sister, Sister*, *Girlfriends*, *Sherri*, *Are We There Yet?*, *State of Georgia*, *Instant Mom* and the 2015 TV remake *Uncle Buck*. Hicks has also co-scripted several made-for-TV movies, including *Jump In*, *Camp Rock* and *Camp Rock 2* for the Disney Channel. She also co-scripted the VH1 telefilm *Drumline 2 — A New Beat*. Hicks won the King-Tisdell Cottage Foundation Fine Arts Award in Savannah, Georgia, in 2007. She was nominated for an NAACP Image Award for Outstanding Writing in a Comedy for *Girlfriends* and *Instant Mom*; she was also nominated for a Humanitas Award for *Jump In*. Hicks is a native of Savannah, Georgia. She attended the University of Georgia in Athens, Georgia, where she received a B.A. degree in television production and an M.F.A. in drama.



Eileen Horta — Sound Editors

Eileen Horta has been a sound editor for 40 years. Her recent credits include *Queen Sugar* for OWN, *Lucifer* for Fox, *Sweet/Vicious* for MTV and *Dear White People* for Netflix. Besides primetime series, she has many years of experience with animation and documentaries, and she recently worked on the YouTube series *God CompX*. She is an active member of the Motion Picture Sound Editors, and currently serves on the organization's board. She has been active in the Television Academy for the past 20 years, serving either on the Peer Group Executive Committee or as a governor.



Tana Nugent Jamieson — Television Executives

Tana Nugent Jamieson is senior vice president of A+E Studios, the award-winning studio unit of the global media company A+E Networks, LLC. In this role, she develops original scripted programming for the A+E Networks portfolio, including Lifetime and History, as well as for external studios. Jamieson manages a diversified slate, which includes *Project Blue Book* from executive producer Robert Zemeckis, the number-one new cable series of the 2018-2019 season, for History. She is also overseeing the drama series *Reprisal* for Hulu, the animated drama series *The Liberator* for Netflix and *The Lincoln Lawyer*, a legal drama from creator David E. Kelley based on Michael Connelly's series of bestselling novels, from A+E Studios, in association with CBS Television Studios for the CBS Network. Jamieson also spearheaded the hit series *Six* and *Knightfall*, from executive producer Jeremy Renner, for History; and the drama series *American Princess*, from Jenji Kohan and Jamie Denbo, for Lifetime, as well as the development of the critically acclaimed, Emmy-nominated limited event series *Roots*,

for History. She is responsible for the studios' overall deals with top-tier talent, including Ross Fineman, Giovanni Orlando and Ron West, Chris Henze and J.B. Roberts' Thruline Entertainment, and Swoon Reads. Earlier, Jamieson was senior vice president, drama programming, at A&E Network.



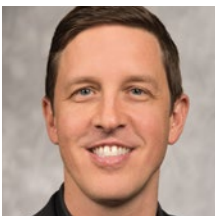
Marc Johnson — Interactive Media

Marc Johnson has a long history in the digital media world developing diverse, award-winning interactive media and technology products for many leading companies and organizations. Most recently a senior strategist at DirecTV/AT&T's Digital Innovation Lab (Dlab), he previously led the digital departments at ABC and Ovation, heading strategy and online development. Johnson also ran multidisciplinary teams at several noted agencies (HUGE, United Future, Nicholson NY, Deutsch and Neoscape). His consultancy, Marcato Digital, specializes in digital strategy and development for entertainment creatives and companies. Pursuing his passion for innovative digital experiences, Johnson has produced a varied array of award-winning products ranging from entertainment experiences (for DirecTV, ABC, Disney, NBCUniversal, Fox and ESPN), to progressive interactive technology solutions (for Sony, Philips, AT&T, American Airlines and Mercedes-Benz), to online consumer applications (for Citigroup, Pearson Education, Houghton Mifflin, the New York Public Library and the Metropolitan Museum of Art). Johnson received his undergraduate degree in cognitive psychology and applied math from Harvard University, with graduate work in psychology and cognitive science at NYU. He taught on the faculty at Harvard and Columbia and was a project sponsor and mentor for AFI's seminal Digital Content Lab. Earlier in his career, Johnson enjoyed almost a decade as a musical director, arranger and orchestrator for Broadway, Off-Broadway and regional theater productions. He currently plays piano and directs an L.A.-based a cappella singing group.



Steven Kent — Daytime Programming

Steven Kent serves as senior executive vice president, programming, Sony Pictures Television. Previously, Kent served as senior executive vice president, international productions, for Sony Pictures Television, where he oversaw the worldwide development and production of original local language productions, as well as scripted and unscripted formats. Kent joined the company in 1996 as vice president, production, for then-Columbia TriStar Television, working on series such as *Dawson's Creek* and *Early Edition*. During this time, Kent was also instrumental in the formation of the company's domestic Spanish-language production division, overseeing the development and production of shows for the Telemundo network. Kent also has line-produced and production-managed made-for-television movies, pilots and series. Before joining Sony Pictures Television, Kent spent nine years as supervising producer for the popular daytime drama *Santa Barbara*, garnering three Emmy Awards for his work.



Greg Kupiec — Motion & Title Design

Greg Kupiec has served as creative director of The Ether since founding the company in 2008. His work includes over 100 main titles for clients from Netflix to NBC; global marketing campaigns for the Rolling Stones and Katy Perry; and immersive LED content for both MTV and the CMT Music Awards. Born in France and raised in Los Angeles, Kupiec unwittingly began his design career creating club flyers in high school, which set him on the path to attend the world-renowned Art Center College of Design in Pasadena, where he was among the first to enter the Motion Design program, from which he graduated with honors in 2001. An internship with the NFL led Kupiec to the East Coast, during which time he gained recognition from the New York Art Directors Club and subsequently stayed on in the city to begin his career at the multidisciplinary studio Spontaneous. He quickly ascended to the role of senior designer on broadcast accounts ranging from Cinemax to TNT and worked in the advertising space for agencies J. Walter Thompson and BBDO. While working closely with Lenny Kravitz and Sony Records on the opening title sequence for *Lenny Live*, Kupiec rekindled a love for titles that spurred his return to Los Angeles to help establish the design division of the then-emerging entertainment giant Trailer Park. During his tenure as art director, he helmed the main titles for James Cameron's 3D IMAX feature *Aliens of the Deep*, among countless title sequences and marketing campaigns for Disney, Fox, Paramount, Sony and Universal. Now creative director at his own company, Kupiec abides by a "no pitch" policy, which stands as one of his proudest professional achievements. A long list of awards commend his work, and he finds great fulfillment representing the craft as a Peer Group Executive Committee member and governor of the Television Academy's Motion & Title Design peer group. Additionally, Kupiec is a certified sailing instructor — currently working toward his captain's license — and volunteers for the Sea Shepherd Conservation Society.

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Sam Linsky — Television Executives

Sam Linsky is senior vice president of programming for TNT, where he oversees development and production on the network's original scripted dramas and serves as the primary liaison between TNT and its partner studios. Linsky oversaw production of *Good Behavior* starring Michelle Dockery, and the limited series *I Am the Night*, directed by Patty Jenkins and starring Chris Pine. Linsky is based in Los Angeles and reports to Sarah Aubrey, executive vice president of original programming for TNT. He previously served as senior vice president of programming for TNT and TBS. His successful track record includes supervising current production of TNT's popular original drama series, including *The Last Ship*, *The Librarians* and *Major Crimes*. Linsky's other TNT series have included *The Closer*, *Rizzoli & Isles*, *Falling Skies* and the Peabody Award-winning *Southland*. For TBS, Linsky oversaw production on the original series *Cougar Town*, which aired for six seasons; *American Dad!*, which became a TBS original series in September 2014; and *King of the Nerds*, which aired for three seasons. Linsky joined Turner Broadcasting in 1997, first serving as assistant to the vice president of original programming for TNT. He came to TNT from Castle Rock Entertainment, where he served as assistant to the vice president of production, providing story notes on projects in development and coordinating incoming and outgoing submissions. Prior to Castle Rock, Linsky worked for Workers Comp Management, Inc. as director of New England operations. He holds a bachelor's degree in government from Harvard College.



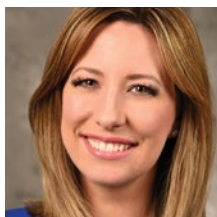
Nicole Marostica — Public Relations

Nicole Marostica is vice president, publicity, for Warner Bros. Worldwide TV and Marketing Non-Scripted Programming. In this position, she develops strategy and executes trade and consumer campaigns, awards strategies and talent relations related to all unscripted programming produced by Warner Horizon, Shed Media and Telepictures. Previously, she served as director, communications, ABC Entertainment and was the network's Alternative and Specials team leader, working closely with the Academy of Motion Picture Arts & Sciences, the CMA's Board of Directors, studio producers and talent overseeing communication efforts on behalf of the Oscars, the CMA Awards, the Billboard Music Awards and the American Music Awards. Marostica was also charged with expanding and showcasing ABC's TV music and artists, as well as overseeing PR efforts for all acquired programming. She has developed and executed publicity campaigns for *Desperate Housewives*, *Nashville*, *Criminal Minds*, *Brothers and Sisters*, *Dirty Sexy Money*, *Marvel's Agents of S.H.I.E.L.D.*, *Marvel's Agent Carter* and *Eli Stone*. Marostica joined the Walt Disney Company as a manager of media relations, Disney Channel, in 2000. Prior to that, she handled publicity campaigns for the Showtime Network, including the movies *Behind the Red Door* and *Jasper, Texas*. She began her career as a publicity assistant at Turner Entertainment Group, where she supported programming for TNT, TBS, Cartoon Network and Turner Classic Movies. In addition to her Television Academy service, Marostica is a member of the Television Publicity Executives Committee and was previously on the board of the T.J. Martel Foundation. Marostica attended California State University Northridge, and resides in Los Angeles with her husband and two children.



Howard Meltzer, CSA — Casting Directors

Howard Meltzer, CSA, has been casting television in Los Angeles since 2002. He has been responsible for, and collaborated on, numerous television series, pilots and made-for-television movies. For Netflix, he recently cast *Team Kaylie*. For Disney Channel, his work includes the series *BUNK'D*, *Raven's Home*, *Coop and Cami Ask the World*, *Best Friends Whenever*, *Lab Rats*, *Shake It Up* and *Hannah Montana*; the pilot *Girl Meets World*; and the television movies *The Evermoor Chronicles* and *Den Brother*. Meltzer's Nickelodeon credits include the pilots *Life with Boys*, *Big Time Rush*, *The Troop*, *The Fresh Beat Band* and the television movies *Spectacular!* and *The Best Player*. His feature films include *Lonely Boy* and the Los Angeles casting for *The Impossible*. He has been nominated for 21 Artios Awards for excellence in casting and has won the honor three times.



Brenda Brkusic Milinkovic — Los Angeles Area

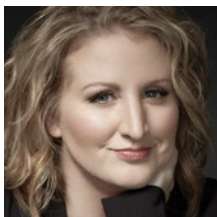
Brenda Brkusic Milinkovic is a television executive recognized for her expertise in developing and producing award-winning programming. She currently serves as the director of programming and development at NBCUniversal. Previously, Milinkovic directed the development, production, national distribution and marketing of programs on PBS. She also produced an Emmy Award-winning nightly news program and spearheaded a new TV channel for PBS, which was lauded by the Corporation for Public Broadcasting. Milinkovic then launched PBS SoCal Productions, and was the driving force behind the acquisition, development and production of thousands of programs and series. She has been responsible for the development and production of programs featuring acclaimed film and TV stars Will Smith, George Clooney, Tom Hanks, Nicole Kidman, Matthew McConaughey, Jennifer Aniston, Julia Roberts, Leonardo DiCaprio, Oprah Winfrey, Martin Scorsese,

Lady Gaga, Keira Knightly, Reese Witherspoon, Michael Keaton, Jennifer Lopez, Amy Schumer, Jennifer Lawrence and more. Her visionary approach increased revenue and delivered the highest ratings and largest number of Emmy Awards the company's original productions have received in history. Her work has received nine Emmy Awards, 14 Emmy nominations, four CINE Golden Eagle Awards, 14 Telly Awards and two Golden Mike Awards. Most recently, she won a Daytime Emmy for producing *Variety Studio: Actors on Actors*. Among her dozens of accolades, *OC Metro* business magazine named Milinkovic a Successful Young Entrepreneur and Business Executive and one of its Dynamic Women to Watch. In addition to her service as a Television Academy governor, she is co-chair of the Governors Ball and Los Angeles Area Emmy Awards committees. She is also a member of the Producers Guild of America. Milinkovic earned her B.F.A. degree in film and television production from Chapman University and received the university's Distinguished Alumni Achievement Award.



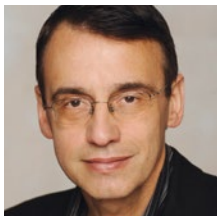
Rickey Minor — Music

Rickey Minor is an Emmy Award-winning music director, composer and producer. He has worked with renowned recording artists such as Whitney Houston, Adele, Rihanna, Gwen Stefani, Janelle Monáe, Demi Lovato, Keith Urban, Diana Ross, Aretha Franklin, Khalid, Katy Perry, Sting, Jennifer Lopez, Celine Dion, Stevie Wonder, H.E.R., Arianna Grande, John Legend, Carrie Underwood, Lenny Kravitz, Gladys Knight, Brandi Carlile, Garth Brooks, LOGIC, Ray Charles, Jennifer Hudson, Elton John, Common, Andra Day, Ed Sheeran, Usher and Beyoncé. His numerous television credits include *The Tonight Show starring Jay Leno*, *American Idol*, *America's Got Talent*, the Kennedy Center Honors, the American Music Awards, the Super Bowl, the Grammy Awards, the Emmy Awards and the Academy Awards. In 2017, he won an Emmy Award for outstanding music direction for *Taking The Stage: African American Music and Stories That Changed America*, and he has received six other nominations in the same category for *Genius: A Night for Ray Charles*, *An Evening of Stars: A Tribute to Chaka Khan*, *The 50th Annual Grammy Awards*, *The 51st Annual Grammy Awards*, *The Smithsonian Salutes Ray Charles: In Performance at the White House* and *Stayin' Alive: A Grammy Salute to the Music of the Bee Gees*.



Mandy Moore — Choreography

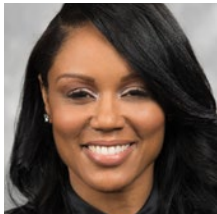
Two-time Emmy Award winner and seven-time Emmy-nominee Mandy Moore is a world-class director, producer, choreographer and dancer best known for her groundbreaking work as a producer and choreographer on the global television hit *So You Think You Can Dance*. In 2017 she made history by being the first choreographer to choreograph for the Golden Globe Awards, Academy Awards, Grammy Awards and Emmy Awards in the same year! As a leader in the entertainment industry, she is on the Board of Governors at the Television Academy leading the Choreography peer group. Moore's choreography can be seen in the Oscar-winning film *La La Land*, written and directed by Damien Chazelle. Her other recent works include Shania Twain's NOW Tour, 90th Academy Awards Coco performance and Jimmy Fallon's opening number for the Golden Globes (a take-off on *La La Land*'s opening). Other notable works include Celine Dion's *Taking Chances* concert tour, Britain's *Strictly Come Dancing* and Cirque du Soleil's *My Immortal*. Her television credits include the *Disneyland 60th Anniversary TV Special*, *Modern Family*, *Glee* and *American Idol*, and commercials for Target, Amazon Prime and Skechers. Her film credits include David O. Russell's Oscar-nominated films *American Hustle* and *Silver Linings Playbook* and Leslye Headland's film *Sleeping with Other People*.



Frank Morrone, CAS — Sound

Frank Morrone, CAS is an independent re-recording mixer who has worked extensively in both film and television. He has two Emmy Awards with an additional five Emmy nominations. His television projects include *Criminal Minds*, *The Hot Zone*, *Lost*, *The Kennedys*, *The L Word* and *Sex and the City*. He has mixed films with directors Ron Howard, Tim Burton, John Singleton, Janusz Kaminski and Lasse Hallström on projects including *Ransom*, *Sleepy Hollow*, *Shaft*, *Lost Souls*, *The Cider House Rules* and the Oscar-winning documentary *When We Were Kings*. He also mixed the *Jonas Brothers' Camp Rock* and received a platinum album for the soundtrack. In addition to his Television Academy service, Morrone was president of the Motion Picture Sound Editors and on the Motion Picture Editors Guild board of directors. He is a member of the Academy of Motion Picture Arts and Sciences, NARAS and has served on the board of directors for the Cinema Audio Society. He began his career mixing film scores as well as jazz, rock and country albums. From there, he moved to film and television postproduction. In 1995, he accepted a position in New York at Todd-AO, where he also lectured for New York University film school. He moved to Los Angeles in 2004 to work on J.J. Abrams' *Lost*, and has since mixed projects for Sony, Disney and Technicolor, as well as several other studios. He has collaborated on product development with Digidesign, McDSP and M-Audio and lectures for Avid at well-known colleges across North America, including USC, Full Sail and Tribeca Flashpoint.

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Eboni Nichols — Choreography

A trained dancer with an eye for what works, Eboni Nichols combines her Chapman University B.F.A. in theater and dance with years of experience spent in front of the camera and on stage. A California native, Nichols has toured the world and performed with many of today's top artists, including Beyoncé, Rihanna, Usher and many more. For television, she choreographed all six seasons of the hit CW show *Jane the Virgin* and six seasons on the ABC comedy *Fresh Off the Boat*. Her work has been featured in campaigns for Apple, Bud Light, Covergirl, McDonald's, Svedka Vodka and Walgreens. A former member of the Los Angeles Laker Girls, Nichols has choreographed for the Los Angeles Clipper Girls, the NFL, Demi Lovato, Bebe Rexha, Snoop Dogg and Queen Latifah, among others. Her choreography has appeared on a number of live shows, including the American Music Awards, BET Awards, Victoria's Secret Fashion Show, *Good Morning America*, the *Today* show and *Jimmy Kimmel Live!* Nichols became a member of the Television Academy in 2014. She counts her appointment as co-governor of the Choreography peer group as both an honor and a privilege in her career.



John O'Brien — Lighting, Camera & Technical Arts

John O'Brien began his career in television in the mid-1970s working as a technical director and video controller at a number of television stations throughout California. In 1983 he landed a video control job at ABC in Hollywood. He had the opportunity to work on a wide range of programming at the network, some of which includes soap operas, sitcoms, game shows, award and variety shows and sporting events. Since leaving ABC in 1987 to freelance, he has worked on many entertainment shows and series productions. O'Brien recently wrapped up the series *The Big Bang Theory* (CBS) and *Live in Front of a Studio Audience: All in the Family & The Jeffersons* (ABC). His current productions are *Man with a Plan* (CBS), *Big Brother* (CBS) and E!'s *Live from the Red Carpet* award show coverage. O'Brien has received five Emmy Awards (four Primetime) in the team classification of technical direction/camera/video for *The Big Bang Theory*, *The Golden Girls*, *ER*'s live episode and the live telecast of *Fail Safe*. O'Brien grew up in the San Francisco Bay Area and received a B.A. in broadcast communications arts at San Francisco State University.



Tammy Glover Park — Production Executives

Tammy Glover Park is the vice president of production at TNT/TBS, a division of Turner Broadcasting, Inc., where her shows have included *The Last OG*, *Angie Tribeca*, *People of Earth*, *The Guest Book*, *Wrecked*, *Search Party*, *Full Frontal with Samantha Bee* and *The Detour*. She helped launch Studio T, Turner's in-house studio, and supervises its animation slate, which includes *Tarantula*, *Final Space* and J.G. Quintel's highly anticipated *Close Enough*. Prior to that, she was vice president of production and SVP of production at FremantleMedia, North America, where she worked on such notable programs as *American Idol*, *America's Got Talent* and *The Price Is Right*. She also launched the company's first scripted programs, including *The Returned* and *The Wedding Band*. Before joining Fremantle in 2011, Park was vice president of production for Comedy Central, where she guided hits like *Workaholics*, *Key & Peele* and *Tosh.O* from development through their first cycles on the network and supervised everything from sketch comedy to game shows, animation and long-form scripted shows on a network whose notable programs include *The Daily Show*, *Inside Amy Schumer* and *South Park*. Park came to Comedy Central from MTV Networks, where she served as an executive and line producer; before that, she worked at Castle Rock Entertainment. She began her career as a musician and segued to television after working for MTV.



Laurie Parres — Writers

Laurie won a 2017 Writers Guild of America Award for Outstanding Writing of the "Mel vs. The Night Mare of Normal Street" episode of *Gortimer Gibbon's Life on Normal Street*. She was co-executive producer for all three seasons of the Amazon Prime series. Parres writes multi-camera sitcoms (*Spin City*, *Whoopi* and others), single-camera half hours (*School of Rock* and others) and dramas (*Charmed*, *Bollywood Hero*). Her experiences led to a 2014 TED Active talk, "What I Learned in the Sitcom Writers' Room." She holds a Master of Professional Writing from the University of Southern California.



Chris Reeves — Sound Editors

Chris Reeves started his television career on the ABC/Disney show *Dinosaurs* after a decade working on independent feature films. Since then he has worked on a diverse collection of shows ranging from *Alias* to *The X-Files*. He is currently a supervising sound editor with NBC Universal Studios. With 30 years of experience in postproduction sound, he has garnered two Emmys and two Golden Reels among his awards. As a member of the MPSE board of directors for the past 20 years, he has worked to promote the importance of sound and sound editing in television and film. He served on the Sound Editors Peer Group Executive Committee twice before being elected to the Television Academy Board of Governors.



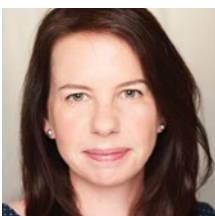
Glenn Rigberg — Professional Representatives

Glenn Rigberg is an Emmy-nominated producer and the founder and President of INPHENATE, a talent management and production company specializing in personal management of film, television and theater actors as well as writers and directors. Upon graduation from Syracuse University in 1988, Rigberg began working in the Beverly Hills office of the William Morris Agency as an agent trainee. He was soon promoted to talent agent at WMA, where he represented actors such as Salma Hayek, George Clooney, Billy Bob Thornton and Matthew Perry. He ventured into personal talent management in 1994 with Carlyle Productions and Management, where his clients included actors Willem Dafoe, Christopher Meloni and director Doug Liman. In 1997, Rigberg left Carlyle to start his own management firm, now known as INPHENATE. In addition to representation, he has been involved in the sales of many film and television productions, including *Swingers*, *Fire, Earth, Xiu Xiu: The Sent Down Girl* and *Flesh and Blood*. He was also an executive producer on such films as *You Don't Know Jack*, for which he earned an Emmy nomination. Other producing credits include the feature films *Southern Belles*, *Night of the White Pants* and *Struck By Lightning*. INPHENATE represents an eclectic list of clients, including actors Madeline Brewer (*The Handmaid's Tale*), Sam Page (*The Bold Type*, *House of Cards*), Justin Dobies (*Chilling Adventures of Sabrina*), Connor Kalopsis (*Outmatched*), Nicole Carpenter (*Ma*), Leon (*Cool Runnings*, *The Temptations*), Morgan Kelly (*Mindhunter*) and Spencer Neville (*Ozark*, *Good Trouble*). Rigberg also represents actress-writer-director Joan Chen (*Marco Polo*, *Autumn in New York*), actor-writer-director Mark Webber (*Flesh and Blood*), writer-director-actress Jordan Hinson (*Breaking and Entering*) and actress-writer Sophia Di Martino (*Yesterday*). In addition, INPHENATE represents two-time Oscar-winning documentary filmmaker Barbara Kopple (*Gigi Gorgeous*, *Harlan County, USA*) and Roddenberry Entertainment (*Star Trek*). The production arm of INPHENATE boasts a growing number of projects in development for feature film and television production. Rigberg has also consulted to various technology companies, including Fix8, SouthPeak Games, Platinum Studios and XRM Media. In addition to his Television Academy service, he is a member of the Producers Guild of America, and he has also spoken on numerous entertainment industry panels. He is a proud and active Syracuse University alumnus and as an adjunct professor, has taught Artist Representation and the Creative Process to senior undergraduates.



Michael Ruscio, ACE — Picture Editors

Michael Ruscio, ACE, has enjoyed editing some of the top dramatic shows of the past 15 years, including *House of Cards*, *The Leftovers*, *Homeland*, *Dexter*, *In Treatment*, *The Sopranos* and *Six Feet Under*. Recently, he was editor on Amazon's *Carnival Row* and Hulu's *Catch-22*, executive produced by George Clooney. Additionally, he has directed four episodes of the HBO series *True Blood* and his short film "In Order of Appearance" received ensemble and individual acting awards during its festival run. Ruscio was nominated for an ACE Eddie Award for the finale of *Six Feet Under* and won the 2009 Eddie for editing the pilot of *True Blood*. As a Television Academy governor, he serves on the Television Academy Honors and Activities committees and in 2018 was elected to serve as a Governors' Appointee to the Executive Committee.



Jill Sanford — Children's Programming

Jill Sanford is a 15-plus-year veteran in the kids' entertainment business, having worked in development and current series for Disney Channel, Nickelodeon and currently Netflix. Sanford is part of the Original Animation team at Netflix focusing on kids' and family series, including *Carmen Sandiego*, *The Hollow*, *Last Kids on Earth*, *City of Ghosts* and other upcoming titles. Before joining Netflix, Sanford worked at both Nickelodeon and Disney Channel, developing and overseeing such hit series as *The Loud House*, *Phineas and Ferb*, *Fish Hooks* and *Mickey Mouse*.

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Lori H. Schwartz — Interactive Media

Los Angeles-based Lori Schwartz is a CNN technology contributor and a frequent speaker at major industry events as well as engagements for private companies, helping to facilitate conversations around new business models and technology innovation. You can find her broadcasting weekly on Voice America's business channel on her Tech Cat Show. Schwartz's StoryTech initiative facilitates communication between storytellers and technology companies. StoryTech's trends briefings, curation and tours products have become well known globally through their work at CES, NAB, NATPE, IBC, InfoComm and AdTech. She frequently curates large trade show plenaries and hosts events to help drive conversations around marketing and advertising technology, as well as the latest content business models. Previously, Schwartz was chief technology catalyst for McCann Worldgroup, North America, where she was responsible for driving technology innovation at one of the world's largest marketing communications companies. She was the key principal to launch the highly regarded IPG Media Lab. Schwartz oversaw the group's strategy, helping to keep clients ahead of the digital curve. She facilitated emerging media upfronts for Microsoft, Intel, General Motors, Nestlé and Sony. She has been profiled as one of the "30 Executives Shaping the Evolution of Media and Technology" by *Variety* and "100 People to Have Lunch with" by MediaPost Publications. An active spokesperson, Schwartz launched Digital Hollywood's Women's Entertainment and Technology Mentor Program and is a recipient of the Lucy Hood Digerati Award for her contributions to the Television Academy.



Philip Segal — Reality Programming

Philip Segal is a partner and coexecutive producer at CRUSH+Lab, a production company he formed with partner David Solomini. From November 2012 until June 2017 Segal served as CEO and executive producer of Original Productions. He is executive producer of the Emmy-winning Discovery Channel series *Deadliest Catch*, as well as *Bering Sea Gold* (Discovery), *Ice Road Truckers* (History) and *Storage Wars* (A&E). Prior to Original, Segal was executive vice president of Bunim-Murray Productions, creators and producers of MTV's *The Real World* and E!'s *The Simple Life*. Previously, as senior vice president of programming and production for Tribune Entertainment, Segal supervised 200 hours of scripted programming, including the series *Mutant X* and *Earth: Final Conflict*. From 1990-1996, he was executive vice president of Amblin Television, where he was responsible for the creation of NBC's *SeaQuest DSV* and *Earth 2*. Additionally, Segal oversaw production of the award-winning documentary *A Brief History of Time*, *Class of '61*, *Harry and the Hendersons* and *Fudge*. At Amblin, he also developed *ER*. Segal wrote and directed *Hobbs End* and won the New York Independent Film Festival Award for Best Director for *The Other Side of Monday*. Before Amblin, Segal was an executive at ABC Television, where he oversaw such series as *thirtysomething*, *Twin Peaks*, *Cop Rock* and *China Beach*. He began his career at Fenton/Feinberg Casting, the ICM training program and Columbia Pictures Television. A longtime fan of the BBC's popular science fiction series *Doctor Who*, Segal executive-produced the Doctor's eighth regeneration in 1996. In 2000 he authored a book about the production, *Doctor Who: Regeneration*.



John Simmons, ASC — Cinematographers

John Simmons, ASC, studied fine art at Fisk University and cinematography at the University of Southern California. He has been a member of the American Society of Cinematographers (ASC) since 2004. He presently serves as one of the ASC's vice presidents. Simmons has been behind the camera since the early 1970s. He started in documentaries, working with film director Carlton Moss, who became his mentor in college. Later, his career led him to shooting and directing commercials and music videos with a spectrum of artists, including Stevie Wonder, Britney Spears, Snoop Dogg and many others. Simmons has been on the faculty at UCLA, teaching cinematography and influencing and guiding the careers of students, for more than 20 years. His introduction to television began with made-for-TV movies, including *The Killing Yard*, *The Ruby Bridges Story* and *Selma, Lord, Selma*. In addition, he has shot a number of documentaries for PBS, Showtime and HBO. His first multi-camera primetime show was *The Hughleys*. This began a prolific career in multi-camera comedies, including *The Tracy Morgan Show*, *All of Us*, *The Jonas Brothers*, *Men at Work* and *A Dog With a Blog*, as well as many pilots. Simmons has received three Primetime Emmy Award nominations, twice for the Disney series *Pair of Kings* — the first for a children's show in the cinematography category (2011 and 2012). In 2016 he won a Primetime Emmy for Outstanding Cinematography for the show *Nicky, Ricky, Dicky & Dawn*. His recent credits include the Netflix comedies *Prince of Peoria*, *Family Reunion* and *No Good Nick*.



Halina Siwolop — Art Directors/Set Decorators

Halina Siwolop has been enjoying her work as a set decorator in Hollywood for over 20 years. Some of her favorite television projects include FX's *Legion*, Showtime's *Masters of Sex* and ABC's *Agent Carter* and *Pushing Daisies*. A native of Southern California, Siwolop completed her undergraduate degree at the University of California, Santa Barbara. She continued on to earn a professional designation in merchandising and marketing from the Fashion Institute of Design and Merchandising. After time spent in the fashion industry and various marketing positions, she launched her career in design after completing UCLA's interior and environmental design program. A fortuitous job as an art P.A. led to a transition to the entertainment industry and set decoration. Recognition for her work came in 2009, when she and her team were awarded a Primetime Emmy for *Pushing Daisies*. Siwolop also earned three Emmy nominations for her work on *Masters of Sex*. She has been a proud member of the Television Academy since 2009; prior to her position as governor, she spent four years as a member of the Art Directors/Set Decorators Peer Group Executive Committee. Additionally, she spent four years on the board of directors of the Set Decorators Society of America. Siwolop resides in Los Angeles with her husband and daughter. She is currently working on a limited series for HBO.



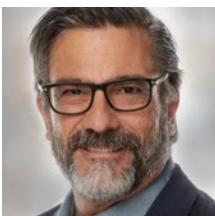
Mark Spatny — Special Visual Effects

Mark Spatny is a five-time Emmy nominee and two-time winner. He has worked in computer graphics for over 20 years, creating stunning visuals for more than 300 episodes of television and 20 feature films. His credits include *Lethal Weapon*, *The Defenders*, *Timeless*, *Doctor Who*, *Heroes*, *Pure Genius*, *Gracepoint* and *Private Practice*. He has been a guest speaker at events such as SIGGRAPH, the San Diego Comic-Con and the DGA's Digital Day. He currently works as a VFX Supervisor for CoSA VFX in Los Angeles and is serving in his fourth term on the Television Academy's Board of Governors.



Steve Spignese — Public Relations

Steve Spignese oversees entertainment account teams agency-wide at the Los Angeles office of Beck Media & Marketing, an agency at the intersection of entertainment and technology. Agency clients include Amazon Studios, A. Smith & Co. Productions, Endemol Shine North America, MGM, National Geographic, NBCUniversal, Nerdist and many others. He has managed tune-in campaigns for a variety of networks and studios, including daytime syndicated series for Sony Pictures Television, Debmar-Mercury and NBCUniversal. He has publicized cable programming for networks like Animal Planet and Destination America, and primetime broadcast series like *American Ninja Warrior* on behalf of production company A. Smith & Co. He has promoted a variety of web series for clients like Endemol Beyond, MGM, NBCUniversal and Warner Bros. Television, and streaming series on Netflix and other SVOD services. Spignese works with the National Association of Broadcasters on the NAB Show, the largest convention devoted to entertainment media and technology in the world. He has been an active member of the Television Academy and has worked extensively with the Television Academy Foundation, the Academy's charitable arm devoted to education, preservation and opportunity. He served on the Daytime Awards Committee, and on the Public Relations Peer Group Executive Committee for four years prior to becoming governor. Spignese started his career with a long stint at entertainment public relations leader Rogers & Cowan, where he represented a variety of high-profile actors, writers and producers. He left R&C for a position at online pioneer Yahoo! promoting its entertainment properties. He has been at Beck Media & Marketing for more than a decade. A Massachusetts native, he studied at the University of Kent, in Canterbury, England, and graduated Phi Beta Kappa from the University of Massachusetts.



Michael Spiller — Directors

Raised in Brooklyn, NY, Michael Spiller followed a lifelong love of movies and television to SUNY Purchase, where he received a B.F.A. in film. After graduation he worked his way up the ranks in New York City and eventually forged a successful career as a director of photography shooting feature films, TV, documentaries, commercials and music videos all over the globe. After serving as D.P. on the first season of HBO's *Sex and the City*, Spiller launched his directing career in the show's second season and went on to direct seven episodes before moving to Los Angeles in 2001 and hanging up his light meters to direct full time. Spiller continued to direct some of the most successful shows on TV. His credits include more than 20 episodes each of *Modern Family* and *Scrubs*, as well as multiple episodes of *Superstore*, *Black-ish*, *The New Girl*, *The Middle*, *Cougar Town*, *Bernie Mac*, *Big Love*, *Don't Trust the B in Apt 23*, *Better Off Ted* and *Ugly Betty*, and he was pilot and series main director for *Jake in Progress* and *Big Day*. He served as executive producer and director on *The Mindy Project* for

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all six seasons. He directed the pilot and was an executive producer of the NBC comedy *Champions*, and he directed episodes of *Good Girls*, *Whiskey Cavalier* and *Mixed-ish*. In 2011, Spiller won both an Emmy Award and a Directors Guild of America (DGA) Award for his work as a director on *Modern Family*, and received a second DGA Award for the show in 2012.



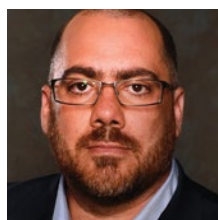
Ann Leslie Uzdavinis — Commercials

Ann Leslie Uzdavinis has worked in television and film production for more than 25 years. Her career spans from sports and news to entertainment and documentaries, and she has garnered an array of awards from various festivals and award shows for her work as a writer, editor, director and producer. Most recently she has focused on producing branded content and commercials across a variety of global media platforms. Her work includes building production and creative teams, finding innovative solutions for projects large and small with a focus on content that has social impact. Uzdavinis is an active member of the Producers Guild of America and a founding member of a freelance producers' collective that works to support the production community. She is proud to serve on the Television Academy's Board of Governors.



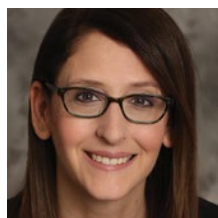
Lois Vossen — Documentary Programming

Lois Vossen is the founding executive producer of *Independent Lens*, a multiplatform series on the PBS primetime schedule. The series broadcasts 22 original documentaries each season, produces *Indie Lens Storycast* digital programming and docuseries such as *Have You Heard from Johannesburg* and *A Lion in the House*. *Independent Lens* has received 19 Primetime and News & Documentary Emmy Awards, 18 Peabody Awards, five duPont-Columbia Journalism Awards, nine Academy Award nominations and was honored with the 2013, 2014, 2015 and 2017 International Documentary Association (IDA) Best Ongoing Series Award, along with three additional nominations. Previously, Vossen was associate managing director of the Sundance Film Festival and Sundance Labs, and she has served on the jury of SXSW, DOC New Zealand, Toronto International Film Festival, Palm Springs International Film Festival and New Orleans Film Festival. She is also a member of the Academy of Motion Picture Arts and Sciences. *Independent Lens* co-funded and co-produced documentaries include *One Child Nation*, *Always in Season*, *Bedlam*, *I Am Not Your Negro*, *The Judge*, *TOWER*, *Trapped*, *(T)ERROR*, *The Invisible War*, *The House I Live In*, *Black Panthers: Vanguard of a Revolution* and *The Trials of Muhammad Ali*, among many others.



Thom Williams — Stunts

Thom Williams has been a professional stunt coordinator, second unit director and stunt performer for 20 years. He has worked in a variety of capacities in the industry, playing many a bad guy and doubling dozens of actors throughout his career in television, film and motion capture. Williams is also a member of the International Stunt Association, a veteran fraternal organization of stunt coordinators and second unit directors, where he has served on the board and as its president several times. For the Television Academy, Williams has served previously on the Stunts Peer Group Executive Committee; he also has experience at SAG, having served on the Performance Capture National Committee and the Interactive Media Negotiating Committee. Williams has over 200 credits in television, film and motion capture, including *The Walking Dead*, *Supergirl*, *Jason Bourne*, *Guardians of the Galaxy Volume 2*, *Lost*, *My Name Is Earl*, *The Book of Eli*, *Unstoppable*, *Transformers*, *24*, *Invictus*, *Hereafter*, *Revolution*, *Halo 4 & 5*, *The Amazing Spider-Man 1 & 2*, *The Punisher*, *The Originals*, *The Doom Patrol*, *Watchmen*, *Richard Jewell* and *The Outsider*. While performing and ground-pounding are still amazing facets of his job, Williams has found an increased passion in choreographing and directing the action, which allows him to be a more creative part of the production process.



Elizabeth York — Professional Representatives

A native New Yorker and graduate of the theater program at NYU's Tisch School of the Arts, Elizabeth York made the journey west 15 years ago. After running the very successful West Hollywood restaurant Le Colonial, she helped build and run Lesly Kahn's acting school. York decided to make the transition into representation in 2006 and has worked at some of the top companies in Los Angeles, including the Gersh Agency, Brillstein-Grey, Management 360 and Principal Entertainment L.A. York currently works with established television and feature film actors.

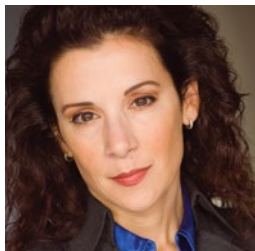


John Ziffren — Producers

John Ziffren has worked in the entertainment industry for over 30 years and has served as producer, executive producer or production executive on well over a thousand episodes of primetime programming. His many credits include *The Larry Sanders Show*, for which he received six CableACE Awards, five Emmy Award nominations and a Peabody Award. In addition to his television experience, Ziffren served as vice president of production for Z.com, an Internet entertainment company. Under his supervision, Z.com produced over 60 interactive series covering a full spectrum of program types and production styles. Born and raised in Los Angeles, Ziffren attended the film school of the University of Southern California. After graduation, he spent nearly 10 years with Spelling/Goldberg Productions. He spent the next five years as a freelance producer before joining Brillstein-Grey, where he spent nine years producing, developing and supervising the company's television production enterprise. He spent seven years developing and producing numerous pilots and series at Twentieth Century Fox Television, followed by eight years at ABC Family building its production entity and serving as executive producer and vice president of production on over two dozen pilots and series. He is currently vice president of production at ABC Studios, supervising production for all platforms and tiers of television programming. Ziffren has been very involved in the entertainment industry as well as community activities. In addition to his service as a Television Academy governor, he has served four terms as chairman of the National Awards Committee, the Producers Peer Group Executive Committee and the TEC Council and participated in the formation of the Interactive Media Peer Group. He is a member of the Board of Directors of LA84 Foundation, was co-chair of its Long Range Planning Committee and is currently chair of the Marketing and Development Committee. He twice served as president of the television series jury at the Monte-Carlo Television Festival, served on the Board of Advisors of the AFI/Intel Enhanced Television Workshop and participates on multiple committees of the Producers Guild of America. He has had extensive involvement with the American Association of Producers, the Los Angeles Free Clinic and the Oakwood School, where he sat on the Board of Trustees for over a decade, and is a member of the Board of Trustees of the Skirball Cultural Center. Ziffren is married with two children to the award-winning television and film producer Michele Rappaport.

2018 TELEVISION ACADEMY FOUNDATION BOARD OF DIRECTORS

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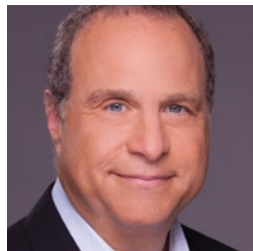
Madeline Di Nonno
Chair
CEO, Geena Davis Institute
on Gender in Media



Margaret Loesch
Vice-Chair
Executive Chairman, Genius
Brands International, Kid
Genius Cartoon Channel



Nelson Davis
Secretary
President, Nelson Davis
Media Productions

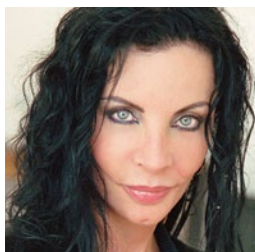


Marc Graboff
Treasurer
President, Global Business &
Legal Affairs, PMD and Studios,
Discovery Communications



Thomas W. Sarnoff
Chair Emeritus

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Loreen Arbus
President, Loreen Arbus
Productions, Inc. and The
Loreen Arbus Foundation



Dick Askin
President and CEO, Askin
& Company



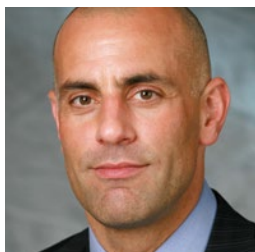
Allison H. Binder
Treasurer, Television
Academy*



Deborah K. Bradley
Television Executive



Leo Chaloukian, CAS
Chairman/CEO, Kimdale
Enterprises



Ted Chervin
Partner, ICM Partners



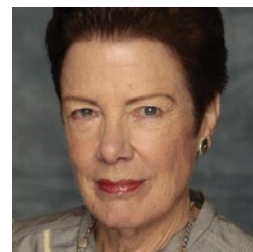
Terri L. Clark
Director, Arizona Literacy



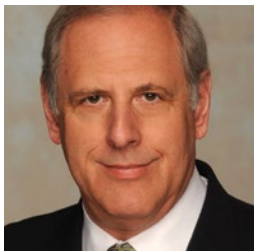
Robert Cook
VP & General Manager,
Fox Television Stations KTTV
& KCOP



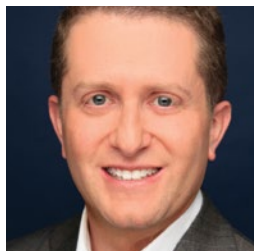
Suzanne de Passe
Co-Chair, de Passe Jones
Entertainment Group



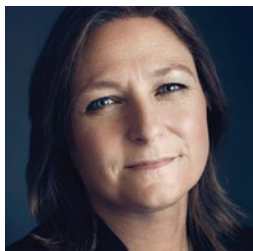
Billie Greer
Public Policy Advisor



Kevin Hamburger
Production Executive



Dan Harrison
Executive Vice President,
Strategic Program
Planning, Fox Broadcasting
Company



Cindy Holland
Vice President of Original
Content, Netflix



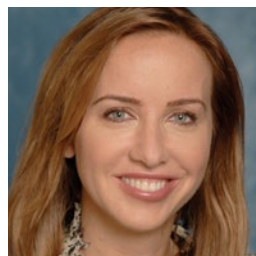
Carolina Lightcap
Head of Content DLA/
USH, GM Southern
Cone at Discovery
Communications



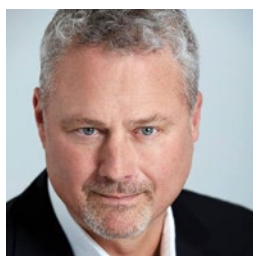
Sal Maniaci
Executive Producer,
Programming Executive



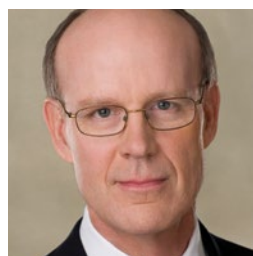
Benito Martinez
Actor



Dawn DuMont Perdew
Founder and President, the
DuMont Project



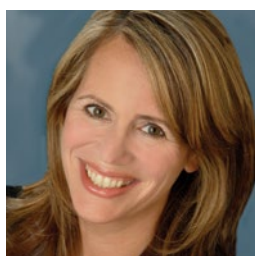
Sean Perry
Co-Head of Non-Scripted
Television, WME



Jerry Petry
EVP, NBCUniversal (Retired)



Richard Robertson
Owner/Chairman, Palo
Verde Entertainment



Diane Robina
SVP, Programming and
Operations, Fuse



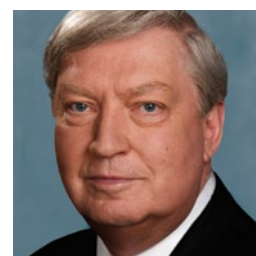
Frank Scherma
Vice-Chair, Television
Academy*



Teri Schwartz
Dean, UCLA School
of Theater, Film and
Television



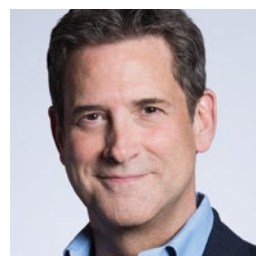
Nina Tassler
Former Chairman, Advisor
CBS Entertainment



Don Tillman
President & COO,
McCarty & Company
Media Consultants



Hayma Washington
Chairman and CEO,
Television Academy*



Michael Wright
CEO, Epix

*Ex Officio

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Sheri Ebner
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Liz Korda Smith
Director, Los Angeles Area Emmy Awards

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Veronica Thompson
Awards Coordinator

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David Napoli
Senior Manager, Technical Services

Amy Pierce
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Diego Gorbea
Projectionist

Kathy Vincelli
Theatre Assistant

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Ana Cruz
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Mario Oyarzabal
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Frank Mosqueda
Office & Facilities Administrator

Fredy Maldonado
Day Porter

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Controllor

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Adonis Wilson
Senior Accountant

Rebeca Mata
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Natasha Priscilla
Bookkeeper

Crisalis Najarro
Accounts Payable Clerk

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Porchia Carter
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CFO & Executive Vice President, Business Operations

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Senior Manager, Database Administrator/Website Developer

Igor Varykish
Manager, Information Technology

Stefani Lombardo
Digital Project Manager

Duncan McEwan
Information Technology Specialist

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Laurel Whitcomb
Vice President, Marketing

Lindsay Scola
Senior Director, Talent and Public Relations

Pam Cyril
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Brianne Richard
Digital Communications Coordinator

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Director, Membership

Dominique Isé
Manager, Membership

Dylan Tucker
Membership Coordinator

Shana McGinnis
Membership & Board Relations Administrator

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Gail Polevoi
Editor, *emmy* Magazine

Maura Weber
Managing Editor

Sarah Hirsch
Associate Editor

Richard Bleiweiss
Creative Direction and Design

Rose Cefalu
Photography Director

Rose Einstein
Head of Advertising & Business Development

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Karla Loor Kitchel
Senior Director, Strategic Partnerships & External Relations

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Director, Education Programs

Jenni Matz
Director, The Interviews

Adrienne Faillace
Producer, The Interviews

Jenna Hymes
Manager, The Interviews

Nikki Kaffee
Manager, Education Programs

Pegah Azin
Manager, Development

Jo'ie Taylor
Manager, Development & Stewardship

Nora Bates
Production Coordinator, The Interviews

Matthew Levin
Executive Assistant to the Executive Director

John Dalton
Cataloguer, The Interviews

Amy Harrington
Foundation/Archive Editor

Nancy Harrington
Foundation/Archive Editor

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Venable LLP

PUBLICITY SERVICES

breakwhitelight

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John R. McKillop
JRM Inc.

Vitalis Odongo
Security Guard

Robin Sherman
Security Guard

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATED FINANCIAL STATEMENTS
AND SUPPLEMENTARY INFORMATION
YEARS ENDED DECEMBER 31, 2018 AND 2017 WITH REPORT OF INDEPENDENT AUDITORS





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Report of Independent Auditors

The Board of Governors
Academy of Television Arts & Sciences

We have audited the accompanying consolidated financial statements of the Academy of Television Arts & Sciences and Affiliate, which comprise the consolidated statements of financial position as of December 31, 2018 and 2017, and the related consolidated statements of activities and cash flows for the years then ended, and the related notes to the consolidated financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in conformity with U.S. generally accepted accounting principles; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free of material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the consolidated financial position of the Academy of Television Arts & Sciences and Affiliate as of December 31, 2018 and 2017, and the changes in their net assets and their cash flows for the years then ended, in conformity with U.S. generally accepted accounting principles.

June 24, 2019

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ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

	December 31	
	2018	2017
Assets		
Cash and cash equivalents	\$ 6,581,860	\$ 6,943,902
Pledges and accounts receivable	8,317,194	10,917,652
Prepaid expenses and other assets	468,786	395,800
Investments	22,895,914	22,543,338
Property and equipment, net	37,035,396	39,857,835
Total assets	<u>\$ 75,299,150</u>	<u>\$ 80,658,527</u>
Liabilities and net assets		
Accounts payable and accrued liabilities	\$ 2,686,872	\$ 3,257,041
Due to National Academy of Television Arts & Sciences	187,383	180,979
Deferred revenue	2,837,783	2,647,635
Line of credit	5,248,645	9,757,744
Total liabilities	<u>10,960,683</u>	<u>15,843,399</u>
Net assets:		
Without donor restrictions	61,986,370	62,581,902
With donor restrictions	2,352,097	2,233,226
Total net assets	<u>64,338,467</u>	<u>64,815,128</u>
Total liabilities and net assets	<u>\$ 75,299,150</u>	<u>\$ 80,658,527</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATED STATEMENTS OF ACTIVITIES

	December 31	
	2018	2017
Revenues:		
Primetime Emmy Awards	\$ 21,044,781	\$ 20,965,739
Emmy publications	4,789,501	4,064,538
Membership and film group dues	4,952,335	4,426,573
Corporate sponsorships	2,702,500	3,308,425
In-kind contributions	1,143,679	1,114,390
Media center operations	946,240	1,024,305
Investment income	785,530	481,591
Activities and other	763,719	770,191
Donations	1,404,167	1,091,264
Los Angeles area Emmy Awards	223,645	234,995
Net (loss) gain in fair value of investments	(1,225,170)	1,441,222
Total revenues	<u>37,530,927</u>	<u>38,923,233</u>
Net assets released from restrictions	105,909	985,132
Total unrestricted revenues and other support	<u>37,636,836</u>	<u>39,908,365</u>
Expenses:		
Primetime Emmy Awards	11,387,742	10,855,043
Emmy publications	3,803,480	3,487,508
Membership and film group	1,258,361	1,205,658
Corporate sponsorships	466,619	492,671
Media center operations	3,802,635	3,618,190
Activities and other	2,354,621	2,823,571
Los Angeles Area Emmy Awards	541,970	526,854
Press, publicity, and advertising	546,881	532,527
Fundraising	622,110	587,896
Television archives	660,380	645,134
College television awards	9,116	317,905
Internships	293,977	277,370
General and administrative	12,484,476	11,479,042
Total expenses	<u>38,232,368</u>	<u>36,849,369</u>
Total unrestricted revenues and other support (under) over expenses	(595,532)	3,058,996
Donations	238,030	733,788
Interest income	13,717	15,701
Released from restriction	(105,909)	(985,132)
Unrealized investment (loss) gain	(26,967)	26,478
Change in net assets with donor restrictions	118,871	(209,165)
Change in net assets	<u>\$ (476,661)</u>	<u>\$ 2,849,831</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE CONSOLIDATED STATEMENTS OF CASH FLOWS

	Year Ended December 31	
	2018	2017
Operating activities		
Change in net assets	\$ (476,661)	\$ 2,849,831
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	2,930,413	2,850,032
Changes in fair value of investments	1,252,137	(1,323,955)
Changes in operating assets and liabilities:		
Pledges and accounts receivable	(1,046,041)	(32,153)
Due to (from) National Academy of Television Arts & Sciences	6,404	(20,104)
Prepaid expenses and other assets	(72,985)	31,194
Accounts payable and accrued liabilities	(570,169)	(218,300)
Deferred revenue	190,148	418,447
Net cash provided by operating activities	<u>2,213,246</u>	4,554,992
Investing activities		
Purchase of investments	(4,168,822)	(4,418,556)
Proceeds from sale and maturities of investments	2,564,109	1,428,363
Purchase of property and equipment	(107,975)	(1,087,531)
Net cash used in investing activities	<u>(1,712,688)</u>	(4,077,724)
Financing activities		
Payments on line of credit	(4,509,099)	(4,444,122)
Contributions restricted for media center and other long-term purposes	3,646,499	4,244,500
Net cash used in financing activities	<u>(862,600)</u>	(199,622)
Net (decrease) increase in cash and cash equivalents	(362,042)	277,646
Cash and cash equivalents at beginning of year	6,943,902	6,666,256
Cash and cash equivalents at end of year	<u>\$ 6,581,860</u>	<u>\$ 6,943,902</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

December 31, 2018

1. Organization and Basis of Presentation

The Academy of Television Arts & Sciences (Television Academy) is a tax-exempt organization under Section 501(c)(6) of the Internal Revenue Code (the Code) and similar state statutes. The Television Academy was organized to advance the arts and sciences of television, and to foster creative leadership in the television industry for artistic, cultural, educational, and technological progress. The Television Academy is responsible for administering two Emmy Awards shows that recognize excellence in television programming: the Primetime Emmys and Los Angeles Area Emmys. These award shows, along with membership dues and Emmy publications advertising sales, represent the Television Academy's primary sources of revenue.

The Academy of Television Arts & Sciences Foundation (Television Academy Foundation) is a tax-exempt organization under Section 501(c)(3) of the Code and similar state statutes. The Television Academy Foundation's operations are primarily directed toward the administration and support of educational and cultural activities related to the television industry. The Television Academy Foundation's primary sources of revenue are contributions from third-party grants and donations.

The Television Academy Foundation's bylaws provide that the selection of all directors, other than those serving ex officio, are subject to approval of, and appointment by, the Board of Governors of the Television Academy by a vote of the majority thereof, which have the sole right to appoint or remove any director other than those serving ex officio. As such, the Television Academy Foundation is considered a controlled affiliate of the Television Academy.

Basis of Consolidation

The accompanying consolidated financial statements include the accounts of the Television Academy and its affiliate, the Television Academy Foundation. These entities are collectively referred to hereinafter as the Television Academy. All significant intercompany accounts and transactions have been eliminated in the consolidation.

Use of Estimates

The preparation of the consolidated financial statements in conformity with accounting principles generally accepted in the United States (U.S. GAAP) requires management to make estimates and assumptions that affect the amounts reported in the consolidated financial statements and the accompanying notes. Actual results could differ from such estimates.

2. Summary of Significant Accounting Policies

Revenue Recognition

Primetime Emmy Awards revenues consist of television rights, syndication fees, ticket sales, nomination entry fees, and other miscellaneous revenues associated with the Emmy Awards. Television rights and syndication fees for the Emmy Awards Shows are recognized in the year in which the related program is telecast. Ticket sales, entry fees, and other miscellaneous revenues associated with the Emmy Awards are recognized as the related event of service occurs.

Membership dues and subscriptions are recognized as deferred revenue at the onset of the membership or subscription period, to the extent paid, and recognized as revenue ratably over the term of the membership or subscription period.

Advertising revenues (Emmy publications) are recognized when published.

2. Summary of Significant Accounting Policies (continued)

Corporate sponsorships consist of monetary goods received for sponsorship of certain Television Academy events. Corporate sponsorships are generally recognized as the sponsored event or other obligations of the arrangement occur. Contributions, grants, and donations generally are recognized as revenues in the period in which the unconditional promise is received. Contributions, grants, and donations with donor-imposed restrictions are recognized as net assets with donor restrictions; however, donor-restricted contributions whose restrictions are met in the same reporting period are reported as net assets without donor restrictions.

In-Kind Contributions

Contributions of assets other than cash are recorded at their estimated fair value. Multiple organizations provided products, venue locations, services, and airline tickets with a combined retail value of \$1,067,536 and \$1,058,747 for the years ended December 31, 2018 and 2017, respectively. These amounts are included as in-kind contributions and as general and administrative expenses in the accompanying statements of activities for the years ended December 31, 2018 and 2017, respectively.

The Television Academy Foundation (Foundation) held fundraising events that were sponsored by various organizations. The sponsors donated beverages and gifts with a combined retail value of \$76,143 and \$55,643 for the years ended December 31, 2018 and 2017, respectively. Such amounts are included as in-kind contributions and as fundraising expenses in the accompanying statements of activities for the years ended December 31, 2018 and 2017, respectively.

Cash and Cash Equivalents

The Television Academy considers all highly liquid debt instruments purchased with an original maturity of three months or less and investments in money market accounts to be cash equivalents.

Pledges and Accounts Receivable

Pledges and accounts receivable are stated at net realizable value. The Television Academy evaluates the need for an allowance for doubtful accounts to reflect its estimate of the uncollectibility of the accounts receivable based on past collection history and the identification of specific potential customer risks. At December 31, 2018 and 2017, no reserve was considered necessary. Unconditional pledges to be received in future years are discounted using a risk-free rate consistent with the expected cash flow period.

Investments

Investments (except for the certificate of deposit, which is recorded based on amortized cost) are stated at fair value. Fair value is established based on quoted prices from recognized security exchanges for marketable securities and net asset value for alternative investments. Net appreciation (depreciation) in the fair value of investments and changes to net assets values consists of the realized gains or losses and the unrealized appreciation (depreciation) on those investments for the year. The cost of investment securities is based on the specific identification method using the market valuation approach.

It is the Television Academy Foundation's policy to hold investments to maturity. All certificate of deposit accounts are insured by the Federal Deposit Insurance Corporation (FDIC) as amounts held in each account are individually below the FDIC insurance limit.

Property and Equipment

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets. The Media Center has a useful life of 30 years. The general range of useful lives for remaining property and equipment is 3 to 5 years for furniture, equipment, and software, the shorter of 10 years or the remaining lease term for leasehold improvements, and the shorter of the lease term or useful life for equipment leased under capital leases.

2. Summary of Significant Accounting Policies (continued)

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. There was an impairment of \$276,825 and \$0 in 2018 and 2017, respectively.

Income Taxes

The Television Academy has been recognized as a tax-exempt organization pursuant to Section 501(c)(6) of the Code. Management is of the opinion that substantially all of the Television Academy's activities are related to their exempt purposes, and no material uncertain tax positions have been identified or recorded in the consolidated financial statements at December 31, 2018 and 2017. The Television Academy currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy is not currently under any income tax examinations in major tax jurisdictions for any prior tax period.

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Code and is organized and operated exclusively for charitable, literary, and educational purposes as described in sections 170(c)(2), including the advancement of the arts and sciences of television. Management is of the opinion that substantially all of the Television Academy Foundation's activities are related to its exempt purpose, and no material uncertain tax positions have been identified or recorded in the financial statements at December 31, 2018 and 2017. The Television Academy Foundation currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy Foundation is not currently under any income tax examinations in major tax jurisdictions for any prior period.

Assets Released From Restriction

Assets are released from restriction by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by donors.

Net Assets With Donor Restrictions

Net assets with donor restrictions of \$2,352,097 and \$2,233,226 at December 31, 2018 and 2017, respectively, pertain to contributions received with donor-imposed restrictions.

The Foundation held a fundraising campaign (New Destination Campaign) to raise funds for the construction of a new media center and to provide funds for Foundation programs. Included in net assets with donor restrictions are pledges received and receivable at December 31, 2018 and 2017, totaling \$1,606,892 and \$1,396,714, respectively, that are restricted for the New Destination Campaign. The New Destination Campaign will support the Foundation's ability to fulfill its mission, through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Included in net assets with donor restrictions are amounts related to the maintenance services to be provided by Dolby of \$638,451 and \$729,659 as of December 31, 2018 and 2017. Also included in net assets with donor restrictions are amounts related to the College Television Awards of \$106,754 and \$106,854 as of December 31, 2018 and 2017, respectively, that are to be used to establish an award to be given at the annual College Television Awards.

New Accounting Pronouncements

Effective December 31, 2018, the Television Academy adopted FASB ASU 2016-14, *Presentation of Financial Statements of Not-for-Profit Entities (Topic 958)*. This ASU changes certain financial statement requirements for not-for-profit entities in an effort to make the information more meaningful to users and reduce reporting complexity. The most significant change is that net assets are now be reported in two classes: net assets without donor restrictions and net assets with donor restrictions. The ASU has been applied retrospectively to all periods presented. The Television Academy has elected to apply the practical expedient and not disclose prior year liquidity and availability of resources.

2. Summary of Significant Accounting Policies (continued)

In May 2014, the FASB issued ASU 2014-09, *Revenue from Contracts with Customers*, which amends current revenue recognition guidance. Under the new standard, recognition of revenue occurs when a customer obtains control of promised goods or services in an amount that reflects the consideration which the entity expects to receive in exchange for those goods or services. In addition, the accounting standard requires disclosure of the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. This new standard is effective for the Television Academy on January 1, 2019. Management is currently in the process of determining the impact that the adoption of the accounting standard will have on the financial statements, including the significant changes it could have on the Television Academy's recognition, measurement, and reporting of revenue from contracts with customers and certain related costs. The transition adjustment, if any, is not expected to have a material impact on the Television Academy's consolidated statements of operations or cash flows.

In February 2016, the FASB issued ASU 2016-02, *Leases (Topic 842)*. This ASU requires the rights and obligations arising from lease contracts, including existing and new arrangements, to be recognized as assets and liabilities on the consolidated statements of financial position. The ASU also requires disclosure to help financial statement users better understand the amount, timing, and uncertainty of cash flows arising from leases. The ASU will be adopted by the Television Academy effective January 1, 2020. While management is finalizing its analysis of certain key assumptions that will be utilized at the transition date, the effect of the new standard will be to record right-of-use assets and obligations for current operating leases which may have a material impact on the balance sheet and significant incremental disclosures in the financial statement footnotes. The transition adjustment is not expected to have a material impact on the Television Academy's consolidated statements of operations or cash flows.

3. Pledges

During 2018 and 2017, \$500,000 and \$664,500, respectively, was pledged to the Television Academy Foundation to be used for the media center and other long-term purposes, of which \$100,000 and \$98,500 was received during 2018 and 2017, respectively. Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (2.51-2.63%).

Pledges receivable as of December 31 are as follows:

	2018	2017
Within one year	\$ 4,340,741	\$ 5,592,741
After one year but not more than five years	1,625,863	3,395,896
More than five years	432,415	523,622
	6,399,019	9,512,259
Less discount	(343,806)	(414,011)
	\$ 6,055,213	\$ 9,098,249

Pledges receivable from eleven entities accounted for 88% of total pledges receivable as of December 31, 2018, and 90% of total pledges receivable as of December 31, 2017. 4.

4. Investments

Investments consist of the following at December 31:

	<u>2018</u>	<u>2017</u>
Certificate of deposit	\$ -	\$ 99,961
Equity mutual funds	5,091,375	3,922,839
Fixed income funds	6,868,964	6,550,236
Blended funds	5,237,642	6,737,051
Commodity investment trusts	814,041	792,233
Alternative investments	4,883,892	4,441,018
Total investments	\$ 22,895,914	\$ 22,543,338

All investments held at December 31, 2018 and 2017, are for long-term purposes.

Blended funds are mutual funds investing in both equity and fixed income securities directly or through other funds.

Alternative investments are investments in private equity with diversification strategies, which, in the aggregate, attempt to provide lower volatility and lower correlation than the broader general markets. At least 90 days' prior written notice has to be provided for redemption, unless such notice period is waived by the investee. The investee intends to pay a portion of any redemption proceeds by issue of certain securities. The Television Academy accounts for its ownership interest in alternative investments under the net asset value method of accounting, which approximates fair value.

Commodity investment trusts invest in commodities and issue shares traded in an open market to reflect the performance of the underlying commodity.

The following is a summary of the cost basis and fair value of investments as of December 31:

	<u>2018</u>	<u>2017</u>
Cost basis	\$ 22,662,383	\$ 21,002,409
Fair value	22,895,914	22,543,338

The following is a summary of the net change in fair value of investments for the year ended December 31:

	<u>2018</u>	<u>2017</u>
Realized gains from sale of investments	\$ 55,262	\$ 117,267
Unrealized (losses) gains	(1,280,431)	1,323,955
Change in fair value of investments, net	\$ (1,225,170)	\$ 1,441,222

5. Fair Value

A fair value measurement is determined based on the assumptions that a market participant would use in pricing an asset or liability. A three-tiered fair value hierarchy draws distinctions between market participant assumptions based on:

Level 1: Observable inputs that reflect quoted prices (unadjusted) for identical assets or liabilities in active markets.

Level 2: Inputs reflect quoted prices for identical assets or liabilities in markets that are not active; quoted prices for similar assets or liabilities in active markets; inputs other than quoted prices that are observable for the asset or the liability; or inputs that are derived principally from or corroborated by observable market data by correlation or other means.

Level 3: Unobservable inputs reflecting the Television Academy's own assumptions incorporated in valuation techniques used to determine fair value. These assumptions are required to be consistent with market participant assumptions that are reasonably available.

The following tables present the financial instruments carried at fair value (except for the certificate of deposit, which is recorded based on amortized cost) on a recurring basis as of December 31, 2018 and 2017, by valuation hierarchy, all of which were based on the market approach, which uses prices and other relevant information generated by market transactions involving identical or comparable assets.

December 31, 2018	Total	Level 1		Level 2		Level 3	
Equity mutual funds	\$ 5,091,375	\$ 5,091,375		\$ -		\$ -	
Fixed income funds	6,868,964	6,868,964		-		-	
Blended funds	5,237,642	5,237,642		-		-	
Commodity investment trusts	814,041	814,041		-		-	
	<u>18,012,022</u>	<u>\$ 18,021,022</u>	<u>\$ -</u>	<u>\$ -</u>		<u>-</u>	
Alternative investments measured at net asset value	4,883,892						
Investments	<u>\$ 22,895,914</u>						
December 31, 2017	Total	Level 1		Level 2		Level 3	
Equity mutual funds	\$ 3,922,839	\$ 3,922,839		\$ -		\$ -	
Fixed-income funds	6,550,236	6,550,236		-		-	
Blended funds	6,737,051	6,737,051		-		-	
Commodity investment trusts	792,233	792,233		-		-	
	<u>18,002,359</u>	<u>\$ 18,002,359</u>	<u>\$ -</u>	<u>\$ -</u>		<u>-</u>	
Alternative investments measured at net asset value	4,441,018						
Certificate of deposit	99,961						
Investments	<u>\$ 22,543,338</u>						

The carrying value of cash and cash equivalents, accounts receivable, interest receivable, prepaid expenses and other assets, accounts payable and accrued liabilities, and line of credit approximate their fair value based on the liquidity or the short-term maturities of these instruments.

6. Property and Equipment

Property and equipment, including equipment under capital leases, include the following at December 31:

	2018	2017
Land	\$ 1,328,093	\$ 1,328,093
Building and improvements	36,428,881	36,325,623
Plaza	866,907	970,165
Furniture, equipment, and software	12,296,394	12,188,819
Equipment leased under capital leases	108,535	108,536
	51,028,810	50,921,236
Less accumulated depreciation and amortization	(13,993,414)	(11,063,401)
Depreciation expense	\$ 37,035,396	\$ 39,857,835

The furniture, equipment, and software balance includes capitalized computer software development costs for the Television Academy's automated membership database and website, which are amortized over a period of five years. The unamortized balance for the software costs was \$975,866 and \$1,448,101 at December 31, 2018 and 2017, respectively. The amount of software development costs amortized was \$617,154 and \$620,622 during the years ended December 31, 2018 and 2017, respectively, and is included in general and administrative expenses in the accompanying consolidated statements of activities. Depreciation expense was \$2.9 million and \$2.9 million for the years ended December 31, 2018 and 2017, respectively.

During 2016, a donor contributed the use of certain equipment to be used in the media center for a period of ten years. The fair value of the equipment at the date of donation was approximately \$3.4 million. The equipment is being depreciated over the ten-year term of the agreement. The donor also agreed to donate maintenance services over the ten-year period, which had a fair value at the date of donation of approximately \$0.9 million. The donor retains title to the equipment.

7. Commitments and Contingencies

At December 31, 2018, future minimum lease payments for operating leases and capital leases, primarily for storage space and office equipment, are as follows:

	Operating	Capital
2019	\$ 70,608	\$ 3,271
2020	66,129	3,271
2021	21,494	1,908
	\$ 158,231	\$ 8,450

Rent expense was \$79,559 and \$64,176 for the years ended December 31, 2018 and 2017, respectively.

8. Television Rights and Syndication Fees

In May 2011, the Television Academy renegotiated its agreement with four television networks (ABC, CBS, NBC, and Fox, collectively, the Networks) to broadcast the Primetime Emmy Awards show on a four-network "wheel" basis beginning in 2011 and terminating in 2018. The Networks pay the Television Academy an aggregate license fee of \$8,250,000 per year through 2018, which is recognized as revenue each year when earned. In August 2018, the Television Academy renegotiated its agreement, beginning in 2019 and terminating in 2026. The Networks will pay the Television Academy an aggregate license fee of \$9,500,000 per year through 2022 and \$9,750,000 or \$9,500,000 from 2023 to 2026, dependent on the average ratings of the Primetime Emmy Awards from 2019 to 2022.

The Television Academy has various license agreements for the syndication of international rights for the broadcast of the Primetime Emmy Awards. The license fees received from these arrangements are included in the consolidated statements of activities as Primetime Emmy Awards revenue and amounted to \$2,285,726 and \$2,139,248 for the years ended December 31, 2018 and 2017, respectively.

8. Television Rights and Syndication Fees (continued)

Pursuant to a settlement agreement finalized in April 2004, 11% of television rights license fees and 15% of international syndication fees (after deduction of distribution fees and residual expense) received by the Television Academy with respect to the broadcast of the Primetime Emmy Awards are payable to the National Academy of Television Arts & Sciences (NATAS), an entity that jointly owns the rights to the Emmy logo and trademark. Television rights fees paid or payable to NATAS were \$907,500 for each of the years ended for December 31, 2018 and 2017. International syndication royalty fees payable to NATAS were \$187,383 and \$180,979 for 2018 and 2017, respectively.

9. Line of Credit

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to \$20,000,000 for the purpose of temporarily financing the construction of a new media center. As of December 31, 2018 and 2017, the related debt outstanding, net of unamortized debt issue costs was \$5,248,645 and \$9,757,744, respectively. The term loan under this agreement bears interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (4.375% at December 31, 2018). Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017, and were previously subject to full repayment on December 31, 2018. A security interest in certain assets of the Television Academy Foundation has been granted to the bank as collateral. The Television Academy is a guarantor for any loans made under this credit agreement. The drawing expiration date for the line of credit was December 1, 2016. On February 1, 2019, the first amendment to the credit agreement was executed to extend the loan term. Principal payments on borrowings under this credit agreement will be made quarterly beginning July 1, 2019 with full repayment on February 1, 2024.

After the first amendment to the credit agreement, minimum principal payments for the line of credit were as follows:

	Minimum Principal Payments
2019	\$ 2,772,895
2020	1,045,789
2021	1,045,789
2022	384,172
Total minimum payments	<u>\$ 5,248,645</u>

9. Liquidity Management

As part of its liquidity management, the Television Academy's strategy is to structure its financial assets to be available to satisfy general operating expenses, current liabilities, and other obligations as they come due. The Television Academy invests cash in excess of daily requirements in investments to help manage unanticipated liquidity needs. The Television Academy's financial assets available for general operating expenses within one year of December 31, 2018, are as follows:

	2018
Financial assets:	
Cash and cash equivalents	\$ 6,581,860
Pledges and accounts receivable (excludes amounts not expected to be received in 2019)	6,439,125
Investments	22,895,914
Total financial assets and liquidity available within one year	<u>\$ 35,916,899</u>

11. Functional Expenses

The Television Academy's operations are primarily directed toward administering the Emmy Awards shows and related publications along with providing support and activities to its members. The Foundation's operations are primarily directed toward the administration and support of educational and cultural activities related to the television industry. General and administrative services include administration, finance and accounting, information technology, public relations, human resources, legal and other functions. Expenses are allocated to program services, general and administrative services, and fundraising based on the functional department for which they are incurred. Program services include the Primetime Emmy Awards, Emmy Publications, Los Angeles Area Emmy Awards, Activities and other, Membership & Film Group. Departmental expenses may include various allocations of costs based on direct assignment, expenses or other methods.

Expenses by functional classification for the years ended December 31 consist of the following:

	2018			
	Program	General and Administrative	Fundraising	Total
Primetime Emmy Awards	\$ 11,387,742	\$ -	\$ -	\$ 11,387,742
Emmy publications	3,803,480	-	-	3,803,480
Membership and film group	1,258,361	-	-	1,258,361
Corporate sponsorships	-	466,619	-	466,619
Media center operations	-	3,802,635	-	3,802,635
Activities and other	2,345,696	8,925	-	2,354,621
Los Angeles Area Emmy Awards	541,970	-	-	541,970
Press, publicity, and advertising	-	546,881	-	546,881
Fundraising	-	-	622,110	622,110
Television archives	660,380	-	-	660,380
College television awards	9,116	-	-	9,116
Internships	293,977	-	-	293,977
General and administrative	2,733,804	9,750,672	-	12,484,476
	\$ 23,034,526	\$ 14,575,732	\$ 622,110	\$ 38,232,368

	2017			
	Program	General and Administrative	Fundraising	Total
Primetime Emmy Awards	\$ 10,855,043	\$ -	\$ -	\$ 10,855,043
Emmy publications	3,487,508	-	-	3,487,508
Membership and film group	1,205,658	-	-	1,205,658
Corporate sponsorships	-	492,671	-	492,671
Media center operations	-	3,618,190	-	3,618,190
Activities and other	2,815,173	8,398	-	2,823,571
Los Angeles Area Emmy Awards	526,854	-	-	526,854
Press, publicity, and advertising	-	532,527	-	532,527
Fundraising	-	-	587,896	587,896
Television archives	645,134	-	-	645,134
College television awards	317,905	-	-	317,905
Internships	277,370	-	-	277,370
General and administrative	2,544,092	8,934,950	-	11,479,042
	\$ 22,674,737	\$ 13,586,736	\$ 587,896	\$ 36,849,369

12. Benefit Plans

The Television Academy has a defined contribution pension plan covering all of its full-time employees who are at least 21 years of age and who have been employed at the Television Academy for at least one year. Under the terms of the plan, the Television Academy is obligated to contribute 14% of the participating employees' compensation, plus an additional 5.7% of the portion of each participant's compensation, which exceeds the Social Security taxable wage base of \$128,400 in 2018 and \$127,200 in 2017, up to the maximum of \$275,000 and \$270,000 allowed under Employee Retirement Income Security Act of 1974 for 2018 and 2017, respectively. Such contributions vest 20% per year beginning in the second year of employment. Total pension expense, which is funded currently, was \$960,534 and \$895,062 in 2018 and 2017, respectively.

The Television Academy also maintains a separate defined contribution retirement plan, which qualifies under Section 401(k) of the Code. The plan covers substantially all employees and allows for employee contributions up to 10% on a before-tax basis, subject to Internal Revenue Service limitations. The Television Academy does not match employee contributions under this plan.

13. Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and nonrecognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the financial statements were issued. Recognized subsequent events are required to be recognized in the financial statements, and nonrecognized subsequent events are required to be disclosed. The Television Academy evaluated subsequent events through the date the financial statements were available to be issued, June 24, 2019. No subsequent events have been recognized as of December 31, 2018.



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SUPPLEMENTARY INFORMATION

Report of Independent Auditors on Supplementary Information

The Board of Governors
Academy of Television Arts & Sciences

Our audits were conducted for the purpose of forming an opinion on the consolidated financial statements of Academy of Television Arts & Sciences and Affiliate as of December 31, 2018 and 2017, and for the years then ended, taken as a whole. The accompanying 2018 consolidating statement of financial position and statement of activities are presented for purposes of additional analysis and are not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the consolidated financial statements. The information has been subjected to the auditing procedures applied in the audit of the consolidated financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the consolidated financial statements or to the consolidated financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States. In our opinion, the information is fairly stated, in all material, respects in relation to the consolidated financial statements as a whole.

June 24, 2019

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ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATING STATEMENT OF FINANCIAL POSITION DECEMBER 31, 2018

	Television Academy	Television Academy Foundation	Eliminations	Total
Assets				
Cash and cash equivalents	\$ 2,859,369	\$ 3,722,491	\$ -	\$ 6,581,860
Pledges and accounts receivable	2,085,366	6,231,828	-	8,317,194
Due from Television Academy	-	791,009	(791,009)	-
Due from Television Academy Foundation	7,258,814	-	(7,258,814)	-
Prepaid expenses and other assets	387,780	81,006	-	468,786
Investments	20,161,268	2,734,646	-	22,895,914
Property and equipment, net	4,092,919	32,942,477	-	37,035,396
Total assets	\$ 36,845,516	\$ 46,503,457	\$ (8,049,823)	\$ 75,299,150
Liabilities and net assets				
Accounts payable and accrued liabilities	\$ 2,417,267	\$ 269,605	\$ -	\$ 2,686,872
Due to Television Academy	-	7,258,814	(7,258,814)	-
Due to Television Academy Foundation	791,009	-	(791,009)	-
Due to NATAS	187,383	-	-	187,383
Deferred revenue	2,379,543	458,240	-	2,837,783
Line of credit	-	5,248,645	-	5,248,645
Total liabilities	5,775,202	13,235,304	(8,049,823)	10,960,683
Net assets:				
Without donor restrictions	31,070,314	30,916,056	-	61,986,370
With donor restrictions	-	2,352,097	-	2,352,097
Total net assets	31,070,314	33,268,153	-	64,338,467
Total liabilities and net assets	\$ 36,845,516	\$ 46,503,457	\$ (8,049,823)	\$ 75,299,150

ACADEMY OF TELEVISION ARTS & SCIENCES AND AFFILIATE
CONSOLIDATING STATEMENT OF ACTIVITIES FOR THE YEAR ENDED DECEMBER 31, 2018

	Television Academy	Television Academy Foundation	Eliminations	Total
Revenues:				
Primetime Emmy Awards	\$ 21,044,781	\$ -	\$ -	\$ 21,044,781
Emmy publications	4,789,501	-	-	4,789,501
Membership and film group dues	4,952,335	-	-	4,952,335
Corporate sponsorships	2,702,500	-	-	2,702,500
In-kind contributions	1,035,292	108,387	-	1,143,679
In-kind contributions from Affiliate	-	1,195,244	(1,195,244)	-
Media center operations	-	946,240	-	946,240
Investment income	605,980	179,550	-	785,530
Activities and other	661,492	102,227	-	763,719
TV Academy Management Fees	681,258	-	(681,258)	-
Donations	-	1,404,167	-	1,404,167
Los Angeles area Emmy Awards	223,645	-	-	223,645
Net loss in fair value of investments	(1,106,234)	(118,936)	-	(1,225,170)
Total revenues	35,590,550	3,816,879	(1,876,502)	37,530,927
Net assets released from restrictions	-	105,909	-	105,909
Total unrestricted revenues and other support	35,590,550	3,922,788	(1,876,502)	37,636,836
Expenses:				
Primetime Emmy Awards	11,387,742	-	-	11,387,742
Emmy publications	3,803,480	-	-	3,803,480
Membership and film group	1,258,361	-	-	1,258,361
Corporate sponsorships	466,619	-	-	466,619
TV Academy Management Fees	681,258	-	(681,258)	-
Media center operations	-	3,802,635	-	3,802,635
Activities and other	2,354,621	-	-	2,354,621
Los Angeles Area Emmy Awards	541,970	-	-	541,970
Press, publicity, and advertising	546,881	-	-	546,881
Fundraising	-	622,110	-	622,110
Television archives	-	660,380	-	660,380
College television awards	-	9,116	-	9,116
Internships	-	293,977	-	293,977
General and administrative	11,590,903	893,573	-	12,484,476
In-kind personnel services and other from Affiliate	-	1,195,244	(1,195,244)	-
Total expenses	32,631,835	7,477,035	(1,876,502)	38,232,368
Total unrestricted revenues and other support over (under) expenses	2,958,715	(3,554,247)	-	(595,532)
Transfers to the Television Academy Foundation:				
Other Funding	(2,437,809)	2,437,809	-	-
Change in net assets without donor restrictions	520,906	(1,116,438)	-	(595,532)
Donations	-	238,030	-	238,030
Interest income	-	13,717	-	13,717
Released from restriction	-	(105,909)	-	(105,909)
Unrealized investment loss	-	(26,967)	-	(26,967)
Change in net assets with donor restrictions	-	118,871	-	118,871
Total changes in net assets	\$ 520,906	\$ (997,567)	\$ -	\$ (476,661)

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
CONSOLIDATED FINANCIAL STATEMENTS
YEARS ENDED DECEMBER 31, 2018 AND 2017 WITH REPORT OF INDEPENDENT AUDITORS





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Report of Independent Auditors

The Board of Directors
Academy of Television Arts & Sciences Foundation

We have audited the accompanying financial statements of the Academy of Television Arts & Sciences Foundation, which comprise the statements of financial position as of December 31, 2018 and 2017, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in conformity with U.S. generally accepted accounting principles; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free of material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Academy of Television Arts & Sciences Foundation as of December 31, 2018 and 2017, and the changes in its net assets and its cash flows for the years then ended, in conformity with U.S. generally accepted accounting principles.

June 24, 2019

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ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION
STATEMENTS OF FINANCIAL POSITION

	December 31	
	2018	2017
Assets		
Cash and cash equivalents	\$ 3,722,491	\$ 2,200,806
Pledges and other receivables	6,231,828	9,247,662
Due from the Television Academy	791,009	1,790,327
Prepaid expenses and other assets	81,006	63,961
Investments	2,734,646	2,800,626
Property and equipment, net	32,942,477	34,916,415
Total assets	<u>\$ 46,503,457</u>	<u>\$ 51,019,797</u>
Liabilities and net assets		
Accounts payable and accrued liabilities	\$ 269,605	\$ 244,501
Due to the Television Academy	7,258,814	6,366,076
Deferred revenue	458,240	385,756
Line of credit	5,248,645	9,757,744
Total liabilities	<u>13,235,304</u>	<u>16,754,077</u>
Net assets:		
Without donor restrictions	30,916,056	32,032,494
With donor restrictions	2,352,097	2,233,226
Total net assets	<u>33,268,153</u>	<u>34,265,720</u>
Total liabilities and net assets	<u>\$ 46,503,457</u>	<u>\$ 51,019,797</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION STATEMENTS OF ACTIVITIES

	Year Ended December 31	
	2018	2017
Changes in net assets without donor restrictions:		
Revenues:		
In-kind contributions	\$ 108,387	\$ 110,962
In-kind contributions from Affiliate	1,195,244	1,254,724
Media center operations	946,240	1,024,305
Interest income	179,550	88,066
Other	102,227	44,688
Other donations	1,404,167	1,091,264
Net (loss) gain in fair value of investments	(118,936)	163,901
Total unrestricted revenues	<u>3,816,879</u>	<u>3,777,910</u>
Net assets released from restrictions	105,909	985,132
Total unrestricted revenues and other support	<u>3,922,788</u>	<u>4,763,042</u>
Expenses:		
Media center operations	3,802,635	3,618,190
Fundraising	622,110	587,896
Television archives	660,380	645,134
College television awards	9,116	317,905
Internships	293,977	277,370
General and administrative	893,573	932,776
In-kind personnel services and other from Affiliate	1,195,244	1,254,724
Total expenses	<u>7,477,035</u>	<u>7,633,995</u>
Total unrestricted revenues and other support under total expenses	<u>(3,554,247)</u>	<u>(2,870,953)</u>
Transfers from the Television Academy:		
Other funding	2,437,809	2,355,889
Changes in net assets without donor restrictions	<u>(1,116,438)</u>	<u>(515,064)</u>
Changes in net assets with donor restrictions:		
Donations	238,030	733,788
Interest income	13,717	15,701
Unrealized investment (losses) gains	(26,967)	26,478
Net assets released from restrictions	(105,909)	(985,132)
Changes in net assets with donor restrictions	<u>118,871</u>	<u>(209,165)</u>
Changes in net assets	<u>\$ (997,567)</u>	<u>\$ (724,229)</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

STATEMENTS OF CASH FLOWS

	Year Ended December 31	
	2018	2017
Operating activities		
Changes in net assets	\$ (997,567)	\$ (724,229)
Adjustments to reconcile changes in net assets to net cash provided by operating activities:		
Depreciation and amortization	1,973,937	1,879,985
Change in fair value of investments	145,903	(129,280)
Changes in operating assets and liabilities:		
Accounts and pledges receivable	(630,666)	(803,258)
Prepaid expenses and other assets	(17,044)	(2,175)
Accounts payable and accrued liabilities	25,103	(1,062,444)
Due to/from the Television Academy	1,892,057	1,133,217
Deferred revenue	72,484	42,385
Net cash provided by operating activities	<u>2,464,207</u>	334,201
Investing activities		
Purchase of property and equipment	-	(581,566)
Purchase of investments	(415,190)	(363,693)
Proceeds from sale of investments	335,268	253,559
Net cash used in investing activities	<u>(79,922)</u>	(691,700)
Financing activities		
Payments on line of credit	(4,509,099)	(4,444,122)
Contributions restricted for media center and other long-term purposes	3,646,499	4,244,000
Net cash used in financing activities	<u>(862,600)</u>	(200,122)
Net increase (decrease) in cash and cash equivalents	1,521,685	(557,621)
Cash and cash equivalents at beginning of year	2,200,806	2,758,427
Cash and cash equivalents at end of year	<u>\$ 3,722,491</u>	<u>\$ 2,200,806</u>

See accompanying notes.

ACADEMY OF TELEVISION ARTS & SCIENCES FOUNDATION

NOTES TO FINANCIAL STATEMENTS

December 31, 2018

1. Organization and Basis of Presentation

The Academy of Television Arts & Sciences Foundation (Television Academy Foundation) is a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code (the Code) and similar state statutes. The Television Academy Foundation's operations are primarily directed toward the administration and support of educational and cultural activities related to the television industry. The Television Academy Foundation's primary sources of revenue are contributions from the Academy of Television Arts & Sciences (Television Academy) and other third-party grants and donations.

The Television Academy Foundation's bylaws provide that the selection of all directors (including those presently serving), other than those serving ex officio, are subject to approval of, and appointment by, the Board of Governor of the Television Academy by a vote of the majority thereof, which have the sole right to appoint or remove any director other than those serving ex officio. As such, the Television Academy Foundation is considered a controlled affiliate of the Television Academy.

Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States requires management to make estimates and assumptions that affect the amounts reported in the financial statements and the accompanying notes. Actual results could differ from such estimates.

2. Summary of Significant Accounting Policies

Revenue Recognition

Contributions, grants, and donations generally are recognized as revenues in the period in which the unconditional promise is received. Contributions, grants, and donations with donor-imposed restrictions are reported as net assets with donor restrictions; however, donor-restricted contributions whose restrictions are met in the same reporting period are reported as net assets without donor restrictions.

In-Kind Contributions

Contributions of assets other than cash are recorded at their estimated fair value. Multiple organizations provided products, venue locations, and airline tickets with a combined retail value of \$32,244 and \$55,319 for the years ended December 31, 2018 and 2017, respectively. These amounts are included as in-kind contributions and as general and administrative expenses in the accompanying statements of activities for the years ended December 31, 2018 and 2017, respectively.

The Television Academy Foundation held fundraising events that were sponsored by various organizations. The sponsors donated beverages and gifts with a combined retail value of \$76,143 and \$55,643 for the years ended December 31, 2018 and 2017, respectively. Such amounts are included as in-kind contributions and as fundraising expenses in the accompanying statements of activities for the years ended December 31, 2018 and 2017, respectively.

The Television Academy Foundation receives services from personnel of the Television Academy, which are measured at the cost of the personnel providing such services. As a result, management recorded \$1,195,244 and \$1,254,724 in 2018 and 2017, respectively, as in-kind contributions from Affiliate and in-kind services and other from Affiliate. The benefit is provided by Television Academy and is measured at cost for the personnel providing service.

2. Summary of Significant Accounting Policies (continued)

Cash and Cash Equivalents

The Television Academy Foundation considers all highly liquid debt instruments purchased with an original maturity of three months or less and investments in money market accounts to be cash equivalents.

Pledges and Other Receivable

Accounts and pledges receivable are stated at net realizable value. The Television Academy Foundation evaluates the need for an allowance for doubtful accounts to reflect its estimate of the uncollectibility of the accounts receivable based on past collection history and the identification of specific potential donor risks. At December 31, 2018 and 2017, no reserve was considered necessary. Unconditional pledges to be received in future years are discounted using a risk-free rate consistent with the expected cash flow period.

Investments

Investments (except for the certificate of deposit, which is recorded based on amortized cost) are stated at fair value. Fair value is established based on quoted prices from recognized security exchanges for marketable securities and net asset value for alternative investments. Net appreciation (depreciation) in the fair value of investments and changes to net assets values, which consists of the realized gains or losses and the unrealized appreciation (depreciation) on those investments for the year, are included in the accompanying statements of activities. The cost of investment securities is based on the specific identification method using the market valuation approach.

It is the Television Academy Foundation's policy to hold investments to maturity. All certificate of deposit accounts are insured by the Federal Deposit Insurance Corporation (FDIC) as amounts held in each account are individually below the FDIC insurance limit.

Property and Equipment

Property and equipment are recorded at cost. Depreciation and amortization are computed using the straight-line method over the estimated lives of the assets. The Media Center has a useful life of 30 years. The general range of useful lives for remaining property and equipment is 3 to 5 years for furniture, equipment, and software, the shorter of 10 years or the remaining lease term for leasehold improvements, and the shorter of the lease term or useful life for equipment leased under capital leases.

Long-Lived Assets

Long-lived assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of an asset may not be recoverable. Recoverability of assets to be held and used is measured by the cash flows generated by the assets. If such assets are considered to be impaired, the impairment to be recognized is measured by the amount by which the carrying amount of the assets exceeds their fair value. There were no impairments in 2018 or 2017.

Income Taxes

The Television Academy Foundation has been recognized as a tax-exempt organization pursuant to Section 501(c)(3) of the Code, and is organized and operated exclusively for charitable, literary, and educational purposes as described in sections 170(c)(2), including the advancement of the arts and sciences of television. Management is of the opinion that substantially all of the Television Academy Foundation's activities are related to its exempt purpose, and no material uncertain tax positions have been identified or recorded in the financial statements at December 31, 2018 and 2017. The Television Academy Foundation currently files Form 990 in the U.S. federal jurisdiction and corresponding state information returns in the state of California. The Television Academy Foundation is not currently under any income tax examinations in major tax jurisdictions for any prior period.

2. Summary of Significant Accounting Policies (continued)

Assets Released From Restriction

Assets are released from restriction by incurring expenses satisfying the restricted purposes or by occurrence of other events specified by donors.

Net Assets With Donor Restrictions

Net assets with donor restrictions of \$2,352,097 and \$2,233,226 at December 31, 2018 and 2017, respectively, pertain to contributions received with donor-imposed restrictions.

The Foundation held a fundraising campaign (New Destination Campaign) to raise funds for the construction of a new media center and to provide funds for Foundation programs. Included in net assets with donor restrictions are pledges received and receivable totaling \$1,606,892 and \$1,396,714 for 2018 and 2017, respectively, that are restricted for the New Destination Campaign. The New Destination Campaign will support the Foundation's ability to fulfill its mission, through the expansion of its internship program, increase in awarded scholarships, and overall expansion of its philanthropic efforts.

Included in net assets with donor restrictions are amounts related to the maintenance services to be provided by Dolby of \$638,451 and \$729,659 as of December 31, 2018 and 2017. Also included in net assets with donor restrictions are amounts related to the College Television Awards of \$106,754 and \$106,854 as of December 31, 2018 and 2017, respectively, that are to be used to establish an award to be given at the annual College Television Awards.

New Accounting Pronouncements

Effective December 31, 2018, the Television Academy Foundation adopted FASB ASU 2016-14, *Presentation of Financial Statements of Not-for-Profit Entities (Topic 958)*. This ASU changes certain financial statement requirements for not-for-profit entities in an effort to make the information more meaningful to users and reduce reporting complexity. The most significant change is that net assets are now reported in two classes: net assets without donor restrictions and net assets with donor restrictions. The ASU has been applied retrospectively to all periods presented. The Television Academy Foundation has elected to apply the practical expedient and not disclose prior year liquidity and availability of resources.

In May 2014, the FASB issued ASU 2014-09, *Revenue from Contracts with Customers*, which amends current revenue recognition guidance. Under the new standard, recognition of revenue occurs when a customer obtains control of promised goods or services in an amount that reflects the consideration which the entity expects to receive in exchange for those goods or services. In addition, the accounting standard requires disclosure of the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. This new standard is effective for the Television Academy Foundation on January 1, 2019. Management is currently in the process of determining the impact that the adoption of the accounting standard will have on the financial statements, including the significant changes it could have on the Television Academy Foundation's recognition, measurement, and reporting of revenue from contracts with customers and certain related costs. The transition adjustment, if any, is not expected to have a material impact on the Television Academy Foundation's consolidated statements of operations or cash flows.

In February 2016, the FASB issued ASU 2016-02, *Leases (Topic 842)*. This ASU requires the rights and obligations arising from lease contracts, including existing and new arrangements, to be recognized as assets and liabilities on the statements of financial position. The ASU also requires disclosure to help financial statement users better understand the amount, timing, and uncertainty of cash flows arising from leases. The ASU will be adopted by the Television Academy Foundation effective January 1, 2020. While management is finalizing its analysis of certain key assumptions that will be utilized at the transition date, the effect of the new standard will be to record right-of-use assets and obligations for current operating leases which may have a material impact on the balance sheet and significant incremental disclosures in the financial statement footnotes. The transition adjustment is not expected to have a material impact on the Television Academy Foundation's statements of operations or cash flows.

3. Pledges

During 2018 and 2017, \$500,000 and \$664,500, respectively, was pledged to the Television Academy Foundation to be used for the media center and other long-term purposes, of which \$100,000 and \$98,500 was received during 2018 and 2017, respectively.

Long-term pledges are discounted using U.S. Department of the Treasury yield curve rates (2.51- 2.63%).

Pledges receivable as of December 31 are as follows:

	<u>2018</u>	<u>2017</u>
Within one year	\$ 4,340,741	\$ 5,592,741
After one year but not more than five years	1,625,863	3,395,896
More than five years	432,415	523,622
	<u>6,399,019</u>	<u>9,512,259</u>
Less discount	(343,806)	(414,011)
	<u>\$ 6,055,213</u>	<u>\$ 9,098,248</u>

Pledges receivable from eleven entities accounted for 88% of total pledges receivable as of December 31, 2018 and 90% of total pledges receivable as of December 31, 2017.

4. Investments

Long-term investments consisted of the following at December 31:

	<u>2018</u>	<u>2017</u>
Certificate of deposit	\$ -	\$ 99,961
Equity mutual funds	586,814	472,498
Fixed income funds	888,704	789,319
Blended funds	614,886	821,144
Commodity investment trusts	93,724	95,401
Alternative investments	550,518	522,303
Total investments	<u>\$ 2,734,646</u>	<u>\$ 2,800,626</u>

All investments held at December 31, 2018 and 2017, are for long-term purposes.

Blended funds are mutual funds investing in both equity and fixed income securities directly or through other funds.

Alternative investments are investments in private equity with diversification strategies, which, in the aggregate, attempt to provide lower volatility and lower correlation than the broader general markets. At least 90 days' prior written notice has to be provided for redemption, unless such notice period is waived by the investee. The investee intends to pay a portion of any redemption proceeds by issue of certain securities. The Television Academy Foundation accounts for its ownership interest in alternative investments under the net asset value method of accounting, which approximates fair value.

Commodity investment trusts invest in commodities and issue shares traded in an open market to reflect the performance of the underlying commodity.

4. Investments (continued)

The following is a summary of the cost basis and fair value of investments as of December 31:

	<u>2018</u>	<u>2017</u>
Cost basis	\$ 2,394,779	\$ 2,612,883
Fair value	2,734,646	2,800,626

The following is a summary of the net change in fair value of investments for the year ended December 31:

	<u>2018</u>	<u>2017</u>
Realized gain from sale of investments	\$ 6,219	\$ 34,621
Unrealized (losses) gains	(125,157)	129,280
Change in fair value of investments, net	<u>\$ (118,936)</u>	<u>\$ 163,901</u>

5. Fair Value

A fair value measurement is determined based on the assumptions that a market participant would use in pricing an asset or liability. A three-tiered fair value hierarchy draws distinctions between market participant assumptions based on:

- Level 1: Observable inputs that reflect quoted prices (unadjusted) for identical assets or liabilities in active markets.
- Level 2: Inputs reflect quoted prices for identical assets or liabilities in markets that are not active; quoted prices for similar assets or liabilities in active markets; inputs other than quoted prices that are observable for the asset or the liability; or inputs that are derived principally from or corroborated by observable market data by correlation or other means.
- Level 3: Unobservable inputs reflecting the Television Academy Foundation's own assumptions incorporated in valuation techniques used to determine fair value. These assumptions are required to be consistent with market participant assumptions that are reasonably available.

The following tables present the financial instruments carried at fair value (except for the certificate of deposit, which is recorded based on amortized cost) on a recurring basis as of December 31, 2018 and 2017, by valuation hierarchy, all of which were based on the market approach, which uses prices and other relevant information generated by market transactions involving identical or comparable assets.

	<u>Total</u>	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>
December 31, 2018				
Equity mutual funds	\$ 586,814	\$ 586,814	\$ -	\$ -
Fixed income funds	888,704	888,704	-	-
Blended funds	614,886	614,886	-	-
Commodity investment trusts	93,724	93,724	-	-
	<u>2,184,128</u>	<u>\$ 2,184,128</u>	<u>\$ -</u>	<u>\$ -</u>
Alternative investments measured at net asset value	550,518			
Investments	<u>\$ 2,734,646</u>			

5. Fair Value (continued)

	Total	Level 1	Level 2	Level 3
December 31, 2017				
Equity mutual funds	\$ 472,498	\$ 472,498	\$ -	\$ -
Fixed income funds	789,319	789,319	-	-
Blended funds	821,144	821,144	-	-
Commodity investment trusts	95,401	95,401	-	-
	<u>2,178,362</u>	<u>\$ 2,178,362</u>	<u>\$ -</u>	<u>\$ -</u>
Alternative investments measured at net asset value	522,303			
Certificate of deposit	99,961			
Investments	<u>\$ 2,800,626</u>			

The carrying value of cash and cash equivalents, accounts and pledges receivable, prepaid expenses and other assets, accounts payable and accrued liabilities, and line of credit approximate their fair value based on the liquidity or the short-term maturities of these instruments.

6. Property and Equipment

Property and equipment include the following at December 31:

	2018	2017
Land	\$ 823,093	\$ 823,093
Building	30,038,680	29,935,422
Plaza	866,907	970,165
Furniture, equipment and software	6,115,670	6,115,670
	<u>37,844,350</u>	37,844,350
Less accumulated depreciation and amortization	(4,901,873)	(2,927,935)
	<u>\$ 32,942,477</u>	<u>\$ 34,916,415</u>

Depreciation expense was \$2.0 million and \$1.9 million for the years ended December 31, 2018 and 2017, respectively.

During 2016, donors contributed the use of certain equipment to be used in the media center for a period of ten years. The fair value of the equipment at the date of donation was approximately \$3.4 million. The equipment is being depreciated over the ten-year term of the agreement. The donor also agreed to donate maintenance services over the ten-year period, which had a fair value at the date of donation of approximately \$0.9 million. The donor retains title to the equipment.

7. Related-Party Transactions

Certain members of the Television Academy Foundation's Board of Directors also serve as members of the Executive Committee for the Television Academy. In addition, the chief operating officer and the chief financial officer of the Television Academy Foundation also perform similar duties for the Television Academy.

The Television Academy provides the Television Academy Foundation with certain accounting and administrative support. The value of these items received from the Television Academy in 2018 and 2017 was \$1,166,055 and \$1,237,940, respectively, which was recorded as in-kind contributions from Affiliate and as in-kind services from Affiliate in the accompanying financial statements.

7. Related-Party Transactions (continued)

The Television Academy Foundation received donations from the Television Academy of \$2,437,809 and \$2,355,889 in 2018 and 2017, respectively, to support the Television Academy Foundation in its various activities. As of December 31, 2018 and 2017, amounts receivable from the Television Academy for these donations were \$791,009 and \$1,790,327, respectively.

The Television Academy pays for certain expenses incurred on behalf of the Television Academy Foundation. As of December 31, 2018 and 2017, amounts payable to the Television Academy were \$7,258,814 and \$6,366,076, respectively.

The Television Academy Foundation incurs certain expenses on behalf of the Television Academy, which are reimbursed. There were no amounts receivable from the Television Academy at December 31, 2018 and 2017, for such reimbursements.

8. Line of Credit

In June 2015, the Television Academy Foundation executed a credit agreement with a bank to provide term loans up to \$20,000,000 for the purpose of temporarily financing the construction of a new media center. As of December 31, 2018 and 2017, the related debt outstanding, net of unamortized debt issue costs was \$5,248,645 and \$9,757,744 respectively. The term loan under this agreement bears interest at an annual rate representing the London Interbank Offered Rate plus 2.00% (4.375% at December 31, 2018). Principal payments for any borrowings under this credit agreement will be made quarterly beginning January 1, 2017, and were previously subject to full repayment on December 31, 2018. A security interest in certain assets of the Television Academy Foundation has been granted to the bank as collateral. The Television Academy is a guarantor for any loans made under this credit agreement. On of February 1, 2019, the first amendment to the credit agreement was executed and extended the loan term. Principal payments on borrowings under this credit agreement will be made quarterly beginning July 1, 2019 with full repayment on February 1, 2024.

After the first amendment to the credit agreement, minimum principal payments for the line of credit were as follows:

	Minimum Principal Payments
2019	\$ 2,772,895
2020	1,045,789
2021	1,045,789
2022	384,172
Total minimum payments	<u>\$ 5,248,645</u>

9. Liquidity Management

As part of its liquidity management, Foundation's strategy is to structure its financial assets to be available to satisfy general operating expenses, current liabilities, and other obligations as they come due. Foundation invests cash in excess of daily requirements in investments to help manage unanticipated liquidity needs. The Foundation's financial assets available for general operating expenses within one year of December 31, 2018, are as follows:

	2018
Financial assets:	
Cash and cash equivalents	\$ 3,722,491
Pledges and other receivables (excludes amounts not expected to be received in 2019)	4,353,759
Investments	2,734,646
Total financial assets and liquidity available within one year	<u>\$ 10,810,896</u>

10. Functional Expenses

The Foundation's operations are primarily directed toward the administration and support of educational and cultural activities related to the television industry. General and administrative services include administration, finance and accounting, information technology, public relations, human resources, legal and other functions. Expenses are allocated to program services, general and administrative services, and fundraising based on the functional department for which they are incurred. Program services include television archives, college television awards, and internships. Departmental expenses may include various allocations of costs based on direct assignment, expenses or other methods.

Expenses by functional classification for the years ended December 31 consist of the following:

	2018			
	Program	General and Administrative	Fundraising	Total
Media center operations	\$ -	\$ 3,802,635	\$ -	\$ 3,802,635
Fundraising	-	-	622,110	622,110
Television archives	660,380	-	-	660,380
College television awards	9,116	-	-	9,116
Internships	293,977	-	-	293,977
General and administrative	50,558	843,015	-	893,573
In-kind contributions from Affiliate	-	1,195,244	-	1,195,244
	\$ 1,014,031	\$ 5,840,894	\$ 622,110	\$ 7,477,035

	2017			
	Program	General and Administrative	Fundraising	Total
Media center operations	\$ -	\$ 3,618,190	\$ -	\$ 3,618,190
Fundraising	-	-	587,896	587,896
Television archives	645,134	-	-	645,134
College television awards	317,905	-	-	317,905
Internships	277,370	-	-	277,370
General and administrative	59,599	873,177	-	932,776
In-kind contributions from Affiliate	-	1,254,724	-	1,254,724
	\$ 1,300,008	\$ 5,746,091	\$ 587,896	\$ 7,633,995

11. Benefit Plans

The Television Academy Foundation employees are covered under a defined contribution pension plan sponsored by the Television Academy covering all of its employees who are at least 21 years of age and who have been employed at the Television Academy or Television Academy Foundation for at least one year. Under the terms of the plan, the Television Academy is obligated to contribute 14% of the participating employees' compensation, plus an additional 5.7% of the portion of each participant's compensation, which exceeds the Social Security taxable wage base of \$128,400 in 2018 and \$127,200 in 2017, respectively, up to the maximum of \$265,000 allowed under Employee Retirement Income Security Act of 1974 for 2018 and 2017. Such contributions vest 20% per year beginning in the second year of employment. During the years ended December 31, 2018 and 2017, the Television Academy Foundation incurred pension costs of \$93,671 and \$91,401, respectively, related to employees providing services exclusively for the Television Academy Foundation in support of its activities.

The Television Academy also maintains a separate defined contribution retirement plan, which qualifies under Section 401(k) of the Code. The plan covers substantially all employees, including those employees who provide services to the Television Academy Foundation, and allows for employee contributions up to 10% on a before-tax basis, subject to Internal Revenue Service limitations. The Television Academy and the Television Academy Foundation do not match employee contributions under this plan.

12. Subsequent Events

There are two types of subsequent events: recognized subsequent events, which provide additional evidence about conditions that existed at the statement of financial position date, and nonrecognized subsequent events, which provide evidence about conditions that did not exist at the statement of financial position date but arose before the financial statements were issued. Recognized subsequent events are required to be recognized in the financial statements, and nonrecognized subsequent events are required to be disclosed. The Television Academy Foundation evaluated subsequent events through the date the financial statements were available to be issued, June 24, 2019. No subsequent events have been recognized as of December 31, 2018.



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